

COMPARATIVE RESEARCH

THE CULTURAL POLICY TOWARDS CHINA OF THE NETHERLANDS

COMPARED TO:

DENMARK, FRANCE, GERMANY & THE UK

Sophie Heyligers

for

DutchCulture

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Colophon

This document has been prepared by Sophie Heyligers on behalf of the [China Desk](#) of [DutchCulture](#), an organization for international cooperation Amsterdam, The Netherlands.

Commissioned by the Dutch Ministry of Education, Culture and Science; the Ministry of Foreign Affairs and the European Commission, DutchCulture collaborates with the cultural sector, the government and the diplomatic network both in the Netherlands and abroad with the aim to stimulate cultural exchange.¹

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For further questions or comments, please contact the China Desk of DutchCulture: info@dutchculture.nl.

¹ More info via URL: <http://dutchculture.nl/en>

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Introduction

Background of this Research

The rapid developments faced by China's cultural and creative industries over the past decade resulted in the establishments of many new museums, changing urban environments, the fastest growing film industry worldwide and many other transitions. Because of the many opportunities provided by these developments, China has reached an important position within the international cultural policy framework of many European countries.

Simultaneously, the dimensions of international cultural diplomacy have witnessed a transition as well. As Steve Green, former leader of the European Union National Institutes for Culture (EUNIC), explained in 2011:

"The world of cultural diplomacy or cultural relations is changing. Once upon a time a country simply showcased its arts and languages around the world. It was very much a one-way activity. But times are changing fast. It is no longer the preserve of a few major western countries: the BRICs are engaged. And the manner and intent has changed. A move to multi-national activity; far more focus on mutual work: being led by what the host country seeks and wants rather than an export business of culture and foreign ministries."²

In other words: in recent years, cultural diplomacy has become an important tool through which governments, institutions and organizations aim to stimulate international exchange, relations, and mutual understanding.³

Within this framework, the stimulation of cultural exchange with China has become an important policy focus for many countries around the world, including The Netherlands.

Objective

This research aims to explore what the Netherlands has achieved through its recent policies and efforts to stimulate cultural exchange with China and to assess if and how the current policies and efforts in this field can be improved for the following years. The request for this research came from [DutchCulture](#), a strategic advice agency for the stimulation of international cultural cooperation in Amsterdam.⁴ DutchCulture's China Desk had the desire to get a better overview on the effects and outcomes of the Dutch policies, efforts and investments into the stimulation of cultural exchange with China.

By comparing what the Dutch aim and achieve in China to what colleagues from Denmark, France, Germany and the UK, aim and achieve in this field, the results of Dutch policies would be placed in a broader framework. In addition to that, such a comparative approach furthermore provides useful insights in the possibilities for future policy making. This report is therefore aimed at an audience of policy makers and officers who are active in the stimulation of cultural exchange and diplomacy with China.

Methodology

The motivation behind the research resulted in the formulation of the following research question:

What are the results of the Dutch policies and efforts aiming to stimulate cultural exchange with China in comparison to the approaches of the countries Denmark, France, Germany and the UK, and what can be learned from this comparison for future policy making?

The research following this question took the form of comparative qualitative data analysis. Data was collected through desk research. The selected countries for this comparison were Denmark, France, Germany and the UK. Main motivation behind the selection of these particular countries

² Source: the blog 'News from Uli Bajo - Steve Green's cultural chronicle' by Steve Green. URL: <https://ulibajo.wordpress.com/2011/04/08/new-directions-in-cultural-diplomacy-and-relations/>

³ Unfortunately, it is beyond the scope of this research to go into the exact developments and meanings of these changes around the concept of 'cultural diplomacy', but the researcher has kept this discourse in mind while writing the report, and tried to eliminate confusion as much as possible.

⁴ More info via URL: <http://dutchculture.nl/en/about-dutchculture>

was that the Chinese government considers them to be comparable, resulting in the fact that they all fall under the department 'Division for Cultural Relations with West Europe' in the Bureau for External Cultural Relations of the Chinese Ministry of Culture.⁵

On the basis of the main research question, an investigation on similar studies in the past was conducted, from which the methodology to answer this question was derived. A short description with the most relevant findings of this background research can be found in the chapter 'Theoretical Framework and Methodology'. On the basis of these outcomes, two main sub-questions were formulated:

1. What are the different policies of each of these countries towards China for the promotion and stimulation of cultural exchange?

2. What are the outcomes of these policies when looking at cultural exchange between China and the different countries under study?

This resulted in the division of this research in two main parts. More about the different questions and the methods of answering those can be read in the paragraph 'Methodology of this Research'.

The research was done through desk research in February 2016. Besides the collection and analysis of available policy information from the internet, a number of relevant experts, ministries, policy makers, diplomats and cultural officers from all of the countries under study were contacted with the request to supply and verify information.

Limitations

By default, it is very complex, time-consuming and in many ways impossible to compare countries to each other, but especially in the scope and range of this research, this was a big challenge: the difference between the different countries' policy structures and their systems of implementation are so large, that the researcher narrowed this down to the basic structures only. Furthermore, the researcher tried to keep the research as objective as possible by basing statements on facts and by verifying information with relevant people and organizations where possible. Unfortunately, not all of these contacts replied within the timeframe of this research. This research should therefore by no means be considered to be a purely factual document, but merely an explorative attempt to provide new insights in approaching international cultural policy, open the debate and to provide an incentive to share experiences and lessons between different countries.

To narrow down the scope, this research focused on events in the year 2015 mainly. This made the data more comparable in itself, but it also meant that at times some relevant information for certain cases fell just outside the range of this research. Therefore, in a few cases, some important information from late 2015 or early 2016 were also included in the report. Still, by focusing on 2015 only, the report does not give a complete overview of cultural relations over the years, but merely an idea of the status quo.

Due to the limited scope of this report, this report will focus on the policies from European and their outcomes in China, and therefore, the Chinese policies to stimulate the bilateral cultural relations with each of these countries are not part of this research. Other topics that were eliminated due to the limitations on the scope of this research included: (language) education, communication, Public Diplomacy and sports.

Definitions

Throughout the online (policy) information sources that were consulted for this research, terms such as 'cultural diplomacy', 'cultural exchange', 'events', 'creative industries' are very common. Since definitions and interpretations can vary across the different sources, the usage of these terms could cause confusion. This report therefore uses the following definitions for these terms:

Cultural diplomacy: "Cultural Diplomacy may best be described as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or

⁵ As explained by Monique Knapen, Director of DutchCulture's China Desk during an interview in February 2016.

identity, whether to strengthen relationships, enhance socio-cultural cooperation or promote national interests.”⁶

Cultural exchange: Generally, this concept means bringing cultural content of any kind from one country to another. However, the word ‘exchange’ implies that -more than is the case for the term ‘cultural diplomacy’-, this is a two-way activity. Therefore, in this report, this term is used as an overarching term referring to the many ways through which cultural content can go from one country to another and vice-versa.

As it goes beyond the scope of this research to get involved in the discourse about the definitions of the terms ‘cultural industries’ and ‘creative industries’, for the sake of clarity, this research will implement these terms as being mutually exclusive:

Creative Industries – this term refers to industries of design (architecture, fashion, product design, graphic design, etc.)

Cultural Industries – this term refers to industries of cultural expression and presentation (visual arts, music, cinema, literature, etc.).

⁶ Source: Website ‘Institute for Cultural Diplomacy’. URL:
http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy

1. Theoretical Framework and Methodology

This study aims to compare the results of the Dutch international cultural policies and efforts towards China to that of four other countries. In her Mapping of Studies on Existing Cultural Relations between China and the EU from 2012, Staines states that for each of the EU Member States, culture is part of the bilateral relations with China to some extent, but that “some countries undoubtedly have more fully developed, longer-term relationships.”⁷ She leaves the questions ‘Which countries have more developed cultural relations with China relations than others?’ and ‘How do you determine which countries have better relations with China’ unanswered. Since this study aims to compare the policies of different EU Member States towards China and their outcomes, gaining insights in how such comparisons could be made is essential. In order to design a methodology for such a comparison and to see what previous studies have unveiled, a theoretical investigation was conducted - the main findings of which will be described below.

1.1 Theoretical Framework: Measuring Results

In 2002, Meissner conducted a similar study to this current research, in which he compared the bilateral cultural relations between China and a number of European countries to each other. This resulted in some interesting insights, but almost fifteen years later, the outcomes may have become outdated.⁸ Moreover, in subsequent years, more comparative reports on the cultural relations between China and other countries have also been published. Below, on the basis of previous studies and reports, some possible ways through which the results of different countries’ international cultural policies towards China can be measured and compared will be explained.⁹

Diplomatic Indicators

One of the potential indicators of the strength of cultural relations of a certain country with China as mentioned by Staines is the depth of bilateral economic relations: “Given the connection between trade and cultural relations, privileged partner countries of China can be linked to economic interests.”¹⁰ However, as she continues, this appears not to be a very strong correlation when looking at the extensive cultural relations China has had with some former communist countries for years already, while economic ties are by far not as advanced. It is also not unthinkable that there would also be countries with strong commercial relations, but undeveloped cultural relations with China. Following this argument, it would be wiser to look at cultural relations between China and other countries, for example through bilateral agreements and so-called Memorandums of Understanding (MoU’s). However, as Staines states, cultural relations on a bilateral level alone are not enough either: “Bilateral cultural agreements do not necessarily guarantee a privileged partnership [...] but it does indicate a higher intensity of official meetings, exchanges and mutual interest in each other’s cultural infrastructure and assets.”

In addition to such bilateral relations, one could look at the cultural investments coming from China to the country under study. Because at the time, they were considered to be “China’s main instruments of cultural diplomacy and collaboration”,¹¹ Staines mentions the number of Confucius Institutes established by the Chinese authorities in a certain country as such a potential indicator. However, this might still not give the most reliable outcome:

“A high number of Confucius Institutes [...] in an EU country and good representation in China of national cultural institutes may indicate favoured status, although it can equally be related to the size of the European country, the extent of university-level Chinese studies and level of investment in national cultural institutes.”

⁷ Source: Mapping Report on Existing Studies on the EU-China Relations for the European Expert Network on Culture (EENC), by Staines in 2012, p. 25

⁸ Meissner (2002) in ‘Cultural Relations between China and the Member States of the European Union’ in The China Quarterly.

⁹ Most of these measurements tools were also mentioned by Meissner (2002) in ‘Cultural Relations between China and the Member States of the European Union’ in The China Quarterly and d’Hooghe (2010) ‘The Limits of China’s Soft Power in Europe’

¹⁰ Source: Mapping Report on Existing Studies on the EU-China Relations for the European Expert Network on Culture (EENC), by Staines in 2012, p. 25

¹¹ Source: Mapping Report on Existing Studies on the EU-China Relations for the European Expert Network on Culture (EENC), by Staines in 2012, p. 17

In addition to this argument, Confucius Institutes are also more an educational tool to stimulate the knowledge and distribution of the Chinese language than a purely *cultural* diplomatic tool. Besides these Confucius Institutes, in recent years, the Chinese Ministry of Cultural Affairs has also started to establish '[China Cultural Centres](#)' in countries of (cultural) diplomatic importance. As stated on the main portal of these institutes: "The establishment of a China Cultural Center marks a new achievement in enhancing cultural relations between countries and builds a channel of cultural exchange for both sides."¹² As explained by this quote, more than Confucius Institutes, these Centres symbolize interest of the Chinese authorities to strengthen cultural relations with a certain country on a high level. The opening of such a Centre in a certain country results in the appointment of higher level cultural diplomats in the designated country, which symbolizes the level of importance attached to such Centres by the Chinese government.

Since, by indicating high achievements in diplomatic relations with China, they could be potential indicators of the results of cultural policies of the countries under study, this research will list all bilateral agreements with China in the field of culture for the Netherlands, Denmark, France, Germany and the UK, and also assess how many Confucius Institutes and/or China Cultural Centres they each host domestically.

Public Opinion

Measuring a country's reputation among the audience would perhaps be the most desirable method to measure the results of international cultural policies of a certain country; if many Chinese people are positive about the culture of a certain country, this could imply that their international cultural policies towards China have been successfully implemented. However, at the same time, measuring public opinion is perhaps one of the most complicated forms of measurement of all. An interesting case of such a study in the light of this research was the report 'As Others See Us', which was written for the British Council in 2014 by Culligan, Dubber and Lotten on the basis of a research by Ipsos Mori. This research attempted to measure the reputation and attractiveness of the UK among foreigners in comparison to the other 14 biggest economies in the world (meaning the study included the countries France and Germany).¹³ The outcomes of this research were very positive for the UK - ranking in the top-5 almost all comparisons. In a ranking of all 15 countries on 'overall attractiveness', the UK ranked second (after the US), France fourth, and Germany 8th.¹⁴

According to this research, the main factor determining countries' attractiveness in general was 'culture'.¹⁵ The importance of all different factors of determination of a country's attractiveness were also counted under the 1007 Chinese respondents separately. The top 3 of determination factors among Chinese people:

1. arts
2. culture
3. countryside

Other factors under study included characteristics like the weather, safety, economic and business environment, etc.¹⁶

Especially among Chinese respondents, the UK's attractiveness in terms of creativity and arts were valued as very high: 80% of Chinese agreed with the statement 'The UK has creative and innovative arts', and 86% agreed to the statement that 'the UK has world leading cultural institutions and attractions'.¹⁷ Nonetheless, the highest ranking country in terms of cultural attractiveness was France, with the UK ranking fourth and Germany ranking eighth.¹⁸ Unfortunately, the report 'As Others See Us' does not include data on Denmark and the

¹² Source: China Cultural Centre's worldwide homepage. URL: http://en.cccweb.org/2015-02/02/content_597924.htm

¹³ As Culligan et. all (2014) explain: The chosen research method is called 'The Anholt-GfK Roper Nations Brands Index™', and assesses a country's international reputation across six distinct areas: exports, governance, culture, people, tourism, and immigration and investment. Its scores are based upon a global survey of over 20,000 people in 20 countries. From the British Council's Report 'As Others See Us' p. 4.

¹⁴ Culligan et. all (2014) in the British Council's Report 'As Others See Us' p. 25

¹⁵ Culligan et. all (2014) in the British Council's Report 'As Others See Us' p. 6

¹⁶ Culligan et. all (2014) in the British Council's Report 'As Others See Us' p. 29

¹⁷ Culligan et. all (2014) in the British Council's Report 'As Others See Us' p. 16

¹⁸ Culligan et. all (2014) in the British Council's Report 'As Others See Us' p. 17

Netherlands and it is beyond the scope of this research to conduct such a study among a Chinese group of relevant respondents about all of the five countries that are part of this research.

Media

In some cases, public opinion can be measured through media outlets (e.g. by a content analysis). However, for a complicated field of study such as international cultural policy, this is almost impossible. Especially in China, where the press is not entirely independent of political and commercial influences, the media may not always be a reliable source for measuring public opinion. Hence, opinions and media outlets were not part of this study.

Budgets

Another indicator on the basis of which comparisons can be made between countries, is the amount of money a government spends on the cultural relations, exchanges and promotion in a certain country. International cultural exchange is usually a costly activity, and besides deep rooted relations, bilateral agreements and willingness on both sides, it requires sufficient funds and resources to finance its realization. Following this pattern, one could argue that the more a country spends on the cultural policy towards another country, the more successful its policy outcomes will be. This approach can lead to interesting insights: for example a table from the EU Compendium on Cultural Policies, which reveals that, although smaller in size, the country of [Denmark spent much more money on culture in the years 2010-2012](#) than the Netherlands did.¹⁹ Besides the level of importance a government attaches to culture, having more available resources could imply for example that they have the ability to achieve more in a country like China than the Dutch.

Nonetheless, measuring budgets alone might not provide sufficient information: perhaps even more important than the size of funds, the ways in which budgets are spent influence of a country's success in its international cultural relations. Moreover, information on budgets can be confidential and the different flows of money through bureaucratic structures can make it hard to compare them.

Although hard to measure and compare, this research will nonetheless try to get an idea of the size of each of the countries budgets, the different bureaucratic structures through which cultural exchange is financed, and what this could explain about the cultural relations of each of the countries with China.

Rankings on Soft Power or Cultural Diplomacy

In contrast to 'hard power', 'soft power' –or: being persuasive without using violence- is often believed to be an outcome of cultural diplomacy efforts. Some studies have attempted to compare different countries' achievements of their international cultural policies by measuring their soft power and placing them rankings according to the outcomes of these measurements. An example of such a study is the [2011 report 'Cultural Diplomacy'](#) of the Cultural Diplomacy Institute (ICD) comparing 40 countries from across the world. In this report, Germany and The Netherlands share the first place both in the fields of cultural and public diplomacy, worldwide and within Europe.²⁰

In another international ranking on 'soft power'²¹ that was assigned by the British Institute for Government in 2010, France and the UK shared the first place, Germany ranked fourth, Denmark seventh, The Netherlands ranked tenth and China seventeenth. This ranking was measured through 'diplomatic infrastructures'. Recognizing the subjectivity of measuring soft power, this study used 6 different ways to measure soft power (30% qualitative data and 70% quantitative) and combined their outcomes.²² This study was repeated in 2011 and 2012, each time resulting in a different outcome:

¹⁹ Source: EU Compendium (2013) on Cultural and Political Trends in Europe. URL: <http://www.culturalpolicies.net/web/statistics-funding.php?aid=232&cid=80&lid=en>

²⁰ Source: Executive Summary of the Cultural Diplomacy Outlook Report (2011). URL: http://www.cd-n.org/index.php?en_cd-outlook-2011_content

²¹ 'Soft power' is a term invented by Joseph Nye, and here presented as the outcome of culture, political values and foreign policy. Accordingly, "When a country's culture promotes universal values that other nations can readily identify with, it makes them naturally attractive to others." Soar & McCullough (eds.) (2010) in 'Cultural Diplomacy in the Public Sector: A Country Ranking', p. 3. URL: <http://www.instituteforgovernment.org.uk/publications/new-persuaders>

²² Soar & McCullough (eds.) (2010) in 'The New Persuaders: Cultural Diplomacy in the Public Sector: A

2010 ²³	2011 ²⁴	2012 ²⁵
1. UK / France	1. USA	1. UK
[...]	2. UK	2. USA
4. Germany	3. France	3. Germany
[...]	4. Germany	4. France
7. Denmark	[...]	[...]
[...]	10. Netherlands	7. Denmark
10. The Netherlands	[...]	[...]
	12. Denmark	15. Netherlands

Both of these studies measured 'soft power' as the combination of a number of categories, which encompassed more than purely cultural events. In 2012, they also made top 10 rankings according to sub-indexes, in which the countries are compared per category. For culture, the UK ranked second in comparison, France third, and Germany fifth. The Netherlands and Denmark were not part of this cultural top 10.²⁶

As insightful as these rankings seem to be, they do not provide sufficient information to answer the question of this research. Moreover, as former leader of the EUNIC-network, Steve Green wrote in 2011, the widely varying definitions and interpretations of the terms 'cultural diplomacy' and 'soft power' make it very complex to unequivocally measure and compare their effects through rankings.²⁷ Moreover, this study does not only aim to measure results of international cultural policies on a global scale, but merely the outcomes of such policies for the specific case of the four countries under study and China.

1.2 Methodology of this Research

Following the main question behind this research,²⁸ the aim of this research is to measure and compare the results of different countries' cultural policies and their outcomes in China. However, as the theoretical framework above showed, outcomes of these kinds of studies are almost always biased and highly dependent on the research method.²⁹ Since none of the methods of above seem to provide enough information for a reliable comparison between the outcomes of the different countries' cultural policies, this research will attempt to gain insights into a number of determining factors, or parameters, which were derived from this theoretical framework. These parameters include: the cultural diplomatic relations between each of those countries and China (by comparing bilateral agreements and MoU's, and measuring the amount of domestic Confucius Institutes and Centres); the available budgets for the promotion of cultural exchanges with China

Country Ranking' for the Institute for Government of the UK. URL:

<http://www.instituteforgovernment.org.uk/publications/new-persuaders>

²³ Soar & McCullough (eds.) (2010) in 'The New Persuaders: Cultural Diplomacy in the Public Sector: A Country Ranking' for the Institute for Government of the UK. URL:

<http://www.instituteforgovernment.org.uk/publications/new-persuaders>

²⁴ The New Persuaders II: 'A 2011 Global Ranking of Soft Power' for the Institute for Government. URL:

<http://www.instituteforgovernment.org.uk/publications/new-persuaders-ii>

²⁵ The New Persuaders III: 'A 2012 Global Ranking of Soft Power' for the Institute for Government. URL:

<http://www.instituteforgovernment.org.uk/publications/new-persuaders-iii>

²⁶ McGlory (2012) The New Persuaders III: 'A 2012 Global Ranking of Soft Power' for the Institute for Government. All three reports can be downloaded via URL:

<http://www.instituteforgovernment.org.uk/publications/new-persuaders-iii>

<http://www.instituteforgovernment.org.uk/publications/new-persuaders-iii>

²⁷ Source: Steve Green's blog 'Prasino'. URL: <http://prasino.eu/2011/12/20/soft-power-can-it-be-measured/>

²⁸ Main research question: 'What are the results of the Dutch policies and efforts aiming to stimulate cultural exchange with in China in comparison to the approaches of the countries Denmark, France, Germany and the UK, and what can be learned from this comparison for future policy making?'

²⁹ As was also stated by d'Hooghe (2010) in 'The Limits of China's Soft Power in Europe'. URL:

<http://www.clingendael.nl/publication/limits-chinas-soft-power-europe-beijings-public-diplomacy-puzzle?lang=nl>

for each of the countries; and the available resources (employees, venues, organizations) for the implementation of policies. 'Results' in the context of this research is a broad term, in this context referring to the outcomes of policies. A logical result of a policy that aims to stimulate cultural exchange, but also a tool through which policies can be realized, would be an event of cultural exchange. Being tools for the implementation of cultural policies as well as factors that could indicate the results of the implementation of these policies, this research will therefore also list and compare different types of cultural events exchanged by each of the countries with China.

Following this theoretical framework, the main question of this research will be answered by dividing it up into the following sub-questions:

1. What are the different policies of each of these countries towards China for the promotion and stimulation of cultural exchange?

- What are the general international policies of these countries and how are they implemented?
- What are the methods and working structures for the implementation of these policies?
- Do these countries have particular priorities or sectors of focus for the stimulation of cultural exchange with China?
- What bilateral agreements and Memorandums of Understanding (MoU) did each of the countries establish with China, and what do they focus on?
- What types of budgets do the different countries' governments and foundations allocate to cultural exchange with China, and how are these budgets spent?

2. What are the outcomes of these policies when looking at cultural exchange between China and the different countries under study?

- What events and programmes came from each of these countries to China in 2015?
- What events and programmes came to these countries from China in 2015?
- What can be derived from a comparison of the organization and structure of similar events from the different countries under study through case studies?
- What does this imply about the balance of cultural exchange on a bilateral level?
- What does this imply about the outcomes of policies on a bilateral level for each of the countries?

As a consequence of the nature of these questions, the first part will be more objective and focus on facts and figures on each of the country's policies where possible, and the second part will be more subjective, by analysing and comparing existing selected events and programmes of the different countries to each other. Part 1 and 2 will both end with a comparison of all countries on the basis of collected information. In the final conclusion, the outcomes of this research will be analysed to answer the main research question with regards to The Netherlands.

2. Comparison of Cultural Policies towards China

For this part of the research, the different cultural policies of each of the countries towards China were investigated. Below, the findings are summarized according to the different factors under study: the policies, working structures for policy implementation in China, the bilateral MoU's and other agreements that have been signed, the areas of priority or focus and the available budgets for the stimulation of exchange with China and the allocation of those budgets. To get a better understanding of the context of these bilateral relations, a similar investigation was done on existing EU-China relations.

Background: the EU-China Cultural Relations

All of the countries that are part of this study are EU Member States. The EU as an entity is often accused of not having a solid, unambiguous strategy when it comes to cultural diplomacy and fostering cultural exchanges.³⁰ Nonetheless, as a result of increasing motivations both in Brussels and Beijing, throughout the past decade, many initiatives have been taken to foster and stimulate long-term cultural cooperation between the EU and China. To provide an idea of joint efforts by the EU to foster cultural exchange and cooperation with China, an overview of the most important agreements, events, recent studies and organizations that are dedicated to EU-China relations can be read in part I of the Appendix of this report.

Despite all these efforts to enhance relations on a European level, meanwhile, most EU Member States including the countries of focus for this study have mainly deepened their individual bilateral cultural relations with China throughout the past decennium. In the case of The Netherlands, focusing on bilateral relations rather than on the relations with China as part of the EU, has been a conscious decision of the Dutch policy makers.³¹

An overview of the most important findings on each of those countries' bilateral cultural relations with China will be provided below.³²

2.1 The Cultural Policies of the Countries under Study towards China

2.1.1 The Netherlands

International Cultural Policy of the Netherlands

'Internationalization' is one of the four priorities of the Dutch cultural policy. This is not only motivated by the idea that operating internationally requires a certain level of quality from cultural organizations, but also by the idea that "cultural diplomacy is good for general foreign affairs and the economic position of The Netherlands."³³

The international cultural policy aims to help expand Dutch artists' markets abroad, especially in upcoming markets. Besides this, through Cultural Diplomacy, the stimulation of cultural exchange is regarded as a tool to enhance the image of The Netherlands abroad, which would supposedly strengthen and support international economic and political relations.

The following goals are set to reach these policy objectives:

- Reaching an international level of quality for Dutch cultural top-institutions;
- Enhance the international market position of Dutch artists;
- To enhance the Dutch economic interest by emphasizing the links between culture, trade and economics;

³⁰ As is for example stated by EUNIC in their 2011 Yearbook (URL: http://www.ifa.de/fileadmin/pdf/kr/2011/kr2011_en.pdf) and also illustrated by Staines in the Mapping of Existing Studies on EU-China cultural relations (2012, p.25, referring to a study by Schaake)

³¹ As explained over e-mail by Cees de Graaff, director of DutchCulture in April 2016.

³² NB: Since this research was a Dutch initiative and hence written in close contact with representatives from The Netherlands, the available information on this country was often more detailed than the information collected for the other countries under study. Yet, an attempt was done to find out as much as possible on each of the countries under study.

³³ Source: Rijksoverheid. URL: <https://www.rijksoverheid.nl/onderwerpen/internationale-culturele-samenwerking>

- Cultural diplomacy: utilize arts and culture for external affairs and promoting a positive image of The Netherlands;³⁴

In the current international cultural policy (2013-2016), China is one of the countries of priority.

The international cultural policy plan comes from both the Ministry of Foreign Affairs (BZ) and the Ministry of Culture, Education and Science (OC&W). The sectoral funds divide their funds over domestic and international applications. BZ has assigned the department 'Unity International Cultural Policy' (ICE) with the task to realize the cultural plans with support of the different Dutch embassies worldwide. To this end, BZ allocates cultural funds to embassies for the promotion of Dutch culture in certain countries, who then further distribute these funds to organizations and individual artists. Following the arms-length principle, OC&W subsidizes cultural organizations and individuals indirectly, by allocating money to six sectoral funds, who then subsidize cultural organizations and events within those sectors. All of these funds also have international programmes.³⁵

The domestic organization [DutchCulture](#) supports OC&W and BZ with the tasks to connect, advise, organize and stimulate organizations and institutions in the field of international cultural cooperation and exchange. DutchCulture works for- and closely together with the ministries of BZ and OC&W and the international diplomatic network of The Netherlands.³⁶

On a municipal and provincial level, cultural exchanges with China are also being stimulated. This is usually the result of sister-city and –province ties between Chinese and Dutch cities and provinces. For example, cities like Shanghai and Rotterdam, Beijing and Amsterdam, Groningen and Hangzhou, but also the provinces Utrecht and Guangdong and Brabant and Jiangsu, are connected through such relations. Besides expertise and knowledge in fields such as science and business, also cultural content is exchanged on the basis of such connections; cultural events are often a gesture of appreciation and interest, but more and more, culture is becoming a diplomatic tool to deepen such ties, by providing occasions for enhancing business relations.³⁷ An example of this phenomenon was the visit of the mayor of Amsterdam to Beijing with a business delegation in the fall of 2014. The visit of this delegation was scheduled on purpose in the same days as the Dutch National Ballet performance in Beijing.³⁸ Especially on the Dutch side, cities and provinces are often interested to stimulate cultural exchanges within this context.

Working- and Team Structures for Policy Implementation in China

In China, the Dutch international cultural policy is implemented by the [Press and Culture Departments](#) at the embassy in Beijing and four Consulates General across the country. Economic colleagues at the six different 'Netherlands Business Support Offices' (NBSO's) in second-tier cities support cultural activities where possible.³⁹

As a result of the international cultural policy of this country, here is no Dutch cultural institute or –centre in China. Instead of a permanent institute, the Dutch have previously organized other kinds of presence in the field of culture for special occasions:

- During the 2010 Expo, a temporary [Dutch Culture Centre](#) was established for six months in Shanghai.⁴⁰
- On the occasion of the multi-year programme '[Dutch Design Fashion and Architecture](#)' (DutchDFA) from 2009-2012, a [Dutch Design Workspace \(DDWS\)](#) was

³⁴ Source: Rijksoverheid. URL: <https://www.rijksoverheid.nl/onderwerpen/internationale-culturele-samenwerking/inhoud/internationaal-cultuurbeleid/prioriteiten-internationaal-cultuurbeleid>

³⁵ These six major funds are divided across different cultural fields: literature, visual arts, film, creative industries, performing arts and 'participation in the arts'. Source: Rijksoverheid. URL: <https://www.rijksoverheid.nl/onderwerpen/kunst-en-cultuur/inhoud/cultuurfondsen>

³⁶ Source: DutchCulture. URL: <http://dutchculture.nl/nl/over-dutchculture>

³⁷ Source: China2025 crowdblog. URL: <http://china2025.nl/een-zusterstad-china-ankerpunt-voor-bedrijven/>

³⁸ As is described in an article in the Dutch newspaper NRC Handelsblad. URL: <http://www.nrc.nl/handelsblad/2014/11/06/ballet-als-sfeermaker-voor-het-zakendoen-1435327>

³⁹ Source: Website Embassy of the Netherlands in Beijing. URL: <http://china.nlembassy.org/organization/organisation-chart/press-and-cultural-affairs.html>

⁴⁰ Source: DutchCulture. URL: <http://dutchculture.nl/en/news/6-march-opening-dutch-culture-centre>

[established in Shanghai.](#)⁴¹

Supported by colleagues who focus on communications, press, social media and public diplomacy, [six employees](#) of the Dutch diplomatic network in China are (partially) assigned with cultural affairs:

- PCZ Beijing: 2 cultural officers and a cultural counsellor
- CG Shanghai: 1 senior culture & communications officer
- CG Guangzhou: 1 culture & communications officer
- CG Hong Kong: 1 press & cultural affairs officer (combined with other tasks)
- CG Chongqing: 1 culture & communications officer (combined with other tasks)

These teams implement the Dutch international cultural policy by:

- Initiating, promoting and supporting Dutch cultural projects (museum management trainings, Online Film Festival, the Dutch participation with the Beijing Design Week, etc.);
- Facilitating contact between Dutch cultural institutions and Chinese organisations to stimulate Dutch cultural representation in China;
- Providing subsidy on request to cultural organizations performing or exhibiting in China;
- Reaching out to potentially interesting projects and/or events;
- Building up a network and organizing networking events;
- Inviting, receiving and organizing visiting delegations;
- Contributing to fairs, expositions, biennales and other (international) cultural manifestations.

The communications team further supports these activities through the online promotion of cultural events on the embassy's website and on social media, and by maintaining an extensive network of Chinese press.

In the Netherlands, DutchCulture has a special department with two part-time employees focusing on China: [the China Desk](#).⁴² From their office in Amsterdam, the China Desk works closely together with the diplomatic mission in China by maintaining the cultural network and reaching out to potentially interesting projects from The Netherlands. In order to help Dutch cultural individuals enter the Chinese cultural field, the China Desk assigns local Dutch and Chinese specialists to provide an overview of the history, structure and size of different cultural sectors in China through topic-based [mappings](#).⁴³

The Cultural Sectors the Dutch give Priority to

The Dutch Ministry of Economic Affairs (EZ) regards the creative industries as [one of the nine most important sectors](#) of business of The Netherlands.⁴⁴ In the light of this focus, from 2009-2012, the temporary programme '[Dutch Design Fashion and Architecture](#)' (DutchDFA) was organized with support of the ministries BZ, OC&W and EZ. This programme aimed to extensively stimulate the international position of Dutch design, fashion and architecture, especially in Germany, India and China during four executive years. In China this was done by organizing matchmaking events, exhibitions and also by establishing the [Dutch Design Workspace \(DDWS\) in Shanghai](#), where Dutch design companies were supported in their attempts to establish themselves in China.⁴⁵ This Workspace has now closed down. In 2015, there were no such Dutch programmes running in China.

⁴¹ More about Dutch Design Fashion, Architecture: <https://www.rijksoverheid.nl/actueel/nieuws/2008/12/17/heemskerk-geeft-startsein-voor-dutch-design-fashion-architecture-programma>; More about the Dutch Design Workspace: http://china.nlbassade.org/Zakendoen_in/nieuws/2015/02/dutch-design-heeft-vaste-voet-aan-de-grond-in-china.html

⁴² Source: DutchCulture. URL: <http://china.dutchculture.nl/nl>

⁴³ Source: DutchCulture. URL: <http://dutchculture.nl/nl/mapping/mapping-china>

⁴⁴ Source: Rijksoverheid. URL: www.rvo.nl/onderwerpen/innovatief-ondernemen/topsectoren/topsector-creatieve-industrie

⁴⁵ More about Dutch Design Fashion, Architecture: <https://www.rijksoverheid.nl/actueel/nieuws/2008/12/17/heemskerk-geeft-startsein-voor-dutch-design-fashion-architecture-programma>; More about the Dutch Design Workspace:

In an attempt to enhance the effectiveness of their efforts to stimulate Dutch cultural exchange with China, in 2013-2014, DutchCulture in Amsterdam and the embassy in Beijing decided to narrow down the focus of their operations. Together, they selected the following three cultural sectors of priority in China:

- Creative Industries
- Film
- Museum Management

These sectors are prioritized by the embassy when it comes to allocating subsidies, initiating events and programmes, and inviting delegations. As can be read below, the sectors of focus are also reflected in the established agreements and MoU's with China.

Established MoU's and Cooperation Agreements

1980 Agreement between the Government of the People's Republic of China and the Government of the Kingdom of the Netherlands on cultural co-operation.⁴⁶

2014 [MoU on Cultural Cooperation](#)⁴⁷

This MoU followed up on the previous MoU from 2011 and was signed during the visit of the Dutch Minister of Culture, Education and Science (OC&W) to China in 2014 and focuses on the stimulation of mutual exchange in the three areas of priority (film, creative industries and museums), as well as some other cultural fields (cultural heritage, visual arts, literature, performing arts, and young cultural practitioners). Through this MoU, China and The Netherlands agree to:

- share a common interest in the development of cultural strategy and policies at a national level and will share information and insight in this field with each other;
- aim to set up policy dialogues on joint priority areas;
- recognise the importance of cultural networks as well as direct cooperation by cultural institutions and artists for mutual benefit including the sharing of knowledge, professional expertise and cultural resources;
- share experience and policy in the creative and cultural industries, recognising that these industries are an increasingly important part of our economies and of prosperous growth;
- welcome and support the increased involvement of the business sector in cultural activities through partnership and sponsorship arrangements.⁴⁸

This MoU is valid until 2017.

2014 [Joint Statement on the Establishment of a Partnership for Comprehensive Cooperation](#)

This Statement witnesses the intention of both sides to cooperate in a number of widely varying sectors, including the cultural industries. Furthermore, at the occasion of signing this Statement, both sides agreed on the establishment of a China Cultural Centre in The Netherlands.⁴⁹

http://china.nlabassade.org/Zakendoen_in/nieuws/2015/02/dutch-design-heeft-vaste-voet-aan-de-grond-in-china.html

⁴⁶ This agreement was mentioned in the Mapping of Asia-Europe Cooperation written by Judith Staines for ASEF. URL: <http://webcache.googleusercontent.com/search?q=cache:tBI5v4cMJ2MJ:culture360.asef.org/wp-content/blogs.dir/1/files/MappingAsiaEurope.pdf+&cd=1&hl=nl&ct=clnk&gl=nl>

⁴⁷ Source: DutchCulture. URL: <http://culturalexchange-cn.nl/news/china-and-netherlands-signed-agreement-cultural-cooperation>

⁴⁸ As stated in the MoU in Paragraph 2 of the section General'.

⁴⁹ Source: Rijksoverheid. URL: <https://www.government.nl/latest/news/2014/03/24/china-and-the-netherlands-strengthen-bilateral-relations>

2015 [Film Co-Production Treaty](#) ⁵⁰

Through this treaty, films produced as co-productions between the two countries will from now on be regarded as national productions in both countries.⁵¹ Both sides agreed that "[t]he level of the performing, technical and craft contribution of each co-producer must be in line with the financial support they bring to the project, which can be no less than 10% and no more than 90% of the production costs. The framework offers Dutch films a wider and better access to Chinese audiences as eligible films will be exempted from China's quota on foreign films. [...] Applications for co-production states will be assessed by the China Film Co-production Corporation and the Netherlands Film Fund."⁵²

The Available Budgets for Stimulating Cultural Exchange with China

Annual Budgets

The total annual budget for cultural activities in China that the Dutch Ministry of Foreign Affairs accounts for €200.000, -. This sum is further distributed by the cultural department of the embassy in Beijing across different (Sino-)Dutch cultural events across China. Cultural organizations can apply for budget at the embassy. The Dutch consulates in Shanghai, Guangzhou, Chongqing and Hong Kong, as well as the NBSO's⁵³ are all entitled to apply for support for cultural events from this budget as well. Most of this cultural budget goes to events in the priority areas film, museum management and the creative industries. Salaries for the cultural policy officers are not included in this budget.

For the years 2014 and 2015, DutchCulture received a special additional budget of €110.900, - annually for the implementation of the cultural cooperation MoU of 2014. Besides the salaries of the two part-time employees, this was allocated to a number of cultural exchange events in the areas of priority.

Allocated Funds and Grants in 2015

Besides the contributions from the budgets above, amongst others, the following events received additional funding from different Dutch foundations:

- The exhibition 'The Nurturing House' in Beijing, which was also funded by the Creative Industries Fund NL.⁵⁴
- The exhibition 'The Future of Fashion is Now' in Shanghai and Shenzhen, which also received funding from the Han Nefkens Foundation, the Creative Industries Fund NL and the Dutch Ministry of Education, Culture and Science (OC&W).⁵⁵
- Different performing artists received funds for their tours through to China from the Foundation for Performing Arts, a foundation for the stimulation of Dutch performing arts.⁵⁶

⁵⁰ Source: Nederlands Filmfonds. URL: <https://www.filmfonds.nl/nl/page/3228/film-treaty-signed-between-china-and-the-netherlands>

⁵¹ The full treaty can be downloaded via this URL: <https://www.filmfonds.nl/nl/page/3301/verdrag-china-nederland>

⁵² Source: Nederlands Filmfonds. URL: <https://www.filmfonds.nl/nl/page/3228/film-treaty-signed-between-china-and-the-netherlands>

⁵³ NBSO: Netherlands Business Support Office. Such offices are located in different second-tier cities across China: currently in Nanjing, Wuhan, Dalian, Qingdao, Jinan and Chengdu such offices are located.

⁵⁴ It should be noted that this was an exceptional year, and therefore, at least to some extent, the extra grants and funds that these specific projects received in 2015 were motivated by extra visibility as a result of the State Visit of the Dutch King Willem Alexander to China.

⁵⁵ It should be noted that this was an exceptional year, and therefore, at least to some extent, the extra grants and funds that these specific projects received in 2015 were motivated by extra visibility as a result of the State Visit of the Dutch King Willem Alexander to China.

⁵⁶ These different projects can all be read on the website of the Fonds Podiumkunsten. For example, URL: http://www.fondspodiumkunsten.nl/m/nl/actueel/producties/mark_alban_lotz_solo_flutes_in_china_en_taiwan/. Homepage: <http://www.fondspodiumkunsten.nl/m/nl>

Cultural Sponsorship Deals in 2015

The Dutch Diplomatic Network occasionally receives (small) budgets for the organization of cultural events through sponsoring deals. A few occasions in 2015 for which financial sponsors were approached:

- The Dutch Days Shanghai 2015
- The Dutch Beijing Design Week in 2015

Some other events were sponsored through in-kind sponsoring deals with Dutch and Chinese companies.

Other Project-Based Grants and/or Funds

Following the Dutch international cultural policy, each of the six Dutch sectoral funds has the aim to stimulate the international position, appreciation and distribution of Dutch culture in their sector of focus. In order to realize this, they provide financial support to projects, organizations and/or individuals that fit to this strategy upon application. If cultural organizations or individuals have the aim to bring Dutch culture to China, they can apply for funding. The different sectoral foundations are divided as follows:

- The [Mondriaan Fund](#) (Mondriaan Fund) for visual arts regularly contributes to Dutch projects and programmes in China. Since 2009, they also annually allocate a grant of €7.830,- to the [Artists in Residency Programme](#) at the Institute for Provocation in Beijing.⁵⁷
- The Creative Industries Fund NL (Stimuleringsfonds Creative Industrie) allocates grants on request for international projects through the [Programme Internationalisation Creative Industries](#). China has been among the countries of focus for the past years, for example for the [‘exploring opportunities internationally’-programme](#) in 2013.⁵⁸
- The [Performing Arts Fund NL](#) (Fonds Podiumkunsten), a foundation for the stimulation of Dutch performing arts, also allocates money for the purpose of [‘Internationalisation’](#), such as the [‘Grants for Dutch Presentations Abroad’](#). This fund also takes the priority countries (including China) of the Ministry into account for the allocation of grants.⁵⁹
- [The Netherlands Film Fund](#) (Filmfonds), for the stimulation of film-production and – distribution in The Netherlands.⁶⁰ This fund invested in the realization of the co-production agreement with China, for example by organizing and financing networking trips. They also contributed to the exchange project [‘Bridging the Dragon’](#) in 2015, with the aim to connect the European and Chinese film industries to stimulate co-productions. This programme was also supported by the film funds from Germany, Denmark and the UK.⁶¹
- [The Literature Fund](#) (Letterenfonds), who participate actively in the annual international book fair in Beijing and have funds available for the promotion of Chinese translations of Dutch literature.⁶²
- The [Cultural Participation Fund](#) (Fonds Cultuurparticipatie): a foundation that aims to promote the participation of civilians in art, and stimulates innovative approaches through which this can be reached. Over the past few years, this fund contributed to

⁵⁷ Source: Mondriaan Fonds. URL: <http://www.mondriaanfonds.nl/aanvraag/bijdrage-gast-en-buitenlandateliers/buitenlandateliers/projectstudio-china/>

⁵⁸ Source: Creative Industries Fund NL. URL:

http://stimuleringsfonds.nl/nl/actueel/nieuws/350/open_oproep_verkennen_kansen_internationalisering

⁵⁹ Source: Fonds Podiumkunsten NL. URL: <http://www.fondspodiumkunsten.nl/nl/subsidies/regeling-internationalisering/>

⁶⁰

Source: NL Film Fonds. URL: <https://www.filmfonds.nl/nl/page/2902/take-the-netherlands>

⁶¹ Source: NL Film Fonds. URL: <https://www.filmfonds.nl/nl/page/2648/bridging-the-dragon>

⁶² More info via URL: <http://www.letterenfonds.nl/>

a number of exchange events with China as well.⁶³

However, for the distribution of public money from these six public funds, China is just one of the countries of international focus. Hence, to acquire these funds, applicants for projects in China often compete with Dutch projects from all over the world. Usually, these funds request advice at the cultural department of the embassy in Beijing on the quality of venues and Chinese organizations these applicants are planning to collaborate with. These advices are of fundamental importance for the decision to allocate subsidies.

Further public funding could be allocated on a municipal or provincial level, for example on the basis of sister-city or –province ties with Chinese counterparts (as described above). There is also a (limited) number of private foundations who could be approached for the funding of international projects.

2.1.2 Denmark

International Cultural Policy of Denmark

The Ministry of Foreign Affairs of Denmark sees the stimulation of international cultural exchange [as part of their mission](#).⁶⁴ [For the international promotion](#) of Danish culture, the Ministry of Culture, the Ministry of Business & Growth and the Ministry of Foreign Affairs collaborate through the [International Cultural Panel](#).⁶⁵ Goals of this panel:

- Development and renewal of Danish arts and culture;
- Promotion of Denmark as a country;
- Enhancing cultural export;
- Enhancing the intercultural dialogue.

For the years 2014-2016, the International Cultural Panel focuses on the following cross-sectional themes:

- Sustainability;
- Children/Youths;
- Dialogue, Democracy and Participation.⁶⁶

The Ministry of Foreign Affairs and the Ministry of Culture [together finance](#) international cultural exchange initiatives. The Ministry of Culture allocates money to the Cultural Agency, who then distributes it over different [Danish Cultural Institutes](#) worldwide.⁶⁷ Furthermore, the Danish Arts Foundation helps promote artistic development inside as well as outside Denmark and advises the government on cultural policies. Following the [‘arms length’ principle](#), not the Ministries, but the Danish Arts Foundation decides over the allocation of grants to individual cultural organizations and artists.⁶⁸ The Danish Cultural Institutes aim to follow policy strategies, but are politically independent in their operations.

In 2010, the [Danish government published a report](#) with a strategy to increase knowledge on presence of the Danish arts and culture abroad, and to promote the international ‘cultural dialogue’ with other countries. This strategy fitted to a general aim to increase Danish international economic perspectives on a global scale, but also to the objective of enhancing the international reputation of Danish art.⁶⁹

⁶³ More info via URL: <http://www.cultuurparticipatie.nl/english/>

⁶⁴ Source: EU Compendium of Cultural Policies. URL: <http://www.culturalpolicies.net/web/denmark.php?aid=342>

⁶⁵ Sources: EU Compendium of Cultural Policies and the International Cultural Panel’s Website. URLs: <http://www.culturalpolicies.net/web/denmark.php?aid=32> & <http://kum.dk/servicemenu/english/cultural-policy/international-exchange-and-cooperation/the-international-culture-panel/>

⁶⁶ Source: The International Cultural Panel’s Website. URL: <http://kum.dk/servicemenu/english/cultural-policy/international-exchange-and-cooperation/the-international-culture-panel/>

⁶⁷ URL: <http://www.dankultur.dk/Home.aspx>

⁶⁸ Source: Ministry of Culture. URL: <http://kum.dk/servicemenu/english/cultural-policy/independence-and-the-arms-length-principle/>

⁶⁹ Source: EU Compendium of Cultural Policies. URL: <http://www.culturalpolicies.net/web/denmark.php?aid=344>

As a member of the BRICS-countries, "[China is a central geographic focus area](#) for the Danish government's growth market strategy and an integral part of the Danish government's action plan for international cultural exchange".⁷⁰ According to a Chinese travel website, among the causes for a 22% increase of Chinese tourists visiting Denmark in 2011 were the [intensifying culture relations](#).⁷¹

Working- and Team Structures for Policy Implementation in China

The cultural section of the Danish embassy in Beijing is a sub-department of the department for political affairs. Hence, the cultural department of the Danish embassy in Beijing focusses on political ties in China. Their aim is to realize the goals of the International Cultural Panel. This department consists of one full-time cultural officer and one part-time cultural employee. The tasks of this cultural team include: maintaining government relations, supporting government-government exchange, Public Diplomacy, encouraging tourism to Denmark, supporting relevant cultural events in their press and media operations, and to be the shackle to the Scandinavian Tourism Board.⁷²

Upon invitation of the Chinese authorities, in the summer of 2015, the former [Danish Cultural Institute in Beijing](#)⁷³ transformed into a so-called Cultural Centre.⁷⁴ In 2015, this [Danish Cultural Centre](#)⁷⁵ was established in the popular 798 Art District in Beijing. In addition to their Danish director, the Cultural Centre employs seven people: two people who were assigned by the Chinese Ministry of Culture, and five locally hired employees (Danish as well as Chinese).⁷⁶ In contrast to the embassy, this Centre operates completely independent from the Danish government. The Centre is only partially funded by the Danish Ministry of Culture. Instead of political relations, this Centre focuses on 'people-people' and 'organization-organization' relations. According to their director Eric Messerschmidt, the Centre is all but a one-way channel through which Danish culture is presented to China. In contrast, they aim to find cultural crossovers for Danish actors in the broadest sense with Chinese counterparts.⁷⁷ For each project, they work together with a Chinese partner. As Mr. Messerschmidt explains, the aim is to increase mutual understanding on both sides. By doing so, they also look at policies from the Danish government, but they are not obliged to follow them. Usually, they invite Chinese partners to Denmark and let them decide what Danish expertise could be introduced to China. The Centre will then try to execute this idea.

The Centre in 798 facilitates exhibitions, workshops, seminars, shows, music, and so on.⁷⁸ The Danish Cultural Centre does not focus on 'arts' by default. On the contrary: regarding the harsh competition on culture in Beijing's 798 Art District, the Centre aims to distinguish itself by focusing on intangible cultural values such as 'transformation', 'identity' and 'respect' as overarching themes for their events.⁷⁹

⁷⁰ Source: Ministry of Culture. URL: <http://kum.dk/nyheder-og-presse/pressemeddelelser/nyheder/kultursatsningen-i-kina-aabner-doere-for-nye-initiativer-i-2016/1/1/>

⁷¹ Source: Travel 168. URL: <http://news.travel168.net/20111216/28376.html>

⁷² As explained by a cultural officer of the embassy during an interview in the spring of 2015.

⁷³ More info on the previous functions of the Danish Cultural Institute at the ASEF-website. URL: <http://www.asef.org/about/partners/partner/1309-danish-cultural-institute-beijing> or the general website of the Danish Cultural Institutes, URL: <http://www.dancult.co.uk/>

⁷⁴ As explained by the Centre's Director Mr. Eric Messerschmidt during an interview in the summer of 2015, this development is part of a strategy of China to make bilateral cultural relations more political: in China, Cultural Institutes are not recognized as diplomatic organizations. To a certain extent, Centres do receive political recognition, but their status is semi-diplomatic only. This means for example that their Directors are not immune and can only travel in- and out of China upon invitation. This gives the Chinese side a certain degree of control over the Centre and its content, but Eric states that they do not plan to self-censor their content. Eric stated how for the sake of keeping up political relations, it is not really possible to refuse this 'invitation'. Accordingly, more countries such as Germany were invited to become a Centre, but because Denmark is relatively smaller and previously had a particular set-up, the process of becoming a Centre was easier.

⁷⁵ URL: <http://www.dankultur.dk/Default.aspx?ID=1740>

⁷⁶ As explained by the Danish Cultural Centre's Director Eric Messerschmidt during an interview over Skype in February 2016.

⁷⁷ Culture in this context meaning 'a set of values' in the field of arts, but also sports, public health, sustainable development, and more.

⁷⁸ According to the Danish Cultural Centre's Director Eric Messerschmidt during an interview in the summer of 2015.

⁷⁹ As explained by Eric Messerschmidt during a Skype conversation in February 2016. Accordingly, exhibiting in 798 means being surrounded by the biggest names of the international arts world. As the Danish Cultural

Although in theory, the Danish Cultural Centre operates completely independent from the embassy's cultural department, they usually support each other in their operations: the cultural department takes care of political side, whereas the Cultural Centre takes care of relations on an organizational level. In 2015, the cultural department helped the Centre with their establishment in Beijing's 798 Art District. The Centre makes use of the embassy's WeChat channel - which is very popular and has a great number of followers.⁸⁰

The Cultural Sectors the Danish Give Priority to

In the available information on existing policies, no explicit information on specific cultural areas of priority were found. Nonetheless, the available information does provide some suggestions for policy focus:

According to the Danish Ministry of Foreign Affairs in a [report from 2008](#) on relations with China, the diplomatic efforts in the cultural field are to:

- enhance cultural exchange;
- market Denmark as a creative, innovative, trustworthy and responsible society;
- expand the relations between Danish and Chinese regions and cities within culture, education, sport, etc.;
- attract more Chinese tourists to Denmark.⁸¹

In a [review](#) on the 2014-2015 season of cultural exchange, current minister of Culture, Bertel Haardel, emphasized the increased collaborations and successes in the fields of museum collaborations, performing arts (including children's theatre, ballet, music), jewellery art, literature and film.⁸²

MoU's and other Agreements between Denmark and China

2008 [Strategic Partnership Declaration](#) for general bilateral collaboration

Point 9 of this declaration states: "The two sides will expand co-operation in culture and tourism and facilitate people-to-people contacts and exchanges."

2011 [Joint Statement: Deepening China-Denmark Comprehensive Strategic Partnership and Building a Model for China-Europe Cooperation](#)

About culture: "Our people-to-people and cultural exchanges have also developed. Hans Christian Andersen, the Danish master of fairy tales, is a household name in China. The "Little Mermaid" made its first overseas debut at the World Expo in Shanghai. China's "Happy Spring Festival" and the Danish Cultural Season have been warmly received by people of the two countries. The Sino-Danish Centre for Research and Education in Beijing acts as a platform for exchanges between students, scholars and experts. The newly established Culture Centres of our two countries and the Confucius Institutes now act as new bridges for our cultural exchanges."⁸³

2012 [Agreement of establishing and recognizing Cultural Centres in Copenhagen and Beijing](#)⁸⁴

2012 [MoU for the establishment Music Confucius Institute](#) at the Royal Danish

Centre does not have the capacity and budgets to compete with such shows, their strategy is to take a different discourse.

⁸⁰ As explained by a cultural officer of the embassy during an interview in the spring of 2015.

⁸¹ Source: Danish Ministry of Foreign Affairs. URL:

kina.um.dk/en/~media/Kina/Documents/Other/CSPjointstatement/Engelskversion02oktober2008/Engelskversion02oktober2008.jpg

⁸² Source: Ministry of Culture. URL: kum.dk/nyheder-og-presse/pressemeddelelser/nyheder/kultursatsningen-i-kina-aabner-doere-for-nye-initiativer-i-2016/1/1/

⁸³ Source: MFA China. URL: http://www.fmprc.gov.cn/mfa_eng/zxxx_662805/t1262644.shtml

⁸⁴ Source: Danish Cultural Institute. URL:

<http://dik.org.pl/News%20Archive/Events%202012.aspx?M=News&PID=74548&NewsID=1399>

Academy of Music.⁸⁵

This will be the world's first Music Confucius Institute. Goals: "The purpose of the MCI is to facilitate musical and cultural exchange between China and Denmark. MCI aims to actively contribute to the future global development of music by creating synergies between classical Western and Chinese musical traditions."⁸⁶

2013 MoU to strengthen collaboration between Danish and Chinese museums⁸⁷

Main points of agreement:

- Developing cooperation in the fields of cultural heritage conservation
- Exchanging of exhibitions
- Exchanging and training of professionals
- Implementing UNESCO's conventions on protecting cultural heritage
- Exchanging within the field of museum architecture and design (including the field of interior museum design, museum shops as well as museum-related products).⁸⁸

2017? Film co-production agreement.

The Danish Film Institute is currently negotiating with SAPPRFT on a co-production agreement.

The Available Budgets for Stimulating Cultural Exchange with China

Annual Budgets

The embassy receives a budget for cultural activities that is provided by the ministry of Culture and the Ministry of Foreign Affairs. Each Danish embassy worldwide applies on an annual basis for this budget. The amount is limited, but the exact number cannot be publicly shared.⁸⁹ Due to the limited amount of available budget, the embassy has to allocate it smartly. Usually, the embassy therefore (co-)organizes events with artists who already are in China.

The budget coming from the Ministry of Cultural Affairs that is allocated to the Cultural Centre cannot be shared either, but supposedly this is also a 'limited amount'.⁹⁰

The budget for the 2015 exhibition 'Age and the City' organized for the Beijing Design Week by the Cultural Centre was €20,000,- which is usually the available amount of budget per exhibition (€20.000,- with a maximum of €30.000,-).⁹¹

Allocated Funds and Grants in 2015

According to the website of the Danish Ministry of Culture, the 'Danish-Chinese Cultural Exchange Season' was financed as follows:

"The Danish-Chinese cultural exchange initiatives have been financed by the Danish Ministry of Foreign Affairs and the Danish Ministry of Culture. The Danish Arts Foundation has provided a number of grants to finance the cultural programme within the fields of music, literature, visual arts and performing arts. The A.P. Møller and Chastine Mc-Kinney Møller Foundation is contributing with a substantial grant, and the

⁸⁵ Source: Press Release from Ministry of Culture. URL: <http://kum.dk/nyheder-og-presse/pressemeddelelser/nyheder/kultursatsningen-i-kina-aabner-doere-for-nye-initiativer-i-2016/1/1/>

⁸⁶ Source: Website Confucius Music institute. URL: <http://english.dkdm.dk/Confucius-Institute>

⁸⁷ Source: Ministry of Culture. URL: <http://slks.dk/english/international-focus/how-we-work/international-cultural-agreements/mou-china/> and <http://kum.dk/nyheder-og-presse/pressemeddelelser/nyheder/kultursatsningen-i-kina-aabner-doere-for-nye-initiativer-i-2016/1/1/>

⁸⁸ Source: Ministry of Culture. URL: <http://slks.dk/english/international-focus/how-we-work/international-cultural-agreements/mou-china/>

⁸⁹ As explained by a cultural officer of the embassy during an interview in the spring of 2015.

⁹⁰ As explained by the Director of the Cultural Centre Eric Messerschmidt during a Skype-interview in February 2016.

⁹¹ As explained by the Director of the Cultural Centre Eric Messerschmidt during a Skype-interview in February 2016.

Maersk Group is supporting the cultural programme with a transportation sponsorship. In addition, participating Danish and Chinese institutions will contribute financially to the realisation of the various projects.⁹²

Cultural Sponsorship Deals in 2015

For the major part, the Danish Cultural Centre in Beijing is funded by the cultural foundations of the Danish companies Lego and Carlsberg for the years 2015-2016.⁹³

The cultural department of the embassy does not specifically involve sponsors in cultural events, but through a specific structure some events receive funding at times: companies who enjoy service from the embassy's trade department need to pay for this service. Sometimes, the cultural and trade departments find ways through which they can organize a paid-for cultural event for the promotion of a company.⁹⁴

Other Project-Based Grants and/or Funds

Most of the time, subsidies for individual Danish artists and cultural organizations touring to China goes via the [the Danish Arts Foundation](#) (Statens Kunstfond) on project-basis.⁹⁵ As can be read on the special [application form](#) for embassies and cultural institutes to apply for these grants:

"Disposable funds are available to provide basic funding to initiate and hold events related to Denmark's international cultural exchange. For more comprehensive projects, funding should be sought from the Collaborative Agreement between the Danish Ministry of Foreign Affairs and the Danish Ministry of Culture with respect to Denmark's international cultural exchange."⁹⁶

Altogether, through online searching and contacting relevant people, the exact amounts of most allocated grants and funds could not be found. [According to the EU Compendium of Cultural Policies, it's difficult to assess the trends in public financial support](#) for international cultural cooperation in Denmark because they are calculated in the general budgets of the institutions.⁹⁷

2.1.3 France

International Cultural Policy of France

France is known for its [centralized approach to cultural policy](#) making.⁹⁸ For this country's international [cultural policy](#), the French Ministry of Foreign Affairs and International Development (MAEDI) works closely together with [the Ministry of Culture and Communications](#).⁹⁹ Besides a large ministerial department devoted to this topic,¹⁰⁰ they assign [a network of service institutions](#)¹⁰¹ with the task to stimulate the image, distribution and exchange of French culture through events and other forms of exchange.¹⁰²

⁹² URL: <http://slks.dk/english/international-focus/projects/danish-cultural-season-in-china-201415/>

⁹³ As explained by the Danish Cultural Centre's Director Eric Messerschmidt during an interview in the summer of 2015.

⁹⁴ As explained by a representative of the embassy during an interview in the spring of 2015.

⁹⁵ Source: EU Compendium of Cultural Policies. URL: <http://www.culturalpolicies.net/web/denmark.php?aid=32>

⁹⁶ Source: Website of the Danish Arts Foundation. URL: <http://www.kunst.dk/english/funding/subsidies/tilskud/funds-available-to-danish-embassies-and-institutes/>

⁹⁷ Source: EU Compendium of Cultural Policies. URL: <http://www.culturalpolicies.net/web/denmark.php?aid=32>

⁹⁸ Source: Compendium of Cultural Policies and trends in Europe. URL: <http://www.culturalpolicies.net/web/france.php>

⁹⁹ Source: ASEF and website of the Ministry. URL: <http://culture360.asef.org/organisation/ministry-of-culture-and-communication-france/> and <http://www.culturecommunication.gouv.fr/>

¹⁰⁰ As explained by the Compendium of Cultural Policies and trends in Europe: "The three main directorates of the Ministry of Culture, as well as the General Delegation of French Language and Other Languages of France, each comprise a special team in charge of international affairs. To insure a global vision and coherence, a Sub-Directorate of International and European Affairs is installed in the General Secretariat, which coordinates the European and international policy of the Ministry." Source: <http://www.culturalpolicies.net/web/france.php>

¹⁰¹ Source: Ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/le-reseau-culturel-francais-a-l-etranger/>

¹⁰² Source: Ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/>

The [main objectives](#) of France's international cultural policy are:

- The promotion of all forms of French culture and -creation internationally;
- The advocating of intercultural exchanges and cultural diversity;
- Receiving and hosting cultural professionals and foreign artists in France; and
- Strengthening the capacities and dynamism of the artistic and cultural sectors and networks.¹⁰³

Besides the cultural departments of the embassies, different kinds of institutions and organizations culturally represent the French abroad, the two most important of which are:

- The Institut Français:

Supervised by the Ministry of Foreign Affairs, this institution has replaced the organization 'CulturesFrance' and has "a widened scope of activity and reinforced resources" ever since.¹⁰⁴

- the Foundation Alliance Française:

This organization works for the Ministry of Foreign Affairs on the basis of an annual agreement to teach and promote the French language through its worldwide network of centres.

The [Institut Français has two principal tasks](#): to help realize 'productions and major operations' and to maintain and strengthen the cultural network of France.¹⁰⁵ Together with commissioners and partners, the Institut assists in the organization of cultural seasons and themed-years, and the establishment of French pavilions and booths at international cultural and/or creative fairs and expo's. The Institut does not initiate projects by itself, but merely promotes and connects existing artists, events and organizations, sometimes attracted through specific sector-based 'calls for projects' at the local French cultural network in the fields of performing arts, visual arts, intellectual debate, scientific and technical culture, and more.¹⁰⁶ The [Alliance Française](#) is more involved in events related to the French language and less directly linked to the country.¹⁰⁷

Working- and Team Structures for Policy Implementation in China

In China, the cultural department of the [Diplomatic Mission of France to China](#)¹⁰⁸, the [Institut Français](#) in Beijing and the [L'Alliance Française](#) are active to fulfil cultural policy of France:

The cultural team of the embassy and consulates in Guangzhou, Chengdu, Shanghai, Shenyang and Wuhan - also called the 'Service of Cooperation and Cultural Action' (['Le Service de coopération et d'action culturelle'](#), SCAC) - is headed by a 'Counsellor for Cooperation and Cultural Action', who also functions as the director of the Institut Français of China (IFC). Apart from this 'main' attaché, there are three additional cultural attaché(e)s: one in charge of cinema ('audiovisual'), one for literature, and one for arts. There is also one attaché responsible for (language) education.¹⁰⁹

¹⁰³ Source: Compendium of Cultural Policies and trends in Europe. URL: <http://www.culturalpolicies.net/web/france.php?aid=341>

¹⁰⁴ Source: Ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/le-reseau-culturel-francais-a-l-etranger/>

¹⁰⁵ Source: ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/le-reseau-culturel-francais-a-l-etranger/article/les-actions-de-l-institut-francais>

¹⁰⁶ Source: Ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/le-reseau-culturel-francais-a-l-etranger/article/les-actions-de-l-institut-francais>

¹⁰⁷ URL: <http://www.afchine.org/?lang=fr>

¹⁰⁸ Source: French Ministry of Foreign Affairs. URL: http://www.diplomatie.gouv.fr/fr/dossiers-pays/chine/la-france-et-la-chine/#sommaire_3

¹⁰⁹ Source: Website of the Embassy of France in Beijing. URL: <http://www.ambafrance-cn.org/Organigramme-415>

[The Institut Français in Beijing](#)¹¹⁰ claims to be “an emblem of French culture in Beijing”.¹¹¹ By organizing different events in their auditorium, the gallery and their library they offer the Chinese audience access to French literature, cinema, arts, science, music and the French language.

Altogether, throughout China, over 170 agents work for SCAC-IFC - half of which are situated in Beijing.¹¹² These employees are distributed across a department of communication and audience development, a sponsorship and partnerships department and a general secretariat. The team also maintains the internet portal of French culture in China ‘faguowenhua.com’.¹¹³

Alongside this cultural network, also 13 centres of the Alliances Française have been established across China, providing French language courses and hosting cultural exchange events (such as film screenings and seminars). Besides these centres, the Alliance manages several French-Chinese Study Centres in different universities around China¹¹⁴

The Cultural Sectors the French Give Priority to

There do not seem to be specific sectors of focus or priority in the French cultural policy towards China, but some things can be derived from the existing programmes and festivals as well as the information that is available online:

On its [website](#), the [Institut Français](#) in Beijing states the following priorities:

- Reinforcing the attraction of Chinese elites and students to France;
- Enhancing the teaching of French in China;
- Promoting the intellectual influence of France, of Europe and of the organization of French Speaking countries (*Francophonie*) in China;¹¹⁵
- Support the emergence of Chinese civil society;
- Develop the cultural image of France, around the values of prestige and innovation.¹¹⁶

On the embassy’s website, the cultural events are categorized as follows: ‘*Artistique*’, ‘*Audiovisuel*’ and ‘*Francophonie*’ - indicating a clear distinction between the ‘artistic’ arts (visual, theatre, music etc.) and the audiovisual (film). It furthermore emphasizes the special attention to the promotion of the French language (‘*Francophonie*’) and literature in China.¹¹⁷ This is also reflected in the three types of attaché(e)s: one in charge of cinema, one for literature, and one for arts in general.

Apart from the different festivals around the sectors theatre, music and literature, the fact that there is a separate attaché dedicated to film, in combination with the annual (online) worldwide [My French Film Festival](#)¹¹⁸ as well as the specific annual [UniFrance Film Festival](#)¹¹⁹ in China and efforts around the film co-production agreement, all suggest a specific focus and willingness to stimulate exchange and cooperation in the film industry. However, as both of these events take place across the world, it remains unclear to what extent this focus is specific for the country of China.

MoU’s and Cooperation Agreements between France and China

2002 Cultural Cooperation Agreement¹²⁰

¹¹⁰ URL: <http://www.institutfrancais-pekin.com/fr>

¹¹¹ Source: Website of Embassy of France in Beijing. URL: www.ambafrance-cn.org/L-institut-Francais-de-Pekin

¹¹² Source: The website of the Embassy of France in Beijing. URL: <http://www.ambafrance-cn.org/Presentation-du-Service-de-cooperation-et-d-action-culturelle>

¹¹³ Source: website of the Embassy of France in Beijing. URL: <http://www.ambafrance-cn.org/Presentation-du-Service-de-cooperation-et-d-action-culturelle>

¹¹⁴ Source: Ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/le-reseau-culturel-francais-a-l-etranger/>

¹¹⁵ More info on Wikipedia: <https://nl.wikipedia.org/wiki/Francophonie>.

¹¹⁶ Source: Institut Français. URL: <http://www.institutfrancais-pekin.com/fr>

¹¹⁷ Source: Embassy of France in Beijing. URL: www.ambafrance-cn.org/-La-cooperation-dans-le-domaine-culturel-

¹¹⁸ URL: <http://www.myfrenchfilmfestival.com/en/>

¹¹⁹ URL: <http://en.unifrance.org/festivals-and-markets/841/french-film-festival-in-china>

¹²⁰ URL: <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000782198&categorieLien=id>

Signed in Paris, this is a general agreement to enhance cooperation and exchange in all cultural fields. Some things are extra emphasized, including: the agreement to pay special attention to the promotion and protection of cultural diversity and cultural heritage; the promise to establish cultural centres in each others' countries; the agreement to boost co-productions, specifically in the fields of in cinema and literature; the protection of intellectual property; the aim to cooperate in the fields of TV, cinema and radio.

2010 Film Co-production Agreement¹²¹

Under certain conditions, films will not be subject to the strict import quota of China. The contribution from one of the two countries to a co-production can vary from a responsibility for 20 to 80% of the work. As one out of the [first eight](#) Sino-French co-productions, the Mandarin/Mongolian-spoken blockbuster ['Wolf Totem'](#)¹²² was launched in 2015 directed by French director Jean-Jacques Annaud. Another Sino-French co-production, *The Nightingale*, was nominated for a best foreign-language film at the 2015 Oscars.¹²³

2008 Special declaration pledging support for heritage collaboration following the Sichuan earthquake of 2008¹²⁴

2013 Renewal of the 2002 Cultural Cooperation Agreement¹²⁵

Signed during the State Visit of France to China in 2013.

The Available Budgets for Stimulating Cultural Exchange with China

Annual Budgets

The total annual budget of the entire French SCAC-IFC¹²⁶ - network in China remains undisclosed. Besides the annual budget for their operations, the SCAS-ICF also receives budgets on a project basis from the big global budget of the Ministry of Foreign Affairs. The total budget that the Ministry of Foreign Affairs allocated to cultural diplomacy in 2015 was €703.000.000,-. According to the public governmental budget overview ['Forum de la Performance'](#) of 2015,¹²⁷ this budget is divided over the 155 SCAC services worldwide together with 100 Institutes Françaises.¹²⁸

The Ministry of Culture and Communication allocates budgets to cultural diplomacy and exchange in China, but the exact amounts are also not disclosed. From public information can be derived that in 2015, a total of 341 million euros were spent on 'museum projects' worldwide and 6 million euros were allocated to other kinds of international exchange projects.¹²⁹

¹²¹ URL: <http://www.cnc.fr/web/fr/accords-internationaux/-/editoriaux/38217;jsessionid=2E2F10B77D7E33BE85FBA8F30F4C260F.liferay>

¹²² More info on Wikipedia: https://en.wikipedia.org/wiki/Wolf_Totem_%28film%29

¹²³ Source: The Hollywood Reporter. URL: <http://www.hollywoodreporter.com/news/berlin-france-setting-pace-china-771226>

¹²⁴ As stated by J. Staines in the EENC mapping of EU-China cultural relations (2012). URL: <http://www.eenc.info/wp-content/uploads/2013/01/JStaines-Mapping-Existing-Studies-on-EU-China-Cultural-Relations.pdf>

¹²⁵ More info via URL:

<https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000782198&categorieLien=id>

¹²⁶ The abbreviation 'SCAC-IFC' comes from: Le Service de coopération et d'action culturelle ('Service of Cooperation and Cultural Action', SCAC) together with the Institut Français of China (IFC). Source: Website of the Embassy of France in Beijing, URL: www.ambafrance-cn.org/Presentation-du-Service-de-cooperation-et-d-action-culturelle

¹²⁷ Source: Forum de la Performance 2015 report. URL: <http://www.performance-publique.budget.gouv.fr/documents-budgetaires/lois-projets-lois-documents-annexes-annee/exercice-2015#.VroYvbRcXII>

¹²⁸ The abbreviation 'SCAC' comes from: Le Service de coopération et d'action culturelle ('Service of Cooperation and Cultural Action', SCAC). Source: Website of the Embassy of France in Beijing, URL: www.ambafrance-cn.org/Presentation-du-Service-de-cooperation-et-d-action-culturelle

¹²⁹ Source: Forum de la Performance 2015 report. URL: <http://www.performance-publique.budget.gouv.fr/documents-budgetaires/lois-projets-lois-documents-annexes-annee/exercice-2015#.VroYvbRcXII>

The Alliance Française [also receives subsidies](#), but exact numbers remain unknown.¹³⁰

Cultural Sponsorship Deals in 2015

Especially for the Festival Croisements, the institute and Embassy attract additional budgets through sponsorship deals with companies each year. Exact amounts remain unknown, but, accordingly, in 2015 80% of the total budget for this Festival was financed through sponsorship deals.¹³¹

Other Project-Based Grants and/or Funds

No specific funds or grants devoted to international cultural cooperation could be found through online searching. Different French funds and grants devoted to international cultural exchange can be searched in the online database '[Centre Francais des Fonds et Fondations](#)'.¹³²

2.1.4 Germany

International Cultural Policy of Germany

Germany is divided into different states ('*Länder*'), each setting their own main cultural policies: "[T]he Länder are the main public actors in the cultural field and are responsible for setting their own policy priorities, funding their respective cultural institutions and for supporting projects of regional importance."¹³³ On a national (Federal) level, the German institution responsible for foreign affairs, The Federal Foreign Office (FFO), is in charge of Germany's international cultural policies. The FFO states that besides political and economic diplomacy, promoting cultural cooperation and exchange through foreign Cultural and Education-politics ("auswärtige Kultur- und Bildungspolitik" (AKBP)) forms the third major goal of the German diplomatic mission abroad.¹³⁴

Germany's foreign '[Cultural Relations and Education Policy](#)' pursues the following objectives in particular:

- Creating stable foundations for international relations with the synergy of knowledge and culture and the dialogue between people;
- Promoting the German language in Europe and around the world;
- Contributing to worldwide crisis and conflict prevention;
- Promoting European integration;
- Preserving cultural diversity in the world;
- Presenting Germany as a modern and attractive location for education, science, research and professional development;
- Showcasing Germany as a country with a world renowned, creative and diverse cultural scene;
- Communicating a realistic and vibrant image of Germany.

To reach these goals, the FFO focuses on cultural programmes, promoting German as a foreign language and intercultural dialogue, academic, exchange and cooperation.¹³⁵ The FFO seems particularly eager to present German culture [as diverse, innovative and of high quality](#).¹³⁶

The FFO assigns the task of promoting German cultural cooperation and exchange to the cultural departments of worldwide embassies as well as the [Goethe-Institut](#). Worldwide, the Goethe-Institut functions as a politically independent organization providing German language classes, information on German culture and promoting cultural cooperation.¹³⁷ By signing a '[Basic Agreement](#)', the FFO entrusts Goethe-Institut with the following main duties:

- Fostering cultural cooperation;
- Furthering knowledge on German Language;

¹³⁰ Source: Ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/en/the-ministry-of-foreign-affairs/>

¹³¹ As explained by an employee of the embassy during an interview in 2015.

¹³² URL: <http://www.centre-francais-fondations.org>

¹³³ As explained in the Compendium of Cultural Policies and Trends in Germany (2013). Downloadable from URL: www.culturalpolicies.net/down/germany_072013.pdf

¹³⁴ Source: FFO. URL: http://www.auswaertiges-amt.de/EN/Aussenpolitik/Kultur/Ziele-Partner_node.html

¹³⁵ Source: Website FFO. URL: http://www.auswaertiges-amt.de/EN/Europa/Uebersicht-Aufmacher_node.html

¹³⁶ Source: Website FFO. URL: http://www.auswaertiges-amt.de/EN/Aussenpolitik/Kultur/Kulturprogramme/KunstUndAusstellungen_node.html

¹³⁷ URL: <https://www.goethe.de/ins/de/en/index.html>

- Conveying a comprehensive picture of Germany.¹³⁸

Hence, the Goethe-Institut fulfils these tasks worldwide in cooperation with the German embassies, while remaining independent.

Furthermore, FFO financially supports the [Institute for Foreign Cultural Relations in Stuttgart](#) (IFA) to enhance international cultural exchange with Germany through events, publications, research and conference programmes.¹³⁹

Working- and Team Structures for Policy Implementation in China

The cultural department of the German Embassy in China has 9 employees in total. This department is mainly involved in linking cultural organizations to relevant parties, and they furthermore ensure political presence at openings, concerts and other relevant events. They organize a few cultural events of small scale per year.

In [China, the Goethe-Institut](#)¹⁴⁰ is represented by an Institut in Beijing, the Cultural and Educational Department of the Consulate General in Shanghai and the Goethe-Institut in Hong Kong. There are eight language centres across China. On December 31 2015, there were 79 employees working for The Goethe-Institut in China, divided as follows:¹⁴¹

City of representation	Volume of employment
Shanghai	6,50
Beijing	42,50
Taipei	12,10
Hongkong	18,25
TOTAL	79,35

Five people of this team are working on the cultural programme (of which two on a project basis), and another five on PR, the website and the [online magazine](#) of the Institut in China.¹⁴² In addition to this cultural team, there is a team of four people working for the Goethe-Institut's library in Beijing and the literature programs (such as the allocation of translation funds etc.).¹⁴³

The Institut aims to stimulate cultural exchange between German and China, by linking cultural organizations to relevant partners in China and looking for cultural crossovers. In their work, the Cultural department of the Institut always investigates what Germany can add to what is already happening in China. The Institut also organizes events and exhibitions in their own spaces, especially in their recently opened space in Beijing's 798 art district. Ideally, programmes are organized together with Chinese partners.¹⁴⁴

The Cultural Sectors the Germans Give Priority to

The information about the German cultural strategy and policy towards China on the [website of the FFO](#) is a bit outdated, but points at a number of special celebrations and programmes until the year 2013.¹⁴⁵ No specific focus or prioritized sectors have been (publicly) formulated for Germany's cultural policy towards China. Nonetheless, in its general international cultural policy, the FFO focuses on events in the following sectors:

- Stimulating German [exhibitions & visual arts](#):
 - the FFO supports German exhibitions and other visual arts manifestations abroad, usually in cooperation with partner organizations such as the Goethe-Institut.

¹³⁸ Source: Goethe-Institut. URL: <https://www.goethe.de/en/uun/org.html>

¹³⁹ Source: Website IFA. URL: <http://www.ifa.de/en/about-us/mission-objectives.html>

¹⁴⁰ URL: https://www.goethe.de/ins/cn/de/index.html?wt_sc=china

¹⁴¹ This information was provided over e-mail by Christina Gregor, communications officer at the Goethe Institut's headquarters in München in May 2016.

¹⁴² URL: <https://www.goethe.de/ins/cn/de/kul/mag.html>

¹⁴³ As explained by current Director of the Goethe-Institut China, Clemens Treter via e-mail in February 2016.

¹⁴⁴ As explained by current Director of the Goethe-Institut China, Clemens Treter via e-mail in February 2016.

¹⁴⁵ Source: Website FFO. URL: http://www.auswaertiges-amt.de/EN/Aussenpolitik/RegionaleSchwerpunkte/Asien/China/Regionalschwerpunkt_China_node.html

- Promoting German [music, dance, theatre](#):
 - programmes in these sectors are usually organized in collaboration with the Goethe-Institut.
- Promoting [German literature](#):
 - specifically: stimulating literary translations in foreign languages and participations at book fairs. The Goethe-Institut is also often involved in these activities;
- Promoting [German cinema](#):
 - specifically: stimulating the participation of German productions in foreign film festivals
- Protecting [cultural property](#)¹⁴⁶ and the [preservation of heritage](#)¹⁴⁷ receive specific focus.

Instead of focusing on specific cultural sectors, the Goethe-Institut works with multi-year, worldwide themes. Within this framework, the Goethe-Institut China then tries to frame the themes into the situation of China by highlighting what the German cultural and creative industries can add to what is happening there. The current multi-year themes are 'Cultures of Participation', 'Culture and Urban Spaces' and the 'Creating the Future'. The themes are very broad and multi-interpretable on purpose, so that the Goethe-Institutes all across the world can apply them to the local situation – though they are not obliged to do so.

Together with their colleagues in other East-Asian countries, the Goethe-Institut China focuses mainly on the theme 'Creating the Future' – by (co-)organizing "a series of events that will research the consequences and different approaches on digital change and transformation. Technical, sociological and artistic positions will be looked into and discussed."¹⁴⁸

The Goethe-Institut China further prioritizes so-called 'cultural education programmes', through which cultural managers from the two countries exchange expertise. There are also a number of artist-in-residency programmes in China for the sectors visual arts, literature and theatre which the Goethe-Institut has been supporting as a priority over the past few years.¹⁴⁹

Besides these cultural sectors and the themed programmes, extra stimulation seems to lie in the film industry, with an annual [Festival of German Cinema since 2013](#) organized by the Goethe-Institut in collaboration with German Films. Nonetheless, Germany does not have a co-production agreement with China.

Established MoU's and Cooperation Agreements between Germany and China

2004 [Strategic Partnership in Global Responsibility](#)¹⁵⁰

2005 [Agreement on the establishment of German-Chinese Dialogue Forums](#)¹⁵¹

During these forums, influential individuals from different sectors represent civil society for the future of political, economic and cultural cooperation.

2006 [Agreement on Joint Cultural Activity](#)¹⁵²

¹⁴⁶ Source: FFO. URL: http://www.auswaertiges-amt.de/sid_7AFD91164A46E0D79D0B19E301EBD25F/EN/Aussenpolitik/Kultur/Kulturgueterrueckfuehrung_node.html

¹⁴⁷ Source: FFO. URL: http://www.auswaertiges-amt.de/EN/Aussenpolitik/Kultur/Kulturerhalt/Kulturerhalt_node.html

¹⁴⁸ As explained by current Director of the Goethe-Institut China, Clemens Treter via e-mail in February 2016.

¹⁴⁹ As explained by current Director of the Goethe-Institut China, Clemens Treter via e-mail in February 2016.

¹⁵⁰ Source: FFO. URL: http://www.auswaertiges-amt.de/EN/Aussenpolitik/Laender/Laenderinfos/01-Nodes/China_node.html

¹⁵¹ Source: Report: Mapping Studies on EU-China Cultural Relations by J. Staines. URL: http://www.eenc.info/?search-class=DB_CustomSearch_Widget-db_customsearch_widget&widget_number=preset-default&all-0=eencdocs&cs-all-1=External+Relations+and+Culture&search=Search the agreement itself can be found via URL: <http://www.cdc-ev.org/images/cdc/pdf-vorlagen/dialogforum.pdf>

¹⁵² Source: the summary by IFA. The document itself cannot be viewed. URL: <http://www.ifa.de/en/culture-and-foreign-policy/alias/china/selective-bibliography/german-chinese-cultural-relations.html>

Sets the institutional framework of international relations to promote joint cultural exchange in general.

2010 [German-Chinese Joint Communiqué](#) on broad promotion of the strategic partnership¹⁵³

The 3rd part of this Communiqué focuses on culture and society, stating that cultural cooperation and exchange are essential and should continue.

2014 [Comprehensive Strategic Partnership](#)

Signed during President Xi Jinping's State Visit to Germany at the end of March 2014. The 10th part of this agreement states the following about culture:

"Lively social and cultural exchanges, especially among young people and the scientific community, are of particular significance in deepening mutual understanding."¹⁵⁴

The Available Budgets for Stimulating Cultural Exchange with China

Annual Budgets

No general numbers from 2015 were publicly accessible at the time of this writing. Some information about the general governmental budgets for international cultural exchange in 2014:

The majority of the budget that the FFO allocates to cultural exchange is divided across the Institute for Foreign Cultural Relations in Stuttgart, the Goethe-Institut in München and the German Academic Exchange Service Berlin. In 2015, about one-third of the total AKBP-budget of the Ministry of Foreign Affairs went to the Goethe-Institut.¹⁵⁵ The Goethe Institut further divided this budget across missions around the world. The annual cultural budget of China's Goethe-Institut is determined on the basis of the revenue from the language programmes. In 2015, the Goethe-Institute allocated a total sum of €2.6 million to projects to stimulate culture exchange with China. This budget was divided across the Goethe-Institutes in Beijing, Shanghai, Hongkong and Taipei.¹⁵⁶ Clemens Treter, the current director of the Goethe-Institut China explains the following about the spending of the cultural budget:

"[W]e usually do not provide general subsidies for cultural institutions but will always cooperate based on an actual project. For example: we have a focus on residency programs in these recent years here in China, therefore we have identified possible partners whom are able to run such a program in cooperation with us and then allocate the funds (either to the partner, sometimes also directly to the involved artists). The same goes for exhibitions, workshops etc. – it's a question of finding a partner that has the will and the organizational knowledge to develop and run a certain program together with us; the standards applied to this partner depend on the area of cooperation (a partner who is able to cooperate for a series of workshops doesn't necessarily have the skills to present an exhibition)."¹⁵⁷

The embassy has a very limited budget to support cultural events and projects. Their support for cultural events is more symbolic and political than financial.

Allocated Funds and Grants in 2015

Other contributions to cultural exchange projects with China come from public subsidies, grants and private foundations, such as:

¹⁵³ Source: Report: Mapping Studies on EU-China Cultural Relations by J. Staines. URL: http://www.eenc.info/?search-class=DB_CustomSearch_Widget-db_customsearch_widget&widget_number=preset-default&all-0=eencdocs&cs-all-1=External+Relations+and+Culture&search=Search

¹⁵⁴ Source: FFO. URL: <https://www.bundesregierung.de/Content/EN/Pressemitteilungen/BPA/2014/2014-03-28-china-declaration.html>

¹⁵⁵ Source: Report Auswärtige Kultur- und Bildungs Politik 2013/2014, obtained via ifa.de

¹⁵⁶ This information was provided over e-mail by Christina Gregor, communications officer at the Goethe Institut's headquarters in München in May 2016.

¹⁵⁷ Ad explained by Clemens Treter, current director of China's Goethe-Institut over e-mail in February 2016.

- The Swiss-German Private Foundation [Stiftung Mercator](#), who also have an office in Beijing. They invest in societal development goals across different themes, including 'cultural education' and 'culture'. Their objectives: "The goal of Stiftung Mercator's work in its China Programme is to correct mutual misperceptions by eradicating prejudices and reducing the incidence of the misunderstandings and conflicts that result from them."¹⁵⁸ One of the projects within this programme is the multi-year [Hu 互 Tan 探 project](#), to which they contributed [€250.000,- for the years 2013-2016](#). An overview of their projects and budget spending can be viewed [online](#).¹⁵⁹ In principle, the Stiftung Mercator cooperates with the German government and the Goethe institute for most projects, but as they are an independent foundation, their investment is not guaranteed.¹⁶⁰

Cultural Sponsorship Deals in 2015

For about 4/5 events annually, the Goethe-Institut China is sponsored by companies. Sometimes these sponsorships are in the form of money, sometimes in-kind (e.g. sponsored transportation). Sometimes also Chinese companies sponsor.¹⁶¹

Other Project-Based Grants and/or Funds

A number of general funds and grants which are specifically interesting for the case of China:

- The [German Federal Cultural Foundation](#) or 'Kulturstiftung des Bundes' "[...] promotes art and culture within the scope of federal competence. One of its main priorities is to support innovative programmes and projects on an international level." They have funded many projects in China over the past few years, in several different cultural fields.¹⁶²
- Besides the Federal Fund of above, the different German provinces usually all have their own cultural budgets which are often allocated to international cultural exchange.
- [The Bund Deutscher Amateurtheater \(BDAT\)](#), an association funded by the Federal Foreign Office, subsidizes performing international arts events in Germany and abroad.¹⁶³
- [A budget of about 2 million euros that the FFO allocates](#) to the international exchange of literature through translations (worldwide), print publications and presence at international book fairs.¹⁶⁴
- Through [Litrix.de](#), the Kulturstiftung des Bundes also specifically focuses on literary promotion of Germany in China.¹⁶⁵
- The FFO also has [extra funds available](#) for the stimulation of international collaborations and exchanges in the field of cinema.¹⁶⁶
- Because it views "cultural communication as a 'two-way street'", the FFO also aims to increase the exchange with representatives of foreign cultures that would otherwise not happen by allocating funds to their participation in events in Germany. This funding is usually allocated by the Goethe-Institut and the Institute for Foreign

¹⁵⁸ As explained in the 'China Portfolio' of the Stiftung Mercator, which was provided by the Beijing office in February 2016.

¹⁵⁹ Source: Stiftung Mercator. URL: <https://www.stiftung-mercator.de/de/unsere-stiftung/projekte/projektdatenbank/>

¹⁶⁰ As explained by Caspar Welbergen, Head of the Beijing Office over e-mail in February 2016.

¹⁶¹ As explained by Clemens Treter, current director of China's Goethe-Institut over e-mail in February 2016

¹⁶² Source: Kulturstiftung des Bundes. URL: <http://www.kulturstiftung-des-bundes.de/cms/en/stiftung/>

¹⁶³ Source: FFO. URL: http://www.auswaertiges-amt.de/EN/Aussenpolitik/Kultur/Kulturprogramme/MusikTheaterTanz_node.html

¹⁶⁴ Source: FFO's website. URL: http://www.auswaertiges-amt.de/EN/Aussenpolitik/Kultur/Kulturprogramme/Literatur_node.html

¹⁶⁵ Source: Kulturstiftung des Bundes. URL: http://www.kulturstiftung-des-bundes.de/cms/en/projekte/wort_und_wissen/archiv/litrix_de_237_21.html

¹⁶⁶ http://www.auswaertiges-amt.de/EN/Aussenpolitik/Kultur/Kulturprogramme/Film_node.html

Relations and mainly goes to projects from developing countries.¹⁶⁷ Furthermore, the [DAAD - Artists-in-Residence Programme](#) in Berlin is available for artists from all over the world.¹⁶⁸

Besides a wide range of different kinds of funds and grants, the FFO also states that in recent years, [more and more cultural organizations manage to finance their own](#) tours and exhibitions in China. They call this 'privately organized cultural exchange' and state that "for example, numerous outstanding German orchestras, opera and ballet companies have been on tour China. The same is true of the arts sector: in addition to major state-supported exhibitions, private galleries and art fairs are making an important contribution."¹⁶⁹

2.1.5 The UK

International Cultural Policy of the UK

The [Foreign Commonwealth Office \(FCO\)](#)¹⁷⁰ is the responsible governmental representation for foreign affairs of the UK. As part of the region 'Asia-Pacific', China is a country of focus for enhancing '[prosperity](#)' through increasing exports and investment, opening markets, ensuring access to resources and promoting sustainable global growth.¹⁷¹ Also for the [Department of Culture, Media and Sports \(DCMS\)](#), China is a country of focus.¹⁷²

Cultural diplomacy is [considered important in the UK's foreign relations](#).¹⁷³ The British Council, a charity organization which is governed by and part of the Royal Charter, takes the lead on issues of cultural relations.¹⁷⁴ The status of 'Royal Charter', makes the British Council a 'public corporation' and an 'executive non- departmental public body (NDPB)'.¹⁷⁵ In other words, it is an organization that operates in line with governmental policies and strategies, while remaining theoretically independent. The British Council is situated in strategically important locations, and operates separately from the embassy. China is an area of specific importance for the British Council in the fields of language, education development and culture.¹⁷⁶

On its [website](#), the British Council states that its purpose is "to create a friendly knowledge and understanding between the people of the UK and the wider world".¹⁷⁷ They operate in over a 100 countries and territories, where they aim to enhance the knowledge on the UK and its language. In the field of culture, the Council aims to connect relevant people, build trust, encourage understanding and cooperation, increase the influence of the country, and attract relevant people to the UK.¹⁷⁸

In 2014, the British Council assigned a researching company with the task to find out more about the reputation and attractiveness of the UK among 18-34 year-old foreigners in comparison to the other 14 biggest economies in the world (including China, France and Germany). In the

¹⁶⁷ Source: FFO. URL: http://www.auswaertiges-amt.de/EN/Aussenpolitik/Kultur/Kulturprogramme/Kulturprogramme_node.html.

¹⁶⁸ More info: <https://www.daad.de/deutschland/stipendium/musik-kunst/en/8590-daad-berlin-artists-in-residence-programme/>

¹⁶⁹ Source: FFO. URL: http://www.auswaertiges-amt.de/EN/Aussenpolitik/Laender/Laenderinfos/01-Nodes/China_node.html

¹⁷⁰ URL: <https://www.gov.uk/government/organisations/foreign-commonwealth-office>

¹⁷¹ Source: FCO.

URL: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/305461/FCO_priorities_14-15.pdf

¹⁷² Source: UK Government. URL: <https://www.gov.uk/government/world-location-news/duke-of-cambridge-launches-the-uk-china-year-of-cultural-exchange>

¹⁷³ e.g. illustrated by an article in The Guardian by Vanessa Thorpe on how the UK is facing increasing competition in soft diplomacy and international cultural exchange, and why this is alarming, 9-1-2016, URL: <http://www.theguardian.com/culture/2016/jan/09/uk-global-arts-race-music-tv>

¹⁷⁴ Royal Charters: "Among the best known organisations established by royal charter are the BBC, the Bank of England, the British Red Cross and the British Council. Royal Charters are granted by the privy council, a body set up in the early days of the monarchy to advise the king or queen on matters of state, and are not put before parliament". Source: The Guardian, 7-12-2012. URL: <http://www.theguardian.com/media/2012/dec/07/leveson-inquiry-royal-charter-history>.

¹⁷⁵ Source: The British Council's Annual Report 2014-2015.

¹⁷⁶ Source: The British Council's Annual Report 2014-2015, p.4

¹⁷⁷ Source: British Council. URL: <https://www.britishcouncil.org/organisation>

¹⁷⁸ Source: The British Council's Annual Report 2014-2015, p.4

report '[As Others See Us](#)',¹⁷⁹ the outcomes of this research were very positive for the UK - ranking in the top-5 almost all comparisons. According to the report '[As Others See Us](#)', the main factor determining countries' attractiveness in general was 'culture'. Especially among Chinese respondents, the UK's creativity and innovation in the arts and its offer of cultural attractions were valued as very high. Based on the insights derived from this research on the UK's strengths, weaknesses, and the factors of attraction among young people, the report formulated a number of recommendations for future policy in cultural diplomacy.

Despite the FCO [announcing](#) overall budget cuts,¹⁸⁰ in 2015, [the focus on China and the resources allocated to cultural relations there has increased](#). The main motivations for this boost in stimulation of cultural exchange included that, by attracting more creative Chinese students and enhancing the general trust in the UK, "culture means business". As stated in a report on the visit of Counsellor Geroge Osborne to China in the fall of 2015: "The UK is taking a broad approach in its relations with China, including an increased focus on cultural relations. As the Chinese creative economy grows and with evidence of the effectiveness of cultural relations with the country, this approach has potentially far-reaching consequences."¹⁸¹ Besides its economic benefits, linking people and organizations in order to stimulate understanding is also considered important in the UK's international cultural policy – especially in a China. As Sir Ciarán Devane, Chief Executive of the British Council, stated: "Nowhere is the idea of connecting people in the belief that mutually beneficial things will happen more important than in our relationship with China".¹⁸²

Besides promoting the British language and culture in China, the British Council also aims to enhance relations by encouraging young British people to get familiar with Chinese languages and cultures by studying in China. The Council furthermore aims to support the internationalization of the Chinese education system.

Working- and Team Structures for Policy Implementation in China

In China, the British Council operates in Beijing, Chongqing, Guangzhou, Wuhan, Hong Kong and Shanghai. Even though the Council theoretically operates independently from the UK government, due to specific circumstances in China, the Council is recognised as the Cultural and Education Section of the British Embassy.¹⁸³

The Council has three different departments: 'English' (although they do not currently provide language classes in China; and an exams service provision), 'Arts & Creative Industries' and 'Education & Society' (for Public Diplomacy-related operations). In 2015, the '[Arts & Creative Industries'-department](#)'¹⁸⁴ had 16 full-time employees across all 5 cities of representation in China. Apart from the Country Director, who is employed as a diplomat, all other 15 employees are locally hired. Since many British cultural organizations coming to China are self-sustaining, the Council subsidizes only a few cultural organizations annually. For the major part, this department of the British Council merely acts like a facilitator and an intermediary party, linking all potentially interesting people, organizations, programs and events to each other; about 40% of the time this team devotes to networking.¹⁸⁵

The Cultural Sectors the British Give Priority to

In public documents on the UK's cultural policy towards China, the Council seems to take a more general and broad approach to 'culture' instead of focusing on certain specific sectors. For example, the 'Joint Statement from Government of the People's Republic of China & Government

¹⁷⁹ URL: <https://www.britishcouncil.org/organisation/policy-insight-research/research/as-others-see-us>

¹⁸⁰ Source: Global Dashboard. URL: <http://www.globaldashboard.org/2015/10/30/spending-review-and-uk-diplomatic-service/>

¹⁸¹ Source: British Council. URL: <https://www.britishcouncil.org/organisation/policy-insight-research/insight/golden-future-china-uk>

¹⁸² Source: First Magazine. URL:

<http://webcache.googleusercontent.com/search?q=cache:IF5obFfvkKUJ:www.firstmagazine.com/DownloadSpecialReportDetail.10522.ashx+&cd=1&hl=nl&ct=clnk&gl=nl>

¹⁸³ As explained by Nick Marchand, Director Arts and Creative Industries China, during an interview in Beijing in the spring of 2015.

¹⁸⁴ URL: <http://www.britishcouncil.cn/en/programmes/arts>

¹⁸⁵ As explained by Nick Marchand, Director Arts and Creative Industries China, during an interview in Beijing in the spring of 2015.

of the United Kingdom of Great Britain and Northern Ireland¹⁸⁶ (signed in 2014) mentions the promotion of collaborations in the following fields:

- “people-centred and holistic” urbanization;
- intellectual property (IP) protection;
- people-to-people exchange and cooperation (to deepen mutual understanding);
- exchange and cooperation on cultural and creative industries, press and publication, radio, film and television;
- the translation of each other’s contemporary literary classics;
- cultural harmony and maintaining the diversity between different cultures;
- the progress of human civilization.

Even though they are not formally announced as sectors of priority, in existing public information, relatively much attention goes to the following cultural sectors:

- Creative Industries -in a broad sense, but mainly focusing on:
 - Design (mainly fashion and urbanization)
 - Film
 - Music
- Museums, and specifically the exchange of exhibitions
- Theatre (often in combination with British literature)

Furthermore, across all events and projects with regards to China, much attention goes to the digital media and its relation to arts and culture – which was also the general theme of the [‘UK-China Year of Cultural Exchange’](#) 2015. Social media plays a big role within this selected theme.¹⁸⁷

Another focus in 2015 seems to have been the overall branding of the UK as a nation, by bringing the [‘Britain is GREAT’-campaign](#) to China: a worldwide campaign for the promotion of the UK as a destination for tourists & students and trade & investment.¹⁸⁸

Established MoU’s and Cooperation Agreements between the UK and China

2012 [UK and China launch ‘Cultural Dialogue’](#)¹⁸⁹

No specific focus mentioned, no details of the meeting published either, but this first Dialogue was hosted by the V&A Museum, who, together with the British Museum and the National Museum of China organized and exhibition on ceramics later that year. The People-to-People Dialogue takes place on an annual basis ever since.

2014 [Joint Statement from Government of the People’s Republic of China & Government of the United Kingdom of Great Britain and Northern Ireland](#)¹⁹⁰

Focusing on the cultural and creative industries in general, urbanization, intellectual property (IP) protection, people-to-people exchange, press & publication, radio, film & television, (translation of) literature, cultural harmony and diversity, the progress of human civilization.

2014 [Film Co-Production Agreement](#)¹⁹¹

¹⁸⁶ URL: <https://www.gov.uk/government/news/joint-statement-from-government-of-the-peoples-republic-of-china-government-of-the-united-kingdom-of-great-britain-and-northern-ireland>

¹⁸⁷ Source: British Council. URL: <http://www.britishcouncil.cn/en/programmes/arts/2015YOCE>

¹⁸⁸ More information on the campaign, its budgets and its aims can be read here in the article ‘Investing in our soft power assets – the GREAT campaign & the Spending Review’ by Ryan Gawn, 11-11-2015. URL: <http://www.globaldashboard.org/2015/11/11/investing-in-our-soft-power-assets-the-great-campaign-spending-review/>

¹⁸⁹ Source: <https://www.gov.uk/government/news/uk-and-china-commence-cultural-dialogue>

¹⁹⁰ URL: <https://www.gov.uk/government/news/joint-statement-from-government-of-the-peoples-republic-of-china-government-of-the-united-kingdom-of-great-britain-and-northern-ireland>

¹⁹¹ Source: <https://www.gov.uk/government/news/uk-and-china-sign-film-co-production-agreement>

This Agreement, “[...] negotiated for the UK by the [British Film Institute](#) (BFI) with support from the DCMS and UK Trade & Investment in Beijing, will allow qualifying co-productions to access national benefits including sources of finance and an easier passage to audiences. In the UK this includes the Film Tax Relief and the [BFI Film Fund](#), which is the UK’s largest public film fund. In addition, eligible co-productions will not be subject to China’s quota on foreign films.”

2015 [MoU on Sports, Libraries, Fashion and Tourism](#)¹⁹²

This agreement was made during the third People-People Dialogue Forum in 2015. The cultural sectors under focus in this agreement: Fashion (stimulating exchange) and libraries (collaborations in the digitalization of ancient scriptures).

2015 Renewal of [Cultural MoU between Scotland and China](#)¹⁹³

This was the renewal of a 2011 MoU on cultural collaborations in the arts and creative industries.

2015 visit Osborne to China and China State Visit to UK

During this official visit, different organization-organization agreements were signed between British and Chinese cultural organizations in the presence of the counsellor. An overview of these agreements can be found in the Appendix of this report.¹⁹⁴

The Available Budgets for Stimulating Cultural Exchange with China

Annual Budgets

Being incorporated by the ‘Royal Charter’, the British Council receives financial support from the UK government (the FCO and DCMS) in the form of grants. This accounted for about 16% of the total annual turnover in 2014-2015. The remaining income is earned by “charging people and governments who are able to pay for our services and expertise, delivering contracts for UK and overseas governments, and developing partnerships with private sector organisations.” Nonetheless, the British Council is not a commercial institution: “Our income earning activities always serve our core charitable purpose. They also generate some surpluses which we use to fund more cultural relations in more countries.”¹⁹⁵

As can be read in the British Council’s worldwide Year Report, the total income of the Council in China in 2014-2015 accumulated for 106.3 million pounds in total. 98.5 million pounds of this income was earned through entrepreneurial activities, and the remaining 7.8 million pounds were coming from grants. The British Council in China had the largest income worldwide, with the Council in Spain ranking second (having an income of 55 million pounds). The Council in China also received the most funding through grants compared to all other establishments in Asia, with Indonesia -receiving 2.2 million pounds in grants- ranking second.¹⁹⁶ These numbers indicate the importance of China for the British Council on a global scale.

The profit made by the British Council through teaching courses and language tests goes into so-called ‘reserves’, which are partially allocated to culture. Most of this remaining budget is spent on the organization of the Council’s own cultural projects. Additional cultural budget for events can be collected through sponsorship deals and funds or project-based grants.¹⁹⁷

¹⁹² <https://www.gov.uk/government/news/uk-and-china-sign-mou-on-sport-libraries-fashion-and-tourism>

¹⁹³ Source: The Scottish Government. URL: <http://news.scotland.gov.uk/News/Stronger-ties-between-Scotland-and-China-1b83.aspx>

¹⁹⁴ The specifics of all agreements can be read in the Appendix of this report. Source: <https://www.gov.uk/government/world/china>, <https://www.gov.uk/government/news/chinese-state-visit-up-to-40-billion-deals-agreed> and the newsletter of Minister of Creative Industries of the UK Ed Vaizy.

¹⁹⁵ Source: The British Council’s Annual Report 2014-2015, p. 4

¹⁹⁶ Source: The British Council’s Annual Report 2014-2015, p. 31.

¹⁹⁷ As explained by Nick Marchand, Director Arts and Creative Industries China, during an interview in Beijing in the spring of 2015.

Allocated Funds and Grants in 2015

Apart from the income-related budget of the British Council, financial investments in cultural relations and individual exchange projects can also come from the government on a project basis. For the case of China in 2015, such cultural budget allocations were publicly announced during several official visits, as was the case during Chancellor George Osborne's visit to China in September, and also during China's President Xi Jinping's State Visit to the UK in October 2015:

During his visit to China in September 2015, the Chancellor George Osborne [stated](#): "Britain's world-class institutions, education and brands are internationally renowned and respected, and a key element of our global economic and political influence. That's why I've ensured that government funding will continue to support some of our greatest museums, galleries and theatre companies to boost their profile in China."¹⁹⁸ This statement was supported by the announcement of a number of funding commitments for cultural projects for the following year, accumulating to about £6.000.000 in total. [They include](#):

- £1.600.000 for the British Library to display some of its most iconic literary treasures in China for the first time ever;
- £740.000 for Shakespeare's Globe to tour 'The Merchant of Venice' and for Globe Education to create a training programme for arts organisations in China;
- £500.000 to support a Royal Opera House training programme for Chinese students.
- £500.000 over three years for a new Love China Festival at the Southbank Centre;
- £250.000 for the National Theatre of Great Britain, working in collaboration with the National Theatre of China, to develop the tour of 'War Horse' across China;
- £1.300.000 to support the presentation in China of Tate's exhibition of British art, Landscapes of the Mind: British Landscape Painting (1700-2007);
- £300.000 to support the Victoria & Albert Museum's creation of a new system for interpreting Chinese images;
- £750.000 of funding will ensure that the British Museum's blockbuster exhibition, 'A History of the World in 100 Objects' can be exhibited in China for the first time.¹⁹⁹

In line with the MoU on culture & tourism in September 2015, Culture Secretary Ed Vaizey made the following promises:

- VisitBritain will receive £1.300.000 to take its culture is GREAT campaign to China;
- £700.000 will be invested in the encouragement of Chinese visitors to explore the north of England.

The total sum of these publicly announced funding commitments for the coming years is £8.000.000,-.

Other Project-Based Grants and/or Funds

Individual artists and cultural organizations can apply for different cultural grants, in the UK itself as well as via the British Council:

- The British Council offers the so-called 'China-UK [Connections through Culture](#)' initiative. Besides a limited amount of small 'development grants' of maximum £1.200 annually (which increased to £2.500,- in 2016), the Connections through Culture-programme offers information, advice and networking opportunities.²⁰⁰
- Another important national foundation supporting international cultural exchange is for example the [Arts Council England](#).²⁰¹

¹⁹⁸ Source: Museum Association. URL: <http://www.museumsassociation.org/museums-journal/news/22092015-uk-signs-memorandum-of-understanding-with-china-over-tourism>

¹⁹⁹ Source: UK Government News. URL: <https://www.gov.uk/government/news/best-of-british-culture-to-take-china-by-storm>

²⁰⁰ Source: British Council. URL: <http://www.britishcouncil.cn/en/programmes/arts/connections-culture>

²⁰¹ URL: <http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/international/>

Besides these funding schemes, a number of private organizations and companies are also financially supporting and [investing in the UK's cultural relations with China](#):²⁰²

- A TV training programme that the University of York has developed with the China Culture Investment Group (CCIG) will cost a £200 million.
- The Eden Project in Cornwall announced that it has signed a deal worth up to £5m for a new Eden Project in Qingdao, the company's first development outside the UK.
- The mining corporation Rio Tinto has extended its sponsorship of University College London's partnership with the Museum of Emperor Qin Shihuang's Mausoleum in Xi'an, central China, which is investigating the making of the Terra Cotta Army.

2.2 Comparative Analysis of the Cultural Policies towards China

Part 2.1 of the research aimed to provide information on the basis of which the different countries of this research' policies towards China could be compared, in order to get an idea on what the different countries' cultural policies and positions are in the context of China.

Because many different things are happening on different governmental levels and across different sectors, the diversity of the collected data reveals that in many ways it is very complex to compare the cultural policies of different countries to each other. Still, a number of (careful) statements can be made on the basis of this collected data:

Policy Structures and Methods of Implementation

For all countries under study, China is an area of focus in international (cultural) policies. Each country has its own complex system of institutions and related structures for the implementation of cultural policy, but for almost all cases, efforts to stimulate cultural exchange are mainly assigned by each country's Ministry of Foreign Affairs, usually advised by the respective Ministry of Culture.

Except for the Netherlands, all countries have established Cultural Institutions or -Centres in China – where events can be organized and relations with cultural organizations are maintained. Except for the UK, each country's embassy has a cultural department – where usually, the formal, official and symbolic parts are arranged. Except for France, all countries' cultural Institutes operate independently from the government, yet each of them aims to support policies and strategies and collaborates with their embassy. Usually, the embassies focus more on government-government affairs and cultural diplomacy, whereas the Institutes or Centres are focusing on relations with organizations and the stimulation of exchange. As the only country with no Cultural Institute nor - Centre, the Dutch embassy's cultural department is combining the tasks of stimulating exchange on an organizational level with cultural diplomacy. As the only country with no cultural representation at the embassy, the British Council also combines these two tasks – but on a non-governmental level.

With a total of 170, France has by far the most people working for the promotion of French culture in the departments and institutes across China, the Netherlands with six employees across China by far the least.

Due to the many differences in organizational structures, implementation methods of cultural policies by the representatives from the different countries are very hard to compare. Nonetheless, the data implies the following about the motives that lead to certain projects and events in China: by first determining what China would be interested in, the Dutch, the Danish Cultural Centre and the German Goethe-Institut take the Chinese context and demand as a starting point for the organization new projects.²⁰³ This China-based approach results in events and programmes in similar fields for these three countries (e.g. events in the fields of museum

²⁰² Source: UK Government. URL: <https://www.gov.uk/government/news/chinese-state-visit-up-to-40-billion-deals-agreed>

²⁰³ This does happen in different ways: The Danish cultural centre takes Chinese partners on introductory trips to Denmark and ask them what expertise or would be interesting to bring to China. The Germans and Dutch take current development in China as a starting point for determining what their countries could bring to China.

expertise exchange, sustainable urbanization, and so on). France and the UK seem to take the domestic cultural and creative 'supply' more as a starting point, and then frame that into the Chinese context.

The collected information also indicates that the governmental influence on the cultural operations and events from France and the UK in China is more centralized and direct than that of Denmark and Germany. As a result of the different organizational structure, the Dutch governmental influence lies more in the middle: the embassy's aim is to realize governmental policies, while remaining dependent on what is happening already locally. Whereas each of the other other countries under study are represented by a dedicated cultural Institute that operates actively in China, for The Netherlands, in addition to the embassy's cultural department, DutchCulture aims to stimulate cultural exchange and cooperation from a domestic base. Both for the cases of Germany and the Netherlands, cultural exchanges are being organized on a provincial and/or municipal level as well, resulting in a more decentralized system of stimulating cultural exchanges with China, but also in additional opportunities to find funding.

The goals that the governments of the different countries have formulated for their international cultural policies are all very similar: according to their online policy statements, by stimulating cultural exchanges, the different countries aim to foster mutual understanding, enhance the reputation of their countries and provide opportunities for their national cultural and creative industries. Only for the case of the UK, these goals were not publicly formulated as such. On the basis of available information on the UK's international cultural policies, the international promotion of British culture seems to be motivated to a great extent by economic interest. This is also reflected by the attention that cultural commitments receive during bilateral visits - and related statements such as "[culture means business](#)".²⁰⁴ The Dutch also explicitly emphasize economic interest as one of the motives behind their international cultural policy. In the statements of Denmark, France and Germany, economic benefits are not mentioned as goals of international cultural policies.

Areas of Priority or Focus

The Netherlands is the only country that has specifically formulated areas of focus in their cultural operations in China. Yet, these sectors (film, the creative industries, museums and exhibition exchange) are quite common among events from all countries. The UK, Germany, France and Denmark furthermore pay much attention to literature and theatre.

Compared to all of the other countries, in 2015, the Netherlands dedicated relatively little attention and resources to the distribution of literature (and related theatre plays) in China. For Germany, France and the UK the extensive focus on literature is also related to their respective languages, the promotion of which is an important part of their cultural policy. The Danish programme on literature in 2015 mainly focussed on the fairy tales of Hans Andersen.

The music sectors of France, Germany and the UK are much more represented China than those of Denmark and the Netherlands. Many of those British, German, Danish and French music groups are financially self-sustaining, working with local agents.

Enhancing collaborations between domestic and Chinese museums seem to be a shared interest among all countries. However, the levels on which activities in this field take place seem to differ: in 2013, Denmark and China signed a special MoU on cooperation within the museum sector, though little practical examples were found; for the Netherlands, the focus lies on the field of museum management and many efforts to realize exchanges take place on a governmental level; for the case of Germany, similar management exchange programmes in this field are organized between a group of three German and three Chinese museums themselves; and different prestigious museums both in France and the UK have established museum-museum agreements with Chinese museums long ago, which resulted in many museum-museum collaborations and exchanges over the years.²⁰⁵ These collaborations also seem to be the result of patience and investments: The Dutch programme started the most recently, while the others are the result of relations that were established years ago. After the first large-scaled series of trainings in which the Dutch government and DutchCulture were highly involved, follow-up programmes have been

²⁰⁴ As stated in a report on Counsellor George Osborne's visit to China in the fall of 2015. URL:

<https://www.britishcouncil.org/organisation/policy-insight-research/insight/golden-future-china-uk>

²⁰⁵ For example: the collaborations between the V&A, the British Museum and the National Museum of China, as well as the agreement to collaborate between the French Louvre Museum and the Palace Museum.

organized between museums and Dutch counterparts. Looking at the examples other countries, this trend could continue into more future collaborations on an organizational level.

Bilateral MoU's and Agreements

All countries have established (several) similar bilateral cultural MoU's and Joint Statements on collaboration with China. Especially the film co-production agreement is common: The Netherlands, France and the UK all have signed one, and Denmark is in the process of negotiation. Only Germany does not have this kind of agreement, and no information on such aims was found.

Very fruitful insights and collaborations are coming from the People-to-People Dialogue for the UK, including several cultural agreements. The German Dialogue Forums also provide insights in opportunities for cultural cooperation. The benefit of such agreements and programmes is that they are two-sided, demanding commitment and involvement from the Chinese side as well.

Denmark has a special MoU with China dedicated to collaborations between museums, and for the Dutch, this topic is part of their bilateral MoU on cultural collaboration. For the case of France and UK, agreements on museum collaborations have been signed on an organizational level; between museums.²¹⁴ Also in the (more general bilateral cultural) agreements between France with China collaborations between museums and the exchange of exhibitions are mentioned, but not as explicitly.

The least bilateral MoU's and/or agreements dedicated specifically to culture were found between Germany and China. This could be explained by the decentralized governmental structure of this country, as a result of which most cultural policy responsibility lies at a provincial level.

Available Budgets for Cultural Exchange in China in 2015

It would have been insightful for this research to compare what the different countries achieve with their cultural policies in China by comparing this on the basis of the financial resources they have available to stimulate cultural exchange. However, except for The Netherlands and Germany's Goethe Institut, most cultural representatives of the countries that were contacted for this research were not allowed or willing to share their available budgets for cultural projects in China. However, the available information on the budgets and their allocations of different governments indicate the following:

UK

Apart from specifically allocated grants and project-based public funding by the UK's government (which accumulated up to several million pounds in 2015 for the following few years), the British Council had a standard budget to spend on their own cultural events and activities in China. Besides this budget, there are several foundations and grants for which individual organizations can apply.

Germany

The German embassy in Beijing has a (very limited) budget for culture, and the Goethe-Institute allocated 2.6 millions of Euros in projects to stimulate culture exchange with China in 2015. But there are many more options for subsidies: besides a number of extra funds at the disposition of the FFO, provinces also allocate public budgets for (cultural) promotion abroad. Moreover, in Germany, there seems to be a high involvement of private foundations who contribute to projects of cultural exchange with China.

France

Very little information is available on the exact budget the French spend on culture in China, but the general budgets the national government allocates to international cultural exchange are relatively high, and the French team for the promotion of cultural exchange across China is very large. For other cultural projects and events the embassy and Institut Français seem to apply for funds and grants on a project-base. Compared to the other countries under study, the French also attract additional budgets through sponsoring deals on a relatively large scale.

Denmark

The budgets at the disposal of the cultural representations of Denmark in China supposedly are limited, and are therefore only used for the organization their own projects. Many of these events seem to be cross-financed with the help of commercial companies and private organizations: The

Embassy tries to look for links with companies for the financing of projects, and the Centre is for a large part sponsored by the private foundations of Danish companies. Most individual events coming from Denmark to China are financed by the Danish Arts Foundation. The total budget allocated by this foundation to China in 2015 remains unknown.

The Netherlands

In 2015, the cultural budgets for China of the embassy and DutchCulture together accounted for €310.900,-. The embassy's budget (€200.000,-) was used to subsidize cultural events and individual visiting cultural agents across the entire network in China, but also to finance the organization of projects initiated by diplomatic network itself. Besides the payment of salaries of the two employees, the extra budget that was received by DutchCulture's China Desk in 2015 (€110.900,-) was used to stimulate the realization of agreements from the cultural MoU both by initiating new events as well as supporting the events of others. Alongside these specific budgets for Sino-Dutch projects, several (mostly public) foundations have funds and/or grants available for individual projects and artists as well – but applicants for these funds compete with projects from all over the world.

Comparison

Incomplete as the available information may be, these figures already show that most countries' cultural representative organizations in China use their cultural budgets to finance their own (co-)organized events, while external events are usually financed through project-based budgets coming from (governmental) funding, corporate sponsoring and grants from private foundations. Only the Dutch embassy in Beijing and DutchCulture are using their budget both for subsidizing external projects as well as their own events. Hence, a lot is demanded from these budgets. Compared to the other countries, Dutch events in China also receive relatively little budgets through sponsoring and private foundations. Another interesting finding on the basis of this investigation is that the British are very open about the financial commitments the government made to support cultural exchange with China, whereas the representatives of all of the other countries were very hesitant or even refusing to share their budgets from public sources.

3. Comparison on Cultural Exchanges with China

In this part, the outcomes of policies will be investigated by providing overviews of the kinds of cultural events and programmes were exchanged between China and The Netherlands, Denmark, France, Germany and the UK. Furthermore, an attempt will be done to compare these overviews to each other by investigating and comparing the motivations and organizational structures behind these events through a number of case studies. Lastly, the outcomes of these investigations will be analysed in terms of 'balance of exchange'.

3.1 The Exchange of Events Between the Countries under Study and China

Below, an overview of events that were exchanged between China and each of the countries under study is provided, in order to get an idea of the type of events and the different organizations involved. Due to the limited scope of this research, this is by no means a complete overview of all events that took place, but merely a broad selection of representative events and exchanges taking place between each of the countries and China.

3.1.1 The Netherlands

Cultural Events from The Netherlands in China

[The State Visit of King Willem Alexander to China Beijing](#), made 2015 a special year for the Dutch diplomatic network in China.²⁰⁶ For the culture departments of the diplomatic network and DutchCulture, this visit meant an exceptional amount of high-level Dutch cultural events compared to other years. This was mainly illustrated by two important Dutch exhibitions in China:

- [The Nurturing House](#): A group exhibition of 24 Dutch architects and designers presenting Sino-Dutch collaborative projects focusing on (the future of) sustainable urbanization in China.²⁰⁷ The exhibition was organized in the light of the annual Beijing Design Week (BJDW), which took place from late September to early October 2015. In collaboration with locally operating creative firms, the Dutch diplomatic mission organised The Nurturing House. Together with local Dutch creative firms and the Beijing Design Week organizing committee, the Dutch diplomatic mission usually organizes a presentation for this occasion every year. However, in 2015, the scope and size of this participation was larger than usual,²⁰⁸ and after the BJDW had ended, the exhibition was extended until the end of October for the visit of King [Willem Alexander](#).²⁰⁹ More details about this event will be discussed in the case studies.
- [The Future of Fashion is Now](#): After a successful exhibition in the Dutch Museum Boijmans van Beuningen, this exhibition on innovations in fashion design was brought to Shanghai (with some added Chinese elements) to be opened in the light of the State Visit. In March 2016, it will be transported to Shenzhen to be exhibited there. This exhibition was the result of many collaborating parties, initiated by DutchCulture and the Dutch diplomatic network in China. Besides governmental funds (from the Dutch Ministry of Culture and Creative Industries Fund NL), the private foundation of the Dutch [Han Nefkens](#) as well as [Overseas Chinese Town \(OCT\)](#) invested in the realization of this exhibition in China.²¹⁰

²⁰⁶ Source: Website Embassy of the Netherlands. URL: <http://china.nlembassy.org/key-topics/state-visit-and-economic-mission/state-visit-china.html>

²⁰⁷ More information on the website of the Embassy of the Kingdom of the Netherlands in Beijing, URL: <http://china.nlembassy.org/news/2015/09/the-nurturing-house-to-debut-at-beijing-design-week-2015.html>

²⁰⁸ However, the Dutch participation tot his event was bigger during the Beijing Design Week (BJDW) of 2013, when Amsterdam was invited to be the guest city. More info via URL: <http://www.culturalexchange-cn.nl/news/^amsterdam-guest-city'-beijing-design-week>

²⁰⁹ More about this visit on the website of the Embassy of the Kingdom of the Netherlands in Beijing, URL: <http://china.nlembassy.org/key-topics/state-visit-and-economic-mission/state-visit/second-day>

²¹⁰ OCT is a real estate developer that invests in cultural districts and museums throughout China. Source: DutchCulture. URL: <http://china.dutchculture.nl/nl/nieuws/nederland-en-china-gaan-intensiever-samenwerken-op-gebied-van-mode>

In total, about 300 Dutch cultural events were recorded across China, which included:

- A performance of '[Cinderella](#)' by the [Dutch National Ballet](#) in Hong Kong.²¹¹
- The birth of [Da Xi](#): a Sino-Dutch collaborative design programme for the creation of a Chinese character inspired by the world-famous animation of Dutch rabbit, 'Miffy'.²¹²
- Coordinated by DutchCulture and the Embassy of The Netherlands in Beijing, two sets of Museum Management Trainings took place in the light of the Museum Management Programme: one set [in May](#)²¹³ by the Van Gogh Museum and Reinwardt Academy and 37 participating Chinese museum staff members. This programme will be further discussed in the case-studies. A second set of trainings by the Reinwardt Academy took place in the fall of 2015 in Hangzhou.
- [The Dutch Days](#) across different Chinese cities:²¹⁴ a multidisciplinary event combining the fields of culture, business and politics. Some highlights of the different editions in 2015:
 - In Beijing, the programme included a Pecha Kucha during which 5 Dutch and 5 Chinese creatives presented their personal views upon '[Orange Innovation](#)'.²¹⁵
 - In Chongqing and Chengdu, the programme focused on 'city development and urban planning' and also included an exhibition '[Chongqing Interiors](#)' of Dutch photographer Robert van der Hilst in Chongqing.²¹⁶
 - The [Dutch Design Week in Shanghai](#).²¹⁷
- Both the [November](#) and [December](#) 2015-editions of Outlook Magazine (新视线) China were exclusively devoted to The Netherlands, with particularly extensive attention for the Dutch creative industries. This was entirely initiated and realized by the magazine itself.²¹⁸
- The [Netherlands Online Film Festival "One Touch" at the end of 2014](#). This film festival aims to showcase some typical examples from the Dutch cinema and film industry to the Chinese audience, in order to enhance the reputation of Dutch cinema among Chinese in the light of the co-production agreement. This annually recurring event did not take place in 2015 due to the State Visit, and will therefore take place in 2016.

More Dutch events in China can be found at:

- The website of [DutchCulture](#)²¹⁹

²¹¹ More info via URL: <http://china.nlembassy.org/news/2015/03/cultural-newsletter-cinderella.html>

²¹² More info via URL: <http://china.nlembassy.org/news/2015/08/da-xi-is-born.html>

²¹³ More info on DutchCulture's and the Dutch Embassy's websites. URL: <http://www.culturalexchange-cn.nl/news/first-dutch-museum-management-training-programme-run-china> and <http://china.nlembassy.org/news/2015/04/museum-management.html>

²¹⁴ Cities in which Dutch Days took place: Beijing, Shanghai, Chongqing, Chengdu, Hong Kong, Guangzhou

²¹⁵ About the Dutch Days: "The Dutch Days bring a mixture of cultural exchange, business opportunities and political engagement to China [...] The Dutch Days [...] annually tour the cities within the Dutch diplomatic network in China, creating moments for the audience to experience different innovative and creative aspects of the Dutch society." More info via URL: <http://china.nlembassy.org/key-topics/dutch-days>

²¹⁶ Source: Chongqing News. URL: http://english.cqnews.net/html/2015-09/16/content_35309258.htm

²¹⁷ More info via URL: <http://china.nlembassy.org/news/2015/06/dutch-design-week-shanghai.html>

²¹⁸ URL November edition:

http://mp.weixin.qq.com/s?__biz=MzA4NjMwOTkyMg%3D%3D&mid=400853373&idx=1&sn=8152d779e21a86d16f5bc5ac9e5a9a3c&scene=0#wechat_redirect and URL December edition:

http://mp.weixin.qq.com/s?__biz=MzA4NjMwOTkyMg%3D%3D&mid=400379823&idx=1&sn=43db96802e84bfeb74f2ebd7561cc421#wechat_redirect It should be noted here that there previously have been similar types of issues on Germany (in 2012) and Great Britain (date unknown), however the content of those editions were not spread out over two issues.

²¹⁹ URL: <http://dutchculture.nl/china>

- The website of the [Embassy of the Kingdom of The Netherlands in Beijing](#)²²⁰
- [The Weibo- and WeChat accounts that are maintained by the Dutch cultural network in China](#)

Cultural Events from China in The Netherlands

On the website of the Chinese Embassy in The Netherlands, no recent cultural events could be found. [DutchCulture](#) keeps an agenda of events in both countries, where most relevant events in The Netherlands can be found.²²¹ The highlights of Chinese cultural events in The Netherlands in 2015 included:

- The exhibition '[Song Dong: Life is Art, Art is Life](#)' in the Groninger Museum on the contemporary artist Song Dong. Exhibition was entirely funded by Dutch foundations.²²²
- The conference forum '[Across Golden Bridge](#)' in the spring of 2015, initiated and financed by the China Culture Media Group in the light of the MoU on cultural cooperation from 2014, this event focused on future collaborations in the creative industries.²²³
- The exhibition '[We May Have Met Before](#)' in Foam Photography Museum Amsterdam on contemporary Chinese photographers. This exhibition was the result of a collaboration between Foam and Chinese curators Feng Boyi, Liu Gang and Wang Dong, and financed by the museums, which is funded by a number of Dutch foundations and sponsors.²²⁴
- In the light of the sister-city relation between the Dutch city of Weert and the Chinese city of Hangzhou, [Art Issues Gallery](#) in 2015, Weert presented the exhibition [Shiny China](#) in Weert, which was part of the Art Spectrum exchange-programme between the two cities. The exhibition was funded by the Dutch Art Spectrum Foundation.²²⁵

More Chinese events in The Netherlands can be found at:

- The website of [DutchCulture](#)²²⁶
- [ChinaCulture.org](#)²²⁷
- The crowdblog [China2025](#)²²⁸
- The agenda [on the website 'Chinese Cultuur'](#)²²⁹

Confucius Institutes and China Cultural Centres in The Netherlands

There are two Confucius Institutes in The Netherlands: one in [Groningen](#) and one in [Leiden University](#).²³⁰ So far, no China Cultural Centre has been established in The Netherlands yet, but plans to open one have been announced in a bilateral MoU of 2014.²³¹ In February 2016, the think tank [LeidenAsiaCentre](#) opened in the city of Leiden. This research centre was a Dutch initiative, with the aim to "contribute to strengthening and improving the relations and understanding between people, organisations and governments in Asia and the Netherlands."²³²

²²⁰ URL: <http://china.nlembassy.org/news>

²²¹ URL: <http://dutchculture.nl/china>

²²² Source: Groninger Museum. URL: <http://www.groningermuseum.nl/song-dong>

²²³ Source: DutchCulture. URL: <http://dutchculture.nl/nl/events/across-golden-bridge-china-netherlands-culture-and-media-forum>

²²⁴ Source: Foam. URL: <http://www.foam.org/about/press-office/we-may-have-met-before>

²²⁵ Source: DutchCulture. URL: <http://china.dutchculture.nl/nl/events/art-spectrum-shiny-china-expositie-weert>

²²⁶ URL: <http://dutchculture.nl/china>

²²⁷ URL: <http://www.chinaculture.org/>

²²⁸ URL: <http://china2025.nl/evenementen/>

²²⁹ URL: <http://www.chinesecultuur.nl/CNYagenda.html>

²³⁰ URL Confucius Institute Groningen: <http://www.confuciusgroningen.nl/nl/p/> and URL Confucius Institute Leiden: <http://confuciusinstituut.nl/dutch/>

²³¹ Source: Rijksoverheid. URL: <https://www.government.nl/latest/news/2014/03/24/china-and-the-netherlands-strengthen-bilateral-relations>

²³² More info via URL: <http://leidenasiacentre.nl/>

3.1.2 Denmark

Cultural Events from Denmark in China

From September 2014- July 2015, the Danish Embassy in Beijing, the Danish Ministry of Culture, the Danish Cultural Institute, and the Danish Arts Foundation collaboratively organized the [Danish Cultural Season in China](#), for which the Danish Minister for Culture, Marianne Jelved, visited China in the autumn of 2014. Being the result of "a long-term strategy for establishing Danish-Chinese partnerships and collaboration that will leave a mark and have an impact on the future", this was the greatest manifestation of Danish art in China up to date.²³³ The first half of the 'season' was organized by the Danish in China, and the second half supposedly by the Chinese in Denmark – though little information on Chinese happenings in Denmark were found. The theme of the Danish programme in China was 'Little Fairy Tale, Big Future' (小童话, 大未来). The Ministry of Culture asked researchers from Oxford to evaluate the success of this exchange programme, and the [outcome was very positive](#).²³⁴

The (extensive) overview of all events of this Cultural Season (both from 2014 and 2015) can be found [online](#). Some highlights from this overview:²³⁵

- 'Putting People First', an exhibition on Danish architecture and welfare state at CAFA's School of Architecture in Beijing which took place in Oct. 2014.
- An exhibition entitled 'The Everlasting Charm of Fairy Tales - Centennial of H.C. Andersen's Fairy Tales into China' in collaboration with the Odense City Museum (Odense Bys Museer) with in China travelled across different cities in China took place in the fall of 2014.
- 'Veins' – an exhibition of photographs by Jacob Au Sobol and Anders Petersen at Three Shadows Photography Art Centre in Beijing took place in the fall of 2014.
- The exhibition 'Dragons by the Northern Seas' in Suzhou Museum in March 2015
- A lecture with Mr. Eric Messerschmidt²³⁶ about Danish cultural politics, at Suzhou Fine Arts Academy in March 2015
- Beijing Dance Academy and The Royal Danish Ballet School are currently working on a joint project for which they exchange students. This was initiated by the Ballet School in Denmark. There will be approx. 4 shows in Copenhagen and 4 in Beijing in 2016.

Apart from the Cultural Season a few other events in 2015 are worth mentioning:

- Another big Danish cultural event in China in 2015 was the [participation of Georg Jensen](#) in the Beijing Design Week in 2015.²³⁷
- During the BJDW 2015, the Danes also organized the [exhibition 'Age and the City'](#) in the popular 798 and Baitasi areas. This exhibition is part of the case studies for this research.²³⁸

²³³ Source: Ministry of Culture. URL: <http://slks.dk/english/international-focus/projects/danish-cultural-season-in-china-201415/>

²³⁴ Source: Ministry of Culture. URL: <http://slks.dk/english/international-focus/projects/danish-cultural-season-in-china-201415/>

²³⁵ The full overview of events can be found at the website of the Danish Cultural Season in China, URL: <http://www.culturedenmark.com/en/events>

²³⁶ Mr. Eric Messerschmidt was previously the Director of the Danish Cultural Institute, and in the Summer of 2015 he became the director of the Danish Cultural Centre in Beijing.

²³⁷ Source: Beijing Design Week's Website. URL: <http://www.bjdw.org/index.php/tiananshijian/711.html?lang=en>

²³⁸ More info on this exhibition: <http://www.dankultur.dk/Front%20page-11.aspx?M=News&PID=45317&NewsID=4427>

- The Danes are furthermore involved in a number of collective festivals and [joint manifestations](#) of the Nordic countries in China, such as the annual [Nordic Design and Innovation Week](#) in Shanghai (November 2015).²³⁹

More events can be found at:

- The [Website of the Danish Cultural Centre in Beijing](#)²⁴⁰
- The [Website of the Danish Cultural Season 2014-2015](#)²⁴¹

Cultural Events from China in Denmark

No information was published on the 'China-Denmark Cultural Season' by the [Embassy of China in Denmark](#) or the [Chinese Cultural Centre in Copenhagen](#), and no overview of special events for this occasion was found.²⁴² Nonetheless, the overview on the website of the Danish Ministry of Culture did contain some Chinese events in Denmark in the light of this 'Season', including:

- The exhibition '[The first Emperor - China's Terracotta Army](#)' in [Moesgaard Museum](#) (displaying a selection of warriors from Emperor Shi Huang's mausoleum) (Opened in April 2015). This exhibition was funded by the Danish museums and organized together with Chinese partners.
- The exhibition 'A New Dynasty - Created in China' in the [ARoS Aarhus Kunstmuseum](#). AROS selected 24 Chinese contemporary artists to present the Chinese own view on China (November 2015 – May 2016). This exhibition was funded and organized by Danish organizations, and curated by two Chinese and one Danish curator.²⁴³

More information on Chinese cultural events in Denmark can be found at:

- The [Overview of events from the Embassy of China in Denmark](#) (contains no events of 2014 and 2015)²⁴⁴
- The [Website of the Cultural Centre of China in Copenhagen](#)²⁴⁵

Confucius Institutes and China Cultural Centres in Denmark

As part of the [MoU on the establishment of Cultural Centres](#), China also established a [cultural Centre in Denmark](#).²⁴⁶

Besides the above-mentioned Confucius Institute of Music, the Copenhagen Business School also hosts [The Copenhagen Business Confucius Institute](#), offering courses in Chinese language and culture.²⁴⁷

3.1.3 France

Cultural Events from France in China

The year 2014 celebrated [50 years of France-China relations](#), providing occasion the French to emphasize the strength of existing relations and express the French willingness to increase cultural cooperation with China.²⁴⁸ According to the French Ministry of Foreign Affairs, such

²³⁹ Source: NDIW's website and the homepage of the Nordic Centre in Shanghai. URLs:

<http://www.ndiwshanghai.com/> and <http://nordiccentre.net/article/news/208>

²⁴⁰ URL: <http://www.dankultur.dk/Default.aspx?ID=1740>

²⁴¹ URL: <http://www.culturedenmark.com/en/events>

²⁴² Website Chinese embassy in Denmark URL: <http://www.fmprc.gov.cn/ce/cedk/eng/> and Chinese Cultural Centre Copenhagen's Events list: <http://www.chinaculture.org/ccc/events.html>

²⁴³ More info via URL: <http://www.aros.dk/>

²⁴⁴ URL: <http://www.fmprc.gov.cn/ce/cedk/eng/zdgc/ca/>

²⁴⁵ URL: <http://www.chinaculture.org/ccc/events.html>

²⁴⁶ Homepage Centre. URL: http://www.chinaculture.org/ccc/2015-02/17/content_600649.htm

²⁴⁷ URL: <http://kina.um.dk/en/~media/Kina/Documents/Other/CSPjointstatement/Engelskversion02oktober2008/Engelskversion02oktober2008.jpg>

²⁴⁸ Source: Website France-Chine 50 Ans. URL: <http://www.france-chine50.com/fr/agenda>

'cultural seasons' [fit to the policy goal](#) of promoting cultural diversity through enhancing mutual understanding, paying attention to cultural exchange, and welcoming new encounters.²⁴⁹ Furthermore, it supposedly renews and re-values the image of France through the eyes of the invited counterparts.²⁵⁰ This resulted in a great number of high-level events.

Also in 2015, a high number of French cultural organizations and individuals came to China to perform and exhibit. The French seem to increase attention to such one-off events and visiting artistic groups by organizing overarching cultural festivals in China, such as:

- The Festival Croisements takes place during several consecutive months per year, and claims to be a platform that "showcases the best of cultural exchange between China and France"²⁵¹ in the sectors visual arts, architecture and design, new media, music, dance, theatre, street arts and new circus, cinema and literature – both for young and older audiences. The [2014 edition](#) took place in 41 different locations, included 110 programmes, 600 representations, 1200 Chinese and French artists and 1.2 million spectators.²⁵² [2015 marked the tenth edition](#) of this festival, bringing "more than 400 manifestations to almost 30 locations".²⁵³
- The annual theatre [Festival OFF d'Avignon](#) during Fringe Beijing (since 2011).²⁵⁴
- The festivities around the annual awarding of the [Fu Lei translation award](#) of French literature (since 2009).²⁵⁵
- The UniFrench's annual [French Film Festival](#)²⁵⁶
- The annual multidisciplinary [Festival Croisements \(since 2006\)](#) in China.²⁵⁷
- The annual [Festival de la Francophonie](#): a joint effort of French speaking countries to promote the French language in culture.²⁵⁸
- A special [award ceremony](#) honouring 50 personalities who have made great contributions to the Sino-French cultural exchanges was held at Beijing Yishu 8 in January 2015.²⁵⁹

More events can be found at the following online hubs:

- [Faguowenhua](#) maintains a general overview of French cultural events and activities in China.²⁶⁰
- The online [programme](#) of the Festival Croisements in China.²⁶¹

Cultural Events from China in France

Although initiated by and coming from France, cultural exchange festivals like Croisements provide a good occasion and incentive for the Chinese to send cultural groups and organizations to France. Amongst others, in the light of the 2015 edition of the Festival Croisements, the

²⁴⁹ Source: Ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/les-saisons-annees-et-festivals-culturels/>

²⁵⁰ Source: Ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/les-saisons-annees-et-festivals-culturels/>

²⁵¹ URL: <http://croisements.faguowenhua.com/>

²⁵² Source: Website of the Embassy of France. URL: www.ambafrance-cn.org/Le-festival-Croisements-2014-en

²⁵³ Source: ministry of Foreign Affairs. URL: <http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/les-actualites-et-evenements-2015-de-la-diplomatie-culturelle/article/actualite-du-reseau-culturel-chine-119333>

²⁵⁴ Source: Website of the Embassy of France. URL: www.ambafrance-cn.org/-Artistique-843-

²⁵⁵ Source: China Academy of Translation. URL: www.catl.org.cn/en/2015-09/26/content_36835251.htm

²⁵⁶ URL: <http://en.unifrance.org/festivals-and-markets/841/french-film-festival-in-china>

²⁵⁷ Source: Homepage Festival Croisements. URL: <http://croisements.faguowenhua.com/>

²⁵⁸ Source: Faguowenhua. URL: <http://www.faguowenhua.com/saison-culturelle/fete-de-la-francophonie-2015-673?lang=fr>

²⁵⁹ Source: ChinaCulture.org. URL: http://www.chinaculture.org/2015-01/28/content_596762.htm

²⁶⁰ URL: <http://www.faguowenhua.com>

²⁶¹ URL: <http://croisements.faguowenhua.com/program>

French [received 10 major names](#) from the Chinese art domestically, including pianist Lang Lang and filmmaker Feng Xiaogang.²⁶²

Online information on Chinese events in France is very limited. Some possible sources of further information:

- The website [Culture Chine France](#).²⁶³
- The website of the [Chinese embassy](#) in Paris.²⁶⁴

Confucius Institutes and China Cultural Centres in France

There are several [Confucius Institutes](#)²⁶⁵ across France and a [Chinese Cultural Centre in Paris](#).²⁶⁶

3.1.4 Germany

Cultural Events from Germany in China

According to the worldwide [Annual Report 2014-2015](#),²⁶⁷ the Chinese Goethe-Institut received 656.677 visits in China in this period of time. For culture, the visits and events are divided as follows across the different locations:

Location	Cultural programme	Library ²⁶⁸
Beijing	<ul style="list-style-type: none"> • 103.000 individual visitors • 45 events • 26 seminars 	<ul style="list-style-type: none"> • 7.100 visits • 5.800 items borrowed
Shanghai	<ul style="list-style-type: none"> • 43.200 individual visitors • 25 events • 7 seminars 	-no library-
Hong Kong	<ul style="list-style-type: none"> • 29.300 individual visitors • 26 events • 14 seminars 	<ul style="list-style-type: none"> • 12.300 visits • 10.100 items borrowed
Total	<ul style="list-style-type: none"> • 175.500 visitors • 96 events • 47 seminars 	<ul style="list-style-type: none"> • 19.400 visits • 15.900 items borrowed

Since the opening of its own venue, the Goethe-Institut Beijing has more opportunities to organize events internally than before; they now have a small stage, a space for workshops, a cinema area and a conference venue for the organization of events.²⁶⁹

The highlights of German cultural events and manifestations in 2015 included:

- An exhibition of German photographer [Candida Hofer in Three Shadows](#) Gallery in Beijing.²⁷⁰
- An exhibition of a [German Photo book-contest](#) across different Chinese cities, in which 47 price-winning books were displayed.²⁷¹

²⁶² Source: Croisements Homepage. URL: <http://croisements.faguowenhua.com/>

²⁶³ URL: http://www.culturechinefrance.org/?page_id=231

²⁶⁴ URL: <http://fr.chineseembassy.org/fra/zgzfg/zgsg/whc/bmj/t398355.htm>

²⁶⁵ No complete overview of Confucius Institutes in France available, but this one in NEOMA Business School was the first. URL: <http://confucius.neoma-bs.fr/> . Website China Cultural Centre in Paris URL: <http://en.cccweb.org/Paris.html>

²⁶⁶ According to the website of the Chinese Embassy in Paris, this Cultural Centre exists, but its website (URL: <http://www.cccparis.org/>) is not launched yet.

²⁶⁷ Report can be downloaded from URL: <https://www.goethe.de/en/uun/pub/20378153.html>

²⁶⁸ The library also provides information about Germany

²⁶⁹ As explained by current Director of the Goethe-Institut China Clemens Treter via e-mail in February 2016.

²⁷⁰ URL: http://en.threeshadows.cn/zlyhd_xx/&productId=153.html

²⁷¹Source: Goethe-Institut. URL:

https://www.goethe.de/ins/cn/de/sta/pek/ver.cfm?fuseaction=events.detail&event_id=20629083

- The [National Youth Ballet Germany performed](#) at Tianqiao Theatre in Beijing in December²⁷²
- The third annual [Festival of German Cinema](#) in China took place in November 2015, this year with the theme 'remember the future'. The Goethe-Institut and the German Films Institute collaboratively organize this event.²⁷³

As the Goethe-Institut aims to organize projects with Chinese partners, a high number of events are the result of Sino-German collaborations, such as:

- At the end of 2014 and in early 2015, a number of events around the Sino-German co-production theatre show [Totally Happy \(Feichang Gaoxing\)](#), which premiered in Germany in 2014, took place in China and Germany.²⁷⁴ This was a theatre co-production between the Beijing Paper Tiger Theatre Studio, the Munich Kammerspiele, and the Goethe-Institut China.²⁷⁵
- For the third year in a row, [Hu 互 Tan 探 - German-Chinese Exchange Programme in Cultural Management](#) took place in 2015. This is an expertise exchange programme for young cultural managers (aged <40) working at a German or Chinese cultural institution that takes place both in Germany and Beijing. This multi-year programme was initiated by the German Goethe-Institut and Stiftung Mercator²⁷⁶ with Beijing Gehua's Cultural and Creative Industries Development Foundation (BGCCIDF) as their Chinese partnering organization (in 2013) and other Chinese Cultural Institutions.
- Also in the light of 'cultural education', in 2015, two sets of the '[Museum Experts Exchange Programme](#)' (MEEP)²⁷⁷ took place, during which several German museums exchange expertise with Chinese museums.²⁷⁸ This programme is the result of a long-term relation between these German and Chinese museums and was organized and funded by organizations and participants on both sides.

More information on German events in China can be found via:

- [Goethe-Institut's agenda](#) on China: [Shanghai](#), [Beijing](#), [Hong Kong](#)²⁷⁹

Cultural Events from China in Germany

In 2012, the 'Chinese Year of Culture' took place in Germany, featuring many Chinese cultural events. Little information about Chinese culture in China in 2015 could be found on the website of Chinese representations in Germany. Some events taken from other sources:

- With 'China8', Germany witnessed [the world's biggest exhibition](#) of Chinese art outside of China to date. This exhibition took place across eight German cities and will be further discussed in the case-studies-part.²⁸⁰

²⁷² Source: Chinaculture.org. URL: http://www.chinaculture.org/2015-12/10/content_632448.htm

²⁷³ Source: Festival's website. URL: <http://www.festivalofgermancinema.com>

²⁷⁴ Source: Goethe-Institut. More info about the play via this URL: and for the event that took place in China in 2015, URL: <https://www.goethe.de/en/uun/akt/20434838.html>

https://www.goethe.de/ins/cn/de/sta/pek/ver.cfm?fuseaction=events.detail&event_id=20485443

²⁷⁵ Source: UCCA Beijing. URL: <http://ucca.org.cn/en/program/totally-happy-cross-cultural-theater-practice/>

²⁷⁶ Stiftung Mercator is one of the largest private foundations in Germany. It pursues clearly defined objectives in its thematic clusters of integration, climate change and arts education and it achieves these objectives with a combination of socio-political advocacy and practical work. Stiftung Mercator implements its own projects and supports external projects in its centres for science and humanities, education and international affairs. Source: HuTan Project. URL: <http://www.goethe.de/mmo/priv/11036287-STANDARD.pdf>

²⁷⁷ Source: Goethe-Institut. URL:

https://www.goethe.de/ins/cn/de/sta/pek/ver.cfm?fuseaction=events.detail&event_id=20629311

²⁷⁸ Participating museums: Staatliche Kunstsammlungen Dresden, Staatliche Museum zu Berlin, Bayerische Staatsgemäldesammlungen in Munich, National Art Museum of China, Shanghai Museum, Guangdong Museum of Art, National Museum of China. Partnered by the Goethe-Institut China. Source: Staatliche Kunstsammlungen Dresden. URL: <http://www.skd.museum/en/research/museum-experts-exchange-program-meep/>

²⁷⁹ Overview Cultural Events Goethe-Institut. URL: <https://www.goethe.de/ins/cn/de/kul/mag.html>

²⁸⁰ Source: Chinaculture.org. URL: http://www.chinaculture.org/2015-05/21/content_614654.htm

- The exhibition '[Secret Signs: Calligraphy in Chinese Contemporary Art](#)' was on display in different German galleries. The exhibition contained more than 100 compositions in various media by about 35 Chinese artists. Works include calligraphy, photography, video, installation, and sculpture.²⁸¹
- The theatre [drama "Amber"](#), directed by Chinese director Meng Jinghui, was performed at the Thalia Theatre, in Hamburg.²⁸²
- The two-week cultural event '[Experience China](#)', presented China to Germany in Berlin around the Chinese New Year celebrations in February 2015.
- '[Happy Chinese New Year" evening gala](#) at Berlin's Red City Hall in Berlin.²⁸³

More events can be found via:

- [ChinaCulture.org](#).²⁸⁴
- The [website](#) of the Chinese embassy in Germany did not contain any events.²⁸⁵

Confucius Institutes and China Cultural Centres in Germany

There are currently [14 Confucius Institutes](#) located in Germany, and Berlin also hosts a [China Cultural Centre](#).²⁸⁶

3.1.5 The UK

Cultural Events from the UK in China

With the Duke of Cambridge launching the first ever '[UK-China Year of Cultural Exchange](#)', 2015 was a special year for the UK- China cultural relations.²⁸⁷ Chief executive of the British Council, Sir Devane: "For an organisation like the British Council, which exists to build friendly relations between nations and peoples, this fact presents an excellent opportunity to demonstrate the real power of cultural relations on the very largest scale".²⁸⁸ The [China Daily](#) included this event in their overview of Highlights of Cultural in Exchange in 2015.²⁸⁹

This special year comprised two 'seasons' of culture – a UK season in China in the first half of 2015 and a China season in the UK in the second half of 2015. Accordingly, in total, about 30 events took place within this celebrative framework.²⁹⁰

The theme for the UK's season of this special year in China was titled 'Next Generation', presenting contemporary multi-disciplinary and innovative arts, and focusing on digital media – in order "[to get more young people engaged in the art activities](#)".²⁹¹ Highlights of the programme included:

- The exhibition '[Work, Rest and Play: British Photography from the 1960s until Today](#)' travelled to Shenzhen and Shanghai. This exhibition was supported by the British

²⁸¹ Source: Chinaculture.org. URL: http://www.chinaculture.org/2015-01/07/content_591602.htm

²⁸² Source: Chinaculture.org. URL: http://www.chinaculture.org/2015-02/05/content_598762.htm

²⁸³ Source: Chinaculture.org. URL: http://www.chinaculture.org/2015-02/26/content_602563.htm

²⁸⁴ URL: <http://search.chinaculture.org/search.jsp?ch=en&secondsearch=ON&searchText=germany>

²⁸⁵ URL: <http://www.china-botschaft.de/det/>

²⁸⁶ Homepage Confucius Institutes Germany URL: <http://www.konfuzius-institute.de/index.php>, Homepage

Cultural Centre Beijing URL: <http://berlin.cccweb.org/cn/index.shtml>

²⁸⁷ Source: UK Government. URL: <https://www.gov.uk/government/world-location-news/2015-uk-china-year-of-cultural-exchange>

²⁸⁸ Source: First Magazine. URL:

<http://webcache.googleusercontent.com/search?q=cache:IF5obFfvkKUJ:www.firstmagazine.com/DownloadSpecialReportDetail.10522.ashx+&cd=1&hl=en&ct=clnk&gl=en>

²⁸⁹ Source: China Daily. URL: http://m.chinadaily.com.cn/en/2016-01/14/content_23088938.htm

²⁹⁰ As stated by Nick Marchand, Director Arts and Creative Industries China, during an interview in Beijing in the spring of 2015.

²⁹¹ Source: China Culture. URL: http://www.chinaculture.org/info/2014-12/01/content_578922.htm

Council and realized in collaboration with a number of Chinese partners.²⁹²

- A [Thomas Heatherwick exhibition](#) was on display in Beijing (CAFA), Shanghai (Power station of Art) and Hong Kong (PMQ). This exhibition was supported by the GREAT Britain-campaign and the British Council.²⁹³
- In the the spring of 2015, upon 'invitation of Xinchan Performing Arts Co.', the Tron Theatre came to China for the [China-UK Literary Theatre Exchange](#) programme, which took place in Hangzhou, Shanghai, Beijing and Jinan. Two theatre co-productions, produced jointly by Sino-British artists, were performed in Beijing and Shanghai. Apart from the performance of these productions, theatre exchange activities and workshops on theatre and literature for youth were held in a number of Chinese cities.²⁹⁴
- On several occasions from June to December 2015, a number of high-level British theatre shows were broadcasted live in cinemas Beijing and Shanghai through the [National Theatre Live-channel](#).²⁹⁵

Other British events in China in 2015 included:

- The opening of a Sino-UK co-production of the [National Theatre's War Horse in Beijing in the fall of 2015](#).²⁹⁶
- The launch of the 'Britain is GREAT'-campaign in China, which also included the '[GREAT festival of creativity](#)' in Shanghai.²⁹⁷ This event is part of the case studies of this research.
- The launch of the British Council's online hub '[UK Now](#)', for which China was the pilot-country. This 'hub' digitally presents the best of the UK's arts.²⁹⁸

In addition to all of these events, George Osborne visited Beijing in the fall of 2015, accompanied by an exceptionally large [cultural delegation](#), including "leading figures from 12 of the UK's most significant cultural organizations. Attending were, amongst others, Chief Executives, Directors and Chairs from Shakespeare's Globe, the RSC, the Tate, the British Library, the Southbank Centre, the British Museum and Arts Council England." [The many cultural outcomes](#) of this visit included the plan to bring several British exhibitions to China in the following years, "including the British Museum's landmark 'History of the World in 100 Objects', the Tate's 'Landscapes of the Mind' exhibition, and the British Library's display of some of its most iconic literary treasures in China for the first time."²⁹⁹ Apart from deals in the museum sector, the different promises and deals that were made by Osborne also included the fields of literature and performing arts (theatre and opera).

The British Council also organizes a number of ongoing annual programmes, such as special [film festivals](#)³⁰⁰, different annual artists in residency programmes -such as [the 'Musicians in Residence - China Programme 2015'](#) across different Chinese cities-³⁰¹ and a (worldwide) [weekly British radio show](#)³⁰².

More events can be found at:

²⁹² Source: Photographers' Gallery. URL: <http://thephotographersgallery.org.uk/work-rest-and-play-2>

²⁹³ Source: British Council. URL: <https://www.britishcouncil.org/arts/heatherwick/>

²⁹⁴ Source: British Council. URL: <http://uknow.org.cn/china-uk-literary-theatre-exchange/>

²⁹⁵ Source: British Council. URL: <https://www.britishcouncil.hk/en/programmes/arts/national-theatre-live>

²⁹⁶ Source: The Telegraph. URL: <http://www.telegraph.co.uk/sponsored/china-watch/culture/11939024/war-horse-leaps-onto-beijing-stage.html>

²⁹⁷ Source: UK government. URL: <https://www.gov.uk/government/news/shanghai-great-festival-of-creativity-wins-communications-award>

²⁹⁸ URL: <http://uknow.org.cn/>

²⁹⁹ Source: British Council. URL: <https://www.britishcouncil.org/organisation/policy-insight-research/insight/golden-future-china-uk>

³⁰⁰ URL: <http://www.britishcouncil.cn/en/programmes/arts/fivefilms4freedom>.

³⁰¹ source: British Council. URL: <http://www.britishcouncil.cn/en/programmes/arts/upcoming-arts-activities/musicians-in-residence>

³⁰² URL: <http://www.britishcouncil.cn/en/programmes/arts/selectors>

- [UK Now](#)³⁰³
- [British Council China](#)³⁰⁴
- [UK Government](#) on China³⁰⁵
- The [overview of events](#) in the light of the 'China-UK Year of Cultural Exchange'.³⁰⁶

Cultural Events from China in the UK

Absolute highlight of the year 2015 for both sides was the China's State Visit to the UK, during which a high number of agreements in cultural and creative fields were made (these agreements can be found in part II of the Appendix of this report).³⁰⁷ During this visit, a large [symposium on IP](#) was organized.³⁰⁸ Another high-level event that took place in the UK in 2015 was the [Third UK-China People-to-People Dialogue](#) Forum.³⁰⁹

During the Chinese season of the cultural exchange year, China also brought a total of 21 cultural events to the UK, including:

- A performances by the [Tao Dance Theatre](#).³¹⁰
- A performance by the [Military Band of the People's Liberation Army](#).³¹¹
- The Launching Ceremony of The 'Shenzhen-Edinburgh International Creative Industry Incubation Centre' in Edinburgh, organized by the The Culture, Sport and Tourism Bureau of Shenzhen.³¹²

On a different tune, a lot of attention was drawn by another exchange event:

- During the year of 2015, the UK also hosted an exhibition on Ai Weiwei. Considering the many high-level visits throughout the year, this event was politically sensitive on both sides. Hence, the exhibition [certainly did not add to bilateral relations](#), but it did not seem to have caused much damage in the relations either.³¹³

More events can be found at:

- [The Embassy of China in the UK](#)³¹⁴
- Websites of the different Confucius Institutes in the UK

Confucius Institutes and China Cultural Centres in the UK

There are several Confucius Institutes in the UK, of which the one [in Goldsmiths is devoted to dance](#) and performance.³¹⁵ In 2015 a [China Cultural Exchange Centre](#) opened in London, where mostly British people work to "curate activities and experiences that offer people the chance to become more curious about China and to present an alternative perspective on Chinese culture."³¹⁶ The events are not only presenting Chinese culture, but focus on the exchange of ideas between East and West. Furthermore a [Chinese Community Centre](#) is located

³⁰³ URL: <http://uknow.org.cn/>

³⁰⁴ URL: <http://www.britishcouncil.cn/en>

³⁰⁵ URL: <https://www.gov.uk/government/world/china>

³⁰⁶ URL: <http://www.britishcouncil.cn/en/programmes/arts/2015YOCE>

³⁰⁷ Source: UK Government. URL: <https://www.gov.uk/government/speeches/uk-china-intellectual-property-symposium-2015>

³⁰⁸ Source: UK Government. URL: <https://www.gov.uk/government/speeches/uk-china-intellectual-property-symposium-2015>

³⁰⁹ Source: Embassy of China in the UK. URL: <http://www.chinese-embassy.org.uk/eng/zygx/culture/t1290917.htm>

³¹⁰ Source: Edinburgh international Festival. URL: <http://www.eif.co.uk/2015/tao#.Vri9YPHrF1Q>

³¹¹ Source: Edinburgh Tattoo. URL: <http://www.edintattoo.co.uk/news/east-meets-west-for-2015/>

³¹² Source: Embassy of China in the UK, in the overview of events in the light of China's season during exchange year 2015, downloaded from <http://www.chinese-embassy.org.uk/eng/zygx/culture/>

³¹³ More info via BBC. URL: <http://www.bbc.com/news/entertainment-arts-34565180>

³¹⁴ URL: www.chinese-embassy.org.uk/eng/zygx/culture/

³¹⁵ URL: <http://www.gold.ac.uk/confucius-institute/>

³¹⁶ Homepage URL: <http://chinaexchange.uk/about/our-team/>. Website does not tell what the exact origin is of this centre.

in London, which is supported by the local community and besides being dedicated to the Chinese living in the UK, it also involves British people interested in learning more about China.³¹⁷

3.2 Case Studies

In order to investigate a number of events on a more detailed level and to enable comparisons between structures and organization different exchanges of different countries with China, a number of events falling under the Dutch sectors of focus from the different countries were compared to each other through cases studies. The tables with the complete overviews of collected information on each of the events can be viewed in part III of the Appendix of this report. Below, the main findings of these comparisons will be described.

3.2.1 Case Study: Creative Industries Manifestation in China

Three events through which the creative industries of different countries were promoted in China were selected for comparison:

- The Netherlands: [The Nurturing House](#) – Beijing Design Week 2015, Dashilar Beijing³¹⁸
- Denmark: [Age and the City](#) – Beijing Design Week 2015, 798 Art District Beijing³¹⁹
- The UK: [GREAT festival of Creativity](#) – April 2015, Shanghai³²⁰

Even though these three events are very different in their aims and structures, they do provide some insights in different ways through which the creative industries of these three countries were presented to a Chinese audience, and how these different presentations were set up.

Initiative

Whereas for the Dutch and Danish events, the initiative came from the respective cultural representations in China,³²¹ for the case of the UK, the event was the outcome from a domestic governmental programme: the 'Britain is GREAT'-campaign, which takes place worldwide.

Aims and Target Group

Overall, the aims of the Dutch and Danish were to not only present expertise from their countries but also to stimulate the collaborations between practitioners from their countries with Chinese counterparts. The event from the UK seemed to have broader [goals](#), by "demonstrate[ing] the best of British creativity and how British companies are the best partners to do business with across a variety of sectors"³²²

The Dutch and Danish both aimed to link domestic expertise on and approaches to certain societal problems to China and hence introduce designers from these countries to Chinese policy makers and other influential people. The event of the UK was more a showcase of what this country has to offer in the field of entertainment and (high-end) design products, and in this case the audience was Chinese.

The GREAT Festival of Creativity [aimed](#) to: "reach Chinese and global business audiences to show how British creativity can help their businesses innovate and grow." Hence, event was broader corporate, commercially driven event with design- and entertainment elements in it. Denmark and The Netherlands mainly aimed to reach local experts and other influential people from within the design- and architecture fields.

³¹⁷ URL Homepage: <http://www.ccc.org.uk/>

³¹⁸ More info via URL: <http://china.nlembassy.org/news/2015/09/the-nurturing-house-to-debut-at-beijing-design-week-2015.html>

³¹⁹ More info via URL: <http://www.bjdw.org/21c663304a41113e90e79a898/?lang=en>

³²⁰ More info via URL: <https://www.gov.uk/government/news/the-great-festival-of-creativity-will-promote-the-best-of-british-business>

³²¹ The Dutch programme was initiated (amongst others) by the Dutch embassy in Beijing, and the Danish programme by the Danish Cultural Centre in Beijing.

³²² Source: UK Government. URL: <https://www.gov.uk/government/news/the-great-festival-of-creativity-will-promote-the-best-of-british-business>

Also the different locations reveal some information about the differences in target groups: the event of the UK took place in a private museum in Shanghai, whereas the events of the Dutch and Danish both took place in Beijing, during the Beijing Design Week. This suggests that the Dutch and Danish were more interested in fostering collaborations by linking experts, policy-makers and companies to each other, whereas the UK's programme aimed to highlight British 'creativity' in the presence of wealthy- and business people in China.³²³

Visitors and Audience

The Dutch and Danish events were very similar in their overall setup. However, even though the Danish worked with a smaller budget, less domestic and Chinese partners and less involvement of Danish creative companies, they reached a larger audience than the Dutch. According to the director of the Danish Cultural Centre, Eric Messerschmidt, this is the 'advantage' of being located in 798: anything that is exhibited in this area always attracts a high number of visitors – but, as he indicated, on average about 10% of this group of visitors is actually relevant for the topic.³²⁴ As the Dutch were located in one of the (temporary) exhibition locations dedicated entirely to the Beijing Design Week, almost all visitors during the Beijing Design Week were part of the target group. Except for the names of a few famous British attendants, no information was found about the visitors to the GREAT Festival of Creativity.³²⁵

Themes

The Danish and Dutch both took a current theme in the Chinese society for which they opened an academically and design-driven dialogue in the form of exhibitions and surrounding programmes.³²⁶ The event of the UK was more a showcase of overall British expertise, framed as 'creative' but it encompassed a wide variety of products, shows and other businesses from different fields.

Partners

The Dutch involved many influential Chinese (governmental) partners in the organization of their event, and also a number of Chinese organizations were part of the presentation.

The Danish also involved Dutch partners and organizations in the production and presentation of the exhibition's content, because these partners were already collaborating with the involved Danish organizations. Eric Messerschmidt added that he sees potential in similar collaborations future with other European countries in similar events, because he believes that collaborations countries such as the Nordics can bring even more value. He states that such projects should not be focused on nationalities alone, but on the exchange of insights and expertise.³²⁷

3.2.2 Case study: Museum Management Programmes

Two examples of museum management exchange programmes between of the countries under study with China were selected for comparison:

- The Dutch [Museum Management](#) Trainings that took place in May 2015
- The German [Museum Expert Exchange Programme](#) (MEEP) that took place in several occasions in 2015

Despite the fact that these two programmes are very different in terms of setup and background, in contrast to more individual museum-museum exchanges such as the partnerships between the French Louvre Museum with the Chinese Palace Museum and the V&A and British Museum with

³²³ Even though it is difficult to state to which extent this was a conscious decision for the UK, in general, the rough difference between Chinese audiences in Shanghai and Beijing is that the Shanghainese are considered to be more business-oriented, wealthy consumers whereas in Beijing many important policy-makers and Party members are situated.

³²⁴ As explained by Eric Messerschmidt, Director of the Danish Cultural Centre in Beijing during a Skype conversation in February 2016.

³²⁵ "Thought leaders, industry experts and business representatives attended the event. Businesses had direct access to proven creative thinkers who drive their businesses forward with imagination, innovation and flair. [...] Business leaders and policy makers from across the UK and Asia discussed ideas and solutions to current and future business challenges and opportunities."

³²⁶ The Dutch theme was 'sustainable urbanization' and the Danish theme was 'aging population'.

³²⁷ As explained by Eric Messerschmidt, Director of the Danish Cultural Centre in Beijing during a Skype conversation in February 2016.

the National Museum of China in Beijing, these two programmes involve multiple (governmental) organizations and therefore, comparing them provides some interesting insights:

Aim

The overall aim on both sides seems to be the same: enhance relations between museums to foster future collaborations and exchange. The programme of the Dutch was more one-directed, with the two Dutch organizations giving trainings to a high number of Chinese museums in China, whereas the German programme was based on mutual exchanges of expertise between three Chinese and three German museums, and took place both in China and in Germany.

Initiative and Funding

The Dutch exchange programme was initiated by DutchCulture and organized on a more governmental level than the MEEP, which is the result of long-term relations between the participating Chinese and German museums. This was not the first edition of MEEP, and it seems to have been organized more on an organization-organization level (with involvement of Goethe) than the Dutch programme. Yet, both programmes were supported by the domestic and Chinese governments.

Also, the Dutch programme is newer than the relations MEEP, and the relations between participants also seem to have developed into a more organization-organization level after this first edition: a set of follow-up trainings has taken place on an organizational level as well. Interestingly, these follow-up trainings are given by the Reinwardt Academy to Chinese museums and therefore do not take the form of museum-museum exchanges as is the case with the MEEP programme.

3.2.3 Case Study: Film Festivals

This case study compared the following film festivals to each other:

- The [Netherlands online Film Festival \(NLOFF\)](#) 'One Touch' – China, last edition in 2014³²⁸
- The [MyFrench Film Festival](#) - which takes place annually worldwide³²⁹
- The [UniFrance French Film Festival](#) – which takes place annually in Beijing, but also in other cities in China and the rest of the world³³⁰

Even though the available information was very limited, a comparison on these three events resulted in some interesting insights:

Initiative

UniFrance Film Festival and the MyFrench Film Festival are both initiatives of the French government and take place worldwide. The Beijing-edition of the UniFrance Film Festival is organized in collaboration with the embassy and Institut Français in Beijing. The NLOFF is initiated and organized by the Dutch embassy in Beijing.

Aims and Target Audiences

The Dutch online film festival is specifically targeted at a Chinese audience. It is a strategically designed tool to enhance the reputation of Dutch film in China in the light of the by the rapidly growing Chinese film industry and the possibilities provided by the recent signing of the co-production agreement between the two countries. Even though the aims are likely to be similar in the Chinese context, both French film festivals are editions of a worldwide programme to enhance knowledge and reputation of French film worldwide.

Themes

The Dutch also select their content while keeping in mind the potential added value of Dutch film makers for the Chinese industry: they focus on animation, documentary and family films. The French festivals both include successful French feature films from all kinds of genres. One of the consequences of being targeted at a worldwide audience is that the MyFrench Festival can include topics that can be perceived as sensitive or controversial in China, such as gay romance. The

³²⁸ More info via URL: <http://china.nlembassy.org/news/2014/09/nloff-announcement.html>

³²⁹ More info via URL: <http://www.myfrenchfilmfestival.com/en/>

³³⁰ More info via URL: <http://en.unifrance.org/festivals-and-markets/841/french-film-festival-in-china>

UniFilm Festival and the NLOFF are organized in collaboration with the Chinese Film Bureau and therefore subject to censorship.

Mediums

The MyFrench Film Festival is a worldwide festival, through which people can stream French films online. The UniFrance Film Festival in Beijing takes place at the Institut Français in Beijing. The NLOFF was broadcasted from a Chinese online platform which was accessible throughout the country, and in addition to this online distribution, across the locations of the Dutch diplomatic network in China, several screening events took place in front of a Chinese audience.

Timing

With two festivals per year, the French festivals ensure more presence spread out over the year, resulting in almost continuous promotion of French film. The different editions of NLOFF took place in different periods of time in the year and during a short period only, which could be beneficial for the communicative impact as well as the incentive to watch films among the audience ('watch it before the festival is over'), but at the same time it induces the risk of reducing interest by losing a momentum.

3.2.4 Case Study: Exhibition Exchange

This case study aimed to provide some insights in the similarities and differences in the organization behind Chinese exhibitions in different European countries. Two exhibitions from 2015 that were compared to each other:

- The Netherlands: [We May Have Met Before](#) – exhibition in Foam Photography Museum Amsterdam (November 2015-January 2016).³³¹
- Germany: [China8](#) –exhibition in nine different museums across eight German cities (May – September 2015)³³²

Even though these two projects are completely different in terms of scale and motivations, comparing them provides insights in the similarities and differences in terms of governmental involvement, financing and partners of the projects:

Initiative and Funding

Both exhibitions are initiated and organized by non-governmental organizations (an independent foundation in Germany and an independent museum in The Netherlands with its long-term relations in China). This means that both did not result from governmental initiatives or negotiations on cultural exchange nor from Chinese cultural diplomatic efforts. Both exhibitions were also financed by non-governmental institutions (sponsors, foundations, grants).

Partners

In both cases, Chinese partners were involved for curation and for assistance in the organization of the exhibition.

Themes

Both exhibitions presented Chinese contemporary art. In combination with the fact that both exhibitions were organized independently from the respective governments, this implies that there is public interest in this topic, making such independent initiatives worthwhile.

Financing

The China8 exhibition was entirely funded by a donation from a foundation in combination with money from corporate sponsoring, whereas the exhibition in Foam was mainly financed by the general (public and private) budgets of this museum.

³³¹ More info via URL: <http://www.foam.org/nl/over-ons/press-office/we-may-have-met-before>

³³² More info via URL: <http://china8.de/en/press-release-china-8-contemporary-art-from-china-on-the-rhine-and-ruhr-may-15-september-13-2015/>

3.3 Balance of Exchange

As the overview of different events showed, each of the countries was represented through cultural activities in China in 2015. Also in these countries themselves, a number of Chinese cultural events took place. For most of the countries under study, not only enhancing opportunities in China, but also fostering mutual exchange is part of the policy aims. Hence, the question remains to what extent the Chinese are involved and interested in exchanging culture with these different countries as well. Therefore, it is useful to compare for each country if there is a certain balance in cultural exchanges, or if most investments and initiatives are coming from the European countries under study. Apart from some insights provided by Dutch representatives, an attempt to compare this balance will be done on the basis of information collected through desk research.

3.3.1 The Netherlands

As a result of the extensive focus of The Netherlands on China both in policy and practice, most funds and other resources are being allocated to increase the presence and position of the Dutch cultural industries in China, with specific attention to the sectors of focus. However, as other countries are trying to realize similar goals in China and resources are limited, the competition of other countries is considered tough.³³³ Moreover, especially in the museum sector, the Dutch often experience difficulty in reaching balance of exchange and investments – which will be further discussed below.

The overview of events exchange between China and the Netherlands illustrates how the initiatives and stimulation for cultural exchange between the two countries are not very balanced out. This issue has also been expressed by DutchCulture. For example, when it comes to exchanges between museums, DutchCulture recurrently faces problems in convincing either of both sides on the importance to invest.³³⁴ Partially, this is because -as is the case for many other countries- the Chinese government is not as motivated to present Chinese culture to The Netherlands as the other way around. Moreover, Chinese cultural diplomacy works on the basis of reciprocity: if a country invests in cultural exchange with them, they are motivated invest in return. Also, the content the Chinese authorities are eager to bring to The Netherlands is not always warmly welcomed on the Dutch side. In general, it seems like the Chinese policy makers are more interested in presenting the culture of China as a whole through different programmes than to promote individual artists and organizations as parts of Chinese culture.³³⁵

In addition to that –and in contrast to the situation in some other countries- in The Netherlands, cultural organizations operate completely independent from governmental policy or mandate. Hence, despite governmental focus on China, cultural organizations in The Netherlands are not obliged to receive Chinese cultural organizations. These organizations always select the shows or exhibitions that are most worthwhile for themselves, and not because they fall under a certain policy focus or because the Chinese expect them to do something in return. In addition to this, in their criteria for the funding of international events, the international funds of the major Dutch cultural foundations generally require a demand in the country of concern. As applications for these funds come from all over the world, Dutch events organized in China often lose from others on the basis of this precondition.

Altogether, these phenomena recurrently result in frictions in the diplomatic efforts to stimulate exchange, especially in terms of financial investments and reciprocity: if the Dutch want exchange in exhibitions, the Chinese expect them to invest and pay at least half of the costs in both directions; and if they don't, there usually are plenty of other candidates from other countries who are not as dependent on financial contributions from the Chinese side as the Dutch.

In short, the problems that the Dutch recurrently face are the consequence of differences between cultural and political systems of China and that other countries; for the Chinese, cultural

³³³ As expressed by cultural officer Anouchka van Driel in a reaction on this document over e-mail in February 2016.

³³⁴ As expressed by the director of DutchCulture's China Desk Monique Knapen during a personal interview in February 2016.

³³⁵ As explained by the director of DutchCulture's China Desk Monique Knapen during a personal interview in February 2016.

exchange is the result of reciprocity and deep relations, whereas the Dutch system requires a strong demand before a project receives funding. In the case of China however, this is demand is often a result of investments. In addition to this, since the Dutch sectoral funds are not only supporting projects in China, the competition with projects in other countries -where the negotiation process is often completely different- is considered very tough.

As a result, the exhibitions that are realized in both countries are usually initiated, organized and financed by Dutch organizations, and hence either commercially interesting (e.g. bringing soldiers of the Terracotta Army to The Netherlands), or relatively in-expensive (compared to e.g. travelling exhibitions of historical masterpieces).

However, this phenomenon does not seem to apply to all forms of cultural exchange. Interestingly, in the spring of 2015, the Chinese organization China Culture Media Group initiated the conference forum 'Across Golden Bridge' in the light of the MoU on cultural cooperation from 2014. This event took place in The Netherlands. During this event, a number of cultural and creative experts and professionals together with some government officials from both countries gathered to "share information, exchange ideas, broaden networks and explore potential cooperation in various areas."³³⁶ This event was entirely initiated and financed by the Chinese.

In combination with the success of the 'Dutch Design Fashion Architecture'-programme, the invitation for Amsterdam to be the guest city during the 2013 Beijing Design Week, and examples like the Outlook Magazine China devoting two issues to the Dutch creative industries as well as Chinese investments in different Dutch Design exhibitions in 2015, this could imply that in the field of the creative industries, the Chinese are more interested to invest in cooperation and exchange with The Netherlands than in other cultural fields. It remains hard to prove to what extent this interest in Dutch design and creativity is a result of the extensive diplomatic efforts of the past years, but it could imply that the strategies have contributed to this success.

Below, an attempt will be done to see how cultural exchanges with China are balanced out in terms of initiatives and investments is for other countries on the basis of information collected through desk research.

3.3.2 Denmark

Cultural relations between China and Denmark seem to have tightened over the past few years. During the Shanghai Expo of 2010, the statue of the Mermaid left her permanent location in Copenhagen for the first ever time to travel all the way to China – a great 'investment' which supposedly had a goal: "[...W]hile the Mermaid was in China, Chinese art was widely exhibited in Denmark. But it is also clear [...] that this is first and foremost done in order to generate interest and investment in the Danish private sector."³³⁷ This citation implies that (as is the case for many other countries) efforts to stimulate cultural exchange come from a Danish willingness to strengthen general relations in general - and hence that exchanges are mostly the result from Danish initiatives. The fact that most information on the Denmark-China [Cultural Exchange Season](#) was coming from Danish sources, and that most events were also initiated and organized by the Danish side, also suggest that Danish are investing more in Sino-Danish cultural exchanges. Other Chinese events in Denmark suggest the same: the exhibitions '[A New Dynasty - Created in China](#)' and '[The first Emperor - China's Terracotta Army](#)' in Denmark were both also initiated, financed and organized by Danish organizations.

At the same time, the investments from the Chinese side in the establishment of a Cultural Centre in Copenhagen and the invitation to open a Danish Centre in Beijing 798 Art District show willingness to invest in these relations at the Chinese side as well.

Although on the basis of the limited available information it is hard to draw hard conclusions, it seems like –especially when considering the relatively small size of their country- the Danes are maintaining quite some cultural presence in China. As is the case for the Netherlands, most initiatives of exchange events (in both ways) also seem to have come from the Danish side, but

³³⁶ Source: DutchCulture. URL: <http://dutchculture.nl/nl/events/across-golden-bridge-china-netherlands-culture-and-media-forum>

³³⁷ Quote on Denmark's contribution to the Expo in the Institute of Cultural Diplomacy's country profile of Denmark (2011).

following a number of long-term investments, the willingness and interest on the Chinese side seems to have been growing in recent years.

3.3.3 France

The large cultural representation of France to China is reflected in the level, scale and quantity of French cultural events across the country. With their many organizations and institutes aiming to promote cultural exchange with China, the French invest a lot of resources in their cultural relations with this country. Most of the French events coming to China are framed within overarching annually returning festivals events such as the Croisements, Francophonie, and the different Film Festivals. Some of these events are based on an exchange principle, such as the Festival Croisements. Furthermore, the year 2014 celebrated [50 years of France-China relations](#), providing occasion for both sides to present cultural content in each other's countries.

However, on the basis of the available information it does seem like the French are taking more initiatives and investing more in cultural events in China than the other way around. Nonetheless, as is also illustrated for example by the online overview of Chinese events in the light of the celebration of 50 years of exchange in 2014, and the establishment of a China Cultural Centre in Paris, the Chinese do not only welcome the many French initiatives, but they also seem eager to exchange culture with this country.³³⁸

3.3.4 Germany

In the ['investment' section for China](#), the website of the FFO states that: "So far, German companies have been engaged in China to a much greater degree than Chinese companies in Germany". Also in cultural exchanges, the Germans seem to have invested a lot in the stimulation of exchange and cooperation. An illustration of such investments is the exhibition ['Art of the Enlightenment'](#) which was organized as the re-opening exhibition of the prestigious National Museum of China after renovation in 2011 and contained over 600 artworks and objects from three different German museums.³³⁹ The Germans invested 4,3 million euros in this event. An honourable invitation like this from China and an investment of this size from Germany can both be seen as indications of the deepness of the cultural relations and mutual interest between these two countries.³⁴⁰ Question remains to what extent the investments are mutual. In 2015, an enormous exhibition on Chinese art took place in Germany: [China8](#) – which is also part of the case studies for this research. In contrast to the previous example, this exhibition was however initiated, organized and financed by a German private foundation. But there are also a number of examples of events of mutual exchange:

In addition to all the one-off events in both countries, in 2015 the Goethe-Institut was also involved in a high number of Sino-German collaborative projects, such as for example the [Hu 互 Tan 探 - German-Chinese Exchange Programme in Cultural Management](#). This expertise exchange programme for young German and Chinese cultural managers took place both in Germany and Beijing. This multi-year programme was initiated by the German Goethe-Institut and Stiftung Mercator³⁴¹ partnered by Beijing Gehua's Cultural and Creative Industries Development Foundation (BGCCIDF, in 2013) and other partnering Chinese cultural institutions. Interesting about this project is the fact that financial support for this project comes both from the Chinese and German side, and that all participants need to pay a contribution (€1800,-) to join. This structure is breaking with the pattern of one-way investments in cultural (expertise-) exchanges with China. A high number of events took place around this programme throughout the year of 2015.³⁴² The ['Museum Experts Exchange Programme'](#) (MEEP)³⁴³ is the result a long-term relation

³³⁸ URL: http://french.xinhuanet.com/chinafrance50/ordre_du_jour.htm

³³⁹ Source: Website Kunst der Aufklärung. URL: http://www.kunstderaufklaerung.de/index.php?knoten_id=2

³⁴⁰ As stated by director of DutchCulture's China Desk Monique Knapen during an interview in February 2016.

³⁴¹ Stiftung Mercator is one of the largest private foundations in Germany. It pursues clearly defined objectives in its thematic clusters of integration, climate change and arts education and it achieves these objectives with a combination of socio-political advocacy and practical work. Stiftung Mercator implements its own projects and supports external projects in its centres for science and humanities, education and international affairs. Source: HuTan Project. URL: <http://www.goethe.de/mmo/priv/11036287-STANDARD.pdf>

³⁴² More about this programme on the website of the Goethe-Institut. URL:

<http://www.goethe.de/ges/prj/ken/qua/kum/chi/c15/en14166330.htm>

³⁴³ Source: Goethe-Institut. URL:

https://www.goethe.de/ins/cn/de/sta/pek/ver.cfm?fuseaction=events.detail&event_id=20629311

between German and Chinese museums and was organized and funded by organizations and participants on both sides. It was preceded by another expertise exchange programme (2010-2012) and runs from 2014-2016. As the website of the participating Staatliche Kunstsammlungen Dresden [explains](#):

“The program’s key themes are planned jointly each year by the seven participating museums and its main priority is the exchange of specialist expertise. The aim is to establish a continuous and steadily increasing exchange of Chinese and German museum specialists and to develop long-term collaborative projects. This in turn will help to foster deeper cultural relations and cross-cultural understanding between China and Germany.”³⁴⁴

The amounts and quality of the different events of cultural exchange between China and Germany show how the cultural relations are quite extensive and the interest is more and more becoming mutual. Yet, the Germans have principally initiated most of the above-mentioned cultural exchange programmes, and also big exhibitions such as the China8 exhibition in Germany were German initiatives. Nonetheless, overall, the big investments from Germany in cultural presence and relations in China seem to be paying off more and more, amongst other things by a growing willingness to pay for expertise exchange programmes on the Chinese side.

3.3.5 The UK

Over the past few decennia, the UK and China’s cultural relations have become quite strong. One of the many ways through which this could be illustrated is the extensive overview of [collaborations with Chinese museums of the Victoria and Albert Museum](#), which includes a number of large exhibitions in both countries.³⁴⁵ For example, at least on the basis of available information, the Chinese ‘season’ of the cultural exchange year of 2015 in the UK seems to have been celebrated and promoted less extensively than the British season by the UK in China. However, in contrast to different cases among other countries under study in this research, the Chinese embassy did publish an overview of events to promote this season.³⁴⁶

Overall, it seems like on both sides there is much willingness to invest in cultural relations, which is further illustrated by the amount of attention that these relations receive during official visits on both sides. In terms of cultural events, but also when it comes to exchanging expertise, investments and initiatives seem to come from the UK for the major part, but they are received warmly by the Chinese. As is illustrated by the Chinese inviting the Tron Theatre to China, and the listing of events during the Chinese season of the exchange year, interest and willingness to invest seems to be growing on the Chinese side as a result of such investments.

3.4 Conclusion: Events and Balance of Exchange

Special devoted ‘years of Sino–XX cultural exchange’ is one of the ways in which individual events can be gathered under one overarching theme, which seems to help increase the (communicative) impact of cultural exchange.³⁴⁷ Though seemingly large in their setup, such programmes are relatively easy to organize by diplomatic representations: most of the time, this is merely a communication method through which a series of events are grouped in order to increase attention and giving an extra incentive for involvement to cultural organizations. Even though usually, the initiative and most investments come from the European countries under study, these structures seem to help to increase the balance of exchange by demanding involvement from the Chinese side; In answer to such exchange programmes from different countries under study, Chinese cultural programmes have been organized in those respective countries as well. However, although this seems to help increase the balance, the involvement and investments of China into these counter-programmes are usually smaller.

³⁴⁴ Source: Staatliche Kunstsammlungen Dresden. URL: <http://www.skd.museum/en/research/museum-experts-exchange-program-meep/>

³⁴⁵ Source: V&A Museum. URL: <http://www.vam.ac.uk/content/articles/v/v-and-a-in-east-asia/>

³⁴⁶ Source: Embassy of China in the UK, in the overview of events in the light of China’s season during exchange year 2015, downloaded from <http://www.chinese-embassy.org.uk/eng/zygx/culture/>

³⁴⁷ Examples: ‘Denmark-China Seasons of Cultural Exchange’, ‘Bilateral China-UK Year of Cultural Exchange’³⁴⁷, the ‘Festival Croisements’ and the ‘Dutch Days’. The Germans do this annually, by putting events under (multi-)annual theme.

Although it is very hard to measure and compare, overall, the UK brought the most high-level cultural events to China in 2015. Not only quantitatively, but also qualitatively; the most prestigious museums, theatre companies and other cultural organizations have managed to work together with their Chinese counterparts.³⁴⁸ Besides organizing the most successful cultural festivals, France is so far the most successful in the realization of the film co-production agreement. Germany has relatively many Sino-German co-organized events focussing on mutual exchange and cooperation. This is also a clear aim of this country. The Danish cultural relations with China seem to have developed and deepened rapidly recent years, with many high-level visits, a Danish Cultural Season in China, and the establishment of a Danish Cultural Centre in 798. The Netherlands seems to have a good reputation and good local networks in the field of creative industries and received a lot of attention in 2015 as a result of the State Visit.

Both the UK and France also have a special online platform dedicated to 'their' cultural events in China, which makes it easy to get an overview on what is happening to the audience, and which simultaneously means that they have enough content to fill such online pages.

Overall, exchanges, agreements and collaborations seem to be mainly motivated by representatives of the five countries under study and not by China, but examples show how after successful exchange programmes in the past, the Chinese interest and willingness to invest can grow.³⁴⁹ In comparison, the Dutch, Germans and Danish are working more on a cooperative basis by involving Chinese partners in the organization of events,³⁵⁰ whereas cultural projects from the British and French in China are more often initiated by their governments and organized by- or in collaboration with domestic partners.³⁵¹ Although no public information is available on the experiences in negotiations over (financial) balance in exchange among the other countries, the collected information shows how similar to the Dutch, most investments in cultural exchange are coming from the European countries under study. The question remains if the other countries are experiencing this just as problematic as the Dutch representatives have indicated.

If, as Staines suggested, the amount of Confucius Institutes in the 'homeland' can indeed indicate anything about the cultural appreciation and importance of a certain country among the Chinese,³⁵² then the Dutch have accomplished the least success in comparison to the other countries – with 'only' two Confucius Institutes and no established China Culture Centre (yet). Denmark hosts a special a Confucius Institute of Music, and in the UK a Confucius Institute is located which focuses on the performing arts. Following Staines' theory, this could imply special relations and links in these sectors for those countries.

³⁴⁸ Examples: Louvre-Palace Museum collaborations, the V&A Museum in Shenzhen, War Horse coming to China, the Royal Shakespeare Company and Shanghai Dramatic arts Centre, etc.

³⁵⁰ e.g. with events like The Nurturing House, the Museum Expert Exchange Programme and the exhibition Age and the City.

³⁵¹ e.g. for events like the GREAT Festival of Creativity and the different French film festivals.

³⁵² Source: Mapping Report on Existing Studies on the EU-China Relations for the European Expert Network on Culture (EENC), by Staines in 2012

4. Conclusion and Recommendations

The request for this research came from DutchCulture and aimed to answer the following research question:

What are the results of the Dutch policies and efforts aiming to stimulate cultural exchange with China in comparison to the approaches of the countries Denmark, France, Germany and the UK, and what can be learned from this comparison for future policy making?

This question was answered by a comparative qualitative data analysis through desk research during the month of February 2016. On the basis of the theoretical framework, the research was divided up into two main parts:

1. A comparison of policies
2. A comparison of outcomes of these policies - in the form of events

The findings of this investigation can be read in the chapters 2 and 3. In this conclusion, the main research question will be answered on the basis of the collected information.

4.1 Conclusion

The international cultural policies of the Netherlands are formulated by the Ministry of Culture and the Ministry of Foreign Affairs together. The Dutch embassy in Beijing as well as DutchCulture in the Netherlands try to fulfil both the policy aim to stimulate exchange as well as to enhance the image of the Dutch through cultural diplomacy. Hence, they operate on different levels at the same time. This is exceptional in comparison to the other countries under study, where these tasks are usually divided over the respective embassies and national cultural institutes. Since in China, governmental involvement in cultural affairs is highly valued and hence considered to be helpful in negotiations, this Dutch structure in itself is not problematic in the Chinese perception.

However, it can become complex when negotiating on a governmental level over the exchange of certain cultural content (e.g. exhibitions), when it turns out that the Dutch governmental representatives have no influence on the content presented by Dutch cultural organizations. In the UK and France, the governmental forces behind decisions on the stimulation of cultural exchange are relatively bigger, and for Germany and Denmark, an explicit division is made between the governmental representation (embassy) and cultural institutions that aim to foster cultural people-people or organization-organization exchange.

The Dutch embassy in Beijing is the central coordination point of all Dutch cultural events and programmes throughout the country. In contrast to other countries, the cultural budget of the Dutch embassy is used both to initiate its own projects as well as for the support of visiting cultural organizations. In comparison to France, the UK, Germany and Denmark, the Netherlands has the least resources available for the stimulation of cultural exchange with China, both in terms of employees as well as budgets. This is not only the result of being a smaller country than the UK, France and Germany, because also relatively, these three countries invest much more in cultural relations with China. Moreover, even though smaller in size and population than the Netherlands, Denmark also has a bigger team devoted to the stimulation of cultural exchange with China. As a conscious decision of the policy makers,³⁵³ unlike countries like France, Germany and Denmark, the Netherlands does not have a permanent representative venue available for the organization of exhibitions or performances in China.

As examples of other countries showed, a permanent national cultural venue would reduce obstacles for local initiatives (such as film screenings, small scale exhibitions, performances and so on) in terms of venue costs and -availability, and it would reduce the dependency of the Dutch (cultural) representatives on what cultural content is coming from the Netherlands to China; the other countries under study have a permanent space at their disposal which automatically provides an incentive for the organization of events. The other way around, the 'pop-up' versions

³⁵³ As explained over e-mail by Cees de Graaff, director of DutchCulture in Amsterdam in April 2014.

of Cultural Institutes that the Dutch opened in recent years,³⁵⁴ ensure a high intensity of exposure throughout a short period of time, which could also have a beneficial impact on the cultural image and relations of the Netherlands with China.

However, the fact that the Dutch do not have a permanent cultural Institute or Centre in China, also implies that all local cultural operations and relations are maintained by the Dutch diplomatic representatives across the country, who are being transferred on a regular basis. This is in sharp contrast to cases such as the Danish Cultural Centre, which is led by a director who has been in Beijing for 20 years already, or for the French embassy, where also local French experts without a diplomatic background can be appointed as cultural attaché(e)'s.

Especially in the eyes of the Chinese, the fact that to date, no China Cultural Centre (CCC) has been established in The Netherlands, implies that the Dutch have less extensive cultural diplomatic ties with China than the other countries. The establishment of such a CCC could provide opportunities to deepen the cultural relations on the highest possible level, and also provide the Chinese with a venue to organize their own cultural (diplomatic) events in The Netherlands- which could take some pressure off from negotiations over cultural exchange.

Besides limited resources from governmental side, additional budgets for cultural exchange with China also seem to be less available for The Netherlands than for the other countries under study. For example, whereas for most the other countries under study, musicians touring to China are self-sustaining, Dutch musicians travelling to China often need extra financial support from the embassy's cultural budget and the Dutch Foundation for Performing Arts for their performances. In comparison to countries like France or Germany, the Dutch embassy and other cultural organizations do not receive many budgets through sponsoring deals or financial support from private foundations.³⁵⁵

In addition to the limited private investments, the political motivation behind Dutch efforts to stimulate cultural exchange is more explicitly economic in its nature than for other countries. This leads to the construction in which Dutch funders require a Chinese 'demand' for the provision of financial support for cultural events. Hence, one-sided Dutch investments in the cultural relations with China remain limited in comparison to investments made by the other countries under study. Moreover, as a consequence of the current construction through which the Dutch diplomatic network in China has the most direct supportive funds at its disposal and also advises the cultural foundations on the allocation of their grants and funds, this representation has relatively much power on what Dutch cultural content is coming to China.

In contrast to the the other four countries under study, the Dutch have not organized specific years or seasons of cultural exchange with China.³⁵⁶ The Dutch alternative for such programmes could be found in the concept of the 'Dutch Days' that the Dutch diplomatic network organizes across China: a series of events in the fields of politics, economics and culture during a short period of time. Similar to the cultural exchange programmes of the other countries, this is merely a communication tool under which a number of events are gathered. However, as the title already suggests, a big difference is that the 'Dutch Days' bring Dutch events to China in a one-way direction, whereas the cultural exchange seasons of the other countries imply two-way cultural exchanges. Even though the majority of those cultural exchange programmes are initiated by the European countries under study and -as this research showed- the direction of events within those programmes often remains rather one-sided, framing them as programmes of 'exchange' lifts them up to the level of bilateral relations, which could have positive implications for those countries on the long run.

Considering the limited resources, the strategy of the Dutch to focus on specific sectors of priority and to work with what is happening locally does seem to make their operations more efficient. Moreover, the investigations for this research showed how such a focus makes it easier to analyse and compare results and to determine the progress of certain policy aims. A narrowed-

³⁵⁴ Such as the Dutch Culture Centre in Shanghai in 2010 and The Nurturing House in 2015.

³⁵⁵ For a number of occasions in 2015 private funding and sponsoring budgets were attracted for Dutch cultural events in China, but this was quite exceptional and to a large extent related to the Dutch State Visit to China.

³⁵⁶ Examples of such programmes from other countries: 'Denmark-China Seasons of Cultural Exchange', 'Bilateral China-UK Year of Cultural Exchange' and the 'Festival Croisements'. For more information on these kinds of events see, Chapter 3 of the research report.

down focus furthermore makes it easy to communicate the 'expertise' that the Dutch claim to have in those particular fields to an audience of Chinese policy makers, experts, artists, creatives and the general audience.

In terms of events and exchange, 2015 was an exceptional year for the Dutch representation in China, with a State Visit of the Dutch King Willem-Alexander to President Xi Jinping. In China, royalty is valued very highly, providing the perfect occasion to highlight Dutch culture in China and through the organization of cultural manifestations with royal attendance. As recent examples of other countries showed, such events have the potential to boost to mutual exchanges. However, in contrast to for example the UK during high-level visits in 2015, besides the signing of the bilateral film co-production agreement, no explicit promises or commitments for future cultural cooperation were made during the Dutch State Visit. The coming years will show how big the effect of this visit was on general bilateral relations, and the position of the Dutch in the Chinese cultural field.

In terms of balance of exchange and investments, the situations seem to be similar for all of the countries under study: so far, most initiatives and investments have been coming from the European countries. However, a number of examples show how in China, it takes time to build trust and willingness but investments can pay-off on the long run: following many investments from the Germans in establishing long-term relations between museums, Chinese counterparts are now willing to pay for expertise exchange programmes; the French have always invested a lot in enhancing the reputation of their film industry (worldwide), and they are now the most successful in the realization of the co-production agreement with in China; following many investments in the cultural relations, the Danish have established a Cultural Centre in 798. The Dutch museum exchange programme already shows a similar development: since the first edition which for a large part was financed by the Dutch government, follow-up editions are now being organized on an organization-organization level.

Altogether, despite the limitations on resources as a result of conscious decisions in the Dutch international cultural policy, in 2015, the quantity and level of Dutch cultural content in China was comparable to countries like Denmark and Germany. Considering the many available resources and the nature of this countries' cultural policies, it is not surprising that the French organized more programmes and events on a larger scale. As, at least in 2015, the government of the UK is more involved and generally very supportive of stimulating cultural exchange, they brought many more high-level events to China than all of the other countries under study. Nonetheless, considering the recurring difficulties in negotiations with Chinese counterparts, the limitations to the available staff and resources, and the relatively limited budgets, the Dutch seem to achieve quite a lot comparison to the other countries under study. Especially in the field of the creative industries, the Dutch seem to have established a good reputation in China. In the film- and museum sectors however, the initiatives for cultural exchange are still mainly coming from the Dutch side and, to maintain and increase the cultural exchanges between the Netherlands and China, organizations and individuals from the sectors of focus are still in need of governmental support to realize events and programmes of cultural exchange with China.

4.2 Recommendations

Although this research showed how despite many limitations and obstacles, the Dutch are able to manage their position in China relatively well, on the basis of the collected information, the researcher of this study has formulated a few recommendations for future policy making and diplomatic action:

- First of all, the focus on the three cultural sectors of priority seems to have contributed to successful results of policies. Hence, it is recommended to continue with this strategy and its related activities.
- To further enhance the effectiveness of this focus, it is recommended to determine the target audiences of the different cultural diplomatic efforts and exchanges, and to aim future programmes and projects at these groups.
- Because of their potential to overcome geographic and financial obstacles, it is recommended to use digital channels and social media even more, and to look for

interesting ways to embed those in cultural exchange programmes – e.g. by producing related content that can be shared with large audiences.

- Recent programmes such as the Dutch participation during the Beijing Design Week or the exhibition 'The Future of Fashion is Now' have proven the effect of multi-disciplinary projects that are based on crossovers between different sectors and industries in reaching an interested audience of professionals and politicians. It is recommended not only to continue this strategy, but also to search for more crossovers in different sectors. Examples such as the Danish and the German cultural programmes with China have shown how collaborative (research-) projects with Chinese partners can lead to interesting long-term collaborations. A smart method to unveil potentially interesting crossovers is by taking an example of the Danish and inviting Chinese experts from different fields over to The Netherlands on explorative tours – after which the Chinese experts get the chance to express the fields in which they would like to enhance collaborations.
- The Dutch already have a strong and rich network of Chinese experts and influentials, especially in the museum-sector and creative industries. It is recommended to maintain these relations and to also search for interesting Chinese partners who could be meaningful in the realization of exchange projects (venue exploiters, cultural investors, agents, etc).
- On the short term, the Dutch should ensure to utilize the momentum created by the Dutch State Visit to China in 2015, for example by organizing a special cultural exchange year to celebrate the 45-years of bilateral relations or by an extended version of the 'Dutch Days' throughout the country (preferably with an element of exchange in it as well).
- Also, the recent signing of the film co-production agreement could be given a boost in the form of an expert meeting, script writing contest, or exchange of students in order to bring the professional fields of both sides closer together which could eventually lead to the realization of the agreement.
- It would also be beneficial to find a way to improve the position of Dutch cultural organizations in negotiations over the exchange of cultural content, mainly exhibitions. Since examples from other countries showed how long-term relations can pay-off over time, maintaining existing relations with Chinese partners is essential. But in order to enhance existing relations, investments in new as well as established relations could provide many future benefits for the Dutch cultural field in China. Following the examples of France, the UK, and Germany, besides the existing government-government relations, it might be beneficial to also invest in the establishment of collaborative relations on an organizational level (so for example museum-museum agreements). Further recommendations in this context are to stimulate the establishment of a China Cultural Centre in the Netherlands.
- Even though it does not fit to the economic supply/demand-driven approach of the Dutch policies, investing in one big cultural manifestation -such as a large exhibition exchange between national museums- has shown to have positive effects for the other countries under study. By ensuring permanent representation and possibilities for negotiation on an organizational level, another strategy that could pay-off in the long run would be the opening of a cultural venue devoted to Sino-Dutch cultural exchanges in China.
- Instead of regarding this field as an area of bilateral operations only, it is also recommended for the Dutch to seek for multi-national collaborations with China – for example on a Benelux or EU-level, and see how forces can be joined this way to strengthen each other's position instead of mainly competing with each other.

4.3 Further Research

This research provided a number of insights on the results of the Dutch in their cultural exchanges with China in comparison to Denmark, France, Germany and the UK. However, as the

scope of this research was very limited, its outcomes provided many topics for further investigation through future research:

- The outcomes of this research reveal the need for insights in Chinese efforts and strategies in the fields of cultural exchange and diplomacy. China has also increased its focus on this topic over the past few years, and it would be very valuable to see what their policy objectives and interests are and what this could imply for the the different countries under study in this research.
- The impacts of special cultural exchange years and programmes, State Visits, and also the effect of cultural institutions on a country's cultural position in China. It would be interesting to gain insights in how the Chinese government considers such initiatives and what the effects are for bilateral cultural exchanges.³⁵⁷
- It would have been very valuable to this research to interview cultural policy makers and representatives of other countries about their views upon the balance in investments and initiatives from the Chinese side in organizing cultural exchanges.
- To gain more strategic insights in the possibilities for enhancing balance in exchanges, it would furthermore be very valuable to investigate how the concept 'reciprocity' works in Chinese culture and (cultural) diplomacy and what the differences are to Western ideas on this concept.

³⁵⁷ To a certain extent, such researches have been done already, for example by the Danish after the Cultural Exchange Season in 2014-2015: <http://slks.dk/english/international-focus/projects/danish-cultural-season-in-china-201415/>

Appendix

I. EU-China relations

I-A Overview of EU-China relations

Agreements and MoU's

2007 EU-China joint Declaration on Culture³⁵⁸

Both sides agree to:

- Set-up a policy dialogue
 - sharing best practices, challenges and developments
- Foster regular exchanges
- Attend annual policy meetings Brussels-Beijing
- Promote cultural diversity
- Bear costs for delegations of own sides

2009 Joint Statement of the 12th EU-China Summit in Nanjing

Besides appraising existing cooperation and relations, through this Statement, the EU and China agree to “[...] further strengthen exchanges and cooperation on the basis of the existing good cultural relations, continuously conduct EU-China cultural policy dialogue, and work closely together to push for the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.”

2012 EU-China Joint Declaration on Culture³⁵⁹

Extension of the 2007 Declaration. New points of agreement in this Declaration:

- pay particular attention to young generations
- creating a mutually conducive environment for increasing exchange and cooperation
- promote new opportunities for direct cooperation and joint projects³⁶⁰

2012 EU-China High Level People to People Dialogue (HPPD)³⁶¹

“Over the last decade the EU and China have been closely cooperating in the areas of education & training, culture, multilingualism and youth. Cooperation consisted of regular policy dialogues at government level, as well as concrete outputs in terms of joint projects and events. Since 2012 all these activities have been integrated under the EU-China High Level People-to-People Dialogue (HPPD), the third pillar of EU-China relations, complementing the other two pillars – the High Level Economic and Trade Dialogue and the High Level Strategic Dialogue.”³⁶²

Events

The most important events related to culture and EU-China relations of the past few years include:

³⁵⁸ Source: European Commission. URL: http://ec.europa.eu/culture/tools/documents/eu-china-year/joint-declaration_en.pdf

³⁵⁹ Source: EU Commission. URL: http://ec.europa.eu/education/international-cooperation/documents/china/jointculture_en.pdf

³⁶⁰ As described in the Declaration, which can be accessed via URL:

http://ec.europa.eu/education/international-cooperation/documents/china/jointculture_en.pdf

³⁶¹ More info via URL: http://ec.europa.eu/education/international-cooperation/china_en.htm

³⁶² As stated by the EU Commission on their website. URL: http://ec.europa.eu/education/international-cooperation/china_en.htm

2011 [EU-China Year of Youth](#)³⁶³

2012 [Launch EU-China High Level People to People Dialogue \(HPPD\)](#)³⁶⁴

2012 [EU-China Cultural Year](#)³⁶⁵

According to the EU Commission, this [Cultural Year](#) had the following three main objectives:

1. Promoting and strengthening intercultural dialogue,
2. Establishing and developing structured and sustainable cooperation,
3. Establishing sustainable policy dialogue on issues of common interest.³⁶⁶

The Cultural Year included a number of events with the goal to enhance mutual understanding and exchange between the EU and China in the broadest sense. Hence, besides purely cultural events, the programme also included events in the fields of education, society and youth. According to the Commission, besides bringing a high number of events, this Cultural Year provided the opportunity to emphasize the importance of cultural relations and mutual understanding through culture, and furthermore, it provided occasion to strengthen relations with Chinese authorities and to promote the EU as a cultural entity, as well as the individual member states.

In total, 194 events were labelled as part of this Cultural Year. All events can be viewed via the following links:

- [Activities organised and/or co-funded by the EU](#)³⁶⁷
- [Individual Member States' activities with and EU dimension](#)³⁶⁸
- [Bilateral Member State activities](#)³⁶⁹

The year was concluded by the adoption of the new [Joint Declaration on EU-China cultural cooperation](#).³⁷⁰

As extensive as these overviews of agreements and events may seem, they do not tell much about the outcome of all of these efforts. Almost all events of cultural exchange in these lists are events from individual countries in exchange with China, while joint events are mostly conferences and lectures organized by the EU Commission. Hence, this list merely indicates how - despite the interest from China and Brussels in establishing cultural relations on an EU-level, EU Member States might be more motivated to be involved with China on a bilateral level.

Researches

For more information on the general EU – China relations as well as more background on the relations between different member states and China, the following studies can be consulted:

[Mapping Report on Existing Studies on the EU-China Relations for the European Expert Network on Culture \(EENC\)](#)³⁷¹

For the occasion of the 2012 Year of Culture and the HPPD³⁷² as well as the assignment of an expert group on culture and external relations to develop elements of a China strategy, the - General for Education and Culture of the European Commission (DG EAC) commissioned Judith Staines to write a Mapping Report on existing studies on the EU-China relations for the European Expert Network on Culture (EENC). A number of the studies and articles mentioned in this study

³⁶³ More info via URL: http://europa.eu/rapid/press-release_IP-11-19_en.htm?locale=en

³⁶⁴ More info via URL: http://ec.europa.eu/education/international-cooperation/china_en.htm

³⁶⁵ Source: EU Commission. URL: http://ec.europa.eu/culture/tools/eu-china-intercultural_en.htm

³⁶⁶ Source: EU Commission. URL: http://ec.europa.eu/culture/tools/eu-china-intercultural_en.htm

³⁶⁷ Source: EU Commission. URL: http://ec.europa.eu/culture/tools/documents/eu-china-year/annex-ii_en.pdf

³⁶⁸ Source: EU Commission. URL: http://ec.europa.eu/culture/tools/documents/eu-china-year/annex-iii_en.pdf

³⁶⁹ Source: EU Commission. URL: http://ec.europa.eu/culture/tools/documents/eu-china-year/annex-iv_en.pdf

³⁷⁰ Source: European Commission. URL: http://ec.europa.eu/education/international-cooperation/documents/china/jointculture_en.pdf

³⁷¹ The mapping report appears to have been taken offline. More info via URL: <http://www.ficdc.org/cdc2893?lang=en>

³⁷² 'HPPD': High Level People-to-People Dialogue

are by now quite outdated and/or no longer available online, but a few studies can still provide useful summaries and background information on EU-China cultural relations.

[Europe's Foreign Cultural Relations – EUNIC Yearbook 2014-2015](#)

In this report, a number of experts share their views on the developments of Europe's cultural relations with the rest of the world. It views the strategies and their outcomes, and analyses what this could mean for the future. This issue focusses on the topic of 'migrants'. It is [downloadable](#) in exchange for a small fee.³⁷³

[Europe's Foreign Cultural Relations – EUNIC Yearbook 2011](#)

This yearbook contains some information specifically interesting for the case of China: "The geopolitics of the 21st century mean we need to see a revival of cultural diplomacy. China and India are already expanding their external cultural policies. Despite Europe's huge cultural diversity, the EU has still not developed an adequate cultural strategy for its foreign policy. The establishment of the European External Action Service (EEAS) provides an opportunity to tighten up and co-ordinate the EU's existing cultural foreign policy. In this edition of the Culture Report, 30 authors from 20 different countries examine what this all means."³⁷⁴

[Mapping Asia-Europe Cultural Cooperation \(2010\)](#)

This is a more general study on bilateral relations between European and Asian countries, mapping all bilateral agreements and MoU's until that date (2010, so many more agreements have followed ever since). It was written in by Judith Staines on the request of ASEF for the Culture 360 programme.³⁷⁵

[Europe-China Cultural Compass \(2011\)](#)

This 'compass' provides useful background information and practical insights for cultural newcomers from the EU to China: "It aims to contribute to the understanding of Europe-China cultural cooperation. The intention is to help prepare cultural practitioners for collaboration." Different (local) experts share their experiences in cultural exchanges with China.³⁷⁶

Ingrid d'Hooghe, China-expert at the Clingendael Institute in The Netherlands, has written a number of interesting articles and books about China's public diplomacy strategies and their implications for Europe.³⁷⁷

Below an extensive list of organizations devoted to investigating, communicating and stimulating EU-China cultural relations.

³⁷³ URL: media.ifa.de/kulturreport

³⁷⁴ Source: EUNIC Yearbook 2011. URL: www.ifa.de/fileadmin/pdf/kr/2011/kr2011_en.pdf

³⁷⁵ Source: ASEF. URL: culture360.org/asef-news/mapping-asia-europe-cultural-cooperation-report-launched/

³⁷⁶ Source: EUNIC. URL: <http://www.eunic-online.eu/?q=content/europe-china-cultural-compass-available-online>

³⁷⁷ More info and overview of publications on the Clingendael website. URL: <http://www.clingendael.nl/person/ingrid-dhooghe?lang=nl>

I-B Mapping of Organizations focusing on EU - China cultural relations

Organization	Location And Information	Goal Of Organization	China-Related Activities
Directorate General for Education and Culture of the European Commission ³⁷⁸	Brussels	"The Directorate General for Education and Culture (DG EAC) is the executive branch of the European Union responsible for policy on education , culture , youth , languages , and sport . DG EAC also supports these issues through a variety of projects and programmes, notably Creative Europe and Erasmus+ . It is led by a Commissioner, Tibor Navracsics, and a Director General, Martine Reicherts, who report to the European Parliament. [...] DG EAC manages the Creative Europe Programme , which finances hundreds of programmes in support of artists, actors, and musicians, among others. The aim of DG EAC's activities on culture is to promote cultural diversity and intercultural dialogue, culture as a catalyst for creativity, and European culture as a vital part of external relations." ³⁷⁹	Cooperation programmes, networks, funds and grants ³⁸⁰
EUROPEAN EXPERT NETWORK ON CULTURE (EENC) ³⁸¹	All over Europe. Different Meetings Taking Place in Brussels The network is coordinated by the Interarts Foundation and Culture Action Europe.	"On behalf of the Directorate General for Education and Culture of the European Union (DG EAC), Interarts and Culture Action Europe is coordinating the European Expert Network on Culture. Set up by a consortium of 18 experts, the network provides advice and support to the European Commission in its cultural policy development through the analysis of cultural policies at European, national and regional levels and the preparation of reports, studies and other policy-oriented tools." ³⁸²	Judith Staines wrote a mapping on the EU-China cultural relations in 2012 for EENC
International Federation of Arts Councils and Culture Agencies (IFACCA) ³⁸³	Worldwide network with headquarters in Sydney, Australia Supported by Asia-Europe Foundation	" Sharing of information and ideas between arts councils, ministries of culture and arts and culture organisations" research & publications	Includes different studies on China and has relations with Chinese policy makers
European Union National Institutes for Culture (EUNIC)	Brussels, and worldwide clusters such as in Beijing	"EUNIC is the network of the European National Institutes for Culture. Formed in 2006, EUNIC is a recognised leader in culture cooperation governed by its 35 members from 28 countries and over 100 clusters based in different locations around the globe. EUNIC's members work in over 150 countries with over 2,000 branches and thousands of local partners. They work in the arts, language, youth, education, science, intercultural dialogue and development sectors." ³⁸⁴ The EUNIC yearbook 2014-2015 is online for sale. ³⁸⁵	EUNIC EU- China Dialogue, strengthening cultural cooperation between Europe and China ³⁸⁶ EUNIC cluster in China ³⁸⁷
Asia-Europe Foundation (ASEF) ³⁸⁸	Singapore	"ASEF promotes greater mutual understanding between Asia and Europe through intellectual, cultural and people-to-people exchanges. Through ASEF, civil society concerns are included as a vital component of deliberations of the ASEM." ³⁸⁹	Grants & Funds, research, international networking

³⁷⁸ URL Homepage: http://ec.europa.eu/dgs/education_culture/index_en.htm.

³⁷⁹ Source: DG Education&Culture. URL: http://ec.europa.eu/dgs/education_culture/index_en.htm

³⁸⁰ Source: DG Education&Culture. URL: http://ec.europa.eu/programmes/creative-europe/opportunities/culture-support/cooperation_en.htm

³⁸¹ (currently) no homepage. More info via Ifa.de, URL: <http://www.ifa.de/en/culture-and-foreign-policy/organisations/international-organisations-and-transnational-networks/european-expert-network-on-culture-eenc.html>

³⁸² Source: InterArts. URL: <http://www.interarts.net/en/encurso.php?p=378#sthash.X6fO6WwL.dpuf>

³⁸³ URL: <http://www.ifacca.org/>

³⁸⁴ Source: Website EUNIC. URL: <http://www.eunic-online.eu/?q=content/who-we-are>

³⁸⁵ More info via URL: <https://media.ifa.de/Zeitschriften-und-Editionen/Kulturreport/>

³⁸⁶ Source: EUNIC. URL: EUNIC China Dialogue, strengthening cultural cooperation between Europe and China

³⁸⁷ Source: EUNIC. URL: <http://china.eunic-online.eu/>

³⁸⁸ Source: ASEF. URL: <http://www.asef.org/>

³⁸⁹ Source: ASEF. URL: <http://www.asef.org/about/history>

Organization	Location And Information	Goal Of Organization	China-Related Activities
Institute of Cultural Diplomacy ³⁹⁰	Berlin	"Founded in 1999, the Institute for Cultural Diplomacy (ICD) is an international, not-for-profit, non-governmental organization with headquarters in Berlin (since 2003), and the USA. [...] The major objectives of the ICD are to extend current research, programs and practices in the field of cultural diplomacy and create a platform to promote and sustain inter-cultural dialogue at all levels. The ICD actively encourages and supports cultural diplomacy as an academic discipline." ³⁹¹	Funding, research, conferences
European Cultural Foundation (ECF) ³⁹²	Founded in Geneva, currently located in Amsterdam.	" We bridge communities and cultural change-makers across wider Europe. Connecting Culture, Communities and Democracy is the over-arching thematic focus we support, research and advocate for." ³⁹³ " [Bringing] together ideas , knowledge and experience to maximise the impact of culture across wider Europe, both through our activities and through our grants programmes. Our goal is to support and bring new ideas and inspired visions to diverse audiences across different countries in Europe and beyond." ³⁹⁴ Focus areas for advocacy : Co-development with the Connected Action for the Commons Programme Dutch EU Presidency Culture in EU External Relations ³⁹⁵ Partnership with Prins Claus Fonds, supported by OC&W and BankGiro Loterij	grants, awards, advocacy, research, funding
EU Compendium of Cultural policy and Trends in Europe ³⁹⁶	Web-based	"Monitoring Standards, Developments and Trends in Cultural Policy, The Compendium Community is engaged in a number of exercised to monitor the implementation of: Standard Setting Instruments in the Cultural Sector Developments in National Laws and Policies Key recommendations made within the Council of Europe National Cultural Policy Review Programme (in development) The Compendium is recognised as a key instrument of the Council of Europe's CultureWatchEurope governance initiative." ³⁹⁷ Comparisons on public expenditure on culture (incomplete and from before 2012). ³⁹⁸	Policy reviews, statistics and comparisons also on international cultural relations of European countries (but not too much information available and quite outdated)

³⁹⁰ URL Homepage: <http://www.culturaldiplomacy.org/index.php?en>

³⁹¹ URL: http://www.culturaldiplomacy.org/index.php?en_abouticd

³⁹² URL Homepage: <http://www.culturalfoundation.eu/>

³⁹³ Source: ECF. URL: <http://www.culturalfoundation.eu/our-work/>

³⁹⁴ Source: ECF. URL: <http://www.culturalfoundation.eu/grants/>

³⁹⁵ Source: ECF. URL: <http://www.culturalfoundation.eu/advocacy/>

³⁹⁶ Homepage URL <http://www.culturalpolicies.net/web/denmark.php?aid=22>

³⁹⁷ Source: EU Compendium. urn: <http://www.culturalpolicies.net/web/index.php>

³⁹⁸ Source: EU Compendium. URL: <http://www.culturalpolicies.net/web/statistics-funding.php?aid=232&cid=80&lid=en>

Organization	Location And Information	Goal Of Organization	China-Related Activities
European External Action Service	Brussels	Aims to strengthen and coordinate the EU's existing cultural foreign affairs policy.	China is a country of focus, and therefore annual EU-China summits and People-People Dialogues.
Culture Action Europe	Brussels mailto:contact@cultureactioneurope.org	Purpose and Activities "Culture Action Europe (the former EFAH) is: a platform for cultural policy development in Europe, [...] having] more than hundred organisational members at local, regional, national and European level. [...] a source of targeted, tailored and filtered information which aims to empower members and the cultural community. [...] an advocate [...] to advance the debate on the role of culture in Europe. Culture Action Europe works for the EU commission and also actively engages with the Council of Europe and UNESCO. ³⁹⁹	Aims to strengthen the position of culture within Europe-China relations, and also within Chinese policy making
MORE EUROPE		" MORE EUROPE is a civic initiative of foundations, such as the European Cultural Foundation and the Norwegian Fritt Ord, NGOs and a few committed national cultural institutes and centres of competence – the British Council, the French Institute, the German Goethe-Institut and IFA, and the Danish Cultural Institute - partnering up with a range of stakeholders in the field, as well as the networks like the one of all national cultural institutes (EUNIC). [...] MORE EUROPE lobbies for more strategy and a better structure for shared European cultural relations, for using resources cleverly and for joining where more of a soft power should enfold that citizens would subscribe to." ⁴⁰⁰	
Preparatory Action Culture in External Relations ⁴⁰¹	(Online) forum initiated by the EU	"The members of the consortium in charge of implementing this action are convinced that culture can play a decisive role in the development of external relations and are committed to bringing new knowledge and research to the attention of policy-makers on a national, European and international level. [...] List of members of the consortium: The Goethe Institut, Brussels The Danish Cultural Institute, Brussels The British Council, Brussels The Institut Français, Paris ECF European Cultural Foundation IFA Institut für Auslandsbeziehungen KEA European Affairs BOZAR, Centre for Fine Arts, Brussels " ⁴⁰²	Wrote a report on China's external cultural relations in 2014
U40 network of young experts in the field of cultural diversity		" The U40 idea is to give a voice to young experts (under 40) in the implementation and promotion of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions." ⁴⁰³ "The activities of the Network mostly revolve around the exchange of information and knowledge, via the organisation of conferences and Network meetings, the promotion of national and regional working groups, the preparation and dissemination of publications, and the management of an electronic forum on issues related to the Convention. In addition, Network members are engaged in activities contributing to the diversity of cultural expressions in their own countries and regions as well as elsewhere." ⁴⁰⁴	Exchange ideas, network

³⁹⁹ Source: Ifa.de. URL: <http://www.ifa.de/en/culture-and-foreign-policy/organisations/international-organisations-and-transnational-networks/culture-action-europe.html>

⁴⁰⁰ Source: MORE EUROPE. URL:

http://www.moreeurope.org/sites/default/files/Soft%20power%20in%20Europe_GW.pdf

⁴⁰¹ URL Homepage: <http://cultureinexternalrelations.eu/about/>

⁴⁰² Source: Preparatory Action on Culture in the EU External Relations. URL:

<http://cultureinexternalrelations.eu/about/>

⁴⁰³ Source: Ub40 network. URL: <http://u40net.org/who-we-are/about-us/>

⁴⁰⁴ Source: Ub40 Network. URL: <http://u40net.org/what-we-do/activities/>

II Organization – Organization MoU’s and Agreements

There are numerous Organization – Organization MoU’s and Agreements between the different countries, so this overview is far from complete, but the following MoU’s and agreements were found in the progress of this research:

The Netherlands

2015 Declaration of intent between fashion schools of the ArtEZ Institute of the Arts in Arnhem and Shanghai, Donghua University⁴⁰⁵

Agreement to increase cooperation in the area of fashion innovation between the two academies. A motivation behind this agreement was a new research and development platform for the production of new techniques and manufacturing processes in the field of fashion in Shanghai.

2014 MoU between DutchCulture and China International Cultural Association (CICA)

According to DutchCulture, “[t]he MoU is a departing point for the two organizations to work closely [together] in the future on collaborating and co-facilitating substantial cultural programmes between the two countries, for example in the field of museum management training, concert touring and exhibition exchanges.”⁴⁰⁶

France

2010 2nd 5-year Cooperation Agreement between the Louvre Museum and Palace Museum Beijing⁴⁰⁷

Extension of the 2006-2010 contract to enhance mutual collaborations in different fields, including tourist-management (such as visitors’ flow) and exhibition exchanges and collaborations, and collaborations in website construction.⁴⁰⁸

the UK

2015 visit Osborne to China and China State Visit to UK

Outcomes in the field of culture:⁴⁰⁹

- A MoU [to collaborate on a new Chinese production of ‘Henry V’](#) in 2016 between The Royal Shakespeare Company and the Shanghai Dramatic Arts Centre.
- [A number of creative and technology partnerships between the UK and China](#). Cultural sectors of these partnerships: TV, film and theatre.
- A [deal for BBC Earth Films and SMG Pictures](#) to co-produce a new documentary feature film for cinematic release in 2017. This will be the first deal completed under the official Sino-UK Film Co-Production Treaty.
- A [deal with the China Culture Investment Group](#) of the University of York to expand

⁴⁰⁵ Source: DutchCulture. URL: <http://dutchculture.nl/en/news/netherlands-and-china-collaborate-more-intensively-field-fashion>

⁴⁰⁶ Source: DutchCulture. URL: <http://dutchculture.nl/en/news/developing-further-cultural-cooperation-china>

⁴⁰⁷ Source: Beijing Review. URL: http://www.bjreview.com.cn/special/2010-11/22/content_591490.htm

⁴⁰⁸ NB: “Apart from the Louvre Museum, the Palace Museum also has cooperative relationship with eight other foreign museums, including the British Museum, the Metropolitan Museum of Art in New York, and the Tokyo National Museum.” (Source: BJ Review, URL: http://www.bjreview.com.cn/special/2010-11/22/content_591490_2.htm)

⁴⁰⁹ Source: <https://www.gov.uk/government/world/china>, <https://www.gov.uk/government/news/chinese-state-visit-up-to-40-billion-deals-agreed> and the newsletter of Minister of Creative Industries of the UK Ed Vaizy.

the Theatre, Film and Television department at the University to take on an additional 300 Chinese students per year.

- During the Chinese State visit to the UK, his Royal Highness The Duke of Cambridge, President of BAFTA, [presented a BAFTA⁴¹⁰ gift to Xi Jinping](#) .

2005 [Agreement between The British Museum, the V&A Museum and the National Museum of China in Beijing](#)⁴¹¹

Agreement on the exchange of objects (through loans), expertise and several exhibitions in the years following this agreement.

III Case Study Overviews

The information on the case studies was collected through desk research by online searching and contacting relevant people and organizations. Since not all information was available online and not all people reacted, the information is not always very detailed. Below an overview on the information on which the comparisons between the different case studies were based.

⁴¹⁰ BAFTA: British Academy of Film and Television Arts

⁴¹¹ URL of the press release:

http://www.google.nl/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&ved=0ahUKewilro7QnPLKAhWC1xoKH a2PAu8QFgg0MAI&url=http%3A%2F%2Fwww.vam.ac.uk%2Ffiles%2Fpress_release%2F17274_press_release.doc&usg=AFQjCNFsFS1msCH7IKLU9NAD0xIx2bZZiA&bvm=bv.114195076,d.d2s

3.2.1 Case Study: Creative Industries Manifestation in China

COUNTRY	EVENT	LOCATION OF EVENT	TYPE OF EVENT	INITIATOR	PARTICIPATING CULTURAL / CREATIVE ORGANIZATIONS	DESIGN, PRODUCTION & EXECUTION	PARTNERING ORGANIZATION (CH)	PARTNERING ORGANIZATION (DOMESTIC)	INVESTMENT (DOMESTIC)	INVESTMENT CH	OTHER INVESTMENTS/ INCOME	VISITORS TOTAL
NL	The Nurturing House	Beijing	Group exhibition on Sino-Dutch sustainable urbanization collaboration projects (in China) with a side programme of lectures, workshops and events	ROAM Foundation & Embassy Beijing	24 projects of (Sino-) Dutch design- and architecture companies	Design The Powerhouse Company Production the Pin Projects graphic design -LAVA Beijing PR PerfectCrossovers Curation & project management ROAM foundation	-Beijing Design Week -Dashilar Platform -China Building Center	-ROAM Foundation -the Powerhouse Company	-NL Creative Industries Fund -Dutch Embassy in Beijing (also includes some RVO funds)	-BJDW -Dashilar Platform -China Building Center	€1500 per exhibiting company or organization Sponsors: -BoonEdam -DSM	12.000 (estimate)
DM	Age and the City	Beijing	Group exhibition on Architectural, Academic and Societal Solutions for Aging Cities (implementing solutions from Northern Europe in the framework of China)	Danish Cultural Centre in Beijing	-Architectural School of Royal Academy of Arts in Denmark -CAFA School of Architecture Beijing -Technical University in Delft -CAFA Multimedia Lab -Mujuti	Production and organization Danish Cultural Centre Curation Jan Loerakker (NL) Graphic Design A Dutch Company	Beijing Design Week	n.a.	-Danish Cultural Centre -Grant form Royal Academy of Arts in Denmark total: €20.000,-	n.a.	n.a.	20.000 (approx.)
UK	GREAT festival of Creativity	Shanghai	Multi-disciplinary manifestation / exhibiton of British arts, entertainment and creativity	British Government (UK Trade & Investment (exports and inward investments programme) British Council (GREAT Campaign)	Mostly non-creative companies: 'over 500 world leading British companies' But also some 'major private sector organizations' And different Britain iconic design objects in the exhibition 'GREAT Creations'	Communication The Communication Group	Long Museum	The events were in partnership with: HSBC BBC Worldwide DeMontfort University Jaguar LandRover (JLR) InterContinental Hotels Group British Airways BT VisitBritain Royal Mail Sanpower Wanda Diageo	"The Festival in Shanghai was supported by leading global brands. They hosted a selected business audience, providing the opportunity and platform for companies to work together and secure business wins for the UK."	n.a.	unknown	Unknown "Thought leaders, industry experts and business representatives attended the event."

3.2.2 Case study: Museum Management Programmes

COUNTRY	EVENT	LOCATION OF EVENT	TYPE OF EVENT	INITIATOR	PARTICIPATING CULTURAL / CREATIVE ORGANIZATIONS	DESIGN, PRODUCTION & EXECUTION	PARTNERING ORGANIZATION (CH)	PARTNERING ORGANIZATION (DOMESTIC)	INVESTMENT (DOMESTIC)	INVESTMENT CH	OT IN ME INC
NL	Museum Management Trainings	Beijing	Part of Museum Exchange Programme	- DutchCulture	-Reinwardt Academy -Van Gogh Museum -±36 participating Chinese museums from all over the country	organization -DutchCulture -Embassy in Beijing, -Beijing International Studies University	- Chinese Ministry of Culture -Beijing International Studies University	-Dutch Embassy in Beijing -Dutch Ministry of Culture, Education and Science	-DutchCulture -Dutch Embassy in Beijing	Beijing International Studies University: accommodation participants and trainers, all transport, venue and simultaneous interpreters	n.a.
DL	Museum Expert Exchange Programme (MEEP)	Beijing	Museum Management Trainings focusing on the exchange of expertise (two sets: one in Germany and one in China)	Hard to tell, since accordingly, collaborations between the different <u>museums</u> started in 2005 and resulted in many different projects.	<ul style="list-style-type: none"> • The Staatliche Mubeen zoo Berlin • the Staatliche Kunstsammlungen Dresden • the Bayerische Staatsgemälde Sammlungen in Munich • National Museum of China • National Art Museum of China Shanghai museum • Guangdong Museum of Art <p>The project builds on the successful cultural exchange program carried out by the German museums in partnership with the National Museum of China in 2010, in which almost 50 museum experts took part in all.</p>	Organized jointly, by: <ul style="list-style-type: none"> • Goethe-Institut, • the German Ministry of Foreign Affairs • the Ministry of Culture in China • the participating museums 	<ul style="list-style-type: none"> • National Museum of China • National Art Museum of China • Shanghai museum • Guangdong Museum of Art 	<ul style="list-style-type: none"> • The Staatliche Museen zu Berlin • the Staatliche Kunstsammlungen Dresden • the Bayerische Staatsgemälde Sammlungen in Munich 	Goethe-Institut, the German Ministry of Foreign Affairs The participating museums from Germany: <ul style="list-style-type: none"> • The Staatliche Museen zu Berlin • the Staatliche Kunstsammlungen Dresden • the Bayerische Staatsgemälde Sammlungen in Munich 	the Ministry of Culture in China the participating museums from China: <ul style="list-style-type: none"> • National Museum of China • National Art Museum of China Shanghai museum • Guangdong Museum of Art 	n.a.

3.2.3 Case Study: Film Festivals

COUNTRY	EVENT	LOCATION OF EVENT	TYPE OF EVENT	INITIATOR	DESIGN, PRODUCTION & EXECUTION	PARTNERING ORGANIZATION (CH)	PARTNERING ORGANIZATION (DOMESTIC)	INVESTMENT (DOMESTIC)	INVESTMENT CH	VISITORS TOTAL
NL	'One Touch' Online Film Festival 2014	Online + several screenings at different locations across China	Dutch Film Festival (online) specifically for Chinese audience	-Dutch Embassy Beijing -Dutch Film Fund	production & PR: -Channel Zero -Dutch Embassy in Beijing	-Tencent -Beijing Film Academy	-EYE Film Institute Amsterdam -Dutch Film Fund	-Dutch Embassy in Beijing -EYE Film Institute Amsterdam	screening venues? e.g. in Shanghai (Long Art Museum)	2 million online visitors
FR	uniFilm French Film Festival (annually)	Beijing (but also organized in Shenzhen, Shanghai and many cities in other countries)	Film Festival	Centre National du Cinema (FR)	UniFrance	The Chinese Film Office	French Embassy Beijing Institut Francais Beijing	<ul style="list-style-type: none"> Ministry of Foreign Affairs Institut Francais Sponsors <ul style="list-style-type: none"> Mairie de Paris Procirep Renault Lacoste Titrafilm AirFrance 	n.a.	n.a.
FR	My French Film Festival (annually)	Worldwide (online)	FilmFestival (online)	French Government?	UniFrance	The Chinese Film Office	French Embassy Beijing Institut Francais Beijing	unknown	n.a.	6.5 million viewers worldwide (in 2016)

3.2.4 Case Study: Exhibition Exchange

COU NTR Y	EVENT	LOCATION OF EVENT	TYPE OF EVENT	INITIATOR	PARTICIPATING CULTURAL / CREATIVE ORGANIZATIONS	DESIGN, PRODUCTION & EXECUTION	PARTNERING ORGANIZATION (CH)	PARTNERING ORGANIZATIO N (DOMESTIC)	INVESTMENT (DOMESTIC)	INVESTM ENT CH	OTHER INVESTME NTS/ INCOME	VISIT ORS TOTAL
DL	China8	Germany	Contemporary Chinese Art Exhibition during the European City of Culture "RUHR2010"	<p>Foundation for Art and Culture Bonn</p> <p>Stiftung für Kunst und Kultur e.V. Bonn</p> <p>>a private foundation who have previously organized some other cultural events around China</p>	<p>9 museums:</p> <p>Kunstmuseum GelsenKirchen</p> <ul style="list-style-type: none"> • Kunstmuseum Mulheim an der Ruhr • Museum Folkwang Essen • Lembruck Museum Duisburg • MKM Museum Kuppersmühle für Moderne Kunst Duisburg • Kunsthalle Recklinghausen • NRW-Forum Dusseldorf • Osthaus museum hagen • Skulpturenmuseum Glaskasten Marl <p>...and around 120 artists from China</p>	<p>Content and communication</p> <p>Stiftung für Kunst und Kultur e.V. Bonn</p> <p>Overall artistic responsibility</p> <ul style="list-style-type: none"> • Walter Smerling (spokesman for the curatorial committee and Director of the MKM Museum Kuppersmühle), • Ferdinand Ullrich (Kunsthalle Recklinghausen), and • Tobia Bezzola (Director of the Folkwang Museum) 	<ul style="list-style-type: none"> • China Arts and Entertainment Group • CAFA BJ consultant to the curatorial committee 	<ul style="list-style-type: none"> • the European City of Culture "RUHR2010" 	<p>Budget from the private foundation and corporate sponsoring</p> <p>inkind sponsors:</p> <p>Finnair Funke Medien Gruppe Bild DB Bahn DB Bahn Reinlandbus Düsseldorf Airport Sparkasse Duisport Ströer</p>	n.a.	<p>main sponsors (in this order):</p> <ul style="list-style-type: none"> • Brost Stiftung • Evonik Industries <p>income through ticket sales remained at the museums</p>	120.000 visitors from May to September 2015
NL	We May Have Met Before	The Netherlands	Contemporary Chinese Photography Exhibition	<p>Foam Photography Museum Amsterdam and Chinese partners Hexiangning Art Museum Shenzhen and Pin Projects</p> <p>>this exhibition is part of a long-term collaboration between the different Chinese partners and Foam</p>	<p>Seven different Chinese photographers</p> <p>The Pin Projects</p>	<p>Content and communication</p> <p>Foam Photography Museum Amsterdam</p> <p>Curation and production</p> <p>the Pin Projects Feng Boyi Liu Gang Wang Dong</p>	<p>The Pin Projects</p> <p>He Xiangning Art Museum Shenzhen</p>	n.a.	<p>Normal budgets of this museum:</p> <p>Different Dutch Foundations</p> <p>-the Municipality of Amsterdam</p>	n.a.	<p>Ticket sales</p> <p>Apart from the general budgets and/or sponsors of the museum, no additional sponsors or funders</p>	46.453 in total during period of exhibition (so including visitors to other exhibitions)