

## Why the EU and China should further engage in business cooperation and trade in the field of cultural and creative industries

### Introduction(1)

China is often seen as the world's fabric. It counts more than one billion workers costing less than European ones, and a big unexplored market. "Made in China" is the label of its cost-effective system.

However, China is more than a simple factory. The country wants to develop its own cultural and creative contents, and build the quality brand "Created in China"(2).

On the other hand, Europe has long experience and expertise in managing culture and nurturing creativity. Europe is home to internationally appreciated groups and brands like Bertelsmann for media or Gucci for fashion, and features world-known talents in sectors going from visual arts to cinema.

At the EU-China High Cultural Forum (October 2010) the Chinese Prime Minister Wen Jibao stated: "*We need to encourage exchanges between our cultural industries, and we need to mobilise young people to ensure that EU-China cultural relations develop even further in the future*". With these words, strongly welcomed by the President of the European Commission José Manuel Barroso, the European Union (EU) and China have renewed(3) their commitment to increase business cooperation and trade in the field of culture and creativity under the edge of the EU-China Intercultural Year in 2012.

China and the EU are key commercial partners. In 2009, bilateral trade reached € 296 billion from € 4 billion in 1978(4). However, cultural exchange is still at the initial stage. China represented only 2.9% of the EU27's cultural trade abroad in 2004 and only 5.1% in 2007(5).

*'[...] The prominence given to the Chinese Communist Party's censorship of cultural works [...] – overshadows China's Party's unfulfilled efforts to develop cultural markets'*(6).

China is slowly but constantly moving towards a market economy. Chinese authorities have softened investment quotas for foreign investors in several creative sectors(7)(8). After accession to WTO in 2001(9), China now has developed a national IPR strategy(10) and related IPR legal framework.

However, structural reasons like lack of enforcement of IPR together with the size of the cultural operators – SMEs with little access to foreign markets – make it difficult to develop trade relationships between Europe and China in the creative sectors.

This paper wants to address the question: *Why* should the EU and China engage in cultural cooperation and trade? To answer, it first outlines the economic dimension of CCIs in China and the EU; second, it gives an overview of the political agenda supporting the development of culture and creative companies on both sides; third, it highlights some cooperation opportunities. In the end, it recommends improving cultural trade through the existing EU technical and assistance cooperation programmes and the upcoming CCIs stakeholders' platform.

This work is based on bibliographical research and examination of policy documents and statistics(11).

### **PART I – The Chinese and European creative economy: overview**

#### **1. The rise of the Chinese creative economy**

China's CCIs contribute to 2.45% of the national GDP, record € 50.32 billion of value added, and register growth 6.4% higher than growth of the general economy. China's top 500 creative industries' companies(12) generate an aggregate turnover of € 1.87 billion in Beijing and € 3.24 billion in Shanghai(13).

"Cultural employment has reached impressive levels in a few years. In the art sector employment has increased by approximately 25% since 2006(14). The Capital's top 500 architectural firms now employ almost 120,000 people and around 173,000 are employed only in Shanghai"(15).

The Asiatic giant's structural reforms are at the forefront of such creative growth. Following opening up reforms since the late 80(16), dynamic creative SMEs have emerged. Although State-owned companies such as the China Film Group (CFG), China Radio International (CRI) or China Central Television (CCTV) remain key stakeholders, China's online games industry (the fastest growing in the world(17)) counts on private stakeholders, who include market leaders Shanda Entertainment and Netease. Private galleries are widespread in the art sector, particularly in urban art districts such as the world-known 798 District in Beijing(19).

Post WTO, the market has increasingly opened to external trade and private investments. Foreign businesses are now able to invest in different cultural sectors' activities, for example film and video and TV distribution by establishing joint ventures – subject to majority Chinese ownership (51%). Ad hoc forms of cooperation for the architectural(20), online games(21) and film(22) sectors now exist.

A tangible result of the opening policy is the increase in the number of films produced by privately invested companies in the last years(23), while the majority of films in 2003 were produced by state-funded studios. International productions increased, too. Assisted productions passed from 1 to 5 and co-productions from 10 to 45 from 2001 and 2008(24).

China has also made efforts to accelerate the development of the IPR legislation. The Chinese copyright law, which was adopted in 1990 and revised in 2001 to introduce provisions concerning the internet, provided China with a copyright legal provisions which are very similar to those in place in most of EU Member States. Rights management societies have been recently established(25).

*“China's economic transformation has had a profound impact on China itself – its social structure, urban environments and creative pioneers, from designers and architects, to artists and film makers who are charting a course through China's cultural landscape. Chinese creative people are responding with vigour to this moment of intense transformation”*(26).

The creation of a competitive creative class is a priority for China. China is investing in skills development, also through partnerships with prestigious universities in Europe(27), both to export its culture and to satisfy the demand of symbolic and luxury products coming from the raising Chinese middle class(28).

## **2.The growing European creative economy**

European CCIs contribute to 2.6% of the EU GDP and produce a turnover of more than € 654 billion (2003), much more than that generated by the car manufacturing industry (€ 271 billion in 2001) and by ICT manufacturers (€ 541 billion in 2003). The sector employs almost 6 million people all over Europe(29).

Almost 6 million people work in the cultural sector (2005), or 3.1% of the active population in the EU27(30). This corresponds to a positive evolution of the employment in the sector of 1.06% from 2002 until 2005. More recent data at national level unveil an increase in the employment rates in these sectors against the employment trends of the general economy (+1.8% vs. -0.2% in Germany from 2008 to 2009)(31).

The European “creative growth” is secured by a myriad of small and micro businesses as well as self-employed/free-lancers. In the music sector, 80% of the companies are SMEs(32). However, Europe is also home to world-known companies, like the Bertelsmann Group, Vivendi Universal, Pearson, the Gucci and LVMH groups, and Ubisoft, to name but a few. The interaction between big and small players is crucial to ensure the discovery of and investments in new talents.

The public sector contributes significantly to the cultural and creative activities, although its contribution is difficult to grasp. It has a direct impact through public funds(33), but also through preferential measures in investment quotas and reduced VAT or by providing fiscal advantages to attract private donations and sponsorships(34). Furthermore, it contributes to the “public value” of culture that can be declined into the values attached to access to culture and knowledge education, identity building, social cohesion, etc. The public-private support model is a distinctive feature of European countries.

## **PART II – The EU and China: towards a common cultural policy agenda**

### **3.China's cultural agenda**

Chinese authorities are aware that “*the rise of a country requires cultural as well as economic development*”, as stated by Chinese culture minister Mr. Cai at the last High-Level Cultural Forum. Chinese culture has a strategic role in forging and communicating the country’s values nationally and globally, best seen in the expansion of the Confucius Institutes, more than 300 throughout the world since their creation in 2004(35), but also in flagship architectural projects (e.g. the National Stadium in Beijing) or the 137 cultural cooperation agreements that China signed with several countries in the world(36).

The 11th five year national plan, the blueprint for an “Harmonious Society” covering the period 2006-2011, for the first time states the importance of culture and the need to “*satisfying the increasing demand of the people for better cultural and spiritual life*”.

China’s willingness to become a leading centre for creativity is also expressed by the Report of the 17th National Congress of the CPC (2007) and the Report on the Work of the Government of 2009.

The CCIs work programme aims to:

- Adapt CCIs to the specificities of the domestic market and to the specific “local culture”;
- Use bank investment to promote CCIs;
- Focus on the international scene and enhance international cultural impact through the creation of platforms for cooperation;
- Reinforce domestic brands and cultural companies by welcoming foreign shareholding and foreign direct investment adapted to China’s particular features;
- Export more cultural products “Created in China” and not “Made in China”(37).

Important yearly forums are organised with the aim to establish international exchange platforms(38) and CCIs promotional fairs, including the International Cultural Industry Fair(39) (ICIF) in Shenzhen.

Major Chinese cities like Beijing, Shanghai and Shenzhen have welcomed the focus on the creative sectors and replicated with local policy plans for CCIs(40), as well as local cultural clusters’ strategies(41)(42)(43).

#### **4.EU’s cultural agenda**

The 2007 Agenda for Culture is the first European Commission (EC) policy document setting out a cultural policy(44). It promotes:

- Cultural diversity and intercultural dialogue;
- Culture as a catalyst for creativity;
- Culture as a vital element in the Union’s international relations.

Since then, culture has become an important element of the EU creativity policy agenda and action plan (Green Paper – Unlocking the potential for the CCIs(45), Innovation Union Flagship Initiative(46), European Creative Industry Alliance(47)), and EU’s trade policy (e.g. the Cariforum agreement between the EU and African, Caribbean and Pacific (ACP) countries(48) – which includes a cultural chapter – or the recent cultural cooperation protocols with Korea(49)).

The external dimension is a matter of prior consideration for Europe, especially now that the Union has new powers in trade matters thanks to the adoption of the Lisbon Treaty(50). According to the EC cultural agenda “*The EU will follow a ‘twin-track’ approach on international relations, consisting of the systematic integration of the cultural dimension and different components of culture in all external and development policies, projects and programmes – as a means of strengthening the quality of its diplomatic efforts, and the viability and sustainability of all EU cooperation activities*”, as well as provide “*support for specific cultural actions and events. Culture is a resource in its own right, and access to culture should be considered as a priority in development policies*”.

Nevertheless, cultural policy is mainly competence of Member States and CCIs policies are increasingly decentralised. Numerous cultural clusters have emerged in recent years at local and regional level, including in rural areas like the Ruhr region (Germany)(51) or major cities such as Barcelona (Spain)(52) or Paris(53). European networks of creative cities have also been set up (such as ECCE(54)).

#### **5.Promoting cultural diversity: a shared priority**

The EU, its individual Member States and China are members of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions(55). The UNESCO Convention gave a new input to international relations, while recognizing the special nature of cultural goods (they are not mere merchandise). Under this Convention, the EU and China have committed to fostering more balanced cultural exchanges and to strengthening international cooperation and solidarity.

## **PART III – Fostering business cooperation and trade in the field of CCIs**

### **6.Common challenges and opportunities**

With globalization and digitisation, cultural expressions travel from one country to another. Such trend tends to favour countries with a strong cultural industry and international distribution muscles(56).

The EU and China face common challenges in this sense:

-US domination or oligopolistic behaviours in some cultural sectors: Out of the twenty foreign films that are allowed to be imported each year, nearly all come from Hollywood. European film distribution market is dominated by US-affiliated companies with a direct benefit for US productions (almost 80% of the European box office(57)).

-Size of CCIs: In the CCIs, most creative and cultural businesses are initiated by individual talents running micro or small companies. Design SMEs account for 6,000 with 60,000 employees only in Shenzhen(58). In Europe, in the publishing sector from 85% to 95% firms employ less than 10 people, while in architecture a large percentage of the workforce is self-employed, especially in Italy(59).

-Digital shift and piracy: 30% of book sales are pirate and 95% of CDs are of pirate origin . In Europe, a recent study estimates that piracy will cost Europe 1.2 million jobs and 240 billion € in lost incomes by 2015(60). Although other studies report on the positive effects of illegal access to content on cultural consumption and diversity(61), it is evident that the creative industry needs new business and licensing models to adapt to the digital world, yet to be found.

Supporting local productions contribute to social cohesion and the development of cultural identities. At economic level it permits a country to be less reliant on imports for program-hungry digital networks. Investment in culture also serves as a nurturing ground to the development of new talents which in turn contribute to the reputation of excellence of a country and the branding of its values.

Several opportunities are now in place to favour ‘cultural flows’ between the EU and China, especially as signatories of the UNESCO Convention. A wide variety of cultural projects and programmes have been implemented as part of the Union’s financial and technical assistance across all developing regions of the world for restoration of heritage sites or the production and circulation of artworks(62).

Cooperation can be established also at policy level. European countries have a long experience in developing tools (e.g. fiscal advantages, grants, favourable regulatory measures) to preserve the heritage, democratize access to culture or develop a local, diverse and sustainable culture industry. Furthermore, Europe’s policy model is based on the cohabitation between state run companies and private entities, especially in some sectors like media. Such public-private collaboration is something new for China who wants to confront with and develop new cultural policy models.

At business level, access to creative talents and skills and foreign markets is one of the most motivating factors behind Chinese’s willingness to work in partnership with Europe. Europe has long experience and expertise in managing culture. It is home to diverse and dynamic SMEs as well as world competitive groups and brands. The Asian giant now wants to shift from “Made in China” to its own “Designed in China” brand(63), and bring it to the international scene. Right now, of China’s total exports of cultural products, world export of products with real Chinese content (like films or books) account for no more than 15%(64).

Europe is attracted by Chinese huge manufacturing capacity and massive market. In 2008, China produced 456 feature films, up 56 from the previous year or 12.3% increase on the production volume of 2007(65). In 2008, China was the world’s largest Internet and mobile market, with more than 298 million registered users(66) and more than 800 million people owning a mobile phone (expected to grow next

year to 930 million(67)) – which is certainly having an impact on the fast development of the online games industry.

Globalisation and new technologies have also put China and Europe closer to each other generating new forms of social and cultural interactions. In China, the annual income of the new-wave web portals targeting young people (such as “Coldtea”, “Pigstyle”, “Blow Up” and “After 17”) now exceeds € 96 million(68). Digital networks become formidable cultural and creative spaces, yet to explore.

The parallel development of clusters entirely dedicated to CCIs development also offer new partnership opportunities. Clusters help gathering knowledge to gain competitive advantage. They provide access to distant market, foster international partnerships and attract international managers as entrepreneurs. Clusters on both sides can act as privileged interlocutors promoting exchanges between European and Chinese SMEs.

In 2009, the ICIC in Shenzhen, which focuses on multiple sectors from new media to publishing to arts crafts, hosted cultural experts and professionals from China and the EU to discuss about policy and business collaboration(69). Nevertheless, the infrastructure enabling cultural exchanges through trade remains to be established, in particular to promote interaction between SMEs and international distribution strategies.

## 7. Towards greater business cooperation and trade

The EU has recently concluded a € 20 million technical and assistance programme with China and is now preparing a new one. The results have been considered positive(70). However, nothing was foreseen for the CCIs sector.

On the basis of shared economic and political interests, the upcoming EU technical assistance and cooperation schemes with China should be strengthened with the aim to embrace cultural and creative sectors and create an infrastructure enabling cultural exchanges and mutual learning.

Furthermore, the IPR2(71) team is going to establish a CCIs stakeholders’ to gather policy makers as well as representatives from the industry with the purpose to foster Business-to-Business (B2B) activities. Its potential has to be carefully assessed and exploited.

## Conclusions

Very few economic sectors have revealed as much economic potential in China and the EU as the cultural and creative industries (CCIs) over the past few years.

Economic data	EU <sup>1</sup>	China <sup>2</sup>
Turnover	More than € 654 billion in 2003	€ 47.6 billion in 2006
Value added to GDP	2.6% of EU GDP in 2003	2.45% of GDP in 2006
Employment	In 2004, almost 6 million people were employed = 3.1% of total employed population in EU27 <sup>3</sup>	In 2006, 11.32 million employed = 1.48% of total employed population
Trade	The export of cultural services from the EU 27 to China has increased, growing from € 31 million in 2004 to € 49 million in 2007 (+58%) <sup>4</sup>	China has become the third largest exporter (€ 3.7 billion) and the sixth largest importer (€ 2.2 billion) of cultural goods in the world in 2005 <sup>5</sup>
Contribution to growth	12.3% higher than growth of the general economy	6.4% higher than growth of the general economy

<sup>1</sup> KEA (2006).

<sup>2</sup> Chinese National Bureau of Statistics (2006).

<sup>3</sup> EUROSTAT, Cultural Statistics, 2005.

<sup>4</sup> EUROSTAT (NewCross).

<sup>5</sup> UNESCO, International Flows of Selected Cultural Goods and Services, 1994-2003. UNESCO Institute for Statistics, 2005.

UNESCO accounted in its figures for the following cultural goods and services: heritage goods, printed media, recorded media, visual arts, audiovisual media, audiovisual and related services and other cultural services.

Nevertheless, the potential of EU-China cultural exchange is mostly unexplored. This paper has shortly illustrated the economic and political framework encouraging a profitable cooperation and trade between the EU and China in the field of culture.

It can be concluded that the interest to develop the untapped potential of cultural trade is mutual, as:

- The global demand for cultural content, estimated at more than € 355 billion (72) needs to be satisfied.
- The development of a creative economy demands the adoption of appropriate support policies for creative and cultural SMEs that should be commensurate with their significant contribution to the economy.
- The ability to develop trade in CCIs will to a large extent determine success in promoting diversity,

intercultural dialogue and mutual understanding (UNESCO Convention).

Upcoming technical assistance and cooperation schemes should create an infrastructure enabling cultural exchanges and mutual learning. The establishment of a platform would also serve as a dedicated public policy “tool” to increase B2B activities.

## Notes

(1) This paper is based on the research conducted by the KEA team to compile the Working Paper (WP) “Mapping the Cultural and Creative Industries in the EU and China” in the framework of the ‘EU-China Project on the Protection of Intellectual Property Rights’ (IPR2) supported by MOFCOM (Chinese Ministry of Trade) and the European Commission (EC). The WP can be downloaded at [www.keanet.eu](http://www.keanet.eu).

(2) Keane M., From “Made” in China to “created” in China, *International Journal of Cultural Studies*, September 2006; vol. 9: pp. 285 – 296; Kemp, R., From “Made” in China to “created” in China: What can the international community offer?, *International Journal of Cultural Studies*, Sep 2006; vol. 9: pp. 267 – 270.

(3) In 2003, the EU and China signed the first Joint Declaration on Culture thereby formalizing their willingness to strengthen cultural cooperation. It focuses on the fields of culture, audiovisual, education, training, youth and sport. <http://europa.eu/rapid/pressReleasesAction.do?reference=IP/09/796&>

(4) [http://ec.europa.eu/trade/creating-opportunities/bilateral-relations/countries/china/index\\_en.htm](http://ec.europa.eu/trade/creating-opportunities/bilateral-relations/countries/china/index_en.htm)

(5) EUROSTAT (NewCronos).

(6) Keane, M. Exporting Chinese Culture: Industry Financing Models in Film and Television, *Westminster Papers in Communication and Culture*, 2006, Vol. 3(1): 11-27.

(7) SARFT’s provisions on the administration of import and broadcast of overseas TV programmes, Order of the State Administration of Radio, Film and Television No. 42, September 23, 2004.

(8) Regulation on Management of Foreign-invested Construction Engineering Design Enterprise (“Decree 114”) issued on September 27, 2002; Implementing Rule of the Regulation on Management of Foreign-Invested Construction Engineering Design Enterprise (“Decree 18”) issued on January 5, 2007; Administrative Regulation on Construction Engineering Design Enterprise Qualification (“Decree 93”) issued on June 29, 2001.

(9) Druez-Marie, C., La propriété intellectuelle en Chine: les consequences de l’entrée dans l’OMC, Institut de Recherche en Propriété Intellectuelle Henri-Desbois, 2003. See also [http://www.wto.org/english/thewto\\_e/countries\\_e/china\\_e.htm](http://www.wto.org/english/thewto_e/countries_e/china_e.htm)

(10) National IP Strategy issued by the State Council of China on June 5, 2008: <http://www.law-now.com/law-now/sys/getpdf.htm?pdf=outlineofthenationalintellectualpropertystrategy1.pdf>

(11) The analysis of the statistics overview suggests that the EU and China lack harmonised definitions or comparable statistical data. Collaboration should be established to answer the common need to develop common statistical definitions and methodologies to collect data.

(12) Keane, M., *Created in China: The Great New Leap Forward*, Routledge, 2007.

(13) *Design, Architecture and the Creative Industries*, Embassy of the Kingdom of the Netherlands to China, 2009.

(14) China Statistical Yearbook, 2008.

(15) Chinese National Bureau of Statistics, 2008.

(16) [http://www.china.org.cn/china/reform-opening-up/node\\_7054978.htm](http://www.china.org.cn/china/reform-opening-up/node_7054978.htm)

(17) CMM Intelligence, China Media Yearbook and Directory, 2008.

(18) [http://www.798space.com/index\\_en.asp](http://www.798space.com/index_en.asp)

(19) MPAA, Trade Barriers to Exports of U.S. Filmed Entertainment, 2009.

(20) Regulation on Management of Foreign-invested Construction Engineering Design Enterprise (“Decree 114”) issued on September 27, 2002; Implementing Rule of the Regulation on Management of

Foreign-Invested Construction Engineering Design Enterprise (“Decree 18”) issued on January 5, 2007; Administrative Regulation on Construction Engineering Design Enterprise Qualification (“Decree 93”) issued on June 29, 2001.

(21) “Interim Measures on the Administration of Online Games” issued on June 2010, and effective as from August 2010.

(22) SARFT’s provisions on the administration of import and broadcast of overseas TV programmes, Order of the State Administration of Radio, Film and Television No. 42, September 23, 2004.

(23) Keane, M., “Exporting Chinese Culture, Industry Financing Models in Film and Television”, *Westminster Paper in Communication and Culture*, 2006.

(24) Media Consulting Group, *The Potential for Cultural exchanges Between the EU and Third Countries: the case of China*, Study prepared for the European Parliament – Directorate General for Internal Policies, 2009. In joint productions/co-productions, Chinese and foreign partners make joint investments (cash, labor, productions resources, etc.), jointly produce a film and share rights, benefits, as well as risks in the proportion of the their respective investments. In assisted productions, the foreign partner provides the creative staff, while the Chinese part assists with the production facilities (equipment, studio) and technical staff.

(25) Jun, X., *The Copyright Management in China – China Audio-Video Copyright Association*, 2010.

(26) Hongxing, Z., Parker, L. (edited by), “China Design Now”, V&A Publishing, 2008.

(27) UK Design Council, *Lessons from Asia – Report on the multidisciplinary design education fact-finding visit to South Korea and China*, 2010.

(28) [http://www.mckinseyquarterly.com/The\\_value\\_of\\_Chinas\\_emerging\\_middle\\_class\\_1798](http://www.mckinseyquarterly.com/The_value_of_Chinas_emerging_middle_class_1798)

(29) KEA, *The Economy of Culture in Europe*, Study completed for the European Commission – DG Education and Culture, 2006.

(30) EUROSTAT, *Cultural Statistics*, 2007.

(31) Federal Ministry of Economy and Technology, *Cultural and Creative Industries in Germany 2009 – Monitoring of selected Economic Key Data on Cultural and Creative Industries*, 2009.

(32) KEA (2006).

(33) The estimated total public expenditure is € 46.6 billion, varying from 0.5% to 1% of national GDPs. KEA, *The Economy of Culture in Europe*, 2006.

(34) Although no comprehensive assessment at EU level, in the UK, for instance, private support represented around 5% of the total public support to culture in 2004. KEA (2006).

(35) <http://english.peopledaily.com.cn/90001/90776/90883/6832121.html>

(36) [http://www.chinaculture.org/gb/en\\_podium/2003-09/24/content\\_31704.htm](http://www.chinaculture.org/gb/en_podium/2003-09/24/content_31704.htm)

(37) Keane, M., From made in China to created in China, *International Journal of Cultural Studies*, September 2006; vol. 9: pp. 285 – 296; Kemp, R. “Made” in China to “created” in China: What can the international community offer?, *International Journal of Cultural Studies*, Sep 2006; vol. 9: pp. 267 – 270.

(38) Like the International Creative Industry Alliance (ICIA) founded by different organizations based in Hong Kong, the UK, Australia, the USA and the Netherlands.

(39) The Creative China, the Harmonious World International Forum, the Shenzhen ICIF (International Cultural Industries Fair) or the Beijing ICCIE.

(40) The Beijing’s 11th Five-Year Plan states that the city “will try to push forward this industry by strengthening organizational coordination and working out relevant guiding and preferential policies”. Shanghai, which has already earmarked the cultural and creative industries in its current policy plan, will merge the cultural and creative industries in its 12th Plan, will also introduce some new elements compared to the National plan and a new government will be set up to overlook the initiatives, as said by the deputy director of Shanghai Statistics Bureau Zhu Zhanghai during an interviews. See also: <http://www.shanghai.gov.cn/shanghai/node23919/node24528/node24530/userobject22ai40250.html>

(41) Keane, M., The capital complex: Beijing’s new creative clusters, In: Kong, Lily & O’Connor, Justin

(Eds.) Creative Economies, Creative Cities: Asia-European Perspectives, Springer, New York, 2008.

(42) UNESCO Creative Cities Network, *Shenzhen UNESCO City of Design*, 2009.

(43) Shanghai, UNESCO City of Design, creative clusters:

<http://www.creativecity.sh.cn/en/creativeshanghai2.aspx>

(44) European Commission "Communication on a European Agenda for Culture in a Globalising World", COM(2007) 242 final.

(45) The European Commission "Green Paper – Unlocking the potential of cultural and creative industries", April 2010, (COM (2010) 183) is the first step towards a European strategy for supporting CCIs around three key topics: access to finance, infrastructures and skills development.

(46) The Innovation Union is one of the European Commission (EC) flagship initiatives of the EU 2020 Strategy. The EC Communication on "Europe 2020 Flagship Initiative Innovation Union", COM(2010) 546 highlights the contribution of creativity to innovation and propose thirty action points to s innovation.

(47) ECIA has the purpose to develop policy instruments to support the development of creative industries in Europe. More info at: [http://www.europe-innova.eu/web/guest/home/-/journal\\_content/56/10136/178407](http://www.europe-innova.eu/web/guest/home/-/journal_content/56/10136/178407)

(48) Full text of the CARIFORUM-EC EPA (2003):

[http://trade.ec.europa.eu/doclib/cfm/doclib\\_results.cfm?docId=137971](http://trade.ec.europa.eu/doclib/cfm/doclib_results.cfm?docId=137971)

See also: [http://trade.ec.europa.eu/doclib/docs/2010/march/tradoc\\_145879.pdf](http://trade.ec.europa.eu/doclib/docs/2010/march/tradoc_145879.pdf)

(49) EU-Korea, Protocol on Cultural Cooperation (2010):

[http://trade.ec.europa.eu/doclib/docs/2009/october/tradoc\\_145194.pdf](http://trade.ec.europa.eu/doclib/docs/2009/october/tradoc_145194.pdf)

See also: <http://trade.ec.europa.eu/doclib/press/index.cfm?id=443>

(50) Brakeland, JF, and Brown, C., *The impact of the Lisbon Treaty on Trade Policy*, 27 January 2010.

Accessible at: [http://trade.ec.europa.eu/doclib/docs/2010/february/tradoc\\_145757.pdf](http://trade.ec.europa.eu/doclib/docs/2010/february/tradoc_145757.pdf)

(51) [http://www.zollverein.de/english/index.php?f\\_categoryId=3](http://www.zollverein.de/english/index.php?f_categoryId=3)

(52) <http://www.22barcelona.com/>

(53) <http://www.capdigital.com/>

(54) <http://www.ecce-innovation.eu/>

(55)

[http://portal.unesco.org/en/ev.php-URL\\_ID=31038&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html)

(56) Frédéric Martel, *Mainstream*, Enquête sur cette culture qui plaît à tout le monde, Flammarion, 2010.

(57) KEA (2006).

(58) *Design, Architecture and the Creative Industries*, Embassy of the Kingdom of the Netherlands to China, 2009.

(59) EUROSTAT, *Cultural Statistics*, 2007.

(60) TERA Consultants, *Building a Digital Economy: The Importance of Saving Jobs in the EU's Creative Industries*, 2010.

(61) The literature on the topic is abundant. Among others, see: Van Eijk, N., Poort, J., Rutten, P., Legal, Economic and Cultural Aspects of File Sharing, *Communications and Strategies*, 77 1st 2010, p. 35.

Accessible at: [http://www.ivir.nl/publications/vaneijk/Communications&Strategies\\_2010.pdf](http://www.ivir.nl/publications/vaneijk/Communications&Strategies_2010.pdf)

(62) Since 2007, the Commission has invested € 1.6 million through the EU Culture Programme in support of 10 joint initiatives with China:

<http://europa.eu/rapid/pressReleasesAction.do?reference=IP/10/1267&format=HTML&aged=1&language=EN&guiLanguage=en>

(63) Keane, M., From made in China to created in China, *International Journal of Cultural Studies*, Sep 2006; vol. 9: pp. 285 – 296.

(64) MOFCOM, *China Trade in Services Report*, 2008.

(65) Entgroup, *China Film Industry Report 2009-2010*, 2010. Available at (short version):

<http://english.entgroup.cn/Report02.html>

(66) CNNIC, *Statistical Survey Report on the Internet Development in China*, China Internet Network Information Center, 2008. However, it must be said that its penetration of 19.5 % lags far behind developed nations like the US and Japan and is also slightly lower than the average Internet penetration rate worldwide, which stands at 21.1%.

(67) European Information Technology Observatory. [http://www.eito.com/pressinformation\\_20100811.htm](http://www.eito.com/pressinformation_20100811.htm)

(68) Zhang Hongxing, Lauren Parker (edited by), *China Design Now*, V&A Publishing, 2008.

(69) <http://en.cnci.gov.cn/HtmlFiles/News/2009-4-8/8621.html>

(70) <http://www.euchinawto.org/index.php?lang=eeu>

(71) The 'EU-China Project on the Protection of Intellectual Property Rights' (IPR2) has been initiated by MOFCOM (the Chinese Ministry of Trade) and the European Commission (EC) with the aim to improve the understanding and use of IPRs in China.

(72) PricewaterhouseCoopers, *Global Entertainment and Media Outlook 2009-2013*, 2010.

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TERA Consultants (2010), *Building a Digital Economy: The Importance of Saving Jobs in the EU's Creative Industries*.

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