

THE ROLE OF THE CULTURAL AND CREATIVE INDUSTRIES IN CULTURAL DIPLOMACY AND SOFT POWER BETWEEN CHINA AND THE EUROPEAN UNION

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Abstract

This paper analyses the different terms used in public diplomacy and the symbiotic relations that connect the European Union and China through culture, mobility, cultural diplomacy and soft power. The first part of the article reviews the main treaties and agreements signed between the two continents in the cultural field and explain mobility as a driver to enhance relations among countries. The main objective and central axis of the article is to examine the roles played by the cultural and creative industries in the field of international relations and diplomacy between the European Union, Spain and China through a case study: an analysis of Chinese artists in the Spanish residencies. The methodologies used are qualitative and quantitative analysis through in depth interviews with Chinese artists, a survey to artistic residencies and Geographic Information Systems (GIS) mapping. The last part of the paper offers some reflections and conclusions about the correlation between, and relevance of the cultural and creative industries for cultural diplomacy or mobility between countries, soft power and the image of a country abroad.

Keywords

Cultural diplomacy, China, Spain, European Union, soft power, cultural and creative industries, information society

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Introduction

Creative industries play an important role in generating, transforming and defining knowledge (Organisation for Economic Co-operation and Development [OECD], 2018).

Zallo (2003) has mentioned that, from a geographical point of view, territories work in concentric power of influences. From this perspective, we can understand that big superpowers coalesce in territories and countries, pulling strings of communication worldwide while still remembering identity and local people. Spaces that are not macrocities have the right to remain on the earth with their history, culture, citizens and traditions, giving their lives a strong foothold. The privatization of public industries and the deregulation of communication channels have made innovation processes more competitive, cooperative and globalized. Consequently, a fair society should have diversity while retaining its own cultural identity and economy. Cultural diversity is as necessary for the human race as biological diversity is for living organisms. In this sense, it is humanity's cultural heritage and should be recognised for present and future generations (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2001). For these reasons, tolerance, diversity and communications between cultures and countries are necessary for international cooperation and the maintenance of good relations among countries.

Culture is linked to cultural diplomacy and soft power because of the need for coexistence of the different communities, territories and nations in our global village. New technologies and communications make them closer each day. Analyses of cultural diplomacy and soft diplomacy give us a tool to improve international relations and achieve countries' objectives. In this section, we analyse the concepts of culture, cultural diplomacy and soft power to understand international relations. These elements encourage communication and dialogue among countries. Cultural and creative industries form a mass model that stirs consciences through their communication pattern and channels. Culture shows realities to the community through histories, storytelling and performances. It expresses society's challenges, conflicts and ideologies. We are immersed in a world where different perspectives, opinions, and persons coexist. In this sense, the cultural and creative industries are a bridge and node of connection to build relations among countries and places that reflect societies. Accordingly, soft diplomacy is a tool to generate admiration, prestige and values of local and national identity. It



offers a path to follow. New technologies have changed the way diplomatic relations are created and the new diplomacy can now be named “digital diplomacy” because new channels, actors and audiences have emerged, modifying classical governmental relations. The cultural substrate gives prestige and influence abroad, driving speedy cooperation. China is leading the cultural and creative economy to gain prestige and economic power worldwide and Europe is a pioneer in this industry. For this reason, the power of intangibles to create friendly and economic relations is often underestimated. However, cultural and creative industries offer the opportunity to portray the image of a country abroad and build international relations. Local governments, universities and other institutions must invest in this strategic area for communication worldwide.

Culture as a tool for dialogue among civilizations

UNESCO defines “culture” as “the set of distinctive spiritual, material, intellectual and emotional features of society or a social group that encompasses, in addition to art and literature, lifestyles, ways of living together, value-systems, traditions and beliefs” (UNESCO, 2001). Culture is a tool to create dialogue among communities, strengthening social cohesion, social peace and economic development. Cultural diplomacy is the mechanism used to communicate among different cultures. It implies cultural exchanges among communities or countries to promote national culture. People use culture as a cover letter to generate admiration, power, introduce themselves or promote understanding in foreign countries. Cummings (2003) has described cultural diplomacy as a set of ideas, information and art exchange among nations and villages that has the aim of encouraging mutual understanding. For other researchers, (Belanger, 1999; Kim, 2011), cultural diplomacy is studied as a strategy in international communication to produce impacts on and changes in public opinion in Third World countries. For these reasons, the concept of culture and public diplomacy is based on the meaning of power. Joseph Nye (2008) has mixed the concepts of power and culture under the name “soft power”. Soft power has, for example, the capacity to achieve self-goals and to persuade others to do something they would not otherwise have done. It conveys persuasion as well as influence. Cultural diplomacy was created at the end of the Cold War. Hostility and enmity among countries arise out of misunderstanding and ignorance. The Netherlands Scientific Council for Government Policy (1987) has stated that the elimination of these misunderstandings would promote peace worldwide. The conditions for the generation of soft power in a country are values, ideas, projects related to culture and the credibility of the country, as demonstrated by its behaviour (Snow, 2009). The stakeholders involved in this process have always been the states, but new information and communications technologies (ICTs) have brought in other non-governmental actors such as universities, scientific organizations, cultural institutions, think tanks, associations, non-governmental organizations, the business sector, artists, and civil societies.

Anholt (2010) has argued that New Public Diplomacy is managed by the four strategic areas of governance, innovation, competitiveness and internationalization. All these areas are responsible for the holistic management of a country. According to this expert, public diplomacy has changed because communications and networks have changed. Channels and audiences have therefore changed in the international scene. In this sense,



communication is essential. People and entities are in charge of weaving new public diplomacy, people-to-people interaction (civil diplomacy) and cultural exchanges between the educational government and the citizens. Manfredi (2012) has noted that a synergetic relation arises among these three concepts that involve all the stakeholders, coordinated by an international country branding strategy. Cultural exchange involves not only the culture of a country, region or city, but also its knowledge, science, research and development, thoughts and values. It is also the construction of networking among all the society's stakeholders and the coordination of all the actors inside and outside the country. Estay Rodríguez (2009) has underlined that soft power offers an indirect method to achieve an international goal through prestige, values, prosperity and economy. It fosters cooperation in third countries and helps countries to join forces and develop together. China's Confucius Institute is putting its efforts into cultural issues on an ideological basis that involves Confucianism, Taoism and Buddhism. Mejía Mena (2015) has noted that all these efforts are focused on reflecting world culture, image and power to maintain peace among states. Factors such as reputation, tourist attractions, musical productions, cinema, fashion exports, quality of life, gastronomy, foreign investment and values (including democracy, freedom, social mobility and foreign policy) help to reinforce power against other countries. Estay Rodríguez (2009) mentions that the characteristics of soft power are culture, democracy, language, aid and cooperation, cinema production and science. The soft power of a country is reflected by the credibility and prestige of its institutions and brands. In this line, new public diplomacy is a diffuse term. It may be renamed as digital diplomacy. Digital diplomacy is a new term that has emerged with new ICTs as well as social media channels like Twitter and Facebook (Pohan, Pohan,&Savitri, 2016) that have the power to reach different audiences and publics. According to Park, Chung, and Park (2019), big data is an important tool to measure and evaluate social media influence on diplomatic issues. Currently, all the stakeholders involved in country branding management are responsible for cultural and public diplomacy. They can influence and participate in national decisions. Cultural and creative industries have an important influence on the diffusion and generation of new audiences. Communicative processes become more horizontal and therefore have an active role in diplomatic relations and soft diplomacy. Al-Muftah, Weerakkody, Rana, Sivarajah, and Irani (2018) argued that the term "e-diplomacy" was similar to "digital diplomacy" and that ICTs constitute a basic tool to promote transparency and open government, reduce operational complexity and enhance interactions among countries. In this sense, culture and tourism are synergistic concepts that engage communities to define their identities (Baranowski *et al.*, 2019) and promote them abroad. Cultural diplomacy is channelled by different agents and institutions, and the actors involved are diverse. In most countries, cultural diplomacy is conducted by embassies because they have a worldwide network and can work quickly. However, nowadays, culture is managed by regional governments, cities and councils, so the creative sector works with many different channels and actors, not only through embassies. Social networks are vital for public diplomacy and digital diplomacy uses them to promote a country's image abroad. The same system is also an element for information dissemination, and is heavily used for immediate aspects, consular alerts and communication between consulates. We have all the tools to live in a global world, but culture also works locally. Local events are published locally.



In Europe, we can highlight aspects such as culture, language, art, literature, music, fashion and gastronomy as European values. Additional elements influence political power, such as investment in foreign culture politics and developing public democracy, languages, the Nobel Prize in Literature, tourism, and quality of life. In this sense, public debate on image policy is needed, taking into account the role of soft power and the real perceptions that citizens have of their country.

Europe and China: Major Cultural Challenges

Nye (2008) underlines that Europe's soft power tool gives it an extraordinary capacity to pose challenges. The European Union and China established diplomatic relations in 1975, operating through the European Union and the China Treaty of Commerce and Cooperation, ratified in 1985 (Morgan & Tuijnman, 2009), and seven other legally binding treaties (European Commission, 2012). China has also been developing its regulations and legislation since becoming a member of the Worldwide Trade Organization in 2001 (WTO, 2013).

China was one of the key players in the political construction documented by the Diversity of the Cultural Expressions Convention adopted by UNESCO in 2005 and dedicated to international recognition of the specific functions of cultural goods and services. This convention was also adopted to legitimize states' rights to adopt policies in the cultural and creative sectors (Aylett, 2010).

There are many opportunities for investment, particularly with social media trends, but there are still many cross-cultural misunderstandings (EU SME Centre 2014). Europe wants to participate in the Chinese market but both parties must maintain a productive dialogue to support the development and promotion of the cultural and creative industries in both markets. Cultural exchanges between Europe and China are based on bilateral cooperation agreements. The cultural policies for the member states of the European Union are managed locally by a political network that connects the political affairs, culture and trade ministries of both governments. Currently, a recent report of the European Commission mentions some actions to strength ties through strategic cooperation. "The EU's and China's shared commitments and interest in global sustainable development and the 2030 Agenda present opportunities for closer cooperation, including in third countries. There is a real need to partner up and deliver the significant resources needed to achieve the Sustainable Development Goals". (European Commission, 2019:2).

Table 1 - Cooperation and cultural agreements between the European Union and China.

| YEAR/PLACE | ORGANISM | DOCUMENT |
|---|---|--|
| 2006 | The Council of International Affairs (Brussels). | Cooperation agreement with China to promote stability with Asia, including ASEAN and ASEM. |
| 2008. Beijing 2009. Copenhagen 2010. Shanghai | European Union National Institutes for Culture (EUNIC) China. | Third European-Chinese dialogue on Culture. |
| 2011. Beijing | Ministry of Trade and Culture, supported by the EU-China Trade Project (2) (EUCPT 2). | Round Table. |
| 2011. Shenzhen | EU-China trade in creative services. | Trade conference. |



| | | |
|---|--|--|
| 2012. Chengdu | European Commission and Guanghua Foundation. | EU-China Youth Policy Dialogue. |
| 2012. Beijing | EU-China. European Commission and Ministry of China. | EU-China High-Level People to People Dialogue. |
| 2012. Beijing | DG Education and Culture, European Commission and Ministry of Chinese culture. | High-level forum |
| 2013. | The 16th EU-China Summit. | Strategic programme for cultural cooperation. |
| 2013. Hangzhou | International Congress on Culture for Sustainable Development. | Document about culture and development issues. |
| 2015 | EU-China Summit 2015 Joint Statement. | EU-China cooperation |
| 2019. Brussels | EU-China Summit Joint Statement. | Bilateral relations |
| Others: European Agenda for Culture, 2007; Media Mundus; Report of the European Parliament in 2009, Green Paper prepared in 2010. | | |

Source: Author's own (2019)

Regarding cultural and creative industries by subsectors, there are a few treaties between both continents:

We highlight the following:

- "Beijing Treaty on audio-visual performances". This treaty is designed to help audio-visual performers – television and film actors, musicians, dancers, and others – many of whom live from job to job in precarious economic circumstances. The Treaty expands audio-visual workers' performance-related rights, which can translate into increased payments from retransmission – an especially critical benefit as many new productions are halted due to the COVID-19 pandemic. It was signed in April 2020.¹
- The "EU-China Youth Music & Art Festival 2019" signed on 27 July 2019 in Zandhoven, in which nearly 100 young people and folk artists from Belgium and China gathered for musical performances.²

Among the main European events held in China that reflect the diversity and identity of the different member countries, the following stand out (Smits, 2014): Europe Street (2005); EU Film Festivals (2005); European Union Youth Orchestra (EUYO) Concert in Beijing (2008); EU Olympic Photo Exhibition (2008); EU Extravaganza (2009); Encounters with Europe (2010); Photo Book (2010); EU at Shanghai Expo (2010); EU-China Year of Youth (2011); EU Open Days (celebrated annually since 2011); Europe in my Heart 'Children's Art Exhibition' (2011); EU-China Year of Intercultural Dialogue (2012); EU-China Love Links (2012); EU-China People-to-People photo exhibition and book (2012); EU-China Dream Seekers (2013); a Taste of Europe conference celebrated in Beijing in 2013; European Wine and Food Festival (2013); China in my Dreams (2013); Online Film Festival (2012 and 2014); The European culture street festival held in Beijing in 2019 and the EU-China Youth Music & Arts Festival 2019 in Belgium mentioned in the previous paragraph.

¹ Available at: <https://www.natlawreview.com/article/beijing-treaty-audiovisual-performances-comes-force-china-today-april-28-2020>

² Available at: Further information in http://www.xinhuanet.com/english/2019_07/28/c_138265065.htm



Negotiations with Spain

China and Spain established diplomatic relations in 1973. Later, Spain carried out the Asia-Pacific Plan to address the necessity to establish a strategic plan. This plan was put into a practice from 2005 to 2008 to strength the Spanish presence in Asia through bilateral dialogue, travel and the mobility of high diplomatic staff.

In 2008-2012, a scientific and technology cooperation agreement was signed between Spain and China. Both countries have promoted student exchanges. The main pacts include:

- Cultural, educational and scientific cooperation agreement (7th April 1981).
- Economy and Industrial development and cooperation agreement (15th November 1984).
- Basic agreement for scientific and technology cooperation. (5th September 1985).
- Air and civil transport agreement to avoid double taxation and prevent tax leakage (22nd November 1990).
- Mutual stimulus agreement for investment and its protection (6th February 1992).
- Treaty on judicial assistance in civil and commercial matters (5th May 1992).
- Intergovernmental cooperation agreement to punish organized crime (25th June 2000).
- Joint declaration between the People's Republic of China and the Kingdom of Spain (15th November 2005).
- In 2007, the year of China in Spain was celebrated.
- On 25 September 2014, a film co-production agreement was signed between the governments of Spain and China.
- In November 2015, the Guangdong Dance Festival, an event that emerged in 2004 in Guangzhou was celebrated. This was one of the objectives set by AC/E Asia Pacific 2015-2016.³
- On 29 January, Íñigo Méndez de Vigo, Minister of Education, Culture and Sports, Spain, and Luo Shugang, China, signed a cultural agreement for the period 2018-2021 in the following sectors: videogames, visual arts, cinema, editorial, museums and copyright.⁴

³ Available at:

https://www.accioncultural.es/media/Default%20Files/activ/2015/grafica/AsiaPacifico_ACE.pdf

⁴Available at: [http://www.realinstitutoelcano.org/wps/wcm/connect/70d1270b-1f68-44e2-8533-b273036d2d0d/Informe-Elcano-24-Relaciones-Espana-China.pdf?MOD=AJPERES&CACHEID=70d1270b-](http://www.realinstitutoelcano.org/wps/wcm/connect/70d1270b-1f68-44e2-8533-b273036d2d0d/Informe-Elcano-24-Relaciones-Espana-China.pdf?MOD=AJPERES&CACHEID=70d1270b-1f68-44e2-8533-b273036d2d0d)

[1f68-44e2-8533-b273036d2d0d](http://www.realinstitutoelcano.org/wps/wcm/connect/70d1270b-1f68-44e2-8533-b273036d2d0d/Informe-Elcano-24-Relaciones-Espana-China.pdf?MOD=AJPERES&CACHEID=70d1270b-1f68-44e2-8533-b273036d2d0d)



The Role of the Cultural and Creative Industries in Diplomatic Relations between China, Europe and Spain

Cultural and creative industries play an important role. They have the power to transform and define knowledge as well as to develop global economy. The United Nations Conference on Trade and Development (UNCTAD, 2013) has stated that, between 2002 and 2011, trade in creative and cultural goods increased by around 8.8%. Cultural and creative industries have the potential to stimulate the economy, create jobs, support innovation and entrepreneurship, help urban and rural regeneration and promote trade. The definition of cultural and creative industries has arisen in the fields of creative economy and intellectual property. Creativity is a driver for social and individual development as well as an important connector for competitive economic growth in the knowledge economy (Organisation for Economic Co-operation and Development [OECD], 2018).

Creative industries in China

Li Shu-sheng (2012) underlines that China have used the term “cultural industry” in the book “Dialectic of Enlightenment”, published in Amsterdam in 1947. It later appeared in the Communist Party of China (CPC) Central Committee’s central Government recommendations, “The Tenth Five-Year Plan for National Economic and Social Development” in October 2000. In 2003, the Ministry of Culture promoted support to cultural industries for the development of this term as “lucrative activities for the production of cultural goods and the cultural offer of services” (Zhu Zhenming, 2015). The current definition recognizes nine creative sectors: culture and arts; press and publications, radio, television and cinema; software services, grids and computers; expositions; trade of art; design services; entertainment; and other support services. Both concepts (cultural and creative industries) are used interchangeably. China is leading the creative economy. The National Bureau of Statistics of China (2008) reported that, in 2008, the cultural and creative industries contributed 50.32 billion Euros of added value and 1.48% of the employment.

China has undergone spectacular development in the creative economy since the Central Government positioned this industry as a key area for strategic development. There has been a change in the political orientation from “made in China” to “created in China”. Furthermore, the Ministry of Culture aims to build between five and ten brands in the entertainment industry. UNESCO (2013) has underlined that Beijing is internationally recognized for its design sector. It has employed 250,000 persons and contributes more than 160.000 million RMB to the economy. The benefits of the cultural industry have increased by 25.8% and represent 2.75% of the gross domestic product (GDP). Beijing’s 2016 goal was to increase the added value of the entertainment industry.

Smits (2014) noted that China has the following infrastructure for cultural issues in foreign countries:

- Eighty cultural departments in their embassies.



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- Fourteen cultural centres in China. The Culture Minister announced that there would be 50 centres by 2020, including one in Brussels, next to the Directorate General for Education and Culture (DG EAC) of the European Commission, planned for the end of 2014.
 - More than 400 centres of the Confucius Institute
 - Fifteen representative offices of the China Council for the Promotion of International Trade (CCPIT).

Cities have their own policies for the development of cultural exchanges with foreign countries. The public companies that manage the art and craft groups are involved in foreign cultural missions. Chinese art has expanded internationally and has created trends in Europe, adapting to new political and economic needs. For the European market, China is an important objective, offering a wide range of exhibitions and a wide exchange between professionals in this field. Private and foreign agencies represent important channels to promote international activities in visual arts.

The art world is still adapting to the new market demand. There is a deficit in highly-qualified job holders with management and ICT experience. Sub-sectors of the creative industries are looking for European collaboration in this field. The European Government is eager to exchange cultural and creative goods in China. Insofar as the topics are not sensitive, censorship is not the main handicap (European Parliament, 2009). Since old times, art has been used as a tool for diplomacy. Cultural and creative industries are important connectors for cultural relations and for a country's image through soft diplomacy. Public diplomacy is focused on projecting a country's identity with the aim of strengthening international relations (Melissen, 2005). Trends in this field concentrate culture and creative industries in small groups, clusters or niches, to be published internationally and artists' mobility constitute a key driver for communication among countries and a tool for mutual understanding.

Cultural and creative industries in Europe

Cultural and creative sectors are at the heart of the European Union's Creative Europe programme. Creative industries have been also ranked by UNCTAD (2013) as a main resource to overcome worldwide depression. The definition of the term "cultural and creative economy" has been controversial, giving rise to open and constructive debates as to the activities that can be described as cultural and creative industries and the roles they perform in the urban regeneration process and in regional development (Mazilu, 2018). Each country, each society, has a unique model of cultural and creative industries that depends on its culture, values and local identity. Cultural and creative industries belong to the creative economy that combines economy, culture and technology.

There are six European models of creative industries, covering a wide range of cultural and creative activities: UNCTAD; the World Intellectual Property Organization (WIPO); the United Kingdom Department for Digital, Culture, Media and Sport (DCMS); UNESCO; the concentric circles model and the symbolic text model. The concentric circles (Throsby) model of culture and creative industries covers a wide range of activities: fine arts;



music; scenic and visual arts; cinema, radio and television; museums and libraries; editorial industries; audio recording; heritage services; video games; and other activities related to publicity, architecture, design and fashion design. This model has inspired the 2006 European Commission Report "The Economy of Culture in Europe" (KEA, 2006). Following this, the cultural economy has begun to gain relevance in political agendas, including the Lisbon Treaty and the UNESCO Convention on Cultural Diversity, ratified by Germany in February 2007. The European Year for Creativity and Innovation was designated for 2009 and new Council conclusions were published in this context. We can also mention the Cultural and Creative Cities Monitor (CCCM). It explains that a culture-based development approach should be focused not only on a prosperous creative economy but particularly on a socially and culturally inclusive environment. This approach was encouraged by the European Commission itself in the New European Agenda for Culture 2018 (Montalto *et al.*, 2019). Cultural and creative industries reach an annual income of €535.9 billion, involve more than 7 million workers, and account for 4.2% of the GDP, becoming an important source of intangible resources (Ernst & Young, 2014).

Cultural and Creative Industries in Spain

It is considered that 3, 3% of the economy belongs to the cultural and creative industries linked to intellectual property according to the Spanish satellite account. It involves more than 687.200 people and over 118.407 companies.⁵ Boix *et al.* (2012) mentions that the most creative cities in Spain are Madrid, Barcelona, Valencia, Bilbao, Sevilla and Santiago de Compostela.

However, not only cultural and creative industries are responsible for promoting a country abroad. Public institutions and governments are the main agents.

Some Spanish organizations and institutions guarantee culture and communication abroad. The launch of the renewal of the image of Spain is relatively recent, with the creation of the following organizations and institutions:

- In 1982, the National Institute for Export Promotion (INFE) was created, a predecessor of the current ICEX, which changed its name in 2012 by Royal Decree Law 20/2012.
- In the 1990s, the Cervantes Institute, the Casa de América and the Spanish Language Congresses were established. When the economy opens it is necessary to invest externally.
- In 1921, the Office of Cultural Relations was built.
- In 1926, the Board of Cultural Relations, the Institute of Hispanic Culture and the foundation of the Houses of Spain were built.
- In 1992, several important events took place: The V Centenary of the Discovery of America, Madrid headquarters of the Cultural Capital of Europe and world events such as the Barcelona Olympics and the Seville EXPO, which promoted the image of Spain in the international arena. The image of the country has been positioned thanks to international events like these and efforts have been made to alleviate the stereotypes

⁵ Available at: <http://www.culturaydeporte.gob.es/dam/jcr:87dfd2bb-b456-40f3-b164-83f850596654/memoria-politicas-fomento-icc-2019.pdf>



of «fiesta», «bull», «siesta» and «vulgarity» that may be present in the culture of Spain, but not at a general level (Prieto, 2013). This makes it desirable to show Spain as a free, modern country of democracy and openness. It is an objective that has been pursued over time and that can be measured in different studies carried out by the Observatory of the Image of Spain (OIE) and by the Reputation Institute.

- In 1999, with the establishment of the Forum of Renowned Spanish Brands, the most prestigious Spanish brands became the conductors of Made in Spain.
- Around the year 2000, institutions were formed to carry out cultural diplomacy actions such as the Carolina Foundation, the SEACEX (State Society for Foreign Cultural Action), the SECC (State Society for Cultural Commemorations) or the SEE (State Society for International Exhibitions) and the focus is on coordinating the efforts of private companies and institutions to export an image of the country, for which the Spain Brand is created (Marco and Otero, 2010).
- In 2002, the Elcano Royal Institute established the Permanent Observatory of the Foreign Image of Spain (OPIEX), which brings together efforts in the analysis, collection and dissemination of information for the Spain Brand.
- In 2010, several efforts were made by the Council of Ministers to merge the three state societies for cultural promotion abroad under the ministries of Culture and Foreign Affairs and Cooperation: the State Society for Cultural Commemorations (SECC), the Society State for Foreign Cultural Action (SEACEX) and the State Society for International Exhibitions (SEEI). Thus, *Acción Cultural Española* (AC/E) was created to shape a "reinforced strategy for the promotion of Spanish culture abroad".
- In July 2012, Santiago de Mora-Figueroa y Williams, Marquis of Tamarón, was appointed Spanish Ambassador for Cultural Diplomacy.
- At the end of 2012, the Image of Spain Observatory and the Spain Brand Council were created with the aim of revitalizing the Spain Brand. Therefore, the perception of the image of Spain from a cultural perspective is managed by different entities such as the Ministry of Foreign Affairs and Cooperation, through the General Directorate of Cultural and Scientific Relations, the Spanish Agency for International Development Cooperation (AECID), the state society *Acción Cultural Española* (AC/ E) dependent on the Sub-directorate General for Foreign Promotion of Culture of the Secretary of State for Culture, Turespaña, ICEX and the Cervantes Institute, in addition to regional and local representations abroad, private entities, museums, foundations, and business structures.

Currently, the identity of a country is formed through its cultural and creative industries and the citizens that compose it, companies and by the influences made abroad. The prestige of a country is linked to safety, quality of life, culture..., the easier to sell products abroad and the facilities it has for its companies to internationalize. For this reason, the image of a country is a basic element for its external relations. The Ministry of Foreign Affairs and Cooperation (MAEC) leads these promotional actions, together with organizations such as the Carolina Foundation, the Elcano Royal Institute, Turespaña, ICEX, Spanish Cultural Action, the Forum of Renowned Spanish Brands (FMRE), the



Spanish patent office and brands, the Cervantes Institute and diplomatic representations, as well as different programmes like PICE (ACE) or the white book of cultural and creative industries made by some autonomous communities. All these bodies and institutions are responsible for coordinating agreements, treaties, activities and programmes that project Spain's image through the cultural and creative industries.

Case study: an example case of Chinese artists in the Spanish residencies

Artists travelling from China to the European Union (or from the European Union to China) must overcome administrative barriers and communications censorship as well as problems with taxation, geographical frontiers and language barriers.

In the following paragraph we explain some reasons why it is required to transcend cultural barriers with the aim of fostering long-term relationships:

One of the main challenges is the communication and social media channels. Social networks influence the process of democratisation and all citizens may express themselves without fear of retaliation. However, often these information channels are managed by the institutions and information can be biased, manipulated or misleading. Technology has allowed Chinese internet consumers to change gradually from being merely an audience to becoming speakers. They have managed to open an increasing number of channels against state censorship. Blogs and micro-blogs play a key role in transferring information to a global audience (Tang 2014).

In this line, Article 10 of the European Convention on Human Rights assures the right to free information (Macovei, 2014). The recommendation of UNESCO in 1980 underlines that UNESCO member states are obliged to protect, help and defend artists and the freedom of creation. Countries must do everything that is necessary to stimulate artistic creativity and talent, specifically by adopting measures to assure artistic freedom. In March 2018, the UN Special Rapporteur on cultural rights presented the "Report of the Special Rapporteur in the field of cultural rights (UN Human Rights Council 2018). The UNESCO instruments and Recommendation (1980) about the status of artists is recognised, for example, in the UNESCO convention (2005) on the protection and promotion of the diversity of cultural expressions. The report underlines that artists should enjoy all the rights provided by international and national human rights laws, specifically the freedom of expression, information and communication.

In a report of 19 April 2005, the UN held that freedom of opinion and expression is an essential instrument for effective participation in democratic life and a clear indicator of the level of effective protection of fundamental rights (UN Commission on Human Rights, 2005). Gellner (1988) mentioned that China desires to open up to the modern world. China's bureaucracy has started an adaptation process in which the citizen is gaining more power over decisions taken in the country. Since then, the opening of economic policy has generated a political class linked to political and civic participation in public management, although the dynamics are slow. Another challenge is the visa and work permit requirements, which can seriously impede the mobility of artists in both short and long terms. Sometimes, the execution time for the visa is short and renewing it is quite



expensive. For example, Article 10 of EU Directive 2004/38/EC obliges family members of EU nationals (if they do not belong to any European member state) to obtain a resident's card if they wish to stay in Europe for longer than three months (European Parliament and Council, 2004). In Resolution 2006/2249 (INI) on the social status of artists, the European Parliament (2007) solved some visa problems, confirming that artists with short-term contracts have serious problems in satisfying the general conditions to get visas and work permits. The Schengen visa, one of the solutions proposed in Resolution 2006/2249 (INI) for stays of no longer than 3 months, is an authorisation designed for the Schengen member states. It offers a scheduled residence aligned to the length of stay (European Parliament 2007). The problems described above are not the most important, as the main bureaucratic problem for mobility is social security. The next section covers the main problems with global taxes and describes how the European Union and China have dealt with this situation. It explains people's main liabilities in terms of social security and taxation. Social security and taxation are another complex requirements. In 1951, bilateral social security cooperation between China and other countries was implemented with a regulation and the main problems of social security internationalisation increased. Before then, there were few foreigners in China and the government had not approved any special regulations. In 1999, a provisional rule about social security collection was drawn up that established the basic old-age pension in China. This measure enabled foreigners to take benefits within the Chinese system (Wang and Wei, 2009). Therefore, foreign companies must also pay social security obligations and double taxation. This double taxation began to generate problems with working visas.

China resolved this conflict with an agreement that came into force in April 2002 and solved the problems of double taxation. Among the member states of the European Union, there are many differences in the taxation systems. The legislation gives each member state the freedom to design its own tax system and provide funds to artists. However, member states are subordinated to the interpretation of bilateral treaties, and double taxation depends on whether or not the beneficiary is a resident (European Agenda for Culture, 2014).

Besides bureaucracy and the geographical separation, many cultural and linguistic differences between China and Europe present obstacles to mobility.

Other elements that can affect the decision to take up a residency include: the political stability of the destination; the prestige of the university or the city; cosmopolitanism; and economic prosperity. The artist always wants professional success, and international visibility and reputation are also key elements to keep in mind.

Mobility through artistic residencies

In the previous section, we have analysed the main barriers that artists have to overcome when they travel abroad to work. The mobility programmes of the artistic residencies have become an intrinsic factor in artists' professional careers because they offer an important financial source and a learning process as well as the main elements of contemporary art. A participating artist helps understanding, builds bridges, contributes to cultural diversity and generates ideas to develop new projects. Residencies promote



understanding and cooperation among countries, offering artists the opportunity to work with different resources and interdisciplinary teams. They offer accommodation, learning programmes, workspaces, facilities, artistic productions and presentations. From time to time, artists can work associatively with other creative professionals such as scientists or writers. Artistic residencies culminate with an exhibition, workshop or collaboration, although sometimes they finish without results (European Agenda for Culture, 2014). Artistic residencies are an inspirational source of knowledge. Curators, contemporary artists and other cultural professionals join their skills and ideas together to build projects. This cooperation encourages the materialisation of ideas. Artistic residencies work together with private cultural small and medium enterprises, (SMEs), state-owned enterprises (SOEs), museums, theatres and foundations. The aim is to help artists to be visible, learn new techniques and establish new contacts as they live an international and exceptional experience (*Acción Cultural*, n.d.). Res Artis (nd) is a worldwide artistic residencies network that exists to conceptualise and ensure the success of the artistic residency in society. Res Artis defined *artistic residency* as an organised space of time and resources; a driving force in the creative process; responsible for experimentation, exchange and dialogue; a linker between local and global; relevant to the artistic ecosystem; a developer of connections among non-artistic fields, subjects and sectors; a driver of intercultural understanding and the development of skills; a creator of professional and individual opportunities; a safe refuge for global mobility; a way of contributing to cultural policies and diplomacy; Artistic centres are host destinations for managers, curators, sponsors and merchants. Many European cities are, or believe in being, partners of these residency programmes. Public authorities understand the positive aspects of artistic residencies; they contribute to the strengthening of a city's arts and culture, generating more cultural options to appeal to tourists and citizens. They assist social progress because they help to regenerate impaired spaces and potentially give them new applications, such as Zorrotzaurre in Bilbao. The participation of a community in a city usually produces creative solutions of conflicts, decreasing gaps and reducing social conflict behaviours. Citizen participation produces integration and intercultural dialogue, creating open "creative cities" (Florida, 2002).

Artistic residencies are centres where the artist can take steps towards professional promotion, achieve new audiences, learn new techniques, make contacts and set up new products and ideas to expand their performances.

The residency host also benefits because this kind of programme provides prestige to the institution. Residencies can attract international profiles, making contacts and finding different financial sources. Consequently, they contribute to cultural diplomacy because they attract investment, generate commerce and boost the city. Artistic residencies provide cultural enrichment, being nodes of the creative process. Community participation in events, exhibitions and conferences improves the quality of citizens' lives through cultural interactions and performances. Many artistic projects trigger a positive impact in the city, driving business activity because the local agents take part. When a city behaves well towards an artist, the artist engages with it, publishing and communicating its history, its knowledge and the amiability of its population. In this way, the artist becomes a city brand ambassador.



Often, artists-in-residence carry out programmes for young audiences, staging performances, events or demonstrations. Sometimes they run live performances for local and international audiences. Some residencies broadcast and postcast events, putting them on the air. Bulletins and blogs give rise to forums and debates among artists and professionals from other fields.

In the artistic residency scene, a complex network of elements, including artists, sponsors, audiences, promoters, non-governmental organisations (NGOs), associations, professors, workshops, events and exhibitions, business and local entrepreneurs, art institutions, schools, theatres, museums, cultural foundations, scientists, journalists, art groups, curators and many other institutions get involved in platforms, give funds and establish international contacts. Networking is a relevant factor in the residency sphere as it helps to foster positive aspects of the experience (European Agenda for Culture, 2014). Networks offer tangible and intangible benefits to all the stakeholders involved in the project. In the short term, they induce improvements in the research and communication of a project. In the long term, they offer platforms that afford communication between artists working in the same field. They promote connections and synergies with other sectors. Importantly, they improve cooperation among local art institutions, art schools and the local community.

Example of Chinese creative mobility in Spanish residencies: identification and analysis of the Spanish artistic residencies that hosted Chinese artists

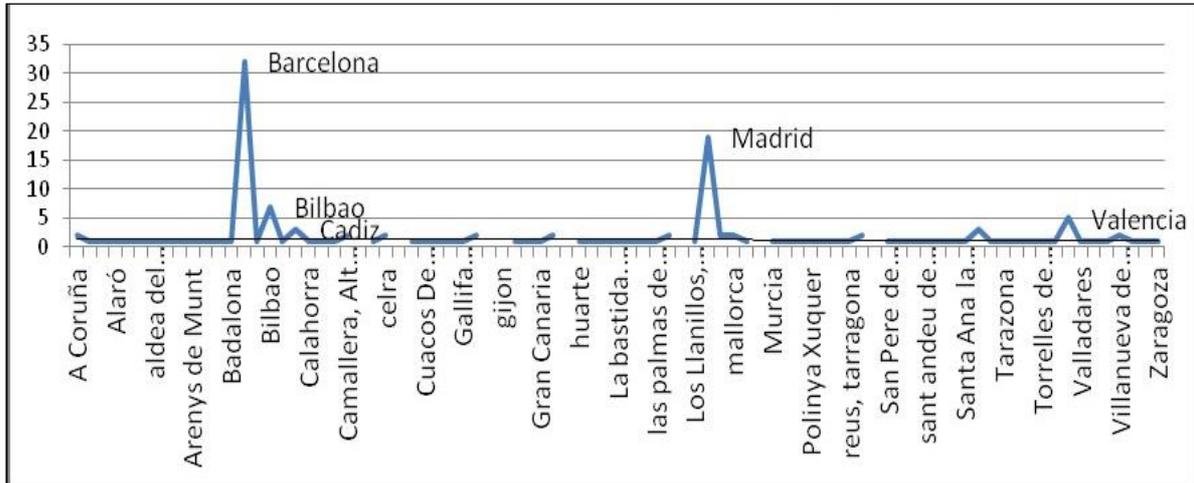
This section describes the design of a Geographical Information System (GIS) map to reflect the nature of the Spanish artistic residencies that have been participating in art programmes with China. The map was developed from the supply point of view and used factors like heat map and GIS maps to describe the residencies situated in urban or rural areas.

The map's delineation of the role of the residencies reflects the definition of the artistic residency as a creative space for engagement and exchange of values, as well as for innovation through art and new technologies (Ortega, 2008). Deep research of the artistic residencies in Spain allows us to analyse and develop a diagnosis of the current situation.

The peaks in the graph (figure 1) represent the cities with the largest conglomerations of artistic residencies: Barcelona; Madrid; Bilbao; and Valencia. Most artistic residencies are in urban areas and cover a wide range of disciplines, including painting, sculpture, dance, fine arts, fashion, cinema, radio, software, music, literature, architecture and scientific research.



Figure 1 - Cluster analysis of the artistic residencies in Spain by cities

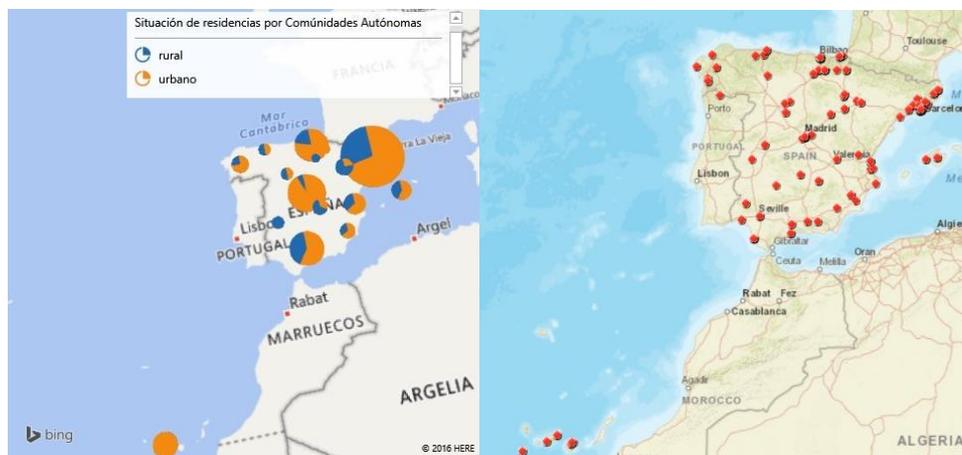


Source: Author's own, 2017

The map in figure 2 shows an analysis of the ratio of Spanish artistic residencies in rural areas to those in urban areas – 71% urban and 29% rural. They cluster in urban areas because grouping residencies there makes them competitive. They benefit from economies of scale. On the other hand, art and creativity in rural areas promote and develop village economies.

Figure 2 shows that Cataluña is the community with the most urban residencies. Madrid is second. The Basque country and Andalucía hold third and fourth positions, with almost half of the rural residencies. Other communities, such as Valencia, Galicia, Asturias, Canarias, Baleares, Castilla and León, Extremadura and Murcia, are also highlighted.

Figure 2 and 3. GIS map with the current situation of the artistic residencies



Source: Author's own, 2017



The GIS map in figure 3 reflects the current situation of the artistic residencies in Spain.

It takes its information from a database of all the European networks, including Res Artis, Transartis, Localizarte, Artmotile and Danza Guía. Altogether, these networks operate 153 Spanish residencies. Barcelona hosts 32 of these (red circles show overlaps), more than twice the number in Madrid. We can conclude that its culture makes Barcelona the most creative city in Spain. This number does not account for the surrounding cities such as Sant Antoni de Vilamajor, Avinyón, Lloréns, Sant Pére de Vilamajor and Terrasa. The second most artistic city is Madrid, with 19 artistic residencies. Next come Bilbao with seven and Valencia with five. Other middle-sized cities with strong potential are Málaga (two artistic residencies) and Cádiz (three), Mallorca, Sabadell, Santa Cruz de Tenerife and Granada.

Figure 4 reflects the current situation of artistic residencies in Spain. The heat map uses colours to show aggregations of artistic residencies, the yellow areas being the most concentrated and therefore the most artistic. As we can see, Barcelona is the most artistic city, with Madrid second and Bilbao third. Areas such as Levante, Asturias and Cádiz have the most artistic concentrations.

Figure 4. Heat map of artistic residencies



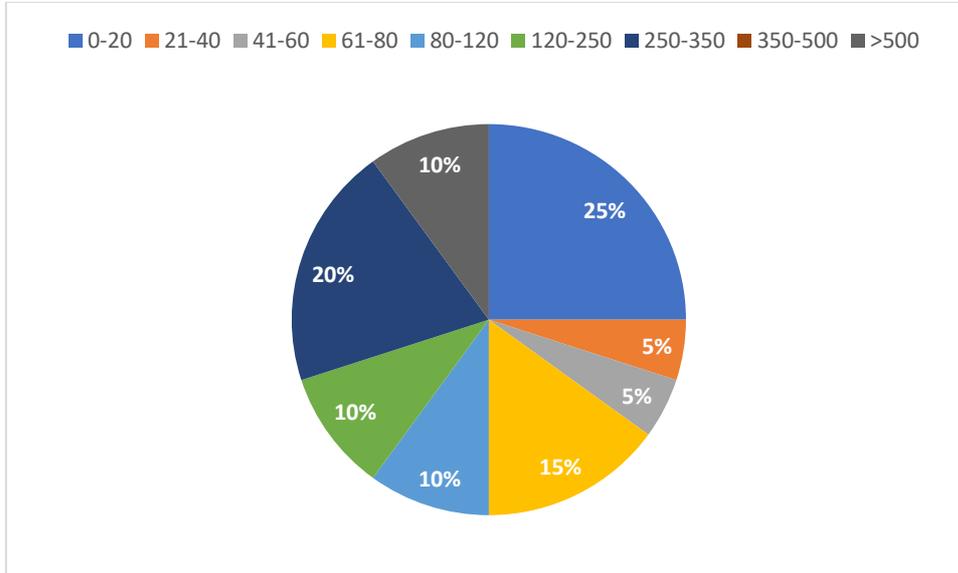
Source: Author's own 2017

We have conducted a survey to the whole universe of residencies with three simple questions to research three basic questions (number of residents since 2010, total number of international residents and total number of residents from other continents). We have obtained 30 responses with a confidence interval of 90 and a margin of error of 15%. We have obtained the following results:

The Graphic shows the following percentages of artists: 25% of residencies have lodged more than 620 artists in their centres and 26% between 250 and 350 residents. The minor's percentages (5% and 10%) are the residencies that have hosted less than 50 residents since 2010.



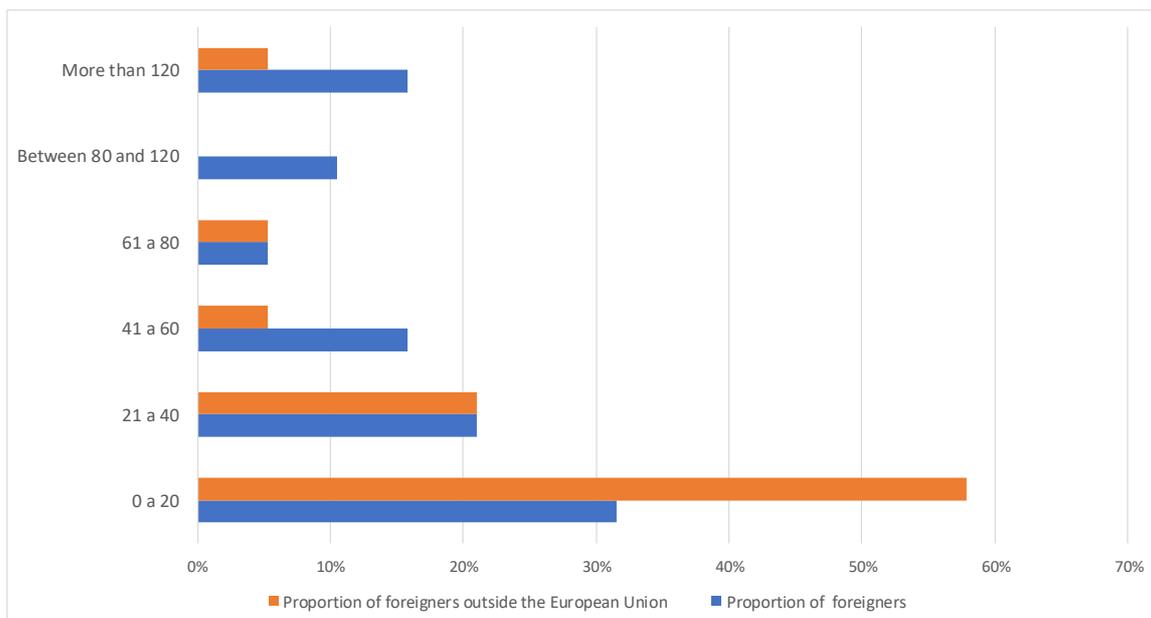
Figure 5. Percentage of total residents.



Source: Author's own, 2019

The following chart describes the difference between the foreigners that have enjoyed a stay in Spanish residencies and the foreigners from outside Europe that have stayed in the Spanish residencies.

Figure 6. Percentage of foreigners and foreigners from other continents.



Source: Author's own, 2019



The bar chart shows that almost 60% of the artists' residencies have lodged few foreigners from outside the EU. It makes sense because foreigners from outside the European Union have higher costs (visa, transport, and other barriers...). However, we can see that the total number of artists is increasing, and the percentage of foreigner residents from the European Union is rising too. More than 30% of residencies hosted more than 120 artists from the European Union, compared with 5% of artists from other continents.

Sample selection

Strauss and Corbin (1990) distinguished three types of sample selection: open; relational-fluctuated; and discriminant. Here, we use discriminant criteria, according to selective codification (Peña, 2006), because we are interested in categorising by nationality to analyse the mobility of artists between China and Spain. Residencies that have hosted Chinese artists are our main target group for this study. We chose logical criteria for the sample.

Five artistic residencies meet the requirements as study objects. This sample is smaller than we thought we would find, but the results show that the limited size of the sample has a meaning that we will analyse later in the results' diagnosis. Creswell (2009) stated that the size of the sample is not relevant in qualitative studies because the content adaptation to the research is the most important factor. The residencies are Can Serrat in El Bruc, the Jivar Creation and Society in Barcelona, the Térmica in Málaga, the Gas Natural Fenosa Museum of Contemporary Art in A Coruña and the Platform Laboral Cero in Gijón. Four of these are urban and one is rural.

Chinese artists detected and selected

Cartographic mapping, exploratory analysis of the digital documentation and surveys to the artistic residencies led to the selection of fifteen artists and nine residency stays. One of the stays involved a group of seven artists from the same host institution. The following table describes the selected artists.

Table 2: Profile of the artists' residencies

| Artist | Residency | City | Network | Date of stay |
|-------------------|---|--------------------|-----------------------|--------------|
| Pei- Ying Lin | Plataforma Cero, Laboral | Gijón | Transartis | 2015 |
| Chi Po-Hao | Plataforma Cero, Laboral | Gijón | Transartis | 2016 |
| Weina ding | Museo de Arte Contemporáneo Gas Natural Fenosa | A Coruña | Redartis | 2012 |
| Siying Zhou | Jivar Creation & Society | Barcelona | Redartis / Transartis | 2013 |
| Chai-mi | Can Serrat | El Bruc. Barcelona | Redartis / Transartis | 2014 |
| Dunet Chan Sheung | Can Serrat | El Bruc Barcelona | Redartis / Transartis | 2013 |
| Xiao yang li | Can Serrat | El Bruc Barcelona | Redartis / Transartis | 2014 |

Source: Author's own, 2017



Methodology and results of the interviews

First of all, we have prepared deep interviews focused on examining the role of artists in the cooperation among countries, and on identifying cultural which values and research constitute their motivations to travel. We have to take into account that the main interview limitations are time, reliability, validity and direct observation. Other factors that are important include barriers such as language and communication channels. All the respondents have been chosen according to the same criteria (1 to 3 short term stays, Chinese and to be in Spain for a residency programme)

We have divided the focused interview questions into three blocks (Dexter 1970):

- A) Cultural and motivation variables
- B) Country image and country perception variables
- C) Knowledge transmission and learning experience

Table 3: Interview script

| FACTORS | CODES | QUESTIONS |
|---|--|--|
| Cultural factor and values (Coook,1962, Schwartz, 2003; Hofstede 2016; Barómetro imagen de España (2015)) | [Discipline] [Current residency] [Internacional studies] [Finance] [Cultural-values] [Interaction – cultural - local] | Which is your artistic discipline and specialization? Which is your home city? Where do you currently live? Which differences or similarities do you see between Spain, China, Taiwan o Hong Kong? Has you made Spanish friends and contacts? Where have you been studying? How did you get founds? |
| Spanish culture factor (Amir, 1969). | [Grade of involvement in the residency project] [Family stay or alone] | How has the residency helped you? Have you come alone? |
| Time factor (Bochner, 1982) | [Contact frequency] [stay duration] | How long have you been in the residence? |
| Motivation factor (Bochner, 1982) | [Travel motivation] | Why have you chosen that residency? Is it the first time that have you had a residency stay? Is it the first time that have you been in a foreign country? |
| Cultural destination perception (Hunt 1975; Etchner y ritchie,1991, 1993;Noya, 2008; Anholt,2002; Van Ham, 2001 y 2008; Saavedra, 2012) | [Country/destination perception] [Experiences] [Feelings] [Visual memories] | Which is the first image that comes to mind when you think of this experience? Did you like Spain and the city? Have you made trips to other cities? Have you researched before coming to Spain? Which are the aspects that you would highlight of your experience? Would you come back or which city would you like to choose to repeat the same experience? |
| Technical factors and knowledge transmission (Reisinger, 1994; Bochner,1982) | [Technical learning] [Knowledge transmission] [values] [cultural and virtual leisure] | Have you learnt new techniques? Are you going to use what you have learnt? How was the general experience? Do you belong to a special artist network? |

Source: Author's own, 2017



Results of the interviews:

Block 1: Cultural factors and motivations

Seven artists were interviewed, of whom only one, Chai Mi, had a residency in Beijing (she came with her husband and was sponsored by the New Century Art Foundation, a private collector in China whose mission is to promote Chinese contemporary art). Most of them had studied abroad, with only two having studied in their own countries, but most did not know Spain (two had been there for holidays in Madrid, Barcelona, Granada and Jerez).

Disciplines' studies and specialization is another important variable because most of them have combined different disciplines like sculpture with cinema, design and biology and programming.

Case 2: Artists. Which is your artistic discipline and specialization?

Code: [Disciplines]

"Art with music, some about art, programming, installation, I use technology to interact with my job and create new projects".

Case 4: Artists.

Code: [Disciplines]

"My specialization is really diverse, in visual arts and normally, I do projects that include media, text, photography, video, sculpture...I explore different disciplines".

Case 5: Artists.

Code: [Disciplines]

"My specialization is design, but now my artistic practices are relations with contemporary art. That is what I feel and reflect in my exhibitions".

The vast majority of the artists have developed their careers in foreign countries. Only two artists have studies at home.

Case 4: Artists

Code: [International studies]

"I studied visual arts in Australia and did a master degree. Then I stopped and I have been working. After that I worked in Darwin for 5 years and a half and then moved to Melbourne to study again and learn. It was something that I needed, to have a feedback and reviews. I felt that I needed something...and I know that I had so many interruptions but I needed something else. I have made many exhibitions and nobody was critic with me, I did not have any opinion of my works, so I needed to improve. You do the work and that's all. Here, studies are perfect. This is the moment I needed it, because I have resources, feedbacks and tutorials. This is so good for me"

Case 6: Artists

Code: [International studies]



“I studied physical education and I studied a master degree in Arts with cinema specialization in Hong Kong University”

Among main motivations for choosing the residency, the commonest reason was a recommendation from a friend.

They were asked about financial requirements and funds. Not all had obtained funding for their projects. All agreed that they needed financial support but found it hard to obtain because of lack of knowledge. Some have an exchange agreement with institutions and some link professional possibilities to the funds. Agreements between countries are important for immigration and mobility.

Cultural values are studied in a generalist way. Artists have a misunderstanding about the value concept, so its study was complex. Some of the examples include:

Which differences or similarities do you find between Spain, China, Taiwan and Hong Kong?

Case 2: Artists

Code: [Cultural values]

“Time is a cultural value”. It is different how people work here; they have thoughts about cooperation with local people. Here people work less, they have a schedule and they have more free time. This is not a huge city; it is because there is not too much pressure about work. In Taipei it is always full and busy. Time as value is a different concept”.

Case 3: Artists

Code: [Cultural values]

“Yes, now is more open. I have been travelling a lot and I see the differences between Barcelona, Madrid and A Coruña. A Coruña is more local and closed, like the interior of China. However, it has improved a lot, now it is better. More open. I think that it is because of the economy development. I remember when I came to Spain, in China there were not any programs that offered Spanish as a language, and it is difficult to learnt, but now there are many programs that offer Spanish. Relationships are too much better now. I found many foreigners at the Beijing airport”.

Case 5: Artists

Code: [Cultural values]

“There are many differences, it is a huge question. Maybe there are many cultural differences but I did not feel different. In Barcelona I felt so relaxed and with freedom. It is the first city of Europe where I felt like that. I was in Paris and in Vienna and I always felt a foreigner, but here no. People are good and kind”.

The question about the host’s role in the process is relevant. Some artists thought that acceptance by the host meant that they were already receiving help, as they had passed a filter – not all hosts accept everybody for residency. Also, agreements exist among residencies and institutions, for example between the Laboral Museum and the Contemporary Art Museum of Taiwan. Residencies give artists a place to study and provide food and accommodation. They motivate artists with dinners, festivals and on some occasions also help to coordinate projects and provide networking.



Many of the artists have engaged in festivals, events, and workshops with Spanish artists and all mentioned that they had learnt a lot through cultural immersion, seeing other points of view and learning techniques and technologies to use in future projects. This enriching environment encourages creation.

The following questions are related to Block B (destination and country's perception).

We asked artists which was the first image that came to mind when thinking about their experience. Some of them were unwilling to think. Others thought about the building capacity and the city, modern and with few people. Other artists remember conversations with friends in a coffee shop...

Case 1: Artists

Code: [visual memories]

"I did not pay too much attention when I arrived at the airport. I thought it was huge, but after two days, I thought: This is empty...I am really shy, I have always lived in a big city and I have to speak people every day, but here I am alone and I close the door and I think...nobody is going to come...there are no people, so I am not going to go out. This is good because I do not have to make efforts to be more social. I have my mind on my project, my mind is multitasking and I am always thinking...I have to do this thing...another one...and here is different because I can be really focused."

Case 7: Artists

Code: [visual memories]

"Oh my god, this is in the middle of nothing. I am in a foreign country in the middle of nowhere!"

When we ask about the perception of the country, some of them were astonished because they thought Spain was more underdeveloped, dirty and disorganised. Rather, they found clean, tidy and modern cities with light and cultural places. Most of them travel around Spain and can mention attributes such as Jerez, the Spring festival or Gaudí. Others underline the nature and the mountain as a part of their experience.

Case 1: Artists

Code [Destinations/country perception]

"It is a big city but not too much. It is modern, it is more modern than others I saw while travelling around in Europe, and there is not much people living here comparing to my home city, because my city is a forest. In Oviedo, I spent one night".

Case 7: Artists

Code [Destinations/country perception]

"Yes, I love Spanish culture. In fact, I thought I could have an experience focused on local people. In the residency there were people from other parts of the world like Sweden, Norwick,...but not local artists. There was one from Madrid but I did not know him. Maybe I missed this aspect. The residency organised dinners and festivals. One day there was a music festival and I went out with Spanish artists".



All the artists travelled to Spain without having researched anything before. They did not know neither the residency nor the city.

The general aspects that they highlight about their experience were the followings:

Case 4: Artists

Code [Experiences]

"I remember the best experiences were the conversations. I interviewed many people for my project and it was a pleasure. It was a rewarding experience. When I came back to my country I could not work in the same way, I had enough material to do another project but I could not recreate the same experience, because it was good. I enjoyed that project a lot. I think it was the first time that I was in Barcelona to know the city and the local culture, especially at Christmas. I went to the market, I could see all traditions...I was the only artist in the programme and I felt like I did something vocational and social".

Case 5: Artists

Code [Experiences]

"It was good. I never had this kind of experience before. I could be near the mountain, and it was great. People in Spain are kind. I spent many funny times with people from other countries too, such as Pakistan, Australia, United States...and we climbed the mountain and talked about art".

All of them found their experience unforgettable and memorable. Some of them remember the beaches, the spiritual moments, the quiet life and people, others urbanities, and think that the nature and dinners were the best part of the experience. When asked if they would repeat the city, they said that they would like to go Barcelona for professional purposes, except Dunet Chang, who would like to go the Guggenheim, or Xiao Yang Li, who would like to go to Germany and to the United States. Almost all would choose Barcelona as a cultural world leader or Madrid because it is the capital of Spain.

The last block of the deep interviews is the Block C: learning and knowledge experience.

Asked whether they had learnt new methods of learning, all said that they could reproduce what they had learnt, and that they would do that through workshops, events and exhibitions. Some argued that they could gather data and had acquired material and resources to create similar projects – many had recorded all the processes so that they would always remember.

Case 3: Artists

Code [Cultural and technical learning]

"Yes, I learnt new ideas, we share many experiences with other colleges and this is very rewarding to help to build new projects. The museum organised so many activities, courses, workshops and exhibitions with many Spanish artists. It was extremely good".

Case 7: Artists

Code [Cultural and technical learning]



“Yes, I learnt different techniques from other foreigners but I had curiosity to use local materials for my works. I used paintings and wood from the trees...we created a chair. It was a learning class”.

The final evaluation of the experiences enjoyed during the residencies was positive. All agreed that they had lived through a marvelous and memorable experience, with plenty of knowledge of languages, communities and cultures. They would like to repeat the experience.

Conclusions

Cultural management initiatives are linked to economic progress and openness. The globalisation of the economy expands friendly ties and removes borders between cities and states, especially in Europe. Cultural mobility creates new ideas, generates international networking and stimulates local economy. However, globalisation and mobility have contributed to the loss of some minorities and cultural identities. They have also encouraged unfair situations and social conflicts (Lin, 2019).

This article has shown and analysed the multiple problems and barriers (taxes, bureaucracy, lack of information, legal requirements, languages, logistic and geography distances or deficiency of funds) that artists must deal with before travelling abroad, especially from China to Europe and specifically to Spain. Compared with other continents, there were few Chinese artists in residencies. Travel expenses or lack of information were the main handicaps to choose Spain as a target destination. Cultural mobility is a tool to build cooperation and relations and to improve economic and bilateral treaties. However, it is reflected that the power and prestige of a country is not measured by its economic weight, but by the rights, communication alternatives, tolerance and diversity. Nowadays, ease of communication, the development of infrastructures and the openness of economies have improved travel, tourism, trade and commerce. These, with faster social media communication and new technologies, have led to peaceful relations among countries and opened the door for diversity and tolerance. With the pandemic situation, we have seen how important mobility, freedom and social services are. We cannot act as an individual island because we are connected worldwide.

Artistic residencies are linked to cultural and creative cities. Florida (2002) has stated that some cities are poles of attraction for the creative class. These cities are artistic and creative epicenters with cultural districts that are poles of attraction for talent. He introduced the three T's theory (Tolerance, Talent and Technology) to focus cities on the creative economy as a source of exchange, innovation and creativity. In this sense, cultural heritage means human cultural heritage, to be recognised and consolidated globally for future and present generations (UNESCO 2002). Culture is an instrument for promoting democracy, tolerance, respect and cultural comprehension among countries. It creates freedom of expression, trust, integration, innovation, rights to gender equality and economic development. However, it must be taken into consideration that poor cultural management in cities triggers precarity, social unbalance, economic gaps and discrimination. We must ponder that the negative and positive consequences of mobility and cultural globalisation in a place not only depend on how they are managed but also depend on its previous context and history, culture, regulations and the resources it has.



In addition, creative mobility generates and attracts more talent to cities, and, as a consequence, more events and local economic development. Mobility, in this case, is used as a tool for communication and cooperation among countries. First of all, they need previous treaties for cooperation between countries and secondly, artists act as country ambassadors. They enjoy local traditions and local people, they do exhibitions and they contribute to communication in press and social media through events, workshops, exhibitions, projects and traditional media channels. The European Union stated that residents and cultural exchange are a key part of its cooperation plans. In this case study, we can see how residents in Spain were dispersed through different channels. This paper has produced and coordinated a new residents' database with information that did not exist before, like the location of the residencies (urban or rural areas) and conglomerations. We have found few Chinese artists compared with the percentage of artists from other continents outside the European Union. This means that there are still a lot of barriers to overcome, but the in-depth interviews with Chinese artists suggest that their experience and cultural exchange was unique and unforgettable. All of them have learnt and enjoyed it and travelled around Spain, acting as ambassadors. Artists' residencies are an example of why cultural exchanges are important in the field of cultural and creative industries to enhance relations, cooperation and promote the image of a country abroad.

Last, but not least, artists help to create dialogue and sign cultural agreements between countries. They live a memorable experience and they strengthen ties among people. Cultural cooperation agreements are the icing on the cake, complemented by economical and bilateral treaties.

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