



***Cultural Industries in China  
and Their Importance in  
Asian Communities***

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## **Part I**

# **The China Model from the perspective of Cross-Cultural Studies**

# The China Model from the perspective of Cross-Cultural Studies

In recent years, many scholars are talking about the so-called “China Model” in order to understand the rapid development of Chinese economy and its economic and political reasons.

One key concept is that of “**meritocracy**”, forged by American professor working in Tsinghua University Daniel A. Bell, to describe the ideas and the reality of how the Chinese political system has evolved over the past three decades.



In his opinion, political meritocracy is referred to the idea that " political power should be distributed in accordance with ability and virtue." This model differs from those election models on the basis of " one person, one vote," used in the West.

Different from the political perspective, I would like to talk about "**China Model**" from the comparative cultural studies today.

# The China Model from the perspective of Cross-Cultural Studies

According to the Canadian cultural economists Harry Hillman Chartrand and Claire McCaughey, there are four models of cultural policy operative in the West after World War II. They are:

- ▲ **the Facilitator Model**
- ▲ **the Patron Model**
- ▲ **the Architect Model**
- ▲ **the Engineer Model**

# The China Model from the perspective of Cross-Cultural Studies

In 2007, Jennifer Craik added the fifth model of cultural policy of “ **Elite Nurturer Model.**”

On the bases of studies on Chinese cultural policy, I will add the sixth model, called the “ **Master Model.**” More details on the six models of cultural policy listed below:

ROLE OF MODEL	WHERE USED	POLICY OBJECTIVE	FUNDING MECHANISM	STRENGTHS & WEAKNESSES
<b>FACILITATOR</b>	USA	Diversity	Tax expenditures and incentives	<p>S: Diversity of funding sources</p> <p>W: Excellence not necessarily supported; Benefits for benefactors</p>



ROLE OF MODEL	WHERE USED	POLICY OBJECTIVE	FUNDING MECHANISM	STRENGTHS & WEAKNESSES
<b>PATRON</b>	UK	Excellence; International standards	Arm's length; Peer evaluation	S: support for excellence  W: favours traditional elite art forms

ROLE OF MODEL	WHERE USED	POLICY OBJECTIVE	FUNDING MECHANISM	STRENGTHS & WEAKNESSES
<b>ARCHITECT</b>	France	Social welfare; Industry assistance	Department and Ministry of Culture	<p>S: Relief from box office dependence; Secures training and career structure</p> <p>W: Creative directives lead to stagnation and resistance</p>

ROLE OF MODEL	WHERE USED	POLICY OBJECTIVE	FUNDING MECHANISM	STRENGTHS & WEAKNESSES
<b>ENGINEER</b>	Former Soviet countries, Cuba, North Korea	Political education; National culture	Government ownership of artistic production	S: focus <b>creative energy to</b> attain political goals  W: subservience; underground

<b>ROLE OF MODEL</b>	<b>WHERE USED</b>	<b>POLICY OBJECTIVE</b>	<b>FUNDING MECHANISM</b>	<b>STRENGTHS &amp; WEAKNESSES</b>
<b>ELITE NURTURER</b>	Major Organizational Fund (Australia)	Selective elite development	Direct government ongoing funding of cultural organizations	S: encourage excellence, financial stability  W: insulates organizations from external influences/forces

ROLE OF MODEL	WHERE USED	POLICY OBJECTIVE	FUNDING MECHANISM	STRENGTHS & WEAKNESSES
<b>MASTER MODEL</b>	China	Functions under a socialist cultural scheme; Emphasizing national, scientific and popular culture	With a combination of public and private financing under the control of the government.	S: focus creative energy to promote the cultural prosperity  W: difficult to produce international influence

## The China Model from the perspective of Cross-Cultural Studies

During the long time before 1980, Chinese cultural policy has followed the " Engineer Model," just as the former Soviet Union, Cuba, and North Korea. During that period, the objective of cultural policy in China was political education. Culture was treated as a government affiliated business and not as an enterprise affiliated business.

After the reform and opening up, especially in the 21st-century, China's cultural policy has made a major adjustment, and many government affiliated cultural institutions have gradually become cultural enterprise units.

# The China Model from the perspective of Cross-Cultural Studies

In October 2000, the proposal of the Central Committee of the Chinese Communist party on the "Tenth Five Year Plan" was put forward . It aims to improve cultural industry policies, strengthen construction and management of the cultural market, and promote the development of the cultural sector.

It's for the first time that cultural industries becomes an important national strategy in China.



# The China Model from the perspective of Cross-Cultural Studies

Compared with western countries, China's cultural policy still has its own distinctive features. Because of its different social and political system, China has special cultural

policies whose goals are mainly to serve socialism and the people, and to pursue national scientific and popular culture.





As China's capital, the city of Beijing must follow policies dictated by Chinese central government.

These central cultural policies are thought of as the " Master Model" where the Chinese government plays the role of "**teacher**" in the development of creative and cultural industries.



## **Part II**

# **Beijing's Policies in Support of Cultural and Creative Industries Development**

# Beijing's Policies in Support of Cultural and Creative Industries Development

As a national cultural center, Beijing follows global economic trends. However, the distinctive features of the city rely on a strong cultural scope, scientific and technological strength as well as an open environment which helps promote actively the development of cultural and creative industries.

Since the early 1990s, Beijing has placed great emphasis on the development of its cultural industries.



# Beijing's Policies in Support of Cultural and Creative Industries Development

In 2005, the city set up leading groups which contributed to introduce and confirm policies and strategies to support the development of cultural and creative industries.

In December 2009, the city government made clear that Beijing should speed up the implementation of the development strategies for the Humanities, Science and Technology, as well as a Green City.



# Beijing's Policies in Support of Cultural and Creative Industries Development

In October 2011, the government stressed the need to improve the scientific level of the capital and its cultural development in order to construct a cultural center with world influence.



# Beijing's Policies in Support of Cultural and Creative Industries Development

In December 2011, the Municipal Committee's opinion was adopted that the city of Beijing should exert a central role, accelerating the construction of an advanced socialist cultural capital with Chinese characteristics.



# Beijing's Policies in Support of Cultural and Creative Industries Development

So far, Beijing has introduced the "*Beijing's Policies to Promote the Development of Cultural and Creative industries*" and the "*Beijing Cultural and Creative Industries Development Planning*" programs in the last few years.



# Beijing's Policies in Support of Cultural and Creative Industries Development

All of these policies have achieved remarkable results. For example, from 2006 to 2011, Beijing had set up a special fund to support the development of cultural and creative industries with 50 million Yuan every year, a total of 3 billion Yuan, which have supported more than 800 cultural and creative industries projects.





## **PART III**

# **Beijing as a site of Cross-Cultural Exchanges between East and West**

# Beijing as site of Cross-Cultural Exchanges between East and West

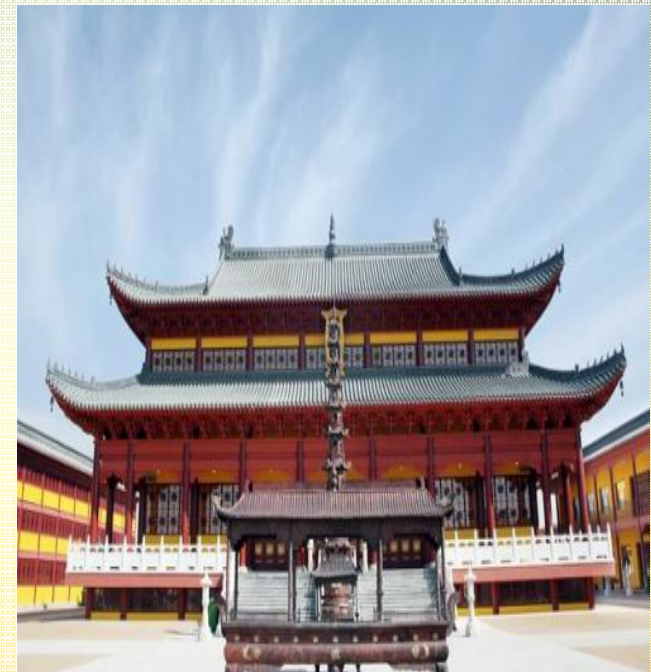
Prior to the unification of China by the First Emperor in 221 BCE, Beijing had been for centuries the capital of the ancient states of Ji and Yan.



# Beijing as site of Cross-Cultural Exchanges between East and West

During the first millennia of imperial rule, Beijing was a provincial city in northern China. Its stature grew when the nomadic Khitan and forest-dwelling

Jurchen peoples from beyond the Great Wall expanded southward and made the city a capital of their dynasties Liao and Jin from the 10th to the 13th centuries.



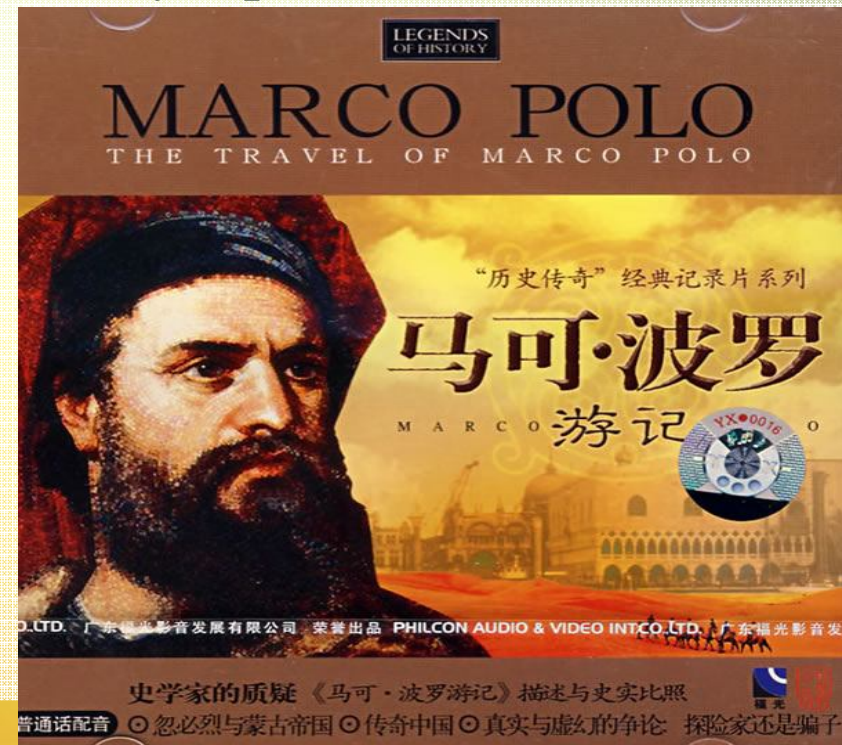
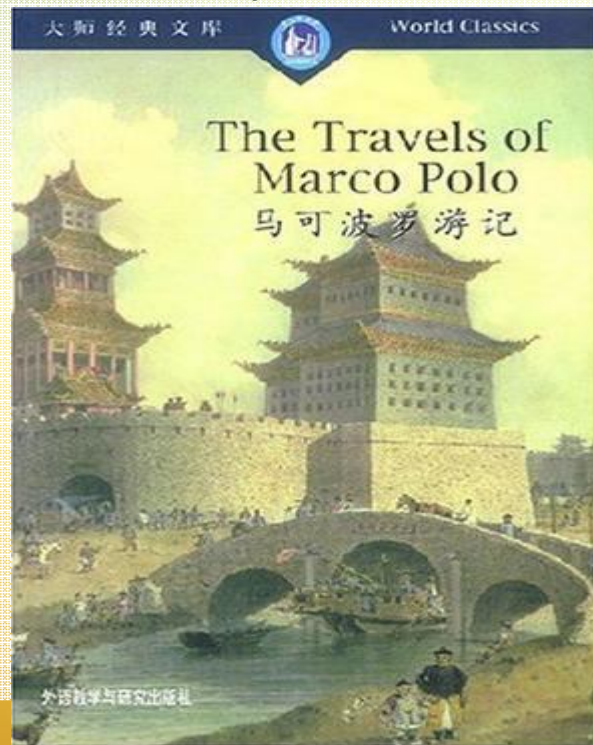
## Beijing as site of Cross-Cultural Exchanges between East and West

During the Mogol-led Yuan dynasty (1279-1368), Beijing began to serve as China's capital, known by the Mogol name Khanbaliq in Marco Polo's account.



# Beijing as site of Cross-Cultural Exchanges between East and West

Marco Polo was probably the first European ever employed at Chinese emperor's court in Beijing. He described the Beijing in this way: "From one side to the other of the town [the streets] are drawn out straight as a thread, and in this way all the city inside is laid out by squares, as a chessboard is."



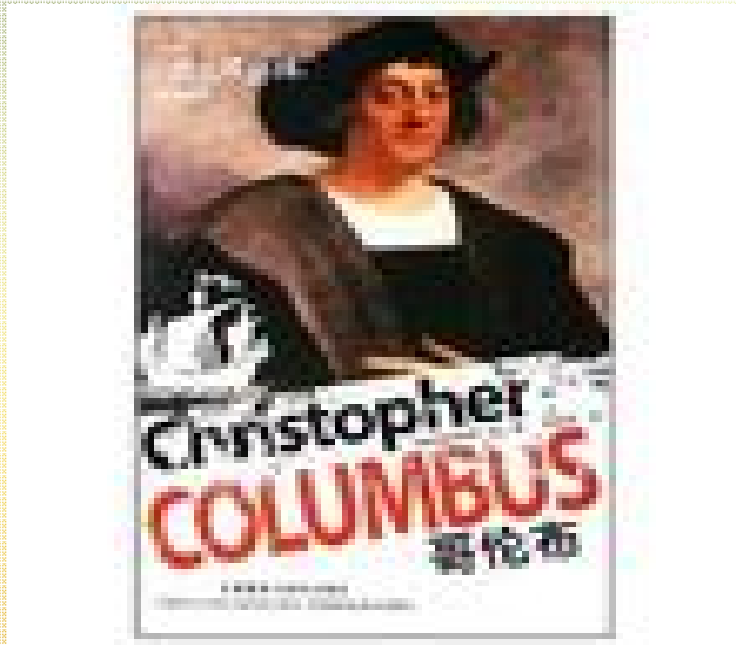
## Beijing as site of Cross-Cultural Exchanges between East and West

The route of Marco Polo from Venice to Beijing passed through Tabriz, Hormuz, Balkh, Kashgar. From Beijing back to Venice the route passed through Yangzhou, South China Sea, Sumatra, Ceylon, Hormuz, and Istanbul. Beijing figured as the important point of the earliest Silk Route connecting East and West.



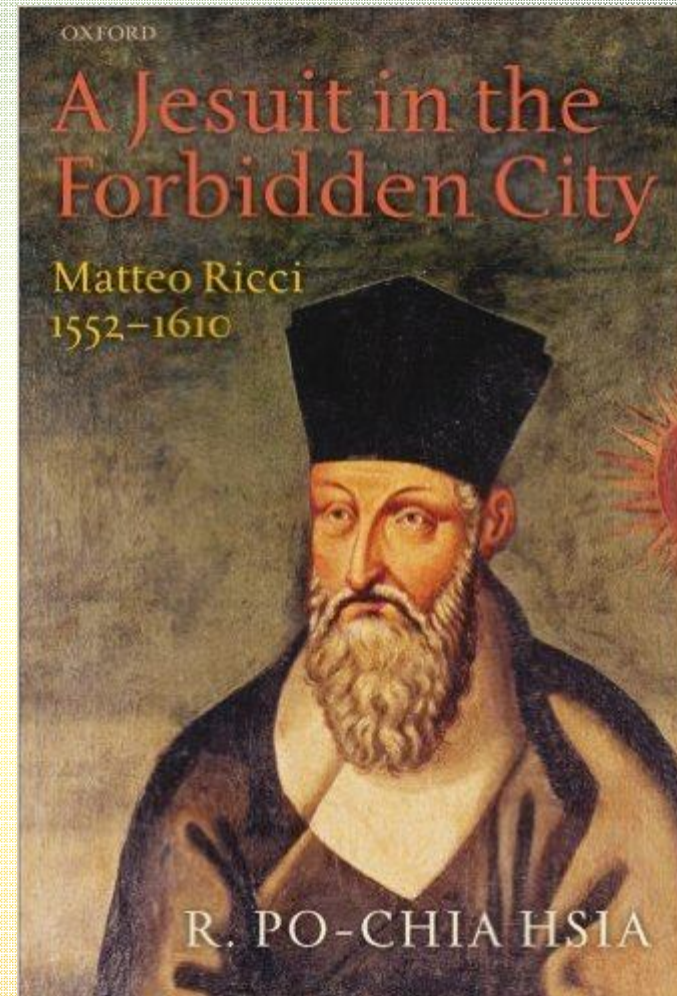
# Beijing as site of Cross-Cultural Exchanges between East and West

Marco Polo's descriptions of his travels inspired other explorers and merchants to follow in his footsteps, eventually opening up an international age.



# Beijing as site of Cross-Cultural Exchanges between East and West

In 1601, The European Jesuit Matteo Ricci reached Beijing becoming an adviser to Emperor Wanli of the Ming Dynasty. He was given free access to the Forbidden City.

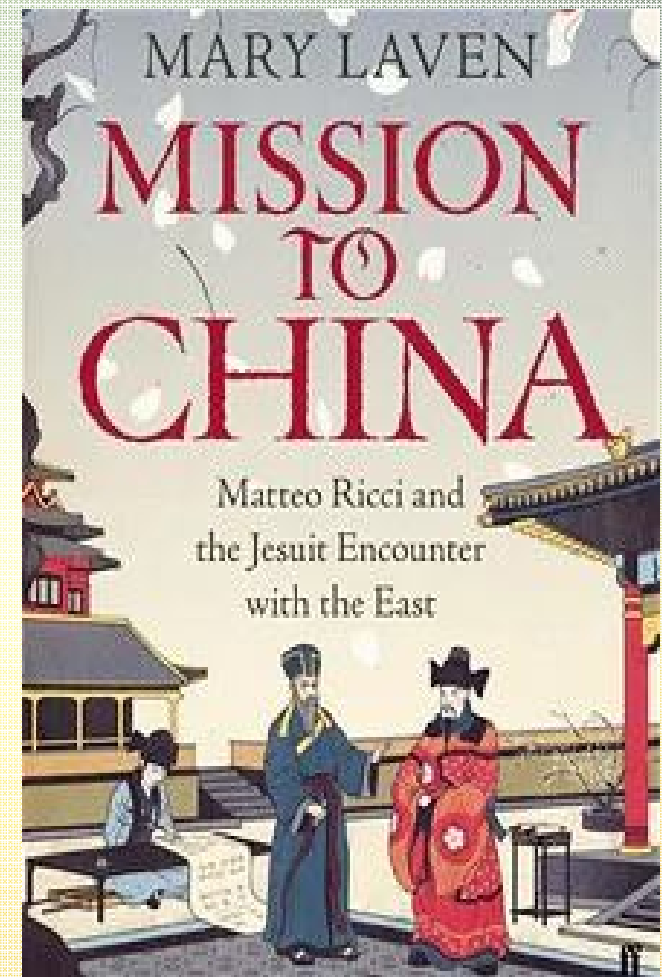




## Beijing as site of Cross-Cultural Exchanges between East and West

His 1602 map of the world in Chinese characters introduced the findings of European exploration to East Asia.

He established the Nantang Cathedral in 1605, the oldest Catholic Church in the city. Ricci dressed in traditional Chinese robes, spoke Chinese language, and explained the Bible using Confucius' terms.



## Beijing as site of Cross-Cultural Exchanges between East and West

For example, he borrowed an Chinese term, Lord of Heaven (Chinese: 天主; pinyin: Tiānzhǔ), to use as the Catholic name for God. Thus, he was successful in explaining the Catholic faith to Chinese people. Beside this, Ricci was also the first European to translate some of the Confucian classics into Latin, with assistance from the Chinese scholar Xu Guangqi.



## Beijing as site of Cross-Cultural Exchanges between East and West

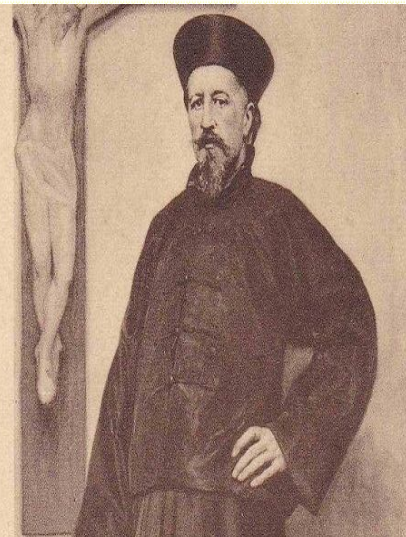
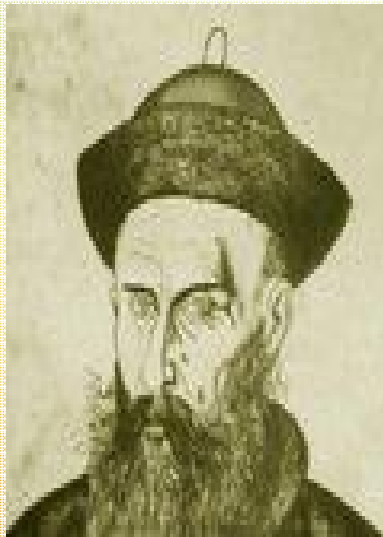


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Ricci died in 1610 and was buried in Zhalan cemetery, which is now part of the campus of Beijing Administrative College (located at 6 Chegongzhuang Road, Xicheng District). He really made a great contribution to the cultural exchange between the East and West.

# Beijing as site of Cross-Cultural Exchanges between East and West

From the beginning of 17th century onwards, many European missionaries and other Westerners came to Beijing taking Western culture and technology to the city and deepening the exchanges between East and West.



# Beijing as site of Cross-Cultural Exchanges between East and West

However, Beijing also witnessed the humiliation of foreign invasion. In 1860, for instance, Anglo-French forces assaulted Beijing burning the Old Summer Palace, whose ruins are still visible.



# Beijing as site of Cross-Cultural Exchanges between East and West

Since the late 19th century, Beijing has been the first Chinese city to witness the Westernization. Aware of the backwardness of China, Chinese people began to learn from the West. The movement of economic and military reform began back in 1898, and it was followed by the political revolution of 1911 and the May 4th cultural movement in 1919. All of these took place in Beijing, or at least had a close relation with the city.



# Beijing as site of Cross-Cultural Exchanges between East and West

Although the connection between China and the West was interrupted in the 1960's, the subsequent implementation of China's opening-up policy has brought the country closer and closer to the World.



# Beijing as site of Cross-Cultural Exchanges between East and West

The most powerful and visible proof of this integration was the successful hosting of 2008 Beijing Olympics, which enhanced the overall national self-confidence and tolerance towards the West, reflected in the slogan of “*one world, one dream.*”



同一个世界 同一个梦想  
*One World One Dream*



# Beijing as site of Cross-Cultural Exchanges between East and West

Driven by the major international cultural activities of the Olympic Games, Beijing launched a series of cultural products and cultural services to create the Beijing brand and attract global investment and consumption, promoting the rapid development of Beijing's cultural and creative industries.



# Beijing as site of Cross-Cultural Exchanges between East and West

The Olympic Games also enhanced the awareness of the Chinese people's intellectual property. The State Council and the Beijing Municipal Government promulgated the "*Olympic Intellectual Property Protection Ordinance*" prior to the games.



# Beijing as site of Cross-Cultural Exchanges between East and West



In accordance with the requirements of the construction of a modern international metropolis, Beijing not only developed to the full the existing cultural facilities, but also carefully designed and built a number of new and more complete infrastructures.

# Beijing as site of Cross-Cultural Exchanges between East and West

Beijing's culture has a growing influence in Asian communities, helping the relations between East and West, connections that are expected to increase even more with the prospect of the 2022 Winter Olympics that will be held in the city.



**Thank You**