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Beijing's New Cultural Revolution, Industrial Policies, and Global Practices

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Beijing's New Cultural Revolution, Industrial Policies, and Global Practices

Introduction

It is worth taking note of Beijing's intense work in recent years to develop culture related business domestically and export culture related products internationally. This article and the previously published article (*Beijing's New Cultural Revolution, Ideological and Strategic Discussions*) attempt to sum up the Chinese Communist regime's effort to strategize, plan, and implement policy in the arena of Chinese culture, to solidify its governance, to assure the ideological guidance of socialism/Marxism in society, and to expand its global influence. This article focuses on the Chinese Communist Party's policy practices and global efforts.

Cultural Industries Reinvigoration Plan

At a July 22, 2009, State Council Executive Meeting, Chinese Premier Wen Jiabao approved the *Cultural Industries Reinvigoration Plan*, which was formally issued on September 26. It's an inter-agency document involving multiparty and government agencies: the CCP's Central Propaganda Department; the State Development and Reform Commission (SDRC); the Ministry of Finance; the Ministry of Culture; the State Administration of Radio, Film, and Television; the General Administration of Press and Publications; the Ministry of Industry and Information Technology; the Ministry of Commerce; the Ministry of Land Resources; the People's Bank; the State-owned Asset Supervision and Administration Commission; the China Banking Regulatory Commission; the State Administration of Taxation; and the China Securities Regulatory Commission.

The background of the *Plan* was explained by the State Council: "The party's 17th Congress, from the overall picture of the socialist cause, explicitly proposed to actively develop nonprofit cultural undertakings and cultural industries to stimulate the nation's creativity, proactively promote great cultural prosperity, and embark on an upsurge in socialist cultural development. In order to implement the strategy, we studied and prepared the *Cultural Industries Reinvigoration Plan*, based on the needs to

cope with the current global financial crisis and adapt to the reform and development in the cultural arena. The goal is to further accelerate the development of China's cultural industries while advancing nonprofit cultural undertakings.

“Earlier this year, according to instructions from the central government’s leading comrades, the CCP’s Central Propaganda Department, in conjunction with the State Development and Reform Commission; the Ministry of Finance; the Ministry of Culture; the State Administration of Radio, Film, and Television; the General Administration of Press and Publications; and other authorities, set up a research group to begin preparation work on the *Plan*. The research group has conducted considerable field research and held forums to listen to the relevant authorities, cultural enterprises, experts, and scholars. Based on all the views, the group finished the first draft. After repeated consultation with SDRC, the Ministry of Industry and Information Technology, the Ministry of Finance, the Ministry of Commerce, the Ministry of Land Resources, the People’s Bank, the State-owned Asset Supervision and Administration Commission, the China Banking Regulatory Commission, the State Administration of Taxation, the China Securities Regulatory Commission, and other authorities, the revised manuscript was submitted to the State Council. On July 22, the State Council executive meeting reviewed the *Plan* and approved it. Recently, the State Council issued the official document for implementation.” [1]

The *Cultural Industries Reinvigoration Plan* spells out key tasks and policy measures in more detail so as to achieve the goal set by Hu’s 2007 speech.

The list of key tasks include: A) Developing key cultural businesses including cultural creativity, film and television, publishing and distribution, printing and reproduction, advertising, performing arts and entertainment, cultural exhibitions, digital content, and animation and cartoons. B) Implementing major projects such as the National Animation and Cartoon Reinvigoration Project, National Digital Movie Production, the Multimedia Database and Economic Information Platform, the “China Fonts” Project, the publication project of the National “Knowledge Resource Database,” etc. C) Cultivating a number of key and influential cultural enterprises. D) Constructing culture oriented industrial parks and bases. E) Building a modern national culture-related market system. F) Developing new culture-related businesses adopting digital, Internet, and other high-tech tools such as mobile multimedia television, Internet

radio and video, digital multimedia broadcasting, and mobile radio and TV broadcasting. G) Expanding trade in international culture. Use the state's preferential policies to protect the export of culture products and services, while offering support in market development, technological innovation, and customs clearance.

To that end, the *Plan* specified policy measures, including lowering entry barriers to domestically and foreign owned cultural enterprises, government investment, preferential tax policies, support from the financial sector, and establishing a government fund for cultural projects.

Reforming Cultural Industries

At about the same time that the *Cultural Industries Reinvigoration Plan* was issued, many detailed practices in different sectors of the cultural industry were carried out.

Performing Arts

On July 27, 2009, the Propaganda Department of the CCP Central Committee and the Ministry of Culture issued a nationwide joint directive to cultural authorities at the provincial and city levels, *Opinions of the CCP Central Committee Propaganda Department and the Ministry of Culture on Deepening the Reform of State-owned Performing Arts Troupes*. [2]

The *Opinions* describes the key tasks for deepening the reform of the state-owned performing arts troupes as “accelerating the pace of work of converting state-owned identities into enterprises, and actively fostering new market players.”

It set the timeline for the state-owned song and dance, acrobatic, folk art, drama, and local opera troupes to begin to convert to market oriented enterprises. By the end of 2009, most of the provinces and provincial capital cities were required to have created one performing arts troupe that is under the direct leadership of the Ministry of Culture. Starting in 2010, the conversion is to progress on a broader scale. By the end of 2010, every province, autonomous regions, and municipality is required to have one or two pilot counties to transition county level troupes (in contrast to the troupes under the direct leadership from Ministry of Culture) into enterprises. At the same time, the government is to build a “uniform, open, competitive, and orderly modern performing arts market,” which will include electronic ticketing, theater-performing

arts troupe alliances, and other modern marketing mechanisms. The *Opinions* also aims to create a number of performing arts enterprises oriented for foreign markets, and promote the performing arts products and services to “go abroad.”

In particular, the directive asked that quality resources be consolidated in order to foster a few leading performing arts companies. Performing arts troupes are to horizontally or vertically link up with intermediaries and theaters to form comprehensive performing arts company groups, eyeing both domestic and international markets. Government support will be provided to build large and competitive “jumbo giants” in the performing arts through merger and restructuring. Private enterprises are also encouraged to get involved.

Press and Publications

In April 2009, the General Administration of Press and Publications (GAPP) issued *Guidance on Further Promoting Reform of the Press and Publications*, which made the reform of the press and publications sector a high priority and also issued a to-do list, including the following highlights: [3]

- A) Transform the for-profit news publication units into market oriented identities. For local government and for university and college affiliated units, the transitions are to be finished by the end of 2009; for those under the central government, the deadline is the end of 2010.
- B) Promote consolidation and reorganization, accelerating the development of key enterprises and strategic investors in media and publications. Encourage and support central and local government agencies that own multiple press and publication units to form publication and media groups; encourage and support several media and publication units with similar business and shared resources to form publication and media groups; encourage and support the central government press and publication agencies to lead the creation of professional publication and media groups in the fields of finance and the economy, education, science and technology, culture, and public health. Actively support the public listing of mature publication and media companies, especially cross-regional enterprises, in order to raise funds.
- C) Develop private publishing studios (for audio and video production). Encourage and support non-public capital entering the sector in areas allowed

by the government; make the non-public publishing studio an important part of the news publishing industry; guide and regulate their operations.

- D) Expand exchanges with other countries and actively implement the “going out” strategy. Create a group of internationally competitive, export-oriented media and publication enterprises and an influential international publishing copyright trading platform. Encourage government-funded translations and publications. Encourage qualified enterprises to set up newspapers, periodicals, publishers, printing shops, and other entities abroad by means of sole ownership, joint venture, cooperation, and other forms, so as to expand the foreign, Hong Kong, Macao, and Taiwan markets.

In July, three months later, a meeting of chiefs of press and publication bureaus from around the nation was held in Beijing. According to *Xinhua*, “It is an important meeting in the history of our country’s press and publications industry, and is of great significance for accelerating the development of the press and publication industry and enhancing cultural soft power. Under the current background of the international financial crisis, the meeting ... is bound to give realistic guidance and powerful impetus to the nation’s press and publication work.” [4]

The meeting was a follow-up on the *Guidance on Further Promoting the Reform of the Press and Publications*, centering on reforming the industry into market oriented businesses. Additionally, it emphasized accelerating the development of digital publishing breakthroughs. “Seize the opportunities in digital publishing development, and lose no time in the digital publishing industry.” On the other hand, the meeting sought to “further strengthen the management of newspapers and periodicals, do a good job in regulating periodicals and news reporting, ... establish a ‘blacklist’ system for unlawful and undisciplined journalists, further strengthen the supervision of the publication market and of copyright protection, build a good market order, and comprehensively optimize the environment for culture development.” [5]

Radio, Film, and Television

On September 30, 2009, days after the issuance of the *Cultural Industries Reinvigoration Plan*, *Xinhua* interviewed Wang Taihua, the Chief of State Administration of Radio Film and Television (SARFT). In his talk, he revealed the agenda of the state broadcasting business: [6]

“To further accelerate the development of the radio, film, and television industry, ... in particular, (we) should focus on the development of three segments: content production (film, TV series, and animation); cable TV networks; and new media and new businesses in radio, film, and television.

“The current focus is to comprehensively push forward the transition of state-owned film institutions into enterprises, with the state-owned film studios to be completed by the end of the year. China Television Production Center, and all provincial television production agencies affiliated with radio and television stations, should accelerate the pace of transition. Encourage and support qualified film and television production companies and provincial cable companies to grow larger and stronger through mergers, acquisitions, public listings, and other means.

“The radio, film, and television industry should focus on building a modern communication system with wide coverage and fast transmission. It should, led by digitalization, expedite industrial upgrading, cultivate new business models, and fully play up the role of science and technology as the foremost production force. First, speed up the digitalization of the transmission network. According to the requirement of ‘high-capacity and two-way communication,’ accelerate the digitalization of cable networks in medium and large cities, striving to accomplish basic implementation of digital networks for all above-the-county-level cities. Speed up wireless broadcasting and strive to achieve national coverage of both wireless digital radio and television within 3 to 5 years. Based on cable digital TV and mobile multimedia broadcasting and television, with the ‘high performance broadband information network’ as the core technological support, accelerate the construction of advanced, secure, controllable, and manageable next generation broadcasting TV networks and actively promote the ‘integration of the three networks’ (commonly understood to be TV, Internet, and telephone). Second, (we should) speed up the digital process inside radio and television stations; build a new digital technology system integrating reporting, editing, broadcasting, storage, and utilization; optimize the production processes; and improve the efficiency of production and broadcasting. We should vigorously strengthen high-definition television production and broadcasting capabilities, and foster the high-definition TV market. Third, (we should) speed up the wide application of digital technology in film production, distribution, screening, and other

areas. Continue to promote the construction of a national digital film production base project. ... Build a multi-level digital film screening system, speed up constructing urban digital cinemas, and promote digital screening in rural areas. From a strategically high priority, emphasize and strengthen the R&D of core technology and standards, firmly grasping the initiative in industrial development.

“The radio and television industry must coordinate domestic and international resources and vigorously develop the domestic and international markets, expanding their market share. From the strategic height of uplifting the national cultural soft power, (we should) adhere to the combination of government promotion and adopting market mechanisms and expand the international market share of our broadcasting products and services. Keenly grasp the patterns in international trade of cultural products and services; strengthen the development of an international marketing network; build a marketing system that conforms to the market economy and covers a wide range; focus on the implementation of ‘China’s Excellent TV Drama Overseas Promotion Project;’ and speed up the film, television, and film animation being shown abroad by means of joint venture, co-production, and in other ways. Further grasp the laws of international operations of cultural capital; actively explore the formation of market-oriented companies; create radio, film, and television enterprise and intermediaries through equity participation, acquisition, or investment; and encourage and support qualified state-owned enterprises and private capital to invest in the overseas media industry. Further understand the laws regarding international cultural transmission, fully tap and utilize the traditional cultural themes, adapt to foreign audience’ needs, and produce more and better film and television work reflecting ‘Chinese characteristics, Chinese style, and Chinese dignity.’”

Animation, Comics, and Games (ACG)

According to Ouyang Jian, the Deputy Minister of Culture, the Ministry planned to work on the ACG sector in nine areas: [7]

- A) Foster a number of key animation, comic, and game enterprises, enhancing their ability to integrate resources. An example is the China ACG Group Co., Ltd., still under construction.
- B) Build a number of ACG industrial parks and industrial bases for demonstration.

- C) Starting from the end of 2009, begin mid-to-long-term planning for the ACG sector of the cultural industries, guiding healthy and orderly development and avoiding blind investment and wasteful projects.
- D) Use all educational resources to train creative talent.
- E) Guide and encourage ACG enterprises to grow and extend to the upstream and downstream industries.
- F) Encourage enterprises to improve the creativity and R & D capacity and produce more original work.
- G) Guide and encourage more powerful and qualified ACG companies to go abroad, establishing overseas bases, branches, joint ventures, or new companies. Adapt to the overseas market demands and taste, create marketable ACG products that present Chinese culture.
- H) Strengthen the government's role of market supervision, providing a good legal environment for the healthy development of the ACG sector.
- I) Clean up duplicated exhibitions and competitions; clean up excessive and low quality ACG parks and bases.

Cooperation between the Banking Industry and Cultural Industries

The *Cultural Industries Reinvigoration Plan* clearly specified the need to increase financial support to the cultural industries. "Encourage banking and financial institutions to increase financial support for culture-related enterprises. Actively promote the guarantee and re-guarantee institutions to explore a variety of loan guarantee operations to support the development of such enterprises and their establishment overseas. Support qualified enterprises to raise funds through initial public offerings. Encourage listed cultural enterprises to consolidate through mergers and acquisitions by public and private stock issuance or other ways of financing. Support qualified cultural enterprises to issue corporate bonds." [8]

This support has been shown in practice by four agreements between cultural authorities and banking institutions, and in one regulatory directive.

- A) The "Strategic Cooperation Agreement in Support of the Development of Cultural Industries" signed by the Ministry of Culture and the Bank of China (BOC) on April 24, 2009. Under the agreement, the Ministry of Culture will provide BOC a list of key enterprises and projects that need support. BOC will

provide these enterprises and major projects with diversified financial services, including commercial banking, investment banking, and insurance. The services are crediting and financing, cash management, capital market, financial advisory and insurance services, consulting and training, international settlement, syndicated loans, and other financially innovative products. BOC also signed a “strategic cooperation agreement” with the China Arts & Entertainment Group (CAEG). Under that agreement, BOC will provide CAEG a complete package of financial services, including financing and a green crediting channel, international settlement, overseas syndicated loans, cross-border cash management, debt financing, mergers and acquisitions, and foreign exchange risk management. [9]

- B) The “Cooperation Agreement on Fostering Key Enterprises and Projects for Exporting Culture” signed by the Ministry of Culture and the Export-Import Bank of China (China Eximbank) on March 9, 2009. China Eximbank is to provide loans or foreign exchange credit of not less than 20 billion yuan (U.S.\$2.93billion) to export cultural oriented enterprises and projects that are recommended by the Ministry of Culture and highly competitive and promising in international markets. Meanwhile, China Eximbank and Shenzhen Huaqiang Holdings Limited signed a credit line of 100 billion yuan (U.S.\$14.7billion) under the “Strategic Cooperation Agreement in Support of Cultural and Technology Industries ‘Going Out,’” focusing on original culture and technology exports with intellectual property rights owned by Huaqiang, major export projects, and the construction of a culture and technology industrial park. [10]
- C) The “Strategic Cooperation Agreement in Support of Development of Cultural Industries” signed by the Ministry of Culture and the Industrial and Commercial Bank of China (ICBC) on March 12, 2010. Under the agreement, ICBC will actively provide comprehensive financial innovation products and services to quality enterprises in culture-related industries, focusing on quality enterprises in industries recommended by the Ministry of Culture’s Guidance Directory for Investment in Cultural Industries, national culture-oriented industrial parks, national cultural industrial bases for demonstration, areas in which cultural industries are highly concentrated, and major culture construction projects. ICBC will also provide M & A loans to promote the mergers, acquisitions, and restructuring of the cultural system. [11]

- D) The “Strategic Cooperation Memorandum in Support of Development of the Press and Publications Industry,” signed by the General Administration of Press and Publications (GAPP) and the Bank of China (BOC) on August 12, 2009. BOC will list the key enterprises and projects in the press and publications industry as premium financial clients, offering support in credit and financing, cash management, capital markets, finance and insurance, consulting and training, international settlement, syndicated loans, and financial innovation. [12]
- E) On April 8, the “Guidance on the Financial Support of Cultural Industries’ Reinvigoration and Prosperity” was issued by the Chinese Communist Party’s Central Propaganda Department, joined by eight ministerial level agencies including the Ministry of Culture; the Ministry of Finance; the Bank of China; the State Administration of Radio, Film, and Television; the General Administration of Press and Publications; the China Banking Regulatory Commission; the China Securities Regulatory Commission; and the China Insurance Regulatory Commission. The “Guidance” is a document that accompanies the *Cultural Industries Reinvigoration Plan*, and a policy directive for the integration of the culture-related and financial industries. Detailed proposals include innovations in credit products, improving the credit models, expanding the scale of direct financing, fostering a cultural industries insurance market, and creating support mechanisms including loans with interest subsidies, insurance premium subsidies, investment funds, risk compensation funds, and assessment and transactions of property rights related to culture. [13]

Chinese Culture Goes Global

Cai Wu’s Article

On August 1, 2009, Cai Wu, the Minister of Culture, published an article entitled “The Development Process of the New China’s Foreign Culture Work during the Past 60 Years,” in *Qinshi* journal, the flagship publication of the Central Committee of the Chinese Communist Party. The article summarized Beijing’s cultural practices around the world.

“Cultural diplomacy. ... ‘The China-Franc Culture Year,’ Russia’s ‘Year of China,’ ‘The China-Japan Culture and Sports Exchange Year’ and other large-scale cultural diplomatic events received great attention and broad participation from Chinese and

foreign governments, as well as all walks of society. These large scale, high standard events, with so many activities and such far-reaching influence, have greatly enhanced the international impact of Chinese culture. ... Since 2005, Italy, Spain, Germany, Greece, and the United Kingdom have organized 'culture years' or 'culture festivals' in cooperation with us, launching Chinese culture crazes.

"Culture exchanges and cooperation. At present, we have signed intergovernmental agreements on cultural cooperation with 145 countries. They involve 800 annual cultural exchange implementation plans, maintaining a close relationship with over a thousand cultural organizations. ... Since the 1990s, (China) has organized international arts theme year events such as the 'International Symphonic Music Year,' the 'International Song and Dance Year,' and the 'International Fine Arts Year,' introducing world-class cultural products. Entering the new century, (we have) built the 'Beijing International Music Festival,' the 'Asian Art Festival,' the 'China International Folklore Arts Festivals,' and other international cultural exchange platforms to bridge Chinese and foreign artists, making China the center of Asia's international cultural activities. The bilateral, multilateral, inter-regional, and international cultural cooperation has strengthened our image in the discourse right in international, multilateral cultural affairs.

"Cultural propaganda. ... After 30 years of effort, (we have) created a collection of influential cultural brands for foreign propaganda. The 'Spring Festival,' 'National Day,' 'Reading China,' and other activities have become important vehicles for exporting Chinese culture. The 'Overseas Spring Festival' activities have covered 18 countries, attracting hundreds of thousands of people in Bangkok, London, and Sydney. They have also received great attention and active participation from foreign political leaders, becoming an important activity for promoting Chinese culture. Overseas cultural propaganda positions have been regularly strengthened. China has established 96 cultural offices in embassies and consulates in 82 countries around the world. Since 1988, (we have) set up Chinese culture centers in Mauritius, Benin, Egypt, France, Malta, South Korea, and Germany. ... Over the past 10 years, China has vigorously promoted the overseas formation of radio and TV networks. China Radio International's multi-language programs broadcast more than 700 hours overseas, on multiple channels each day; China Central Television's (CCTV) International Channel has more than 100 million overseas users; overseas paid subscribers to China's TV series, the Great Wall Platform, exceeds 100,000. ... In recent years, (we have) held over 50 Chinese Film Festivals annually, showing more than 400 domestically produced movies. Every year, (we also) send more than 200 domestically produced movies to participate in nearly a hundred international film festivals, many of the submitted movies receive major awards in international film festivals.

“Culture Trade. We have established a series of international culture-related trade platforms that have had a wide influence. We came up with a group of culturally-oriented enterprises aimed at overseas business and trade that were capable of competing in the international market. These entities made a good profit and effectively promoted Chinese culture. ... In 2007, the China Arts and Entertainment Group alone earned 8.89 million dollars through overseas commercial performances. The structure of the copyright trade is improving every year. The import and export ratio of copyrights fell from 15:1 in 1997 to 5:1 in 2007. The annual export of books exceeds 7.3 million, twice as many as imported books. The number of exported newspapers and magazines exceeds 4 million, reaching over 80 countries and regions, with an annual growth rate of 62.4%. Our publishing industry has therefore completed the transformation from “importing” to “reaching out.” Movie and video products are taking more and more of the overseas market share and have had an increasingly significant impact. Every year, several domestic movie productions have gotten into overseas theatres for mainstream audiences. According to statistics, the total export of movie and video products approached \$3 billion in 2008. A portion of this figure—revenue generated from ticket sales for domestic movies--reached 2.528 billion dollars. The trade network for China’s movie and video products covers nearly 100 countries and regions in Asia, Europe, Oceania, America, and Africa.” [14]

One highlight in China’s overseas cultural work is promoting Chinese language teaching or, more specifically, global expansion of the Confucius Institutes.

Overseas Chinese Language Teaching

“... the establishment of Confucius Institutes and enhancing the work of the international promotion of the Chinese language is an important channel through which to promote fine Chinese culture and introduce Chinese culture to the world, is an important way to facilitate language and cultural exchanges between China and other countries, and is an important component of China’s grand external propaganda.” [15]

The above is from Li Changchun, one of the nine-member Politburo Standing Committee and the Party’s propaganda czar.

The Chinese Language Council International, also known as “Hanban,” leads the overseas promotion of Chinese language teaching. According to its website, Hanban “is composed of members from 12 state ministries and commissions, namely, the General Office of the State Council; the Ministry of Education; the Ministry of Finance; the Overseas Chinese Affairs Office of the State Council; the Ministry of

Foreign Affairs; the State Development and Reform Commission; the Ministry of Commerce; the Ministry of Culture; the State Administration of Radio, Film, and Television (China Radio International); the State Press and Publications Administration; the State Council Information Office; and the State Language Committee. The president of the council is State Councilor Chen Zhili.” [16]

The Confucius Institutes, as non-profit educational organizations, devote themselves to satisfying the demands of people from different countries and regions around the world who want to learn the Chinese language. The institutes’ goals are to enhance understanding of the Chinese language and culture, strengthen educational and cultural exchange and cooperation between China and other countries, deepen friendly relationships with other nations, promote the development of multi-culturalism, and develop a harmonious world.

Since 2004 the Confucius Institutes, as Hanban’s flagship program, have rapidly expanded the scale of their worldwide operations. “As of October 2009, a total of 523 Confucius Institutes and Confucius Classrooms had been established in 87 countries and regions all over the world; of those, 282 are Confucius Institutes in 84 countries. 70 are in 28 Asian countries, 21 are in 15 African countries, 94 are in 29 European countries, 87 are in 11 American countries, and 10 are in 2 Pacific Island countries. There are 241 Confucius Classrooms in 25 countries (Burma, Mali, and the Bahamas have independent Confucius Classrooms not affiliated with an institute): 27 are in 10 Asian countries, 2 are in 2 African countries, 34 are in 7 European countries, 176 are in 5 American countries, and 2 are in 1 Pacific Island country.” [17]

Major Events in 2009

2009 saw active initiatives and developments in culture-related industries. *Guangming Daily*’s official list of a dozen “Major Events in 2009” is a good indicator.

“On April 24 in Beijing, the Ministry of Culture and the Bank of China signed “The Strategic Cooperation Agreement in Support of Development of Cultural Industries” to foster and support a number of competitive and influential culture-related enterprises and projects.

“On May 18, the fifth China (Shenzhen) International Cultural Industries Fair concluded with the total value of transactions reaching 88.069 billion yuan (US \$12.9 billion).

“On June 15, Shanghai launched China’s first comprehensive Cultural Property Rights Exchange, integrating the nation’s cultural industries with financial capital.

“On August 14, the National Experience Sharing Conference on Cultural System Reform was held in Nanjing. Politburo Standing Committee member Li Changchun gave important instructions, emphasizing that cultural system reform has entered a crucial stage, and asked that major breakthroughs be made on some deep-seated problems.

“On September 26, our eleventh Industry Plan, *The Cultural Industries Reinvigoration Plan*, was formally issued, with the development of culture-related industries ‘upgraded’ to the national strategic level.

“In September, the movie ‘The Founding of a Republic’ saw an explosion at the box office. It was an attempt to use a business operation for a movie that featured the government’s political theme.

“On October 13, the 61st Frankfurt International Book Fair opened. This event, known as the ‘Olympic Games’ in the world publishing industry, welcomed ‘The People’s Republic of China’ as the guest of honor.

On October 30, the Huayi Bros. Media Group was successfully listed on Growth Enterprises Market (GEM), a China stock listing; it came out on top in emerging capital markets. The ‘Huayi model’ provided a living example for the listing and financing of private culture-related enterprises.

“On November 12, the China Eastern Performing Arts Group, the China Culture Media Group, and the China ACG Group were established, all on the same day. The emergence of these ‘government giants’ was a signal that state-owned art troupes are being significantly restructured.

“On December 11, the fourth Confucius Institute Conference was held in Beijing. 554 Confucius Institutes and Confucius Classrooms are now established in 88 countries and regions, so that people around the world can learn Chinese and understand Chinese culture.

“On December 13, China Heaven Creation completed the transfer of a property purchase from the White House Theater in Branson, Missouri, in the United States as the first overseas acquisition by a Chinese performing arts company.” [18]

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[18] *Guangming Daily*, January 4, 2010

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