EURASIAN CREASPACE NETWORKING

FINAL REPORT

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January 2016 – October 2016

Project partners:

Econcult, University of Valencia

Address: Facultad de economia 2P05, Avda. Tarongers s/n, Valencia, 46022,

Spain

Phone: +34 963828645

Fax: +34 963828415

Website: http://www.econcult.eu

Culture Industry Institute, Yunnan University

Address: No.2 North Cuihu Road, Kunming, 6500091, China. P.R.

Phone: +86 0871 65033791

Fax: +86 0871 65033791

Website: http://www.whcy.ynu.edu.cn

Contact:

Chuan, LI (Mr.)

Phone: +34 963828645

Email address: chwanli@gmail.com

Summary of project

Eurasian Creaspace Networking is an international project supported by 3rd edition of ASEF Creative Networks. This project achieved successfully the dialogues and networks among creative space managers from Asia and Europe by sponsoring ten participants from eight countries to join total four-day study visits and two-day workshops with 15 cases of creative spaces.

Both Kunming and Valencia sessions summarize conclusive reflections on the management of creative spaces.

- **Exclusive or specific "European" or "Chinese" or even "Asian" business models for creative and cultural spaces do not exist;**

- **Local development should be at the heart of cultural and creative policies;**

- **Heritage and local development must be strongly integrated;**

- **Modern digital technology is a very important tool for creative professionals to break into the business world;**

- **New models for governance in both European and Chinese contexts are less and less top-down;**

- **The priority of cultural and creative spaces now is self-empowerment;**

- **More actions should be taken to strengthen the cultural relationship between Asia and Europe at the government level;**

- **Reputation is more important than money for small creative spaces**;

- **Space managers have pluralistic demands;**

- **It is urgent to strengthen the capacity building of space managers both theoretically and practically**;

- **Continuous communication and networking can be the first step to inter-continental collaboration among Eurasian creative spaces;**

A generally positive evaluation is conducted on 11 participants of the project, it exhibits that:

- **Most of the participants evaluate the Eurasian Creaspace Networking highly;**

- **the overall program of Kunming session gets a high rate while the rate of Valencia session is moderate;**

- **the selection of creative spaces successfully helped participants to enhance personal networks and knowledge about space operation;**

- **the workshop is not a very useful means to enhance the knowledge and understanding about creative spaces between Asian and European cultural managers;**

- **the content of interaction with intergroup partners is much higher than that between participants and local actors;**

- **82% of the participants have got ideas and plans for the further collaboration with local creative and cultural artists and managers after their participation of the project;**

- **82% of the participants regard ECN as an effective platform to facilitate the exchange and networking between Asian and European cultural managers.**

In addition, the participants also contribute to the potential improvement of the project in terms of **time constraints, sustainable networks, internship and mutual visit, focusing on "small", and necessary common agenda**.

In conclusion, some recommendations are drawn at policy dimensions.

- **More efforts should be paid on the elimination of misunderstanding and prejudice involved in the cognition of cultural managers between Asia and Europe;**

- **The existing cultural initiatives should place more emphasis on the institutional exchange based on creative spaces beyond the individual encounters of artists because creative space networks may have spillover effects on the local community.**

- **Creative networks building should be integrated with local development agenda, which makes it easier for cultural and creative networking to acquire the support of local authorities.**

- **Study visit is an effective means to improve understanding of the idea, institutions, and infrastructure of cultural and creative sectors between Asia and Europe; mutual visit and internship program are useful alternatives that deserve to be initiated in the future project.**

- **Workshop and such kind of activities will be more effective to share information and exchange opinions among opinion leaders of cultural sectors, scholars and policy makers; particularly, the interaction between cultural actors and policy makers should be strengthened.**

Background

The project **Eurasian Creaspace Networking (ECN)** origins from the cooperation of an annual new silk road international forum project by Econcult of University of Valencia (Spain) and Culture Industry Institute of Yunnan University (China) since 2016, due to the fact that Valencia and Yunnan are two points of reference along the Silk Road that connects Mediterranean and Mekong regions.

Based on the EU-funded projects of *CREATIVE MED* [1] and *3C 4 INCUBATORS* [2], Econcult has profoundly participated in the research of culture, creativity and local development for Mediterranean region and produced outputs e.g. toolkit and publications. Both projects identified that culture and creativity could be an important driving forces of social innovation, economic growth, and regional development, especially in the aftermath of the economic crisis in Europe. Both projects suggested new cultural plan associated with creativity-based business models be adopted in the Mediterranean Region, which is characterized by week industrial base and rich heritage resources. The project organizers believe that the results and relevant experience should be diffused to and shared with Asian peers to initiate local creative economy for local development.

The forum project aims to promote cultural and creative industries, theoretically and practically, in Europe and Asia through dialogues and networking among scholars, professionals and officials especially from Mediterranean and Asia, especially Mekong regions, among which, Eurasian Creaspace networking is proposed to become a platform to connect local creative professionals from small and medium-scaled formal and informal space for culture, creativity and innovation, on the purpose of exploring how this emerging cultural plan method reactivates bleak building, fertilizes local culture and art as well as reforms competition model from manufacturing to creative economy.

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[1] http://www.creativemed.eu

[2] http://www.3c4incubators.eu

Aim and objectives of the project

ECN aims to promote cultural and creative industries, theoretically and practically, in Europe and Asia through dialogues and networking among scholars, professionals, and policy makers, especially from Mediterranean and Mekong regions.

In order to achieve this aim, two major objectives are set up:

Objective 1: Strengthening the international networks of small and medium-scale formal and informal creative spaces between Asian and Europe.

Small creative spaces as new phenomenon emerge throughout European and Asian cities recently. Although these scattering spaces seek for networks for survival and cooperation, most of the connections are within the same region instead of inter-continent between Europe and Asia. e.g. {compound}{compound} from Swiss, Spain, UK and Greece. Therefore, it is significant to establish new intercontinental connections between Asian and European partners.

Objective 2: Documenting and sharing information about good practices in strategic planning of culture networks with a view to improving practices, inspiring network leaders and providing a resource for networks in Asia and Europe.

Identify common tools and methodology of autonomy of creative space; identify key questions such as financing, access credit, access to the market, mobility, entrepreneur incubation, innovation, in order to share governance capability and experience, especially from European and Asian perspectives, and enhance the effects of smart local cultural planning.

Small creative spaces have different organizational forms and niches. For example, they may serve as co-working, ecological transition and sustainability, public/private partnerships, social entrepreneurship and participatory and shared governance, but all of them are established for common missions to initiate cultural creativity and social innovation. The best practice guidance refined from case studies aims to achieve sustain-

able space programs by offering a guideline on space planning and operation, innovation process management and performance evaluation etc.

Methods and approaches

In this project, creative space is defined as physical spatial scope where creative and innovative activities are inspired, supported, incubated, hosted, and diffused. According to Econcult's report *Space For Innovation, Creativity and Culture* [3], eight dimensions of creative spaces are identified in terms of functions of spaces, as follows:

• **Public space**, is opposed to private space in terms of both property and social, cultural, and political links associated with the public sphere. Public spaces create meeting spaces for different creative exercises experiment with relationships between city dwellers.

• **Reactivation**, empty spaces resulting from de-industrialization process in an old industrial zone are reactivated by creativity through hosting local artists, creative professionals, and young entrepreneurs.

• **Space for engagement**, widens the participation of community by offering necessary space for public actions and mutual learning so as to allow the local community to join the decision-making process.

• **Paying attention to the process**, stresses the direct engagement of space in the training, conception, creation phrases of creative and cultural production process by providing relevant services and resources to directly support the execution of artistic and creative projects.

• **Working and living space**, implies a Small Office / Home Office (SOHO) style that is quite popular among young artists and entrepreneurs. This kind of space eliminates the boundaries between public and private, between individual and collective, between competitiveness and collaboration, and between the institutional and the civil.

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[3] http://www.uv.es/spaces

• **Exchange spaces**, are a meeting point for facilitating encounters between large numbers of creators and local citizens with the emphasis on creating opportunities for interaction between local people and the aliens, and between life and city to help citizens aware of their ability to transform their environment and the call for creativity reinforces the urban discourse. Various kinds of festivals are a good example.

• **The urban stage**, regards a city entirely as creative space to emphasize the relationship between urban environment, creativity and innovation.

This taxonomy exhibits the variety of creative spaces and the prevalence of creative activities.

However, the social cognition and organizational governance of creative spaces vary from cities, countries, and continents. In the context of creative spaces, there exist divergence between Asian and European societies. On the one hand, Asian spaces emphasize more on economic "***efficiency"***, i.e. dedicating to an entrepreneur-friendly environment, start-up business incubator and forming a creative economy ecosystem. European one emphasizes more on social "***fair***", i.e. stressing on local heritage conservation, wide access to local artists and residents, public good and service supply and social inclusion etc..

Therefore, there exist Asian and European perspectives and practices in this approach. Additionally, financial structures that European spaces rely heavily on public funds meanwhile Asian ones on private funds also impacts business model of these spaces. Different Asian-European perspectives offer complementary viewpoints and methodologies to seek a balanced and integrated best practices guidance between fair and efficiency to other local creative place cases.

On the base of the phenomenon observed above, this project develops two major methods.

1. Study visits

Four or five creative spaces are selected as case studies for project participants to visit in two middle-size cities Kunming (China) and Valencia (Spain) as the representatives of Asian and European cities. We believe that on-site experience is better than any other second-hand study materials in the field of cultural management. Study visits will provide creative space managers and administrators opportunities to have informal contacts and establish networkings and study on site to extreme content.

2. Round-table workshop

A whole day round-table workshop is organized to gather project participants and local scholars, policy makers, and cultural managers to discuss the relevant topics about creative spaces in the cities of Kunming and Valencia respectively. Workshop can create an institutional and effective occasion for cultural professionals, scholars and policymakers to engage in discussion of different business model as well as sharing the experience of cultural planning, execution and evaluation in the local creative space, which in turn constitutes to the base of case studies and formulation of best practices with Asian and European perspectives.

3. VR-based documentary and publications

Virtual Reality (VR)-based documentary on the selected creative spaces and a publication is designed as the outputs of the project to illustrate best practices of local small and medium scaled space for culture, creativity and innovation.

4. The selection of cities

Kunming is the city where Yunnan University locates. It is the capital of Yunnan Province and the gateway city and "bridgehead" city of China to the Southeast Asia and South Asia. At the same time, Kunming is also a national historical and cultural city in the country, and one of the centers in the western China for tourism and commerce. There are 25 ethnic groups living in Kunming, and the diversity and richness of different ethnic cultures accumulate a profound foundation for the development of the cultural and creative industries. Now Kunming is positioned as the creativity-oriented city in both Yunnan Province and the west region of China, concentrating on cultural tourism, ethnic folk crafts, traditional culture and modern creativity, cultural consumption and artistic creation etc. In 2015, the municipal government awarded ten cultural and creative spaces for the very first time in order to encourage the scaling and professionalism of the creative spaces and the cultural industries in the city.

Valencia is Spain's third-largest city (after Madrid and Barcelona) with more than 1.5 million residents within the Metropolitan Area. This traditionally agrarian and provincial city has become the capital of the Spanish Autonomous Region, the Comunitat Valenciana, Mediterranean cultural and economic center, and a major destination for foreign visitors. Few cities embody the engagement of urban process with globalization and European integration better than the Mediterranean city of Valencia. This metamorphosis is seen in the city's changing landscape, embodied in the monumental cultural-entertainment complex Ciutat de les Arts i les Ciències (City of the Arts and Sciences), a new conference centre, the growing container port, gentrification and immigration in the city centre, and the newly renovated harbor. A recent report showed that Valencia was listed as one of the ideal Spanish cities for high-valued entrepreneurs[4].

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4 http://inndeavalencia.com/es/catedra-ciudad-valencia-entre-las-ciudades-espanolas-mejor-valoradas-para-el-desarrollo-de-negocios-de-alto-potencial-innovador

Both Kunming and Valencia are medium-size cities delimited between world-wide metropolises and local-level towns. Hence, they can be ideal representatives of a lot of Eurasian cities that are eager to stimulate regional development through cultural and creative industries.

5. The selection of creatives spaces

The local organizers of this project are in charge of the selection of creative spaces of their cities in terms of the nature, function and local representativeness of a space and its relevance to the aim of the project.

There are six spaces selected in the ***Kunming session***, including:

Yunnan Nationalities Village, a theme park styled creative space to show lifestyle, architecture, religion and tradition, folk songs and dances of the 25 ethnic minorities who are living in Yunnan Province – a remote southwestern province of China. This village mixes cultural tourism and the conservation of the ethnic heritage, job creation and training ethnic minorities from rural villages, with the purpose of displaying the priority of local cultural plan to economic growth and employment.

Kunming Old Street Neighbor with key cases of the private *Yunnan Puer Tea Museum* and *Ma Jia Da Yuan* (literally, the Ma Courtyard). *The museum*, run by a local tea specialist with national prestige, is becoming a stronghold to exhibit, diffuse and distribute Puer provincial tea culture and products for local tea growers. *The Ma Courtyard* – a typical Yunnan Traditional architecture and private house of the first Mayor of Kunming – is transformed into a cultural hotspot by a successful local business woman to host cultural performances of local operas and dramas. Both spaces exhibit the possibility of the integration of the new urban renewal project and the revitalization of historical history and traditional artistic forms, which are originally embedded in the old neighbors and are disappearing with the modernization and urbanism in the Chines cities.

Jingding 1919 Cultural Creative Space with emphases on ***Suzao Loft*** and ***Zhu Ba Jie Co-working Space.*** *Suzao Loft* is a traditional co-working place to show how complementary companies work together and benefit each other by sharing not only working places but also process innovation and business opportunities. Whilst *Zhu Ba Jie* is a new business model of co-working space to offer full-life-cycle incubation to Small and Micro Enterprises (SME), particularly focusing on the distribution phase by matching supply and demand of creative goods and services through its O2O online platform.

Shicui space, built in the department store of downtown is an ethnic cultural creative operation platform, which establishes a collaborative partnership between the marketing of the creative company and R&D of traditional ethnic handcrafts from rural communities, and finally contributes to the inheritance and conservation of ethnic intangible heritage, revenue growth, and identity of local communities.

Meanwhile, total nine spaces are selected in the ***Valencia session***, they are:

La Nau, is an integrated university cultural center for training, exhibition, and entertainment, rehabilitated from a hundreds-year birthplace of the University of Valencia. La Nau exhibits the transformation of disrepair heritage building for the cultural purpose.

Marina de Valencia with highlights of ***Lanzadera***, ***Gastronomy Academy Veles i Vents***, ***Alinghi Team Cultural Space*** and ***Las Naves.*** *Marina de Valencia,* well-known as the hosting place for America's Cup and Formula 1, is an abandoned spaces at the costa area of the city because of the financial crisis. The local administrators intend to reactivate it by abstracting international investors through developing environment-friendly creative infrastructures, such as *Lanzadera* as a start-up co-working spaces, *Gastronomy Academy Veles i Vents as a mixture of chef training school and restaurant,* and *Alinghi Team Cultural Space* as a future engagement spaces curated by a young architectural team.*Las Naves* is a creative and innovation center characterized by public-private cooperation.

Berklee School of Music, a branch of a world-famous contemporary music school in the Arts and Science City of Valencia, is a successful business model to show the importance of mutual benefits between a cultural organization, the neighbor where it is located, and the urban targeting as the music capital of the country.

IVAM Urban Lab, a sub-space inside the *Valencia Institution of Modern Arts,* documents a history that how a cultural organization lost and re-construct its social legitimacy because of its disability to support local artist community.

Fallero Artist City with highlights of **individual Falla sculpture workshops** and **Fallero Museum** is a major gathering place of local traditional artisans of the city. Falla is a traditional festival of the city and is listed as World heritage of UNESCO very recently. Family-oriented Falla workshops have exclusive financial structure and are mostly reliant on the private contribution of community citizens.

Intra-Murs, literally Inside Wall - an annual artistic festival initiated by local artists and cultural mangers - is a typical exchange space and one handed percent of the gross-rooted artistic event to transfer artistic practices into an urban sphere and daily life.

6. The selection of participants

There are totally ten participants selected, among whom five from European countries and five from Asian countries respectively. Five European participants are selected according to the prior experience in other EU-level projects. All European participants are cultural managers with rich experience of international cultural collaboration, but none of them had collaboration with Asian countries before the project.

Five Asian participants are selected among 22 applicants from 13 countries through an open call published during January and March 2016 in terms of representativeness, clarity, diversity, and innovation of creative spaces that they represent. The se-

lected participants are from Japan, India, Indonesia, Philippines and New Zealand, which demonstrates a broad representativeness of Asian countries.

7. The timeline of project

- June - July 2015 *the Initiation phrase*
- January - June 2016 *the planing phrase*
- July - October 2016 *the execution phrase*
    - 20 - 24 September 2016 *Kunming session*
    - 23 - 27 October 2016 *Valencia session*
- November - December 2016 *the closure phrase*

Findings

Based on the study visits and workshops, some conclusive reflections of discussion among participants are summarized as follows:

Kunming session [5]:

- **Exclusive or specific "European" or "Chinese" or even "Asian" business models for creative and cultural spaces do not exist** – we cannot box a particular business model to Western or Eastern regions although Europe tends to be more socially-driven, while the Chinese practice is more economically-driven;

- **Local development should be at the heart of cultural and creative policies** – European and Chinese cities both experience an exodus of young creative professionals, although in varying degrees. Those who stay and persevere in a cul-

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[5] Contributed by Fatima AVILA, originally published at http://culture360.asef.org/magazine/european-and-chinese-cultural-managers-exchange-views-in-kunming/

tural or creative career track run the risk of taking low-level jobs in the service of tourism;

- **Heritage and local development must be strongly integrated** – Both European and Chinese regions recognize the importance of preserving cultural heritage and the need for heritage to be a basis for cultural production;

- **Modern digital technology is a very important tool for creative professionals to break into the business world** – modern digital technology enables creative professionals of all levels to market themselves individually and this should be encouraged and supported;

- **New models for governance in both European and Chinese contexts are less and less top-down** – presently, the interest in both regions lies in letting go of tight control and being flexible and adaptable to needs of both the creative producers and the market. But this requires both maturity and humility;

- **Collaboration is critical** – Both local and international collaboration between creative spaces is critical for sustainability. In an ever evolving world of commerce, how can we create a new market? And the key for collaboration depends more on the people than the institutions themselves. Relationships must be cultivated and strengthened with the emphasis on face-to-face meetings between stakeholders;

- **The priority of cultural and creative spaces now is self-empowerment** – To remain relevant, cultural and creative spaces must prioritize empowering themselves and increasing self-entrepreneurship. As funding comes from both public and private sources, creative spaces must continually upgrade what they do and

how they present what they do. In research, the focus must be placed on both academic and practical areas.

Valencia session [6]:

- **More actions should be taken to strengthen the cultural relationship between Asia and Europe at the government level**. The conventional relationship between Europe and Asia concentrated on the political and economic fields and the cultural exchange was ignored, which hindered the mutual understanding between Asian and European people. Mr. Emilio de Miguel Calabia, the sub-director of General Branch of Pacific, Southeastern Asia and Philippines of Spanish Ministry of Foreign Affairs and Collaboration, pointed out that intergovernmental relationship should be a comprehensive relationship including not only politics and economy but also cultural exchange, and Spanish government has issued new law for promoting comprehensive relationship with Asian countries.

- **Creative spaces need aim on social changes.** Small spaces are usually embedded in the "big" environment. Many cases show that creative spaces are social agents to connect arts, community, and society where they are located. The success of the creative spaces is reliant on its social goals – tackling social changes and meeting social needs through social innovation. This, in turn, helps creative spaces to access to funding and support from the communities.

- **Reputation is more important than money for small creative spaces**. Many creative spaces are non-profit organizations. Although money matters in the small creative spaces, they seldom see money as the first place; instead, many cultural managers place the priority on a reputation of organizations because the reputa-

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6 Originally published at http://ecn.econcult.eu/networking-communicating-mutual-understanding-cooperation-conclusive-reflection-valencia-workshop/

tion of organizations usually represents the value that they uphold and the trust that they gain from the audience.

- **Space managers have pluralistic demands.** Many small and medium size creative spaces are artist-run and personality-driven, this means that many cultural professionals have multiple identities: they might be both artists, who pursue personal artistic achievement, and space managers, who seek organizational missions as a whole. The divergence of individual demands and organizational goals constitutes a potential obstacle to the operation of creative spaces.

- **It is urgent to strengthen the capacity building of space managers both theoretically and practically**. Many space managers have the strong willingness to the capacity building through expertise training and peer learning; some necessary measures can be taken to tackle this challenge, such as creative training, seminars, learning by doing and the publication of handbook.

- **Continuous communication and networking can be the first step to inter-continental collaboration among Eurasian creative spaces.** The lack of understanding between Asian and European people is a major obstacle to hinder the further collaboration among Asian and European creative spaces, and this problem cannot be solved in a short time. A feasible solution to eliminating misunderstanding and deepening mutual understanding of Asian and European people is to facilitate a continuous communication and networking among cultural professionals through an effective platform like Eurasian Creaspace Networking on the purpose of facilitating the inter-continental collaboration in future.
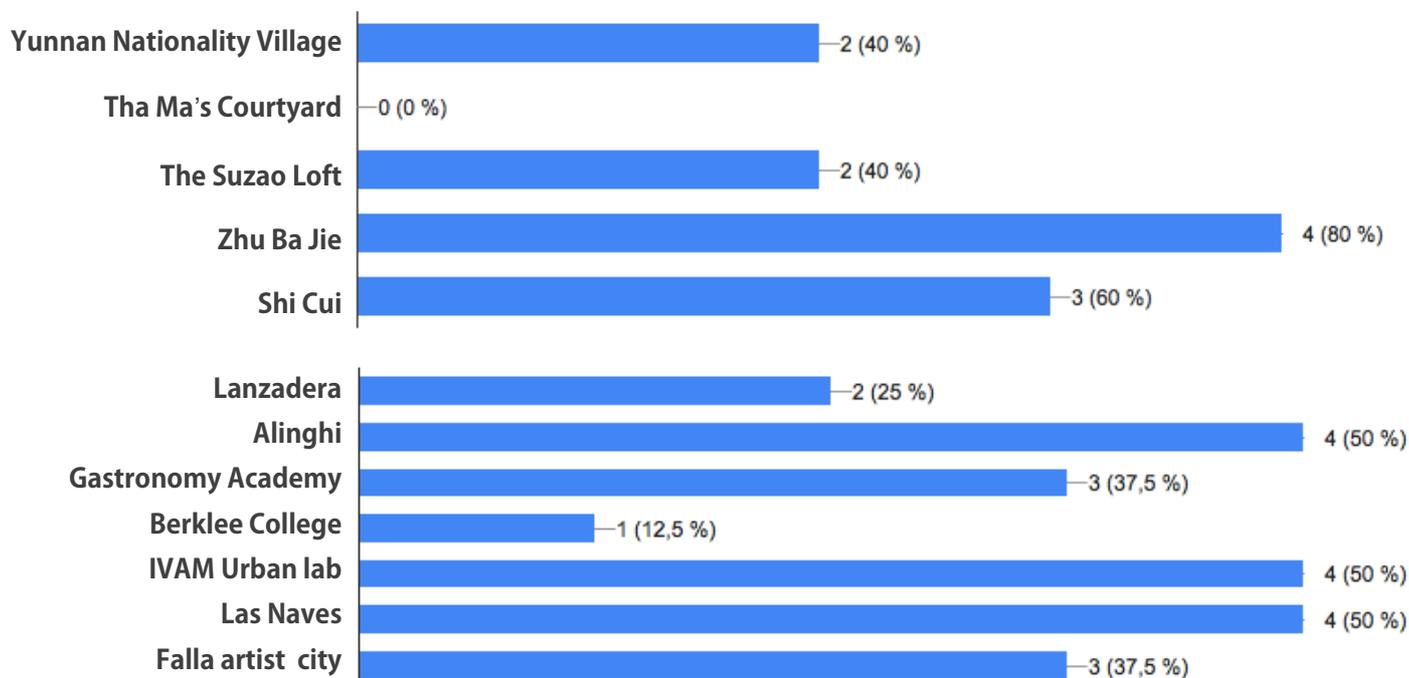
Fig.1 The frequency of selection as effective case to enhance personal network & knowledge

Evaluation

A questionnaire was conducted on the evaluation of the project with 12 participants (including ten selected participants and two representatives of ASEF) by Google Forms platform, and total 11 participants responded to the questions. The result is summarized as follows.

- **Most of the participants evaluate the Eurasian Creaspace Networking highly.** Total nine participants give positive scores on the setup of Eurasian Creaspace Networking project, among whom six for very satisfied and three for satisfied. However, two participants evaluate it negatively, and one participant was little satisfied with it.

- **The overall program of Kunming session gets a high rate while the rate of Valencia session is moderate.** Among six participants who joined Kunming ses-

sion, five are satisfied or very satisfied with the overall program, only one doesn't satisfy it. In the case of Valencia session, the rates are almost distributed equally along the score 5 (very satisfied) to 2 from seven participants.

- **The selection of creative spaces successfully helped participants to enhance personal networks and knowledge about space operation**. Among which, *Zhu Ba Jie co-working space, Alinghi, IVAM Urban Laboratory, and Las Naves* are regarded as mostly effective spaces for networking and knowledge exchange; ShiCui, Gastronomy academy, and Falla artist city also benefit many participants for their own interests and needs; whilst the Ma's Courtyard and Berklee College of Music are ineffective for most participants.

- **The workshop is not a very useful means to enhance the knowledge and understanding about creative spaces between Asian and European cultural managers**. There are 66% of the European participants who think that they acquired more knowledge after the workshop, whilst 30% of the participants in Valencia session have the same opinion.

- **The content of interaction with intergroup partners is much higher than that between participants and local actors.** Over 75% of the participants think that they have actively interacted with the other project participants; while near 30% of the participants express that they interact with local cultural actors highly.

- **82% of the participants have got ideas and plans for the further collaboration with local creative and cultural artists and managers after their participation in the project.**

- **82% of the participants regard European Creaspace Networking as an effective platform to facilitate the exchange and networking between Asian and European cultural managers**

Besides, the major feedback from all participants to the open questions can be summarized into three categories.

1. **Time constraints**. Many participants mentioned that three days are not enough for participants to know each and absorb a large amount of new information, some of whom suggest that it should be extended to five days.

2. **Sustainable networks**. Institutional and sustainable networks should be established not for collaboration, but also for information diffusion and problem-solving.

3. **Internship and mutual visit**. What most of the cultural managers are eager for is the opportunity of internship and mutual visits which allow Asian and European managers to work together for a period of time so that they can learn from each other. Such opportunities as Erasmus or Leonardo programs should be utilized to augment the existing networks.

4. **Focusing on "small"**. Some participants advise that the selected spaces should be smaller and independent so as to more effectively match the characteristics of Asian creative spaces and demands of Asian cultural managers.

5. **Common agenda is necessary**. Some participants also emphasized that the lack of understanding of Asian and European creative managers and relevant issues can not be improved unless common agenda between both continents can be adopted in the short term and the capacity building can be strengthened to develop shared theoretical and practical projects in short and medium term.

Conclusion

As an explorative project focusing on the intercontinental exchange of creative spaces, the project of Eurasian Creaspace Networking is *generally successful*. First, it establishes an effective channel and platform of Intercontinental dialogue and networks for European and Asian cultural managers. The project financed ten participants from eight countries to join two sessions of study visits and roundtable workshop in Kunming and Valencia, including 15 cases of creative spaces and 14 hours of workshops. Second, it documented and shared information about the organizational management, funding seeking, managerial perspective of creative spaces and tackled the emerging problems involved in daily operation of these spaces. VR-oriented documentation has been developed to record the physical sphere with extra interviews and text illustration. The publication based on the project is on the schedule.

However, the *limitation* of the project is obvious. First, some selected cases are not consistent with the small- and medium-sized creative spaces in both Kunming and Valencia. This is mainly because most of such kind of spaces have been neglected for long by the academic community and it is not easy to localize them; and because both local authorities hoped to take advantage of this opportunity to exhibit their achievement in cultural pan and creative industry development. Second, the effectiveness of methodology of this project was greatly restricted by the attitude of local collaborators. The local cultural managers in Kunming hoped to learn from European counterparts whilst the local cultural actors underestimated the experience and capacity of their Asian counterparts, which directly determined the different level of engagement in the collaboration with the project. Third, the limited time also prevented participants from profound interactions of inter- and intra-groups.

At last, some recommendations can be made from this project at policy dimensions.

Firstly, more efforts should be paid on the elimination of misunderstanding and prejudice involved in the cognition of cultural managers between Asia and Europe; the existing cultural initiatives should place more emphasis on the institutional exchange based on creative spaces beyond the individual encounters of artists because creative space networks may have spillover effects on the local community.

Second, creative networks building should be integrated with local development agenda, which makes it easier for cultural and creative networking to acquire the support of local authorities.

Third, study visit is an effective means to improve understanding of the idea, institutions, and infrastructure of cultural and creative sectors between Asia and Europe; mutual visit and internship program are useful alternatives that deserve to be initiated in the future project.

Fourth, workshop and such kind of activities will be more effective to share information and exchange opinions among opinion leaders of cultural sectors, scholars and policy makers; particularly, the interaction between cultural actors and policy makers should be strengthened.

Appendix

Anik WIJAYANTI, Indonesia

Anik is a visual artist, Researcher, Fashion designer, and educator. She is now one of the founding members and current directors of Ethnictro - a place of musical education, open expression, art, cultural, and experimental music. Anik now uses her experiences to the benefit of her community, she aim at promoting and developing Indonesia's incredibly creative and innovative art scene further, by giving exposure to its people and concepts.

Bernard Custard, United Kingdom

Bernard is a photographer and multimedia developer. He has been working for museums and creative spaces over 10 years, enriching the experiences with multimedia . With new technology, it is possible to bring spaces, art, and products closer to the end user. This is possible with VR technology, photography, gigaphotograpy, time-lapse, 360 video/photo and other techniques. He has worked for companies involved in art, such as museums and galleries and also with international companies such as Fundación Telefónica, Museo Picasso, Aston Martin, MuVIM (Museum of Enlightenment and Modernity) and other diverse companies.

Davide Leone, Italy

Davide is an architect and a Ph.D. in Urban and Regional planning. He was a Research Fellow at the University of Palermo and in the University of Roma 3. Nowadays he works with CLAC association, struggling to improve the cultural framework of Palermo. This collaboration has been consolidated in many years and gave the opportunity to explore

a new and interactive mode of narration of the region through the collection and geolocation of memories.

Ferdinand Richard, France

Ferdinand is director/founder of the AMI association Marseille – a local cultural development platform, which is the organization in charge of Dynamo incubator for cultural businesses in Marseille. A.M.I. exists since 31 years, and Dynamo exists since 8 years ago. He was president of the European Forum for the Arts and Heritage, Platform of European cultural networks (now Culture Action Europe) from 1996 to 1999; he was the first coordinator of the panel of the International Fund for Cultural Diversity of UNESCO from 2010 to 2015; now he is president of the Roberto Cimetta Fund and board member of the Observatory of Cultural Policies.

Hutch WILCO, New Zealand

Hutch is Director and Curator of a private art gallery Cospace based in Shanghai. From 1998, he worked for the National Museum of New Zealand. From 2013, he was the Senior Project Manager for exhibitions, managing all incoming touring exhibitions. He also worked on numerous extramural projects, including the redevelopment of the Canterbury Museum during Christchurch cities earthquake recovery, and the official New Zealand participation at the Venice Biennale (2009, 2011, and 2013).

Jean-Pierre BROSSARD, France

Jean-Pierre is a European Union project consultant and trainer. He has been working for 12 years on EU funded Lifelong learning programmes with NGOs and local authorities in the field of social economy, social inclusion, culture, environment. Currently, he is coor-

dinating an Erasmus Plus project about building a method with artistic and creative workshops to empower disadvantaged youngsters.

Saya NAMIKAWA, Japan

Saya is a freelance international coordinator, she aims to become a bridge between Japan and Italy, Asia and Europe, or arts and everyday life. Upon her graduation, she started to work at ST spot as well as International Festival OKINWA for Young Audiences. Currently, she lives in Italy, performing with her partner's company for young audiences Teatro all'improvviso as a musician.

Tony Ramos MURPHY, Spain

Tony is an expert in Cultural Policy and Cultural Strategic Planning with more than 20 years of professional experience in the cultural field. Based in the Canary Islands (Spain), he has been a consultant for a variety of cultural organizations and public institutions. He is Managing Director of CULTURALINK Consultants and was Chairperson of the Association of Cultural Managers of the Canary Islands (Spain) until November 2015.

Vagaram CHOUDHARY, India

Vagaram is a fine artist and cultural manager in Village Sar, Rajasthan (India). He collaborated with various artists, art & culture organization, gallery, and museum. Vagaram intends to use his in-depth knowledge and expertise to promote art and cultural projects at various international levels. He is a member of Kaman Kala Sansthan (Kaman ART foundation) and started rural International Artist Residency (Sowing Seeds) in India. Vagaram exhibited his artwork in India and aboard at Colombia global center, Paris and

loop festival Barcelona, Koganei Art Spot Chateau-Tokyo, Belgrade art fair- Serbia and Zweigstelle Berlin.

Wawi NAVARROZA, Philippines

Wawi is an artist/photographer and founder of the THOUSANDFOLD - an artist-run platform and space for contemporary photography and photobooks in Manila which also mounted FOTOSEMANA, the city's first international micro-festival for auteur photography. She has received a number of awards such as the Asian Cultural Council Fellowship Grant New York, Cultural Center of the Philippines' Thirteen Artists Awards, Lumi Photographic Art Awards Helsinki, and was a finalist for the prestigious Sovereign Asian Art Prize and Singapore Museum Signature Art Prize.