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**Issue: Plan C China**

Convener(s): I-Wei

Participants: Rosemary Hinde, David Pledger, Agnes Henry, Claire Sung, Richard IOU, Barbara Horn,

Summary of discussion, conclusions and/or recommendations:

There are distinct differences between dealing in the performing arts and the visual arts in China. The visual arts tends to be more commercial and therefore attracts a certain kind of official interest. The performing arts is mediated by human agency, that is liveness, and so attracts other kinds of official interest. This interest is controlled by a process for the permission to exhibit or present. In both cases, this interest may be read as censorship and/or cultural difference and/or as representing a different set of social values.

Ways of negotiating working in China include online networking and physical presence. Both require new models of working or existing models to be adapted to the Chinese circumstance. For example, an artistic project may be built outside the 'art context' within areas of, for example, urban development or community engagement. These projects can be undertaken outside the 'official channels' by artist-run initiatives. It may be possible that this 'independence' is officially sanctioned.

It may be said that China, at the moment, practices 'soft diplomacy' and that authorities are available to a new and refined cultural dialogue. It may be worthwhile to say that change occurs in a different shape in China, and that this is culturally relevant.

It was agreed that it is better to engage with China despite the complexity of the social, political and cultural environment, and that engagement provides opportunity to bring about change.

Finally, artistic projects have the best chance of success if they are based on personal relations, and in this way, dealing with/in China is no different from other countries.