

Annex

1. Main sources and links

- Leisure and Cultural Services Department Annual Reports
<http://www.lcsd.gov.hk/en/ap.php>
- “Hong Kong Annual Digest of Statistics” published by the Census and Statistics Department (Chapter 16 on Culture, Entertainment and Recreation)
http://www.censtatd.gov.hk/products_and_services/products/publications/statistical_report/general_statistical_digest/index_cd_B1010003_dt_detail.jsp
- West Kowloon Cultural District Authority Annual Reports
http://www.wkcda.hk/en/publications/annual_report/index.html
- Hong Kong Arts Development Council Annual Reports
<http://www.hkadc.org.hk/en/content/web.do?page=annualreports>
- The Hong Kong Academy for Performing Arts Annual Reports
http://www.hkapa.edu/asp/general/general_about_academy.asp#Publications
- Hong Kong Arts Centre Annual Reports <http://www.hkac.org.hk/en/annualreports.php>

The names and contact information of public or private institutions and agencies in Hong Kong which actively contribute to the production of information and knowledge in the fields addressed by the Convention are as follows:

Institutions / Agencies	Contact Information
Home Affairs Bureau	Address: 13/F, West Wing, Central Government Offices, 2 Tim Mei Avenue, Tamar, Hong Kong Tel: (852) 3509 8080 Fax: (852) 2802 4893 Email: hab@hab.gov.hk Website: http://www.hab.gov.hk
Leisure and Cultural Services Department	Address: Leisure and Cultural Services Department Headquarters, 1-3 Pai Tau Street, Sha Tin, Hong Kong Tel: (852) 2414 5555 Fax: (852) 2603 0642 Email: enquiries@lcsd.gov.hk Website: http://www.lcsd.gov.hk
West Kowloon Cultural District Authority	Address: 29/F, Tower 6, The Gateway, 9 Canton Road, Tsim Sha Tsui, Kowloon, Hong Kong

Institutions / Agencies	Contact Information
	Tel: (852) 2200 0217 Fax: (852) 2895 1286 Email: http://www.wkcda.hk/en/contact_us/index.html Website: www.wkcda.hk
Hong Kong Arts Development Council	Address: 14/F, East Warwick House, Taikoo Place, 979 King's Road, Hong Kong Tel: (852) 2827 8786 Fax: (852) 2519 9301 / 2824 0585 Email: hkadc@hkadc.org.hk Website: www.hkadc.org.hk/en
Hong Kong Academy for Performing Arts	Address: The Corporate Communications Office, Hong Kong Academy for Performing Arts, 1 Gloucester Road, Wanchai, Hong Kong Tel: (852) 2584 8500 Fax: (852) 2584 8739 Email: corpcom@hkapa.edu Website: www.hkapa.edu
Hong Kong Arts Centre	Address: 2 Harbour Road, Wanchai, Hong Kong Tel: (852) 2582 0200 Fax: (852) 2802 0798 Email: http://www.hkac.org.hk/en/email.php Website: www.hkac.org.hk

2. Reporting on available statistics

2.1 Demographic context

a) Population structure

Population Figure				
"Resident population" approach - Year-end Population				
Year	Male	Female	Total	Population Growth Rate
2007	3 292 900	3 659 900	6 952 800	0.6%
2008	3 298 000	3 690 900	6 988 900	0.5%
2009	3 302 900	3 730 600	7 033 500	0.6%
2010	3 319 600	3 782 700	7 102 300	1.0%

Source: Demographic Statistics Section, Census and Statistics Department

Percentage Distribution of Population by Age Group and Median Age								
	Age Group					Median Age		
Year	0-14	15-24	25-54	55-64	65+	Male	Female	Both sexes
2007	13.3	13.1	50.7	10.3	12.6	40.3	39.7	39.9
2008	12.9	13.0	50.6	10.9	12.6	40.6	40.0	40.3
2009	12.5	12.8	50.5	11.6	12.8	41.1	40.4	40.7
2010	12.1	12.6	50.1	12.2	12.9	41.5	40.8	41.1

Source: Demographic Statistics Section, Census and Statistics Department

b) Migration

Please refer to the following web link on the thematic report of "Persons from the Mainland Having Resided in Hong Kong for Less Than 7 Years" published by the Census and Statistics Department in 2007:

http://www.byccensus2006.gov.hk/FileManager/EN/Content_962/06bc_pmr.pdf

c) Language and literacy

The official languages of Hong Kong are Chinese and English.

2.2 Mobility of cultural goods and services

According to "UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue, 2009", total exports trade in core cultural goods in 2006 was USD\$208.2 million while total imports trade in core cultural goods in 2006 was USD\$3 593.2 million.

2.3 Cultural production, distribution

a) Films

Year / Particulars	2007	2008	2009	2010
Number of feature films (including co-productions with the Mainland China) produced in the region ¹	No figures available	55	70	70
Percentage of films co-produced ¹	No figures available	~50%	~50%	~50%
Number of cinemas ²	47	47	49	49
Number of cinemas per 1000 inhabitants	0.0068	0.0067	0.0070	0.0069
Number of screens ²	182	189	201	208
Number of screens per 1000 inhabitants	0.026	0.027	0.029	0.029

¹ Note: Estimated figures only. Currently, there are no official records of the number of Hong Kong and/or co-production films produced in Hong Kong. Most of these co-productions are Hong Kong-Mainland co-produced films.

² Source: Hong Kong Theatres Association Ltd

b) Radio/TV broadcasting

Annual TV Broadcasting Time of Domestic Free TV Channels¹		by			
Programme Type (in hours)					
Year / Programme Types	2007	2008	2009	2010	

Drama	7 095	6 399	6 700	7 080
News / Weather	4 851	4 648	4 872	4 900
Animation: Children	2 096	2 233	2 685	2 241
Magazine / Talk Shows	1 697	1 142	900	953
Business / Financial Programmes	4 237	4 618	5 427	5 899
Children Programmes	1 379	1 411	1 199	1 305
Horseracing Programmes	800	687	687	911
Feature Films	1 222	1 642	1 907	1 780
Music Programmes	782	830	751	766
Radio Television Hong Kong Programmes	638	571	591	590
Educational Programmes	1 744	2 467	381	404
Documentary Programmes	1 600	1 695	1 788	1 523
Sports Programmes	895	1 302	773	1 035
Animation: Non-Children	293	179	249	165
Programmes for Young Persons & Senior Citizens	268	203	176	172
Current Affairs Programmes	726	683	895	730
Advertising Magazines /	244	202	204	186

Programme Promotions				
Variety Shows	251	397	1 178	352
Arts & Culture Programmes	783	723	493	712
Programmes for School	659	676	665	607
Religious Programmes	N/A	N/A	555	2
Travel Programmes	N/A	N/A	361	271
Others	1 382	1 162	1 097	2 121

¹ Note: The above table includes annual TV broadcasting time of four domestic free TV channels, namely ATV Home, ATV World, TVB Jade and TVB Pearl.

Source: Broadcasting Authority

Programme Sources of the Cantonese Channels of Domestic Free TV Programme Service¹ (in percentage)				
Year / Programme Sources	2007	2008	2009	2010
Station-produced	61.1%	63.9%	61.8%	63.4%
Independent Local Productions	8.7%	9.8%	11.7%	12.5%
Radio Television Hong Kong	2.6%	2.3%	2.5%	2.4%
Announcements in the Public Interest	1.7%	1.6%	1.7%	1.7%
The Mainland China	8.0%	8.2%	9.7%	5.9%
Japan	8.9%	7.6%	6.9%	6.4%

The USA	0.4%	0.3%	0.2%	0.4%
Others	8.7%	6.3%	5.6%	7.3%

¹ Note: The above table includes data from two domestic free Cantonese TV channels, namely ATV Home and TVB Jade.

Source: Broadcasting Authority

Programme Sources of the English Channels of Domestic Free TV Programme				
Service¹ (in percentage)				
Year / Programme Sources	2007	2008	2009	2010
Station-produced	9%	13%	15%	16%
Independent Local Productions	12%	9%	11%	12%
Radio Television Hong Kong	1%	1%	1%	1%
Educational Television, Education Bureau	4%	4%	4%	3%
Announcements in the Public Interest	2%	2%	2%	2%
The Mainland China	15%	15%	15%	17%
The USA	35%	34%	32%	29%
The UK	12%	12%	11%	9%
Australia	2%	1%	1%	1%

Others	9%	9%	9%	10%
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¹ Note: The above table includes data from two domestic free English TV channels, namely ATV World and TVB Pearl.

Source: Broadcasting Authority

c) Books

Number of Establishments by Industry Sub-class				
Year / Industry Sub-class	2007	2008	2009	2010
Publishing of books, directories and mailing lists	590	560	610	670
Retail sale of books, newspapers and stationery	2 040	1 980	1 870	1 780

Source: Census and Statistics Department

d) Music

Number of Establishments by Industry Sub-class				
Year / Industry Sub-class	2007	2008	2009	2010
Retail sale of music and video recordings	310	300	290	290
Sound recording and music publishing activities	410	470	430	450
Music instruction	1 060	1 110	1 160	1 350
Creative artists, musicians and writers	60	50	160	230

Source: Census and Statistics Department

2.4 Cultural consumption / participation

a) Cultural Events

Indoor Cultural Programmes

Number of Attendances by Type of Indoor Cultural Programmes				
Year / Type of Indoor Cultural Programmes	2007	2008	2009	2010
Orchestral, instrumental concerts, vocal and operas ¹	180 112	152 713	225 248	171 634
Plays ²	76 191	63 853	58 112	60 467
Ballet and dance	71 626	94 649	58 998	72 437
Film shows ³	332 206	75 832	91 528	87 517
Chinese operas	110 259	127 795	102 508	108 805
Multi-arts	63 934	66 099	57 661	64 053
Audience building activities	351 194	322 418	368 655	379 406
Others ⁴	178 760	159 826	34 642	98 077

Note: Figures include departmental presentations, sponsored events and co-organised events of the Leisure and Cultural Services Department but exclude events organised by hirers.

¹ Figures include Chinese orchestral and instrumental concerts.

² Figures include drama, mime, musical drama and other theatrical performances.

³ Starting from 2008 onwards, the Film Programmes Office of the Leisure and Cultural

Services Department no longer provides direct sponsorship to the Hong Kong International Film Festival (HKIFF). Therefore, the figures for 2008 onwards do not include the programmes and attendances of the HKIFF.

⁴ Figures include variety shows, shadow shows, arts fairs, recitals, acrobatic shows, magic shows, seminars/discussions, school speech festivals, school music festivals, pop concerts, compact disc and laser disc concerts, social dance, disco nights and exhibitions.

Source: Leisure and Cultural Services Department

Public Museums

Year / Particulars	2007	2008	2009	2010
Objects in museums collections (including Film Archive collections) (in million items)	1.06	1.12	1.22	1.26
Attendance at museums (in millions)	5.06	4.75	4.56	5.44
In-house education and extension programmes (items)	22 082	25 221	20 986	23 332
Attendance at in-house education and extension programmes (in millions)	1.08	1.02	0.84	1.05

Source: Leisure and Cultural Services Department

Public Libraries

Year / Particulars	2007	2008	2009	2010
Library materials in stock (in million items)	12.11	12.34	12.47	12.57
Library materials borrowed (in million items)	58.41	59.37	61.66	60.06
Number of extension activities programmes	18 522	19 555	19 770	21 010
Attendance of extension activities (in millions)	17.00	17.94	19.02	19.55

Note: Figures have been rounded down.

Source: Leisure and Cultural Services Department

b) Films

Year / Particulars	2007	2008	2009	2010
Cinema admissions in 1000s	20 212	20 652	20 310	22 466
Average ticket price per person ¹ (HK\$)	52	53.7	58	59.6
Total box office ² (HK\$ million)	1 051	1 109	1 178	1 339

¹ Source: Hong Kong Theatres Association Ltd

² Source: Census and Statistics Department

c) Books sales

Value of Retail Sales by Type of Retail Outlet -		Books,			
Newspapers, Stationery and Gifts					
Year	2007	2008	2009	2010	
Value of Retail Sales (in HK\$ million)	6 270	6 441	6 166	6 483	

Note: The above figures cover retail sales of retail establishments based on their principal line of economic activity. Retail sales of establishments classified to other trades, such as the wholesale trade are not included.

Source: Census and Statistics Department

d) Household equipment

Number of Households with TV Set

Year / Particulars	2007	2008	2009	2010
Number of households with TV set (in millions)	2.29	2.25	2.26	2.29
Percentage of households with TV set	99%	98%	98%	98%

Source: Broadcasting Authority

Households with Personal Computer at Home				
Year / Particulars	2007	2008	2009	2010
Number of households with personal computer at home (in millions)	1.67	1.71	1.75	1.83
Percentage of households with personal computer at home	72%	75%	76%	79%

Source: Census and Statistics Department

2.5 Connectivity, infrastructure, access

a) Number of Public Mobile Subscribers

Year	2007	2008	2009	2010
Number of public mobile subscribers per 1000 inhabitants	1 523	1 627	1 736	1 890

Note: Figures refer to the position as at end of the reference year.

Source: Office of the Telecommunications Authority

b) Internet users

Year / Particulars	2007	2008	2009	2010
Persons aged 10 and over who had used Internet service during the twelve months before enumeration ¹ (No. of persons ('000))	3 961.4	4 123.9	4 300.0	No figures available
Fixed Internet subscribers per 100 population ²	35.8	36.4	38.1	40.4

¹ Source: Census and Statistics Department

² Note: Figures refer to the position as at end of the reference year. The figures are estimated based on the return from Internet Service Providers (ISP) and do not include users who are not customers of the licensed ISP. The figures include registered customer accounts with dial-up access (excluding Internet pre-paid calling cards); Internet pre-paid calling cards for dial-up access; registered customer accounts with leased line access; and registered broadband Internet access customer accounts.

Source: Office of the Telecommunications Authority

c) Online newspapers

There were 16 online newspapers registered under the Registration of Local Newspapers Ordinance (Cap. 268) as at October 2011.

d) Public radio and television institution

Radio Television Hong Kong is the only public service broadcaster in Hong Kong.

2.6 Economy and finance

a) Contribution of cultural activities to Gross Domestic Product (GDP) in percentage

Year	2008	2009
Value added of Cultural and creative industries ¹ as percentage to GDP ²	4.0%	4.1%

¹ Note: Value added refers to direct economic contribution of Cultural and creative industries in the private sector.

² Note: GDP refers to total gross value added. The contribution of Cultural and creative industries is compiled as a percentage of nominal GDP valued in terms of total gross value added. Such GDP figure is slightly different from the commonly used one, i.e. valued at market prices.

Source: Census and Statistics Department

b) Percentage of people employed in culture

Year	2008	2009
Percentage share of employment in Cultural and creative industries ¹ to total employment ²	5.4%	5.4%

¹ Note: Refers to direct employment of Cultural and creative industries in the private sector.

² Note: Figures for total employment refer to Composite Employment Estimates.

Source: Census and Statistics Department

c) Public expenditure: Government expenditure on culture

As mentioned in Section 2.1 of the report, on top of capital works expenditure, the Government spends over HK\$2.8 billion in the arts and culture every year. It has earmarked an additional HK\$486 million for the five financial years starting from 2010/11 to enhance support for local arts groups, train arts administrators, encourage students' participation in cultural programmes, promote public art, facilitate the development and the preservation of Cantonese opera, and enrich the content of the Hong Kong Arts Festival, etc.

The Government of the Hong Kong Special Administrative Region Report on Measures to Protect and Promote the Diversity of Cultural Expressions

Section 1: Summary

The Government of the Hong Kong Special Administrative Region of the People's Republic of China (The Government) is committed to respecting the freedom of cultural and artistic creation and expression and providing an environment that supports the development of culture and the arts, both contemporary and traditional. On top of capital works expenditure, the Government spent over HK\$2.8 billion in the arts and culture in 2010/11, which represents an increase of about 13% from HK\$2.5 billion in 2007.

Hong Kong has developed into a prominent arts and cultural hub in Asia with a very vibrant and diverse cultural scene. There are a large number of programmes and activities covering a wide range of arts disciplines, including music, opera, dance, drama, xiqu, film, visual arts as well as multimedia and multidisciplinary arts, comprising Chinese and Western cultures and encompassing traditional and contemporary arts going on throughout the year. There are over 1000 performing arts groups in Hong Kong. In 2008/09, there were 3,742 productions and 6,866 performances attracting a total attendance of 3.12 million. With regard to visual arts, apart from permanent exhibitions, there were 1, 439 other exhibitions, covering a wide range of art media.

The attendance at public museums reached 5.44 million and library materials borrowed from the Hong Kong Public Libraries reached 60.06 million items in 2010.

Looking forward, the West Kowloon Cultural District, comprising world-class arts and cultural facilities, will be developed to inject new momentum into Hong Kong's arts and cultural landscape and provide enhanced cultural infrastructure to promote the diverse development of arts and culture in Hong Kong.

Section 2: Measures

Hong Kong is a prominent arts and cultural hub in Asia with a very vibrant and diverse cultural scene. There are a large number of programmes and activities covering a wide range of arts disciplines, including music, opera, dance, drama, xiqu, film, visual arts as well as multimedia and multidisciplinary arts, comprising Chinese and Western cultures

and encompassing traditional and contemporary arts going on throughout the year. Dance includes ballet, traditional dance, contemporary dance, culturally-specific dance (e.g. flamenco, Indian dance, etc.). Theatre includes Chinese and Western plays, puppetry and musicals. Music includes Chinese and Western classical/traditional music, contemporary, vocal and opera. Xiqu includes Cantonese opera, Chinese opera and operatic songs. Chinese opera includes any Chinese opera other than Cantonese opera, such as Beijing opera and Kun opera. Multi-arts includes any programme that performers present more than one art form. Visual arts includes Chinese painting/ calligraphy, seal-engraving; Western arts-2D such as print-making, mural painting, cartoon, etc. and three-dimensional works of art such as ceramics, sculpture, installation, etc.; photography, mixed material, new media, design, architecture, etc..

There are over 2 000 presentation/production units in Hong Kong, including performing arts groups in dance, theatre, music, xiqu and variety show. According to the Hong Kong Annual Arts Survey 2008/09 conducted by the Hong Kong Arts Development Council (HKADC), 3 742 productions on performing arts from the traditional to the cutting edge were staged in a year in Hong Kong to provide the public with a wide range of local and international cultural programmes. With regard to visual arts, apart from permanent exhibitions, there were 1 439 other exhibitions, with different art media involved such as calligraphy, painting, seal carving, block printing, sculpture, ceramics, photography, electronic, architecture and antiquities to suit the interest of different audience segments in the community. Besides, there were 49 film festivals and independent/feature screening events providing 808 film programmes in a year for the public to appreciate both local and international films in various genres.

2.1 Cultural policies and measures

Policy on culture and the arts

The Government of the Hong Kong Special Administrative Region of the People's Republic of China (The Government)'s policy on culture and the arts comprises the following major elements:

- (i) to respect freedom of creation and expression;
 - (ii) to provide opportunities for wider participation and engage the community;
 - (iii) to encourage artistic excellence as well as diversified and balanced development;
- and

(iv) to provide a supportive ecology (venues, funding, education and administration).

This policy is in line with the core values of Hong Kong as a free, diversified and open society. As a facilitator, the Government is committed to upholding the freedom of cultural and artistic creation and expression, as well as providing an environment that supports the development of culture and the arts, both contemporary and traditional.

The Government, together with its partners, has been enhancing Hong Kong's cultural software through a multi-pronged approach, i.e. developing cultural programmes, nurturing manpower, promoting arts education and audience building as well as facilitating cultural exchange. On top of capital works expenditure, the Government spends over HK\$2.8 billion in the arts and culture every year. It has earmarked an additional HK\$486 million for the five financial years starting from 2010/11 to enhance support for local arts groups, train arts administrators, encourage students' participation in cultural programmes, promote public art, facilitate the development and the preservation of Cantonese opera, and enrich the content of the Hong Kong Arts Festival, etc.

In the process of formulating the arts and cultural policy, the Home Affairs Bureau (HAB) coordinates the work among relevant bureaux and departments, maintains close contact with arts groups, and listens to the opinions of various sectors. The Leisure and Cultural Services Department (LCSD) under HAB is the implementing agency for promoting arts and culture in Hong Kong.

Providing access to the public to diverse cultural expressions

Cultural facilities

Museums

There are 14 museums, a film archive, two heritage centres and a visual arts centre managed by LCSD. They are professionally managed to provide an ideal environment for the conservation and display of collections. Large-scale thematic exhibitions are held every year to add variety to the permanent exhibitions with the ultimate goal to attract more people to visit museums. Extension activities such as film shows, demonstrations, workshops and travelling exhibitions are organised to stimulate interest and popularise museum services.

LCSD monitors the performance of its museums on the basis of both quantitative and qualitative performance indicators. In addition, LCSD carries out territory-wide surveys to

gauge public views on the facilities and services of its museums. In 2010, the attendance at the museums managed by LCSD was 5.44 million. About 90% of museum visitors indicated that they were satisfied with the museums.

Apart from public museums managed by LCSD, there are also a number of private museums on different themes run by non-Government organisations (NGOs) providing a wide range of museum services to the public in Hong Kong.

Libraries

The Hong Kong Public Libraries (HKPL) managed by LCSD now provides a network of 67 static libraries and 10 mobile libraries with a comprehensive collection of library materials, including books and multimedia materials. As at 31 March 2011, HKPL had 3.91 million registered borrowers.

HKPL aims to serve the public in the ways as manifested in the UNESCO Public Library Manifesto that proclaims the belief in the public library as a living force for education, culture and information, and as an essential agent for the fostering of peace and spiritual welfare through the minds of men and women. To promote the diversity of cultural expressions in creation, HKPL serves the public in the following ways:

- (i) as an information centre where information and the latest development on all subject disciplines are freely and readily available to the public;
- (ii) as a centre for the promotion of literary arts and literary research in Hong Kong to cultivate public interest in creative writing and literary research, to encourage and promote literary writing, preserve Hong Kong literature, and promote cultural exchange; and
- (iii) as a source for the enrichment of everyday living where members of the public may learn about current affairs, hobbies, and leisure pursuits.

HKPL has continued to fulfill its commitment in promoting a knowledge-based community through reading and literary arts by organising a diversity of cultural activities by partnership with NGOs. The activities have been organised on both regular and non-regular bases for various reader segments including the elderly, housewives, children and working adults so as to enhance public involvement and partnership in public library services.

Performance facilities

LCSD manages 15 performance facilities as focal points for cultural activities throughout the territory. They include two territory-wide performing arts venues (namely, the Hong Kong Cultural Centre and the Hong Kong City Hall), 11 district civic centres as well as two indoor stadia (namely, the Hong Kong Coliseum and the Queen Elizabeth Stadium), with seating capacities ranging from 400 to 12 500. The general public and the arts sector may hire these venues under an open and transparent booking policy.

Besides, LCSD also actively explores new performance spaces other than those under its management to further support the growth and development of local artists in the community. Performances have been staged at venues of the universities and educational institutions such as the Hong Kong Academy for Performing Arts (HKAPA), the HKICC Lee Shau Kee School of Creativity and the auditoria of various universities.

Cultural programmes and arts education

LCSD presents diversified and balanced local and overseas cultural programmes throughout the year. Major arts festivals are organised annually, including the Chinese Opera Festival and the International Arts Carnival in summer, as well as the Thematic Arts Festival (The New Vision Arts Festival and World's Cultures Arts Festival Series in alternate years) in the fall. LCSD also provides funding support to the Hong Kong Arts Festival which is held in spring every year.

Apart from major arts festivals, LCSD also presents quality cultural programmes on a year-round basis featuring small and medium-sized local performing arts groups and individual artists, as well as world-renowned arts groups and artists. Ticket prices of all LCSD programmes are set at reasonable and affordable levels. The nine major performing arts groups (i.e. the Hong Kong Philharmonic Society, the Hong Kong Chinese Orchestra, the Hong Kong Sinfonietta, the Hong Kong Dance Company, the Hong Kong Ballet, the City Contemporary Dance Company, the Hong Kong Repertory Theatre, the Zuni Icosahedron and the Chung Ying Theatre Company), which receive annual subventions from HAB, also present quality performances throughout the year.

To cultivate cultural literacy in schools and the community at large, LCSD organises free arts education and audience building activities territory-wide in schools and in the community.

The Music Office (MO), established under LCSD, provides a variety of music education programmes including music training courses, music appreciation seminars and workshops among the general public, especially the youngsters, in Hong Kong. These programmes cover Chinese and Western music as well as the music of other cultures.

Music promotion activities organised by MO are open to all walks of life in the community. Some of these programmes are also tailor-made for the underprivileged.

Programmes presented by LCSD and the major performing arts groups are very well-received. In 2010, more than 1 500 paid performances were staged and about 19 000 audience building and arts education programmes were organised. More than 1 250 000 audience was reached.

Taking into account also the cultural programmes, whether paid or free, organized by various arts organizations, community organizations and educational institutions etc, there were a total of 6 866 performances with an audience attendance of more than 3.123 million in 2008/09, according to the Hong Kong Annual Arts Survey conducted by HKADC.

Besides, LCSD has introduced various cultural programmes to address the special circumstances and needs of individuals or groups. For instance, in support of equal opportunities for people with disabilities to participate in cultural activities and to promote art to the wider community, the Art Promotion Office (APO) collaborated with the Spastics Association of Hong Kong, the Salvation Army, and the Kadoorie Farm and Botanic Garden Corporation to organise a series of hand-weaving workshops and an exhibition for rehabilitated groups in 2009/10.

Apart from the above, the Government has launched various initiatives to facilitate integration of ethnic minorities into the community while promoting racial harmony and diversity of cultural expressions. The Home Affairs Department provides a range of support services such as cross-cultural learning youth programmes, language classes and radio programmes in the languages of ethnic minorities, either by implementing its own programmes or through sponsoring the work of NGOs. LCSD also organizes a wide variety of cultural activities for ethnic minorities throughout the year to encourage community participation.

Since 2001, LCSD has organized outdoor carnival "Asian Ethnic Cultural Performances" annually showcasing traditional music and dance performances by Asian ethnics residing in Hong Kong, in cooperation with Consulate-Generals / Consulates of the Asian countries. In "Asian Ethnic Cultural Performances 2011", ethnic performances of eight Asian countries featuring more than 150 local Asian artists were staged.

LCSD has also organized different art promotion projects in which South Asian children and families residing in Hong Kong are encouraged to join, such as through contribution of prints and paintings on display, interaction with artists to create photographic works for on-line exhibition as well as visits to the Fireboat Alexander Grantham Exhibition Gallery

with guided tours and games.

Besides, HKPL has been organizing activities on reading promotion such as reading programmes, workshops, reading clubs, visits and storytelling for ethnic minority groups in collaboration with different community organizations. HKPL will further enhance connections with these bodies to foster more intensive promotion of racial harmony and library activities to their members.

West Kowloon Cultural District

The West Kowloon Cultural District (WKCD) is an important strategic investment of the Government to support the long-term development of arts and culture in Hong Kong. In 2008, the Government established a statutory body, the West Kowloon Cultural District Authority (WKCDA), and gave a one-off upfront endowment of HK\$21.6 billion to the WKCDA to implement the WKCD project. The WKCD will be an integrated arts and cultural district with world class facilities, distinguished talents, iconic architecture and quality programmes with a must-visit appeal to both local residents and visitors from around the world.

The WKCD site has an area of about 40 hectares. Performing arts venues of different types and scales including Mega Performance Venue, Concert Hall, Recital Hall, Xiqu Centre, Musical Theatre, Medium Theatres, Blackbox Theatres, Lyric Theatre, Outdoor Theatre, Freespace, etc. will be provided in the WKCD in phases. A cultural institution with museum functions (M+) focusing on 20th to 21st century visual culture and an exhibition centre with focus on arts and culture and creative industries will also be built in the WKCD. Tailored to the development needs of various art forms, this combination of facilities will enable people of all ages and from all walks of life to enjoy diverse cultural and arts activities.

The planning design principles adopted by the WKCDA in planning the WKCD include, amongst others, accessibility and connectivity. The objectives are to make arts and culture accessible to everyone and connect the WKCD to the lives of the people.

Nurturing local artists

Hong Kong Academy for Performing Arts

Established by law in 1984, HKAPA is a degree-granting institute in Hong Kong offering professional education, training and research facilities in the performing arts and related technical arts. It offers academic programmes from Diploma to Master Degree level in

Dance, Drama, Film and Television, Music, Theatre and Entertainment Arts, as well as Chinese Traditional Theatre. Its education philosophy reflects the cultural diversity of Hong Kong with emphasis on Chinese and Western traditions, and interdisciplinary learning.

Every year, HKAPA trains about 750 students for its full time programmes and around 800 students for its junior programmes. Besides, HKAPA set up the Extension and Continuing Education for Life (EXCEL) Programme in 2001, offering part-time personal enrichment courses and in-service professional training on performing arts, theatre and entertainment arts and film and television to the general public, corporate clients and disabled persons of all ages. In 2010/11 academic year, EXCEL Programme provided about 320 courses for over 5 600 students.

The Performing Arts Education Centre is an initiative of HKAPA to strategically embed and systematically coordinate a diversity of educational outreach activities into its programmes with the aim of nourishing young and talented Hong Kong students in preparation for post-secondary and tertiary studies at HKAPA. These include working collaboratively with the Education Bureau to offer two specially designed Applied Learning Courses in drama and dance to students at school since 2005. The Centre has also initiated various community engagement programmes that pursue arts education and social inclusion objectives for the youth in Hong Kong.

In addition, HKAPA runs a Junior Music Programme and a Gifted Young Dancer Programme, which are unique music / dance training programmes specially designed for talented young people in the territory. Successful entrants to the programmes receive technical and artistic training from experienced music / dance teachers in HKAPA.

Hong Kong Visual Arts Centre

The Hong Kong Visual Arts Centre (VAC) under LCSD provides well-equipped studios for trained artists to practise in the fields of sculpture, printmaking and ceramics and facilitate them in their artistic creation in holding different kinds of visual arts activities. VAC runs nine studios, a lecture theatre, an exhibition gallery and two multi-purpose rooms, which are open for hire to artists and art groups. Moreover, VAC often organises various art activities, including workshops, exhibitions, demonstrations, lectures and artist-in-residence programmes for exchange of ideas among artists and fostering of budding artists.

Programmes on visual arts and arts administration run by tertiary institutions

There is a wide range of sub-degree, degree and post-graduate programmes on visual arts and arts administration run by various tertiary institutions such as the University of Hong Kong, the Chinese University of Hong Kong, Hong Kong Baptist University and Lingnan University. These programmes provide professional training to students who are passionate about culture and the arts.

Works of other key agencies in the promotion of arts and culture

Hong Kong Arts Development Council

HKADC is a statutory body set up in 1995 by the Government dedicated to planning, promoting and supporting the broad development of the arts in Hong Kong, including literary arts, performing and visual arts, film and media arts. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and programme planning. The current development strategies of HKADC are to promote and support arts development through researches, audience building, arts education, supporting arts groups and artists, strengthening cultural exchanges, exploring community resources and fostering partnerships.

One of the key responsibilities of HKADC is to support arts projects initiated by the community through a variety of grant schemes. These grant schemes are open to the public. In addition, there are specific grant schemes that cater to the needs of different social groups. For instance, the “Emerging Artists Scheme” and the “Arts and Culture Youth Volunteer Scheme” are catering to the needs of the young people. HKADC has also provided grants to organisations or arts projects involving disabled people every year. The total grants provided by HKADC for such purpose in the past four years from 2007/08 to 2010/11 amounted to HK\$2.65 million.

Hong Kong Arts Centre

The Hong Kong Arts Centre (HKAC) is an independent self-financing organisation established under the Hong Kong Arts Centre Ordinance (Chapter 304) in 1974. It contributes to the development of the arts in Hong Kong through providing venues and presenting arts programmes. It also plays an active role in arts education. Hong Kong Art School, founded in 2000 as a division of HKAC, offers award-bearing curricula in four core academic areas, namely fine art, applied art, media art and drama education.

2.2 International cooperation and regional cooperation

The Government has been promoting cultural exchanges with other regions in China and

overseas countries.

Cultural cooperation frameworks, platforms and committees

To strengthen cultural cooperation of the Greater Pearl River Delta, Guangdong, Hong Kong and Macao have established a cultural cooperation platform for the three places to hold meetings, implement and follow up on the collaboration initiatives being put forward. The three places agreed to make available the relevant infrastructures such as performing venues, libraries and museums, for establishing a platform for exchange and cooperation, and put in place a cooperation mechanism for enhancing cultural exchange.

Hong Kong has also strengthened cultural cooperation with Taiwan. The “Hong Kong – Taiwan Cultural Cooperation Committee” was established in 2010 to further promote cultural exchange between Hong Kong and Taiwan.

To enhance art and cultural cooperation with other countries, the Government has set up respective cultural cooperation frameworks with various countries, including the signing of Memorandum of Understanding on Cultural Cooperation (MoU). So far, the Government has signed MoUs with thirteen countries.

Cultural exchange activities

To provide opportunities for local arts groups and artists to showcase their works to audience outside Hong Kong and provide arts sector and the general public with opportunities to appreciate works of overseas arts groups and artists, the Government has collaborated with cultural organisations and institutions around the world in staging various cultural exchange activities. In 2009/10, the Cultural Presentations Section and Festivals Office under LCSD presented and sponsored 221 performances by 94 overseas arts groups and artists. Museums under LCSD have also organised inbound exhibitions from overseas and outbound exhibitions to promote the arts and culture in Hong Kong. For example, 1 056 designers and groups from 43 countries / regions participated in a competition of Hong Kong International Poster Triennial 2010, an event jointly presented by LCSD and Hong Kong Designers Association. Outstanding entries were selected for exhibition to showcase the latest trends in global poster design.

To promote the excellent artworks by Hong Kong artists abroad, widen the experience and horizon of local arts practitioners and enhance Hong Kong’s profile as an international cultural metropolis, HKADC has also been supporting cultural exchange projects carried out by local arts groups and artists. In 2011, HKADC offers two grants programmes on cultural exchange, namely “Cultural exchange project grant” and “Cultural exchange

between Hong Kong and China project grant”.

Besides, HKAPA provides a Staff Development Fund to support professional enhancement of its faculty, for example, to undertake cultural exchange activities in the Mainland China and beyond. As for inbound cultural exchange, every year HKAPA invites artists and professionals from around the world to teach students on a short-term residency basis or as visiting artists for master classes and workshops.

2.3 Integration of culture in sustainable development policies

As mentioned in Section 2.1 above, the Government's policy on culture and the arts includes providing opportunities for wider participation, engaging the community and providing a supportive ecology.

Public art and community art

To promote arts and culture in the community, LCSD set up APO in early 2001. The aim of APO is to bring visual arts to everyone's life, through continual enhancement of the public's interest in and ability of art appreciation and creation. To achieve this aim, APO has been organising various public art and community art activities and developing strategic partnership with the District Councils (DCs) and various art organisations to bring arts to different sectors of the society. For example, APO has been joining hands with different Government departments to inject artistic elements into public space of the existing and planned Government facilities such as parks, sports centres and Government premises.

Besides, HAB initiated a community art project “Budding Winter” in 2009/10 at four public parks in collaboration with local public universities to exhibit the artworks of university students and budding artists. The project aimed to enhance the public's exposure to the arts and provide a platform for budding artists to show their talents. Over 200 000 visitors visited the art installations, among them about 15 000 public and 6 000 students from primary and secondary schools participated in free programmes including guided tours, dance performances, story-telling, games, etc.

Measures taken by public museums and public libraries

Museums

To encourage different sectors of the community to participate in museum programmes, museums managed by LCSD have been organising exhibitions, seminars, school and theatre programmes on culture, history and art for children and families and providing

guided tours so that visitors can get the most out of their visits to the museums.

Libraries

As embedded in the Strategic Plan of Hong Kong Public Libraries 2009-2018, some of the strategic goals of HKPL are:

- (i) to bring a culture of reading to different levels of the community;
- (ii) to bring culture to the community; and
- (iii) to serve the community, especially special groups, by partnering with NGOs.

Strategically, the co-management of public library services with DCs in the 18 districts of Hong Kong since 2008 has brought in the further enhancement of effective partnership amongst DCs, NGOs, the community at large and the Government in the provision of public library services. Drawing upon the synergy of system-wide collaboration, library services geared to different target groups, more community libraries are set up and library extension activities are held in larger scale and diversity to widely reach to different levels of the community. This is vital to bringing about equity of access to knowledge, social harmony and inclusion.

Under this initiative, libraries in the 18 districts have established closer collaboration with the local community for developing library services and planning activities that better meet local needs. The libraries have also been able to enhance their facilities and organise more extension activities to promote reading and encourage lifelong learning through DCs' funding.

Intangible cultural heritage

The Government attaches great importance to the safeguarding of intangible cultural heritage (ICH). The Government strives to raise the Hong Kong community's awareness of the importance of ICH and the need to protect such heritage as Hong Kong's cultural resource. The Government on the one hand supports the protection, transmission and promotion of local ICH, and on the other hand, encourages the participation of the community in the safeguarding of ICH to ensure the continuing development of local culture and traditions.

An ICH Unit was established under the Hong Kong Heritage Museum of LCSD to implement the safeguarding measures. Besides, HAB set up an Intangible Cultural Heritage Advisory Committee in 2008 with local academics, experts and community

personalities appointed as members to advise the Government on matters relating to the safeguarding of ICH.

Upon application made by the Government of the Hong Kong Special Administrative Region jointly with the People's Government of Guangdong Province and the Government of the Macao Special Administrative Region via the Central Government to the UNESCO, Cantonese opera was successfully inscribed onto the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2009, making it the first item of the world intangible cultural heritage in the three places. Hong Kong's four ICH items, the Jiao Festival of Cheung Chau, the dragon boat water parade of Tai O, the fire dragon dance of Tai Hang and the Yu Lan Ghost Festival of the Hong Kong Chiu Chow Community were successfully inscribed onto the third national list of intangible cultural heritage in 2011. The Government is also currently conducting a territory-wide survey on Hong Kong's intangible cultural heritage for the purpose of establishing an ICH inventory.

As regards the safeguarding and promotion of Cantonese opera, HAB set up the Cantonese Opera Advisory Committee (COAC) in 2004 to advise the Government on policies and issues in relation to the promotion, preservation, study and development of Cantonese opera. In order to better cater for the specific needs of the development of Cantonese opera, members of the COAC include people with different expertise from the Cantonese opera sector. To tie in with the work of COAC, the Cantonese Opera Development Fund was established in 2005 to raise funds to support programmes and activities on the study, promotion and development of Cantonese opera.

2.4 Protecting cultural expressions under threat

Hong Kong has not identified any cultural expressions at risk or in need of urgent safeguarding.

Section 3: Awareness-raising and participation of civil society

Advisory Committee on Arts Development

The Advisory Committee on Arts Development (ACAD) was established in November 2010 to advise the Government on matters pertaining to local arts development, including funding for performing arts, arts education and cultural exchange, etc. ACAD comprises members from different sectors and professions, including people from the arts and cultural sector as well as other experts. To enhance local arts development, ACAD designed and launched a new funding scheme in June 2011, entitled the Arts Capacity

Development Funding Scheme, to fill the gaps of existing public funding sources and to encourage non-government sponsorship and donation for the arts.

Expert advisers for public museums, public libraries and performing arts

Museums

To enhance the management and operation of public museums and to increase professional and community involvement in their promotion, three Museum Advisory Panels (Art, History and Science), active since October 2010, advise LCSD on the positioning, business development, promotion and management of the respective museums. The Panels comprise professionals, academics, museum experts, artists, collectors, art promoters, entrepreneurs, marketing and public relations experts, and community leaders with expertise relevant to the different museums.

Libraries

The Public Libraries Advisory Committee was set up in May 2008 to advise the Government on the formulation of strategies and measures for the development of library facilities and services; the role, functions and management of the Hong Kong Central Library; and the encouragement of community support and partnership with different sectors in promoting reading, life-long learning and literary arts.

Performing arts

The Programme and Development Committee supported by six Art Form Panels was formed in late 2006 to advise LCSD on the strategies of presenting performing arts programmes, formulating plans in identifying and supporting the development of budding and small-scale performing arts groups.

Besides, the Committee on Venue Partnership was formed in November 2006 to advise LCSD on the implementation of the Venue Partnership Scheme. The Scheme aims to foster partnership between venues and performing arts groups in building up the venues' artistic image and character, enlarging the audience basis, optimising facility usage and encouraging community involvement in the development of the arts. It was launched in 2009/10 at LCSD's 11 performing arts venues.

West Kowloon Cultural District

In preparing the Development Plan for the WKCD, the WKCDA conducted a 3-stage Public Engagement (PE) Exercise. The community's aspirations and expectations on the

planning of the WKCD were collected in the Stage 1 PE Exercise completed in early January 2010. Views from the public and stakeholders on three conceptual plan options were sought in the Stage 2 PE Exercise concluded in November 2010. Upon selection and modification of the conceptual plan “City Park” designed by Foster+Partners, information on the proposed Development Plan was exhibited in the Stage 3 PE Exercise in October 2011.

Hong Kong Arts Development Council

HKADC organises forums or consultations on specific topics from time to time to gather views on arts development from the public. Examples include seminars and forums on “Arts in the Community”, “Arts and Social Service”, “Arts and the Volunteer”, “Creative Arts Education”, “Roles of Artists’ Village in Hong Kong”, etc.

Section 4: Main achievements and challenges to the implementation of the Convention

As mentioned in Section 2.1, the Government is committed to upholding the freedom of cultural and artistic creation and expression and providing an environment that supports the development of culture and the arts, both contemporary and traditional. The ensuing paragraphs shed light on our major achievements since the implementation of the Convention in 2007 and provide information on the Government’s future plans to promote arts and culture.

The Government spends over HK\$2.8 billion in the arts and culture (excluding capital works expenditure) in 2010, which represents an increase of about 13% from HK\$2.5 billion in 2007.

Museums

For museums managed by LCSD, objects in museums collections (including Film Archive collections) had increased from 1.06 million items in 2007 to 1.26 million items in 2010. The attendance at museums had increased from 5.06 million in 2007 to 5.44 million in 2010.

LCSD has also staged various large-scale thematic exhibitions including the animated version of the “Riverside Scene at Qingming Festival” exhibition in 2010, which received overwhelming response from the public setting a number of ticket sales records for Hong Kong. Over 900 000 Hong Kong people and visitors were able to see the exhibit during

the three-week exhibition period.

To attract patronage, LCSD will use new technology and innovative presentation methods in the exhibitions on the Private Paradise of Emperor Qianlong and the treasures of the First Emperor of China to be held in 2012. Apart from the establishment of a Bruce Lee Gallery in the Hong Kong Heritage Museum, LCSD plans to renew the permanent exhibitions of a number of public museums to build a broader audience base.

Libraries

Library materials in stock in HKPL had increased from 12.11 million items in 2007 to 12.57 million items in 2010. Library materials borrowed had increased from 58.41 million items in 2007 to 60.06 million items in 2010.

HKPL will continue to make a dedicated effort to improve its service to the public by enhancing its library stock, reference and information services, and use of information technology, and by promoting good reading habits in the community.

Performing arts

LCSD has been presenting a diverse and innovative range of programmes featuring local and internationally renowned artists and ranging from thematic traditional festival events for mass participation to audience building activities at the community and school levels. For example, the Silk Road Arts Festival in 2009 as the third edition of the World's Cultures festival series featured leading arts groups from countries along the ancient Silk Road. 35 visiting and 45 local arts groups performed in more than 150 events, including 40 stage performances and a wide range of extension activities. The Festival attracted more than 170 000 people.

Besides, a number of local talents/performing artists won international prizes and awards in recent years.

Conclusion

To sum up, the Government will continue to actively provide an environment upholding freedom of expression, promoting artistic creation and widening participation in arts and cultural activities. At the same time, it will continue to provide support for local arts groups and artists to promote the development of arts and culture in Hong Kong.

The Government of the Macao Special Administrative Region Report on Measures to Protect and Promote the Diversity of Cultural Expressions

Summary

Macao is a unique city with deep multi-cultural roots. It has for a long time served as a cultural crossroad and a bridge between different cultures. People of different races live harmoniously in this small city in accordance with their traditional cultural patterns of life, which has precipitated a unique cultural identity out of this cultural integration.

The protection and promotion of the diversity of cultural expressions has always been one of the core cultural policies for the Macao SAR Government. To ensure its sustainable development, the Macao SAR Government, with strong support from the Central People's Government of The People's Republic of China, has implemented a series of related policies and measures in this field within the past four years. Through a strong combination of actions and resources, these policies and measures are used to encourage and promote individual and group participations so that there is sufficient space and freedom to express culture in many different forms, thereby ensuring its sustainable development.

The cultural heritage and cultural diversity of mankind is not only expressed, promoted and transmitted through a variety of rich cultural expressions, but also relies on various methods and techniques of artistic creation, production, dissemination, distribution and consumption. To this end, the Macao SAR Government has adopted a multi-angle, multi-level (ranging from vertical development to horizontal consolidation and from focus changing to extensive support) approach to the cultural undertakings in investing considerable resources, with the aim of creating a world of sustainable development in different cultural areas, allowing for projects to flourish from generation to generation.

Looking at all the cultural work carried out by the Macao SAR Government, be it the investment of resources that have been put in or the enforcement of specific measures, we can see there has been an annual rising trend. Even though there have been difficulties and challenges in carrying out these policies - for example the fact that legislation tends to lag behind, thus causing restrictions on policy implementation and insufficient human resources in the cultural sector - all problems were properly resolved in the end, after internal coordination, resource allocations, brainstorming and the

understanding of the public. Macao, as a unique multi-cultural city, and with the objective of improving residents' quality of life and increasing the overall cultural standards in the region, shall continue to implement the cultural strategies and measures as set out by the Government of the Macao SAR, thereby conserving both mainstream and minority cultural traditions within the region, protecting cultural heritage, encouraging innovation and devoting efforts to promote cultural and creative industries. This will allow for the sustainable development of Macao's cultural undertakings, allowing us to do our part to contribute to the region, China and even the world.

1. Policies and Measures

The Macao SAR Government, through the harmonization of old and modern, East and West, has managed to appeal to all layers of society. Combined international, regional and local cultural policies protect all forms of cultural expression, and have an ultimate goal of allowing the sustainable development of that cultural variety, and preparing diversified strategic transformations that follow Macao's economic development. This goal has existed since the transfer of Macao's sovereignty.

Implementation of these policies is under the responsibility of the Secretariat for Social Affairs and Culture and the Cultural Affairs Bureau's concrete policies. This implementation has two sides: one is government-led and comprises heritage conservation, arts and music festivals, orchestras and art schools, edification of libraries and the development of the cultural and creative industries (this includes the development of diverse cultural activities, promoted through first class performances and artistic showcases at the annual International Music Festival and Arts Festival, exhibition halls, and several performing arts venues); the second falls under the society's responsibility and it includes carrying out a multitude of cultural activities. Currently Macao has over five thousand civil organizations, including cultural and artistic associations, professional associations, educational organizations, associations based on hometown, religious communities, ethnic communities, the Macanese Association, etc. Under the security and guarantee of academic freedom, artistic freedom and freedom of expression, all organizations are highly active, the content and forms of cultural exchange are continuously improving and growing, turning these organizations into the main participants in cultural events. They help improve Macao's image in the world, promote and raise the level of cultural, artistic, educational and academic activities, daily increasing their importance. In order to fulfill these policies, the Government has put together a series of subsidies, giving out each year more than 100 million MOP.

During the implementation process, traditional forms of culture, such as Yueju Opera (Cantonese Opera), come across modern media and technological developments. The

Government has increased its efforts to support, publicize and promote these activities by organizing thematic exhibitions, performances and seminars, publishing special edition booklets, coordinating with non-governmental organizations and civil associations to pass on intangible heritage, train, introduce and promote it towards the public, increasing awareness and understanding of these projects. The Government has paid special attention to displaying the uniqueness and universal values of these intangible items, so that the public can fully understand the significance of their existence, and thus attract more people to their study. The Government has set up training courses for individual items, and it encourages the civil organizations as well as individuals to pass on these elements and teach about them, in order that the next generation can master these skills, or register these writings, sounds and images, and prevent traditional culture from disappearing. Audiences can be won by high-quality works.

1.1 Cultural Policies and Measures

The policy objectives of the Macao SAR Government in the last four years fully reflect its major concerns on cultural structures. The main policies and measures have been set out below:

1) Heritage Conservation

Policies for the preservation of cultural heritage start with their recovery, followed by preservation, participation of the community and putting them to good use. In order to promote the development of various forms of cultural expression, the Macao SAR Government is committed to establishing a highly efficient working system, that includes daily preservation, management and supervision, laws and regulations, education, academic research, appreciation of art, development of special subjects, etc.

The Historic Centre of Macao, with its dazzling range of Chinese-Western style structures, was included in UNESCO's prestigious World Heritage List in 2005. Besides strengthening the protection of these buildings, the Macao SAR Government also focused on creating favorable conditions for the protection of the Historic Centre, among which the most important was the amendment of the new law on heritage conservation. After years of research and reference to successful experiences both at home and abroad, this law is close to being enacted. In addition to the comprehensive conservation of heritage buildings and other types of tangible heritage, the new law will also contain several provisions providing substantial protection for intangible cultural heritage, thereby demonstrating the breadth of the Government's efforts in the field of heritage conservation, its extensive involvement in conservation work, as well as its pragmatic cultural protection policy.

2) Arts actividades

Macao's main policy for the arts includes aesthetic guidelines, encouragement of openness and plurality, inclusion in the community, emphasizing modern spirit, supporting local arts' development, promoting culture and high-quality creative works in order to improve its citizens.

The Macao SAR Government organizes the Macao Arts Festival and the Macao International Music Festival annually and managing these festivals well has been an important part in the Government's cultural works. Catering to artistic, modern, local, foreign, refined and popular tastes, these festivals not only add an intense breath of artistic flavor to this small city, but also provide an opportunity for local art lovers to enjoy high-quality performances. These festivals have become an important cultural trademark of Macao.

The Macao Orchestra and the Macao Chinese Orchestra are the backbones of music and arts in Macao. For the past few years, the Macao SAR Government has actively allocated resources and carefully developed these orchestras so that they can continue to grow and improve. Today, they have blossomed into orchestras with professional standards and high profile within the region. The Macao Conservatory is the training ground for dance, music and theatrical talents. Over the past few years, the Macao SAR Government has focused on nurturing local artistic talents, allowing young people who are interested in arts to have an appropriate environment in which to train their skills and prepare for a future career in performance arts.

3) Libraries and encouraging interest in reading

Policies are based on management and services improvement, resources reasonable allocation, resources sharing, and they are the key policies behind social services. Enhancing the quality of life and improving the cultural standards of its residents are core concepts of the policies of the Macao SAR Government. The social consensus is for residents to enhance their knowledge, refine their wisdom and purify their minds through reading. In order to fulfill these ideals, the Macao SAR Government has strived to establish a management system, from the libraries to museums, connecting bigger and smaller service centers, with more and less resources. There are two levels of service standards: one, to meet the local inhabitant's demands; and two, be on a par with the services' level of the world's most advanced cities. According to the inhabitants' demands, the Government has made the best use of many facilities, by exploring their potential and diverse nature.

4) Development of Cultural and Creative Industries

Policies provide guidance, support, coordination and service. The Macao SAR Government attaches great importance to the development of cultural industries. It has set a scientific orientation derived from Macao's situation (including its characteristics, advantages, etc) and development needs, providing guidelines for the development of local cultural and creative industries and combining them with the diversified development orientation of the territory's economy. Due to Macao's culture and creative industries' late start, mild strength and the non-existence of industry clusters, this market is still taking its first steps and needs to be developed. According to the world economy, at this stage the government should greatly support these industries by promoting them and putting policies in practice, allocating resources, training personnel, creating venues, financing, creating an industry platform, etc. In order to promote the development of the cultural and creative industries, the Government has actively coordinated all different administrative departments to combine efforts, integrate resources, prevent the waste of human and material resources, and resolve problems and difficulties between departments. At the same time, it has harmonized and decreased the distance between the cultural and creative industries and individuals, therefore facilitating mutual cooperation and improving interactions within the industry. While performing these tasks, the Government has acted as a service provider. In that capacity, in 2010, the Macao SAR Government created the Department for the Promotion of Cultural and Creative Industries and placed it under the supervision of the Cultural Affairs Bureau and set up a broadly representative Committee of Cultural Industries in the same year. The Government has, through the parallel operation of these two departments, actively and pragmatically promoted the development of Macao's cultural and creative industries. The preliminary draft of the Macao Cultural and Creative Industries Development Policy Framework has been determined. It is mainly divided into five areas, including: industry promotion, industry funding, creative talent cultivation, administrative and legal support, as well as industrial research. This framework sets short, medium and long-term strategies and corresponding measures for Macao's cultural and creative industries.

1.2 International and Regional Cooperation

The Macao SAR Government constantly encourages and promotes cultural exchanges and co-operation between local organizations, groups, individuals and institutions outside of the region via cooperation between Guangdong, Hong Kong and Macao, in the Pan-Pearl River Delta Region, as well as extensive co-operation between Portuguese-speaking countries. In the past few years, there have been numerous regional and international co-operations of various kinds with different levels of cultural context between government institutions and communities or individuals. These are in line with Macao's unique characteristics as a city with deep cultural roots. All these partnerships

were created with the active encouragement of the Macao SAR Government, and details of the key cooperation projects have been provided below.

1) Cooperation in the Pearl River Delta Region

The Macao SAR Government has established channels of communication with surrounding regions to ensure the diversity of cultural expressions, in addition to the mechanisms established in the “Greater Pearl River Delta Cultural Cooperation Meeting” in 2003. Specific cooperation projects include: 1. exchanges between performing arts personnel, 2. Cooperation and exchange of cultural information, 3. Cultural cooperation in museum affairs, 4. Exchanges and cooperation in library affairs, 5. Cooperation in matters of intangible cultural heritage, 6. Cooperation in cultural (creative) industries. These six cooperation projects provide a strong impetus to cultural cooperation in these three areas. The recently signed “Framework Agreement on Hong Kong/Guangdong Cooperation” and the “Framework Agreement on Macao/Guangdong Cooperation” foretell that, under the support and attention bestowed by the relevant government departments, the cultural exchanges and integration of Guangdong, Hong Kong and Macao will be increased to a higher level, expanded to new areas, and benefit more people. Moreover, it opens up more opportunities for regional cultural exchanges and cooperation, while maintaining the cultural diversity in these three areas.

The prosperous development of cultural undertakings in Guangdong, Hong Kong and Macao has much to do with the cultural benefits and welfare of residents in the three regions, the further transformation of the modes of economic development, promotion of cultural soft power and enhancement of regional competitiveness, as well as the coordinated, scientific and innovative development of economy, society and sciences in the Pearl River Delta. This cooperative mechanism also offers a more convenient and efficient platform for the cultural development of the three regions, actively improves the resource integration, talent exchange of the three regions to complement each other with respective advantages, and promotes the development of diverse cultural expressions of the regions. The cultural cooperative system of Macao, Guangdong and HK has facilitated the joint efforts in the application of “Yueju Opera” and “Production Techniques of Chinese Herb Tea” to the National List of Intangible Cultural Heritage in 2006. “Yueju Opera” was inscribed on the Representative List of the Intangible Cultural Heritage of Humanities in 2009.

2) Cooperation in Pan-Pearl River Delta Region

The Pan-Pearl River Delta Region has, since 2004, included nine provinces (Fujian, Jiangxi, Hunan, Guangdong, Guangxi, Hainan, Sichuan, Guizhou, Yunnan) and two

Special Administrative Regions: Hong Kong and Macao. The promotion of cooperation and development in the Pan-Pearl River Delta Region will also provide complementary benefits and help the coordinated development of economies in the Eastern, Central and Western regions; enhance the prosperous economic and social development in Hong Kong and Macao; optimize the allocation of resources and increase the overall strengths and competitiveness of the region; enhance the standard of opening up to outside world and promote cooperation in the China – ASEAN Free Trade Areas and in Asia-Pacific Regions. Presently, it is already in place the implementation of the opening and sharing of technological resources; development of the exchange of information in the field of performing arts, exchanges in the field of digital libraries, digital museums, and cultural and scientific research, exchanges of artistic talents, cultural tourism, projects regarding the investment of cultural industries, ticket services for the performances, protection of tangible and intangible cultural heritage; the further strengthening of exchanges and cooperation in cultural areas, between different provinces and regions.

In recent years, the Macao SAR Government has organized numerous potential cultural brands and institutions to promote “Macao & Creativity” under the “Macao Creative Pavilion” as a marketing strategy. The “Macao Creative Pavilion” has participated in various promotional activities in cultural fairs and exhibitions within and outside of the region, including in the “China (Shenzhen) International Cultural Industries Fair”, the “Cross-Strait (Xiamen) Cultural Industries Fair”, the China (Hangzhou) Cultural Creative Industry Expo, the “Macao International Trade & Investment Fair”, the “China Beijing International Culture & Creative Industry Expo”, the “Dynamic Macao Business and Trade Fair” held in Nanjing in Jiangsu Province, and the “Tianjin –Macao Week” held in Tianjin.

3) International Cooperation

The Macao SAR government has launched diversified cultural cooperation initiatives with the international community, particularly with East-Asian countries, EU members, and Portuguese speaking countries, down to various levels and aspects. The Government encourages collaboration among governmental agencies and individuals, and also within the international arena, initiated by local associations. The means of collaboration varies, and include reciprocal visits, training initiatives, technical exchanges, performances, collective innovation, and resource sharing. In particular, the officials who are drafting the new heritage preservation law and renovating Macao’s heritage have carried out visits and learnt from foreign counterparts on how to optimally preserve the existing monuments in Macao. The Government has also invited foreign musicians to integrate the government funded local orchestras which work closely with internationally renowned orchestras or musicians and opportunities are created to enhance the quality and

techniques of the local orchestras. The Government has also organized interlibrary exchanges between local and foreign libraries and held book exchanges via various cooperation projects. In addition to this, governmental grants have been conceded to encourage international researchers to study the history and culture of Macao; books in Chinese or foreign languages have been published with foreign publishers; and artistic talents have been subsidized to study abroad; foreign official and non-governmental institutes have been invited to host performances. Moreover, connections with various international associations were established through consulate generals, including the Office of the European Union to Hong Kong and Macao, the Alliance Française, the British Council, art colleges in Asia, and international art groups. The Government has been actively cultivating relations with Asian countries, such as Korea, Japan and Taiwan, and encouraging local artists and art associations to participate in cultural activities in Asian countries, in order to promote development of Asian culture and art through reciprocal visits, shows, and performances.

The Macao SAR Government actively participates in international events to promote the culture of Macao and establish an international interchange network. Through participation, the Government aims to broaden the horizon of local participants and enhance the standard of diversity of our own cultural expression. On one hand, the Government has coordinated projects relating to the promotion of Macao culture and showcasing it to the international community, such as the upcoming 2012 The Historic Centre of Macao – European Exhibition Tour, and on the other hand, it has introduced high-quality cultural projects from overseas so as to introduce different cultures to the citizens of Macao, thereby ultimately increasing the overall cultural level in Macao.

1.3 Culture as part of the Sustainable Development Policy

The Macao SAR understands that cultural excellence has to be supported in order to nurture innovation, strengthen conservation, promote development and ensure transmission in order to sustainably develop cultural undertakings. To this end, the Government has been keeping an eye on the development of various cultural projects, and provided appropriate aid to create an optimal environment for them.

1) Training

The Government completely acknowledges that the nurturing of talent is fundamental to the development of an industry. This also applies to the cultural industries. Citizens can apply for vocational training through government departments or non-governmental institutions to improve their skills. Those pursuing an art career can also receive professional training in certain areas in order to systematically develop themselves. The

Macao Conservatory is a typical example, as an institution which nurtures musical, dance and drama talents. The Government is also preoccupied with providing suitable talent for the cultural sector in all areas, and has, to this end, been nurturing qualified personnel in areas such as orchestras, art group management, art industry and operation, management of cultural and creative industries, library management, heritage restoration and event management, in order to create the conditions for the development of diverse forms of cultural expression.

2) Cultural and Creativity Industries

Complying with the 12th five-year plan of the Central Government, the Macao SAR Government has focused on diversifying the economic sectors of Macao, with a particular focus on cultural and creative industries. As its name implies, the cultural and creative industries, combines cultural and creative values with economic development, making them more efficient. The Government, in order to facilitate the development of cultural and creative industries, has invested in the past two years and plans to invest in the next few years a great deal of resources to foster culture and creativity and make these industries profitable. The creation of the Cultural and Creative Industries Promotion Department under the supervision of the Cultural Affairs Bureau and Cultural Industry Committee one year ago was essential to the promotion of cultural and creative industries in Macao. The preliminary draft of the “Framework of Development of Cultural and Creative Industries in Macao” covers 5 major aspects, including industry promotion, industry funding, creative talent cultivation, administrative and legal support, and industrial research. The Framework aims to set up short-term, medium-term and long-term strategies and measures for local cultural and creative industries. A cultural industry zone will be set up in Henqin Island with the support of the Central Government, in order to bring the development of cultural industries up to a new level. In recent years, the government has been recruiting local industries to participate in overseas cultural fairs and exhibition. It is expected that these industries in the coming years will contribute to the local economy, and therefore lay the necessary foundations to achieve economic diversification.

1.4 Measures to preserve endangered cultural expressions

The Macao SAR Government’s policies focus first on rescuing endangered cultural expression, then protecting them, involving the community and exploring their use. It has listing the endangered cultural expressions; determined their passage through generations; put forward protection plans; protected sites, instruments, objects and handmade products related to those endangered expressions; and provided the necessary manpower and material support. Up until now there are six local cultural

expression listed in the People's Republic of China's Intangible Cultural Heritage List: Yueju Opera (Cantonese Opera), Herbal Tea Making Techniques, Woodwork in particular Macao's Religious Figure Carving, Cantonese Naamyam (narrative songs), Macao's Taoist Ritual Music and the Feast of the Drunken Dragon. To promote the values of Intangible Cultural Heritage, and raise the awareness of the public, the Government invited ICH performers from Mainland China to present their skills in Macao. ICH elements from Hebei, Guangdong, Zhejiang, Anhui, Jiangsu, and Shandong have visited Macao since 2006 and the feedback has been positive. In addition, courses launched to disseminate ICH have successfully attracted young applicants, for example, the Young Drunken Dragon Team of the Macao Fresh Fish Traders' Association, the Taoist band of the Macao Taoist Association, as well as woodwork courses.

The Macao SAR Government has taken precautions to preserve endangered cultural expressions mainly through the following aspects: 1. the preservation of minority cultural traditions; 2. the conservation of ancient books. Several ethnic groups live together harmoniously in Macao, a small city with little more than 20 square kilometers and this has precipitated into a unique local culture. However, as most of the citizens are Chinese, the traditional cultures of ethnic minorities will inevitably become increasingly diluted. In view of this, the Government has reacted to this situation by providing support to help protect these cultural traditions, allowing them to continue to spread. Moreover, the Government has shown its concern regarding the endangered ICH and valuable ancient books, with some of these measures being included in the cultural aspect of governmental policy. This clearly reveals the Government's zeal in protecting these threatened cultural expressions.

1) Preservation of minority traditions

Many people from various backgrounds live together in Macao, a multi-cultural society. These cultures nurture the uniqueness of this city, for example, the Macanese people. Currently, around 10,000 Macanese live in Macao, and they are an ethnic minority among the local population of half a million. However, they play a very important role in local culture. Patuá, a language which mixes Portuguese, Malay, Cantonese, and English, was widely spoken among this ethnic group. In the past, it was the common dialect of the Macanese; however, with the passing of the years, Cantonese and standard Portuguese have replaced this dialect and many young Macanese nowadays don't even know the existence of this dialect. The Government awarded the cultural achievement medal in 2008 to the only Macanese band in Macao, rewarding them for the unique local songs they have written in order to encourage the development of this dialect. The Government also assists this band in releasing albums and in searching for local and international

opportunities to perform and promote local culture in the international arena.

2) Conservation of valuable ancient books

From 2006 to 2008, 485 ancient books in the library were indexed and filed and 8132 ancient books were verified and rearranged in order to preserve local ancient books, to enhance awareness of valuable cultural heritage and ancient books, to promote the academic value of antiquities; and to provide researchers with more material for investigation. The Government has also organized the “Exhibition of Macao Central Library Antiquities Collection” and exhibitions and seminars related to the “Outline of Siku Complete Works”, which has been listed in the Catalogue of National Rare Books in China. Furthermore, valuable ancient books from Macao are preserved in 2 ways: converting them into micro-images and republishing them, thereby preserving them and allowing them to reach a larger reader base. At the same time, the exhibitions and seminars related to the ancient books have caught the attention of the public, and provide a channel for the public and experts to play a further role in their preservation and investigation.

3. Society’s awareness and participation

Macau’s cultural atmosphere comes not only from its historical buildings scattered around various neighbourhoods, but also from the various cultural activities that happen every year. The Macao Arts Festival, the International Music Festival, art performances, art exhibitions, arts and crafts displays, etc, follow one after the other. Under this environment, the people will unconsciously increase their cultural understanding and participation. Statistics indicate that participation in cultural events has been increasing every year, thus revealing Macao’s cultural progress and the greater use people have been making of cultural services and facilities. This reflects the close relationship between a varied cultural lifestyle and the continuous increase in living standards.

3.1 Enhance cultural quality to establish a broad popular base, that include culturally aware and participative citizens

One of the governmental policies’ key concepts is to enhance the citizen’s quality of life and their cultural level. It has become a social consensus that by encouraging reading we are allowing the citizens to improve their knowledge, sharpen and purify the mind. While encouraging reading habits, the Macao SAR Government is also investing more resources to increase the library’s collections and improve its services and facilities, as well as allocating resources to open more libraries, so that it can provide for outstanding reading environments and convenient services. After negotiating with various online

publications' suppliers, in 2010 it launched the "Online Reading Platform" which allowed all citizens to read books, periodicals and academic papers online and totally free of charge. In order to encourage the public to actively use the online platform, the Government also held courses in basic computer knowledge and Chinese characters input method, allowing them to quickly master these techniques and start enjoying the modern way of reading. Local civil associations have started a "Community Library" plan that offers book exchange, magazines and newspapers and other services, promoting reading, life-long learning, and encouraging citizens to enrich their lives in their spare time. Because of the continuous improvement of living standards, awareness and participation of Macao's society in the Convention has become a more conscious behaviour.

3.2 Strongly encourage citizens' cultural participation to implement the Convention's spirit

After Macao's return of sovereignty, the Government has allocated a great deal of human and material resources in order to encourage the public to participate in a variety of cultural events. Every year there are over 300 cultural activities that receive cultural funding and reach thousands of people, who have experienced the benefits of cultural diversity and have become increasingly aware of the Convention. This awareness, in turn, leads to the protection of all these diverse cultural forms of expression, giving Macao a strong and diverse cultural atmosphere, fulfilling different aspects and level of cultural needs and implementing the spirit of the Convention.

Following people's cultural growth, the Government continues to encourage and expand the citizens' participation level in policy making. It has asked for the opinions of different counselling organizations and committees, which include representatives from the community. While drafting heritage conservation legislation, it has also consulted with the entire population of Macau, in order to ascertain the residents' views, but also to encourage them to participate and promote public opinion, thus showing the public that their participation matters and has tangible results. This also shows that local cultural participation is no longer confined to certain segments, but that is now reaches all aspects of cultural development.

4. The Convention's implementation: achievements and challenges

Chief Executive of Macao SAR issued the No. 1/2008 Chief Executive Announcement on December 28, 2007, which states as follows: in view of the deposit of the instrument of ratification by PRC to the DG of UNESCO on January 30, 2007 for the Convention on the

Protection and Promotion of the Diversity of Cultural Expressions adopted on October 20, 2005 in Paris; recognizing that PRC issued a notice on the same day of deposit announcing that the Convention shall be applicable to Macao SAR; in accordance with Article 29 of the Convention which stipulates that the Convention shall enter into force in China as well as in Macao since April 30, 2007; and according to Paragraph 1 of Article 6 of No. 3/1999 Law of Macao SAR, the Chief Executive orders the following documents to be available to the public: the English text of the instrument of ratification and its Chinese and Portuguese versions relating to the application to Macao SAR, the official text of the Convention in Chinese and its Portuguese version based on all official versions of the Convention. In the past four years, Macao SAR has been carrying forward and continuously promoting its cultural undertakings, encouraging wider involvement of local residents and raising public awareness of various cultural programs. Achievements have thus been made in following major aspects:

4.1 Formulation of the “Cultural Heritage Protection Law”

Following five years of repeated amendments, Macao’s “Cultural Heritage Protection Law” has been completed and has formally entered the legislative process. This new law allowed culture heritage protection to determine its basis and its formulation has been determined by a conjugation of several factors: the world’s most progressive cultural protection principles, similar national and universal laws, the opinion and suggestions of the population, as well as cultural heritage protection’s importance, value, significance, protection principles and specific protection policies.

In 2005, Macau’s historical centre was inscribed in the United Nations Educational, Scientific and Cultural Organization’s “World Heritage List”. The historical centre includes a superb mix of Eastern and Western-style buildings. The Macao SAR Government is not only dedicated to protecting and safeguarding these constructions, but also to creating adequate conditions for the protection of the historical centre, the most important of which is drafting cultural heritage protection legislation. After many years of research and study of successful examples, national and abroad, the new cultural heritage protection law is finally in the legislative stage. This new law, apart from fully protecting historical buildings and other historical elements, it also safeguards ICH, revealing the full scope of the Government’s conservation concerns, the participation of the whole population and the wisdom behind protection policies.

4.2 Building an effective system of conservation

Conservation is done in order to protect the value of heritage relics, development must always bear in mind their protection; their use, research and integration must be

harmonized with conservation, allowing development to lead to an even more comprehensive and extensive protection. Therefore, a cultural heritage protection system includes several aspects: daily preservation, management and supervision, laws and regulations, education, academic research, aesthetics and development of special subjects.

4.3 Create Trademarks in the Arts

The Macao International Music Festival and the Macao International Arts Festival are two cultural trademarks that exist thanks to the citizens' efforts; they have not only become an important part of Macao's cultural scene but are also an important platform for local and international exchange. The festivals pursue high quality and diverse performances, local artists' participation, varied artistic styles and forms, rich local flavours. They have reached thousands of spectators, broadened their artistic horizons, promoted the development of local arts and spread Macao's name all over the world.

4.4 Establishment of specialized and high-level groups

The Macao Orchestra and the Macao Chinese Orchestra have been consolidated and improved: the Macao Orchestra has perfected the performances of its concerts seasons and the Macao Chinese Orchestra has elevated the level of their symphonic folk music concerts. They have tried to combine improvement with popularization by presenting the public with outstanding performances and have helped to further strengthen musical education and training. They have overall improved the level of artistic achievements and performances and encouraged their own growth and development, acting as representatives of Macao towards the Mainland and the World.

4.5 Foster local artistic talents

After years of development, the Macao Conservatory's Dance and Music Schools have become specialized branches, whereas the Drama School is still under renewal. The Dance School has already earned prizes in competitions all over the country, whereas many of the Music School's students have been accepted to national and foreign institutes of higher education to pursue their studies. At the same time, endangered styles and forms of expression have been protected, such as the Dóci Papiaçám di Macau Drama Group, which has already organized and performed several plays.

4.6 Formation by civil organizations of protection mechanisms for a myriad of cultural activities

The Macao SAR Government, through the support and financing of organizations, holds a variety of cultural activities and has built social protection mechanisms for cultural diversity. By protecting and encouraging these activities and engaging the whole community, displaying cultural variety in the different social events, it allows the population to share in the various art forms, thus effectively protecting them.

The cultural field follows the Government's principle of "foster innovation to achieve harmony." Cultural projects have become new standards in the territory's development. It has increased support for cultural organizations, held a variety of cultural activities, improved Macao's cultural activity and enriched the citizens' lives.

The Government, while promoting the region's culture, came across difficulties and challenges. Macao is a small-scale city with little population and, as such, it has limited resources and technological resources. Owing to the help and support of the People's Republic of China's central government, Macao was able to, whenever it encountered an obstacle, to surpass it. In the near future, Macao will continue its routine work, strive to complete key projects and carry on cultural development. To harmonize the Cultural Heritage Protection Law, the Government will continue to disseminate it through different channels, promote it and raise public support. It will strongly support quality measures in order to, through outstanding performances, creative works and programmes, raise the level of both orchestras and festivals. Through good management of the Conservatory, it can discover and develop local artistic talents. While promoting culture's sustainable development, it will use various means and channels, and foster the development of the cultural and creative industries. The Government will also strengthen regional and international cooperation and consolidate its results. It will further improve services and facilities and management in order to provide the public with high quality and efficient cultural services. It will strive to successfully implement the Convention in Macao.

附錄：補充數據和信息

Appendix: additional data and information

1. 人口結構(根據統計年鑑二零一零)

Population structure (Based on the data extracted from “Year Book of Statistics 2010”)

人口指標 Demographic Indicators

指標 Indicator	單位 Unit	2000	2005	2008	2009	2010
人口估計(期末) Population estimate(end-year)	(千人) ('000)	437.9	488.1	549.2	542.2	552.3
外地僱員(期末) Non-resident workers(end-year)	男女 MF	27221	39411	92161	74905	75813
獲准居留人士 Individuals authorized to reside in Macao	男女 MF	1127	11395	7917	9489	4455
持“單程證”的中國大陸移民 Immigrants from Mainland China with “One-way”	男女 MF	2919	3335	2280	3121	9056

按歲組統計之年底人口估計 End-year population estimate by gender group (千人'000)

歲組 Age group	性別 Gender	2000	2005	2008	2009	2010
總數 Total	男女 MF	437.9	488.1	549.2	542.2	552.3
0-4	男女 MF	23.8	17.0	19.7	21.4	23.2
5-9	男女 MF	33.6	23.7	19.5	18.3	17.3
10-14	男女 MF	40.9	35.7	31.3	29.4	26.9
15-19	男女 MF	35.1	44.7	42.4	39.8	38.2
20-24	男女 MF	29.2	37.8	54.5	51.4	48.9
25-29	男女 MF	34.2	32.6	44.5	43.9	47.0
30-34	男女 MF	36.3	38.3	43.2	40.1	41.7
35-39	男女 MF	42.5	40.8	49.2	46.4	46.5
40-44	男女 MF	45.7	50.6	48.7	46.8	48.3
45-49	男女 MF	35.6	49.9	55.4	55.2	55.5
50-54	男女 MF	23.7	37.8	49.1	50.4	51.8
55-59	男女 MF	12.7	25.5	31.9	34.4	37.6
60-64	男女 MF	9.8	13.4	20.4	22.9	25.2
65-69	男女 MF	9.6	10.6	10.7	11.9	13.5
70-74	男女 MF	9.5	10.2	9.3	9.3	9.3
≥75	男女 MF	15.8	19.5	19.5	20.5	21.4

2. 澳門現時只有三間戲院。

At present Macao only has 3 cinemas.

3. 圖書資料 Book data

	2008	2009	2010	2011(截至 10 月) 2011(until October)	總計 Total
已出版書目數量 Published titles	498 本	492 本	556 本	570 本	2,116 本
出版商數量(按	86 家	100 家	110 家	121 家	121 家

ISBN 中心申請過資料) Publishers(according to applications at the ISBN centre)				
書店數量 Bookstores	約 16 間 (estimate)		約 16 間 (estimate)	約 16 間 (estimate)

4.通訊 Statistics

	2008	2009	2010	2011 至第二季 2011(until the second quarter)
1. 固網電話用戶 (千) Landline Subscribers(in thousands)	175.9	171.4	168.4	-
2. 流動電話用戶 (千) Mobile Phone Users(in thousands)	932.6	1037.4	1122.3	-
3. 傳呼機用戶 (千) Pager Users(in thousands)	3.0	3.1	3.2	-
4. 互聯網用戶 (千) Internet Users(in thousands)	128.5	143.4	170.5	-
5. 寄出郵件 (千) Postal Services Users(in thousands)	30346.2	30694.9	31367.6	15943.3

《保护和促进文化表现形式多样性公约》履约报告

摘 要

中国政府充分认识到文化发展及文化多样性状况的改善对国家在全球化环境中实现可持续发展的重要性。为在国家和国际层面实施《保护和促进文化表现形式多样性公约》(以下简称《公约》),中国政府采取了一系列有效政策措施,进行了制度方面的创新探索,取得了不少重要的成就与进展。

近 10 年尤其是 2007 年以来,中国通过持续的文化体制改革进一步开放文化市场,努力发展国内文化产业,着力运用财政、金融、税收等政策工具促进文化产业部门的健康快速成长。同时,中国又通过公共文化服务体系的建设矫正市场失灵,保障社会公正,改善文化民生。中国还采取各项措施,保护传统文化资源,扩大国际文化交流。通过这些政策的实施,中国国内的文化凝聚力和影响力都正在增强,国内文化多样性状况持续改善,民族文化产业的市场竞争力不断提升。

中国也看到,当今世界正处在深刻发展、变革和调整时期,世界多极化、经济全球化深入发展,科学技术日新月异,文化交流更加频繁,文化在综合国力竞争中的地位和作用更加凸显。相形之下,中国国内的文化发展还不能完全适应时代的要求;中国的公共文化服务体系还不够健全;文化产业规模不大。但中国有决心而且也有能力迎接这些挑战!

根据《公约》第9条及相关“操作指南”的要求，本报告对中国加入《公约》以来，在国家 and 国际层面为保护和促进文化表现形式多样性所采取的各项政策措施予以全面介绍。由于《公约》适用于中国的香港特别行政区和澳门特别行政区，港、澳两特区政府自行撰写了特别行政区范围内的履约情况报告，并作为中国政府履约报告的组成部分一并提交。

一、基本信息

1. 缔约方名称： 中华人民共和国

2. 批约日期： 2007 年 1 月 30 日

3. 批约过程： 2006 年 12 月 29 日，中国第十届全国人民代表大会常务委员会第二十五次会议审议并决定批准《公约》；2007 年 1 月 30 日，中国常驻联合国教科文组织代表向联合国教科文组织总干事交存了批准书；《公约》于 2007 年 4 月 30 日起对中国生效。

4. 迄今对文化多样性国际基金的总捐款数： 120000 美元

5. 负责报告撰写的组织或机构： 中华人民共和国文化部

6. 官方认定的联络点： 中华人民共和国文化部对外文化联络局国际处

7. 报告起草的日期： 2011 年 8 月-2012 年 4 月

8. 签署报告的负责人姓名：

9. 简要描述报告撰写过程：

自 2011 年 8 月起，中国文化部召集国务院相关部委组成跨部门的履约报告撰写工作组，并委托中国社会科学院文化研究中心章建刚、李河等有关专家负责报告的起草。撰写工作组多次召开工作会议，对报告草稿进行研讨、修改，最终形成政府履约报告。

二、政策措施

《公约》为在经济全球化条件下谋求发展文化的发展中国家提供了一件有益的政策工具。对于中国来说，保护和促进文化表现形式多样性具有三方面的意义。首先是中国自身的文化发展可以丰富全球文化多样性；其次加强国际文化交流与合作可以促进世界各国的文化发展；第三是可以照顾到国内特殊群体发展其传统文化表现形式的意愿。

（一）文化政策和措施

1. 总体性目标

近 5 年来，中国政府制定的多个重要文件构成其宏观文化政策的主轴，包括 2006 年下半年印发的《国家“十一五”时期文化发展规划纲要》，2009 年下半年印发的《文化产业振兴规划》和《关于进一步繁荣发展少数民族文化事业的若干意见》，2011 年下半年获得通过的《中共中央关于深化文化体制改革推动社会主义文化大发展大繁荣若干重大问题的决定》（以下简称《决定》）和 2011 年底印发的《国家“十二五”时期文化改革发展规划纲要》等。

2011 年 10 月，中共中央召开十七届六中全会，专题研究中国文化发展问题。30 年持续的经济增长推高了中国公民的收入水平，也大大提升了中国的国际影响力。但是中国的发展并不平衡，存在诸多结构性问题；社会的分配结构还不尽合理；文化发展相对滞后。针对这些问题，《决定》提出：要坚持有中国特色

的文化发展道路，努力发展面向现代化、面向世界、面向未来的，民族的科学的大众的社会主义文化，增强国家软实力；坚持推进文化体制改革，推动文化事业全面繁荣、文化产业健康发展；坚持发展多层次、宽领域对外文化交流格局，不断增强中华文化国际影响力。

《国家“十一五”时期文化发展规划纲要》对有关政策进行了细化。《纲要》专章描绘了“公共文化服务”、“新闻事业”、“文化产业”、“民族文化保护”、“对外文化交流”等发展目标。迄今，《纲要》中细化的一批初步目标已基本实现。

《文化产业振兴规划》在国际金融危机的形势下从多方面对中国文化产业发展予以引导和支持。《规划》还特别提到降低准入门槛，积极吸收社会资本和外资进入政策允许的文化产业领域，参与国有文化企业股份制改造，形成公有制为主体、多种所有制共同发展的文化产业格局等政策目标；承诺要加大在政府投入和税收、金融等方面的政策支持，完善法律体系，进一步规范市场秩序。《规划》出台后，各地文化产业发展明显提速。

在培育文化市场的同时，中国政府也注意加强公共文化服务体系的建设，大力推进城乡公共文化基础设施网建设，满足人民群众的文化需求，保障人民文化权益。关于少数民族文化，《关于进一步繁荣发展少数民族文化事业的若干意见》表明，少数民族地区文化发展政策并不与内地文化政策形成较大差异。但不同民族语言的文化产品的互译工作应予高度重视。国务院新闻办公室

在《2009 年中国人权事业的进展》白皮书中介绍了中国少数民族文化得到多方面保护、繁荣和发展的状况。

《国家“十二五”时期文化发展规划纲要》为推动文化大发展大繁荣营造了良好的社会氛围，对文化改革发展做出全面部署。政府采取多种措施鼓励企业参与公共文化服务，引导社会资本以多种形式投资文化产业，不断完善文化产品创造生产体系，逐步推进文化产业格局的形成，使文化体制充满活力，有力促进文化科学发展。

2. 具体政策措施

在中国，当前文化的发展靠文化市场与公共文化服务两种手段予以推动和保障。

(1) 文化产业政策措施

中国自 2000 年起开始推动文化产业发展。2003 年开始的文化体制改革 3 年试点期间，国家统计局等机构初步制定了国家文化产业统计指标体系，将文化产业各门类分列在一个同心圆的核心层、外围层和相关层上。其中，广播电影电视、新闻出版、文艺表演等被视为“文化产业核心层”；互联网、旅行社服务、游览景区文化服务、游乐园、休闲健身娱乐、网吧等被视为“文化产业外围层”；而文具、乐器、玩具、家用视听设备、工艺品的生产和销售等被列入“文化产业相关层”。根据这一行业分类标准，国家统计局两次发布国家文化产业增加值数据。2004 年，中国文化产业增加值在 GDP 中的占比为 2.15%；到 2010 年，文

化产业增加值突破 1.1 万亿元，GDP 占比为 2.75%。中国政府希望到 2020 年前，国内文化产业发展成为国民经济支柱性产业。

市场准入。为培育文化市场，2004 年 10 月文化部发布《关于鼓励、支持和引导非公有制经济发展文化产业的意见》，适当放宽了市场准入。2005 年 4 月，国务院发布《关于非公有资本进入文化产业的若干决定》，明确了非公有资本可以进入文化产业的相关领域。国务院于 2005 年 7 月制定了新的《营业性演出管理条例》，并于 2008 年 7 月对该条例部分规定作了修改，进一步扩大对港澳台的市场主体开放，并拓宽演出市场的融资渠道。这些政策对非公有资本进入文化产业进行了引导和规范。2009 年，文化部发布《关于促进民营文艺表演团体发展的若干意见》，对民营演艺团体从资金扶持、政府采购、提供演出场地和器材、简化审批手续、人才培养和表彰奖励等方面予以政策支持。

为按照加入世界贸易组织承诺做好引进外资工作，文化部与有关部门联合印发相关文件，允许外商以独资或合资、合作的方式设立有关企业。在一定条件下，允许外商以合资、合作的方式设立出版物印刷和只读类光盘复制等企业。在不损害中国审查音像制品内容的权利的情况下，允许外商以合作且中方占有主导地位的方式设立除电影之外的音像制品分销企业。为了加强对艺术品进出口经营活动、商业性艺术品展览活动的管理，2009 年 6 月还印发了《文化部、海关总署关于印发〈艺术品进出口管理暂行

规定>的通知》。2007-2010年，中国共引进出版物成品图书2982414种、期刊222608种、报纸4977种、音像制品46651种、电子出版物8160种；版权引进图书52669项、音像制品1961项、电子出版物382项。

中国遵守加入世界贸易组织时所做的承诺，每年进口20部分账影片。2007年，分账影片票房收益合计11.7亿元人民币。2011年，全国电影总票房收入131.15亿元，其中，国产影片票房收入70.32亿元，进口影片票房收入60.83亿元。

文化原创。为增加文化原创作品供给，2002年8月文化部和财政部联合制定了《国家舞台艺术精品工程实施方案》；2002-2007年度实施该项目一期工程，5年内共推出不同艺术门类的50台优秀精品剧目。在该项目上国家每年投入达4000万元。为推动民族音乐的繁荣发展，文化部自2010年起实施“中国民族音乐发展和扶持工程”。国家财政每年投入600万元，通过多种方式，让民族音乐焕发蓬勃生机。为丰富国家美术收藏，文化部和财政部于2004年设立专项资金，用于对优秀美术作品的收藏和捐赠奖励，迄今已累计投入1.5亿元，共完成逾万件优秀美术作品的国家收藏。

对于动漫等相对弱小的文化产业，中国予以政策和资金方面的扶持。2006年，国务院转发了财政部等10部门联合制定的《关于推动我国动漫产业发展的若干意见》。2008年8月，文化部又出台《关于扶持我国动漫产业发展的若干意见》。在相关政策引

导下，到 2010 年，中国动画片创作生产数量达到 22 万分钟，比 2009 年增长 30%；网络游戏市场规模达 349 亿元，比 2009 年增长 35.3%。

金融支持。文化产业小微企业多、项目风险较高。为此 2008 年以来，文化部先后与中国银行、中国工商银行等多家银行签订了《支持文化产业发展战略合作协议》。根据合作协议，文化部已经向各家合作银行推荐了 100 多个文化产业申贷项目。2010 年 3 月，文化部、中国人民银行、银监会、证监会和保监会等部门联合印发了《关于金融支持文化产业振兴和发展繁荣的指导意见》，明确了金融业支持文化产业的方法、途径、步骤和手段，为解决文化企业融资问题创造有利条件。

传播与销售。为推动文化产品与服务的传播与销售，文化部、商务部、广电总局、新闻出版总署等部门深度参与主办中国（深圳）国际文化产业博览交易会（以下简称“文博会”）。为提升文博会国际化水平，主办方邀请德国贝塔斯曼集团、英国创意产业企业等国际知名企业参会，为中外文化企业合作搭建平台。

为推动中国图书国际贸易的发展，新闻出版总署实施了“中国图书对外推广计划”，至今已有 1496 种图书在海外出版。为将中国出版物推向国外主流营销渠道，新闻出版总署还在 2010 年启动“中国出版物国际营销渠道拓展工程”。近年来新闻出版总署除了组织国内出版商以主宾国身份参加俄罗斯莫斯科、韩国首尔、德国法兰克福、希腊萨洛尼卡、埃及开罗等国际书展，还每

年举办和组织参加各类国际书展达 40 多个，其中北京国际图书博览会已跻身世界四大书展行列。

在上述政策支持下，中国出版业对外贸易发展态势良好。首先是版权贸易逆差不断缩小。2009 年版权输出总量比 2005 年增长 275%，版权引进输出比从 7.2 : 1 缩小至 2.9 : 1；同时图书版权输出结构不断优化。其次，数字出版产品出口势头强劲。2006-2010 年，中国一批自主研发的网络游戏进入海外市场，2010 年出口额突破 2 亿美元；期刊数据库的海外付费下载收入近千万美元；电子书海外销售收入达 5000 万元人民币。

法律调整。为适应国内出版产业发展及国际图书贸易的需要，适应加入《公约》的新形势，2010 年 2 月，全国人大常委会对《中华人民共和国著作权法》的有关规定作了修订；2011 年 3 月，国务院对《出版管理条例》和《音像制品管理条例》作了修订。

2008 年以来，新制定的规章有《音像制品制作管理规定》（2008 年 2 月）、《电子出版物出版管理规定》（2008 年 2 月）、《图书出版管理规定》（2008 年 2 月）、《复制管理办法》（2009 年 6 月）、《出版物市场管理规定》（2011 年 3 月）、《音像制品进口管理办法》（2011 年 4 月）等。目前中国正在制定《电影产业促进法》。

在国家各项政策以及 2006 年新闻出版总署制定的《新闻出版业“十一五”时期发展规划》的指导下，中国各类出版物品种

和数量连续 3 年创历史最高水平。2010 年，新闻出版业总产出达 1.27 万亿元，增加值占国内文化产业核心层增加值的 60%以上。目前，中国的日报总发行量居世界第一位，在世界日报发行量 100 强中中国内地占 25 席；中国图书出版品种和总印数居世界第一位，在 5 年累计发行 2000 万册以上的 10 种图书中，中国有 3 种。2006-2010 年，中国累计生产图书 138.6 万种 339.7 亿册，比前 5 年翻一番。中国新闻记者遍布全球各地，每天与 170 多个国家和地区交换新闻。2011 年，中国有 295 部次影片在 82 个境外电影节上映，52 部国产影片销往 22 个国家和地区。

2008 年 6 月，国务院发布了《国家知识产权战略纲要》。《纲要》明确提出要建立健全对传统知识的保护制度。国家知识产权局为此在同年发布了《国家传统知识知识产权保护试点工作方案（试行）》，并开始启动传统知识知识产权保护试点工作，分 3 批陆续批准了 17 个县（市、区）进行传统知识知识产权保护试点。试点工作有效推动了传统知识知识产权保护法律法规体系的建设，健全评价指标体系，推动运用传统资源形成特色产业和新兴产业。

自 2006 年以来，中国政府先后共六次取消和下放了多项文化市场项目的行政审批权限，为文化企业发展壮大创造了良好的政策环境。

（2）公共文化服务政策措施

公共服务是对市场经济的必要补充。近年来，国家财政不断

加大对文化发展的投入。2005-2011年，中央财政对文化部财政拨款累计投入达215亿元，组织实施了包括非物质文化遗产保护、全国文化信息资源共享工程等在内的一大批重大文化项目。2005-2011年中央财政转移支付累计投入达139亿元，组织实施了包括乡镇文化站建设及设备配置、图书馆和文化馆免费开放、城市社区文化中心和文化活动室服务能力建设工程、流动舞台车、送书下乡工程等在内的一批重大文化项目，使更多居民享受到丰富的公共文化产品和服务。投入增加后，中国的公共文化服务水平在逐渐提高。例如公共图书馆的人均藏书数在2006年是0.38册，截至2011年底已达到0.52册。与此同时，中央财政还不断加大文化基础设施建设力度。自2005年以来，国家大剧院、梅兰芳大剧院、国家图书馆二期、国家博物馆改扩建、中国国家话剧院剧场等一批重点文化设施建设项目相继建成，其总建筑面积为47万平方米，概算总投资74亿元。这些新的文化设施已经成为展示国家文化发展成就的重要窗口。

近年来，中国政府大力推进各公共博物馆、图书馆的免费开放。到2010年底，已有1700余家国有博物馆实现了免费开放。到2015年，全国免费开放博物馆、纪念馆总数将达到2500个，年接待观众将达到5亿人次。为此中央财政每年的专项投入达20亿元。到2015年，还会有一批民营博物馆加入免费开放行列，并享受国家相关政策支持。2011年，中央财政对地市级、县级公共图书馆安排免费开放补助资金3.1934亿元。

对农村地区的公共文化服务是减贫扶贫、促进发展的有效措施之一。近年来着力推进的公共文化服务项目被概括地称为五大文化惠民重点工程，重点向农村及偏远中西部地区倾斜。它们分别是：为解决中国偏远农村地区收听不到广播、收看不到电视的问题，由原国家计委、广电总局联合启动实施的“广播电视村村通工程”；国家发展改革委员会会同文化部共同制定实施了《全国“十一五”乡镇综合文化站建设规划》；由文化部专门设立机构负责实施的以数字资源建设为核心、以基层服务网点建设为重点、运用多种传播方式推进文化信息资源共享的“全国文化信息资源共享工程”；由广电总局负责实施的“农村电影放映工程”，其目标是到2010年全国每村一月看一场电影，目前目标已基本实现；由新闻出版总署具体组织实施的“农家书屋工程”，目标是到2010年使全国一半左右的行政村、到2015年使所有行政村拥有一间“农家书屋”。

（二）国际合作和优惠待遇

当前，中国政府希望开展多渠道多形式多层次对外文化交流，与世界各国一道，共同维护文化多样性。

作为发展中国家，中国加快了广播影视国际传播进程。在电视方面，中央电视台初步形成以英语频道覆盖全球为主，中文、西班牙语、法语、阿拉伯语、俄语、记录频道覆盖为辅的7个国际频道海外落地大格局。在广播方面，中国国际广播电台境外整频率电台数量位居世界第二位。在视听新媒体方面，中国网络电

视台（CNTV）大力推进以视听互动为核心、融网络特色与电视特色于一体的全球化、多语种、多终端网络视频公共服务平台建设。中国国际广播电台新媒体平台“国际在线（CRI Online）”语种规模达 61 种，开创与北欧、北美合作伙伴远程视频编务会并实现常态运行，建立境外本土化节目远程管理机制，探索境外业务远程管理新模式。

中国政府一贯重视文化间的交流合作。截至目前，中国已同 145 个国家签订了政府间文化合作协定和近 800 个年度文化交流执行计划；与上千个文化组织保持密切的合作关系；与 120 个国家结成 1500 对友好省州和友好城市关系；与 148 个国家的 458 个民间团体和组织建立友好合作关系。据不完全统计，2006 年至今，仅文化部直接参与举办的大型“文化年”、“文化节”活动就达 30 多项。

近年来，中国政府积极开展对外文化援助，不断加大援助经费投入，使援助的形式多样化。目前，文化部经办的对外援助的形式主要包括物资援助、服务性援助和人力资源培训三大类。近年来，文化部还分别根据亚洲地区文化发展新情况以及中非合作论坛北京峰会《北京行动计划》等要求，实施了“10+3 文化人力资源开发合作研讨班”和“中非文化人士互访计划”等项目。商务部也实施了部分对外文化援助项目，主要涉及各类大型公共文化基础设施建设。2007-2010 年，中国对外建成文化类援助项目共计 17 个，占同期援外项目总数的 8.5%。目前仍在执行中的

文化类援助项目有 20 个。商务部方面还举办了 28 期文化类援外培训班,主要集中在汉语、杂技、文物修复等领域,共培训 588 人。

与此同时,中国也接受世界其它国家的文化援助。2007-2010 年,中国接受用于文化领域的无偿援助净值(不含财政合作及其项下赠款)共计 366 万美元,主要用于文物保护。

(三) 将文化纳入可持续发展政策

近年来,中国政府一直强调经济、社会、政治、文化、生态各方面的协调发展;强调文化发展要与其它相关行业的发展相互融合。为推动文化发展与旅游的结合,2009 年 8 月文化部和国家旅游局联合发布了《关于促进文化与旅游结合发展的指导意见》。

国家不断完善网络基础设施建设,积极推动信息产业的发展。近年来工业和信息化部一直努力推动“村村通电话”工程。据统计,截至 2011 年底,全国通电话的行政村比例达到 100%,自然村比例达到 94.6%;全国能上网的乡镇达 100%,通宽带的行政村比例达到 84%。同时,电信主管部门大力推进信息基础设施建设,截至 2010 年底,中国的通讯光缆线路总长已达 996.2 万公里;国际业务出口总带宽已达 1.6Tbps;累计建成 3G 基站 62 万个,3G 网络已基本覆盖全部地市、县城和主要乡镇。

中国政府高度重视盲人文化事业,采取多种举措保障盲人接受良好教育,共享文化成果。中国目前有视力残疾者 1233 万,占全国残疾人总数的 14.86%;另外还有 458 万是带有视力残疾

的多重残疾人。针对这一群体，中国设立专门的盲文出版社，提供丰富多样的盲文读物。2006 年以来，中国盲文出版社为全国盲人出版了各类盲文图书 2215 种，其中各类盲文教材教辅图书 575 种；还出版了各类盲人有声读物 815 种、大字本图书 50 种。在中国政府高度重视和大力支持下，总面积 2.8 万平方米的中国盲文图书馆（中国视障文化资讯服务中心）新楼已经落成并投入使用。

（四）保护受威胁的文化表现形式

中国了解经济全球化对文化多样性具有某些负面影响：经济发展滞后尤其文化产业不够强大的国家其文化表达会受到抑制，社会中相对弱小群体的文化表达在市场竞争中会处于劣势。因此中国政府特别强调对传统文化尤其是某些特殊群体的传统文化表现形式予以特殊的政策保护，希望这些群体能将自身文化蕴含的美好价值带入未来，发扬光大。

在快速现代化过程中，中国传统文化艺术的传承变得困难，年轻人对传统艺术缺少接触的机会与兴趣。为支持民间演艺团体的传承努力，保护其演艺活动的合法权益，文化部在 2006 年印发《关于完善审批管理促进演出市场健康发展的通知》，允许从事京剧、昆曲、曲艺、木偶剧、皮影戏和民族民间音乐舞蹈等艺术表演项目的民办文艺表演团体作为民办非企业单位向文化主管部门申领营业性演出许可证。

从 2005 年起，文化部与财政部共同制定政策对昆曲艺术和

京剧艺术进行保护和扶持，并实施了“国家昆曲艺术抢救、保护与扶持工程”。至2011年，共扶持全国7个昆曲院团整理、恢复和创作上演了52部传统名剧和新创剧目，录制保存了由当代昆曲名家主演的200出昆曲优秀传统折子戏，建立了昆曲创作人才培训中心和昆曲表演艺术人才培训中心，举办了五届昆曲创作人员培训班、昆曲表演艺术人才培训班和昆曲论坛。2006年起，文化部实施了“国家重点京剧院团保护和扶持规划”，中央财政每年投入专项资金1000万元，在剧目生产、人才培养、对外文化交流、京剧进校园4个方面对11个国家重点京剧院团进行全面扶持。至2011年，共重点扶持11个国家重点京剧院团新创剧目和整理改编剧目26台，进校园演出1500场以上，赴五大洲30余个国家和港澳台地区演出，并支持各国家重点京剧院团实施了多样的京剧人才培养计划。

与传统汉族民间文化传承在现代化过程中所遇到的困难相比，偏远地区的少数民族的传统文化艺术传承遇到的困难更大。因此，中国政府在公共文化服务方面的有关政策均向西部和少数民族地区倾斜。2009年，国务院出台《关于进一步繁荣发展少数民族文化事业的若干意见》，明确要求“尊重、继承和弘扬少数民族优秀传统文化”。2011年2月25日正式通过的《中华人民共和国非物质文化遗产法》中明确规定，“国家扶持民族地区、边远地区、贫困地区的非物质文化遗产保护、保存工作。”

少数民族文化传承所遇到的最大困难表现在民族语言的使

用和传播方面。中国政府在少数民族语言传承、翻译方面做出了巨大的努力。这些努力既着眼于少数民族语言在当地的传承，也着眼于少数民族文献、节目与汉语文献、节目的互译。全国文化信息资源共享工程已在新疆、西藏等 8 个民族省区建设了 61778 个各级中心和基层服务点。该工程建立了少数民族语专题资源库。

近年来，广电总局针对少数民族广播影视发展的特殊性和存在的困难，采取了多项政策措施，加强民族地方自治区域的公共文化服务体系建设，如支持尚未设立电台、电视台的民族地区县（市）设立广播电视播出机构；批准开办少数民族语言广播播出机构；加强对少数民族题材电影的扶持；开通少数民族语言广播网和语言网站等。广电总局电影局在“青年导演创作资助计划”和“扶持青年优秀电影剧作计划”中，资助、扶持了多名少数民族电影导演、编剧。

新闻出版总署也在支持民族语言文字出版方面采取了多项政策措施，如设立民族文字出版专项资金，加大对民族文字出版事业的扶持力度。自 2007 年来，中央财政每年安排专项资金 3000 万元，共资助实施 160 多个项目；支持出版 600 多种民族文字出版物；支持近 50 家民族文字出版单位实施技术改造和设备更新。2011 年民族文字出版专项资金规模增加到 6000 万元。在有关政策扶持下，中国民族文字出版物的品种大幅增加，2009 年民族文字图书品种比 2006 年增长了 44%，达到 8800 多种。

三、公民社会的认知与参与

近年来，中国的公民社会发育较为迅速。在文化发展包括文化多样性保护过程中，公民社会的作用不能忽视。

（一）政府方面

加入《公约》之后，中国政府开展各种活动对《公约》的精神进行宣传，提高公众对它的认知。2006年，文化部外联局翻译出版了《联合国教科文组织保护世界文化公约选编》（中英对照），将2005年《公约》与此前通过的《保护非物质文化遗产公约》、《保护世界文化和自然遗产公约》及《世界文化多样性宣言》结集成册，以利公众了解。从2006年至今，文化部举办过多项“文化年”、“文化节”及“文化多样性艺术节”等活动，通过演出、论坛等形式扩大公民对《公约》的了解。

改革开放过程中，中国政府在上世纪90年代就出台政策，允许中国公民举办各种民办非营利机构（“民办非企业”单位）。2004年文化部制定《文化部社会团体管理暂行办法》，鼓励、规范公民参与公共文化服务，如开办各类博物馆、培训或研究机构、文献收集整理借阅机构、传统艺术遗产保护机构等。现在这一类的组织在全国有上万家。仅仅是文化类基金会总数就已超过200家，包括文化类公募基金会117家，文化类非公募基金会139家。这些组织在保护文化多样性方面都做出了各自的贡献。政府在开放文化类民办非营利机构登记以后，对其加强管理，并对其开展的有益活动予以鼓励、表彰。

政府有关部门也注意倾听来自公民社会的学者、专家的意见，还与有重大社会影响的科研部门合作，举办各种文化交流活动。文化产业主管部门高度重视听取、吸收业内专家和社会各界意见，在国内一流高校设立了多个国家文化产业创新与发展研究基地、国家文化产业研究中心，为国家文化产业政策制定工作提供决策咨询和理论支撑。

政府为文学艺术家能够经常到基层社会去、面对面地向公众提供高质量的文化产品与服务提供平台。2010年起文化部等部门共同组织开展了“春雨工程”。活动开展两年来，共有13个内地省（市）和单位组成17支志愿团，招募1000多名文化志愿者，为新疆、西藏等7个边疆民族省（区）提供文化志愿服务。志愿者们行程10多万公里，走进60多个县、100多个乡村社区，先后组织文艺演出200多场，业务培训700多学时，文化展览230多天，惠及群众达数十万人次。

（二）公民社会方面

通过各种论坛及媒体的报道，中国公民对文化多样性及其保护问题不再陌生。关于文化多样性的学术探讨也开始出现在各学术期刊之上，拓宽了国家文化政策研究的视野。一些重要的大学或学术机构开始与国际同行就文化多样性展开对话。2008年10月，中国艺术研究院和法兰西学院艺术院在中国广西桂林联合主办“中法保护世界文化多样性高层论坛”。自2008年起，中国艺术研究院还和欧盟文化中心合作组织（EUNIC）联合举办中

欧文化对话，迄今已先后在中国北京、丹麦哥本哈根、中国上海和卢森堡连续举办了4届，双方就彼此共同关心的文化多样性、文化管理与创意产业、传统与现代性、中欧跨文化合作的现状与前景等议题进行了对话。

2010年11月，在第四届中国国际文化产业论坛上，中国的公民社会组织——中华文化促进会、中国社会科学院文化研究中心，清华大学国家文化产业研究中心与国外的公民社会团体——国际文化多样性网络（INCD）、世界对华交流协会等联合发起成立了“世界文化多样性论坛”。论坛的中方发起单位正积极努力，使地方政府和私人部门也能参与到这个论坛的工作中来。

近年来，文化类民办非企业机构增加迅速。这些机构中有相当一部分从事着各类文化遗产的挖掘、保护、整理和传播、展示工作。截至2009年8月，各地文物部门登记注册的民办博物馆已达到386个，占全国博物馆总数的13.3%。这一数字还在增长。

中国的公民社会组织也与联合国系统、全球公民社会展开合作，共同推进文化遗产及文化多样性保护。2008-2011年，在联合国千年发展目标基金支持下，中国工艺美术协会、云南和贵州省工艺美术行业协会等机构与联合国教科文组织驻北京办事处合作，在云南陇川县和贵州雷山县协调开展了“中国文化与发展伙伴关系项目——中国少数民族参与式手工艺调查与基线调查”。

互联网的兴起为全球公民社会的发展提供了良好的交往条

件。近年来，中国出现了不少文化类专题网站。“微博”技术的商业应用更是使公众间的信息传递和思想交流变得便捷。它们也使公民社会与政府部门的沟通、互动变得容易。

四、实施《公约》过程中取得的主要成果和挑战

中国的现代化进程正在加速。在这个过程中，中国政府意识到文化建设对于整个国家发展的重要性、必要性和紧迫性。中国的发展依靠改革和开放。三十多年的对外开放使中国逐渐增强了参与国际竞争的勇气和自信，也体会到坚持文明间不间断对话的重要性与必要性。中国一直把实施《公约》与自身的文化发展看作是同一进程。

中国在努力探索文化发展的道路。近 10 年间，中国国内的文化发展局面逐步拓展。文化市场的发展催生出越来越多的优质文化产品；更多中国艺术家、媒体走向世界；也有更多世界各国的艺术产品与服务进入中国，丰富了中国人民的精神生活。所有这些都可以视为中国在保护和促进文化多样性方面所做出的努力。

经过持续的文化体制改革，中国的文化市场已经打开了大门；国有文化企业为主体、不同所有制的文化企业有序参与的格局开始形成。通过一系列文化产业政策的贯彻，中国的文化产业快速起步，产业门类越来越齐全，对国民经济的贡献也越来越大。2006-2010 年中国文化产业增加值平均增速高于同期国内生产总

值的平均增速。新兴文化产业业态迅速崛起，拓宽了文化产业领域，拉动了文化消费。

近 5 年，国家财政有意识地提高了对文化特别是公共文化服务的投入，增幅大大超过国内生产总值的增幅，使其在国家财政中的占比显著提高。通过一系列公共文化服务政策的实施，国家公共文化服务体系渐具雏形。到 2010 年底已基本实现县县有文化馆、图书馆，乡乡有综合性文化站的目标。各大中城市中的公共图书馆、文化馆、（非遗址类）博物馆、美术馆绝大部分已实现了对公众免费开放。

中国的发展存在区域间不平衡的状况，一些地方经济发展的滞后也直接带来当地文化生产和消费的低迷。通过差异性公共文化服务政策及相应的转移支付措施，中国政府近年来特别注意改善中西部地区居民的文化生产与消费的条件。与 5 年前相比，这些地区的文化产业发展及公共文化产品消费都有了明显的改善。截至 2010 年底，全国少数民族地区共有艺术表演团体 806 个、艺术表演场所 177 个、图书馆 636 个、文化馆 776 个、文化站 7842 个、博物馆 344 个。民族地区初步实现省、市、县、乡（镇）四级文化设施网络。除了与旅游开发相结合，东、西部不同省区间开展对口支援是中国政府所积极倡导的。东部地区对西部地区的援建项目不仅包括各类学校，也包括影剧院、图书馆等各类公共文化服务基础设施。

中国努力促进世界对中国及中国文化的了解，迄今已在世界

各地开办了 350 多家孔子学院传授汉语；在世界各主要国家的首都开办了 9 处中国文化中心，向各国公众介绍中国的悠久文化。中国的电视节目已经在世界各大洲、各主要国家、各大都市落地。中国的版权输出总量在近 5 年里有近 3 倍的增长，有 1500 多种图书在海外出版。

尽管中国的文化发展取得了一定的成就，但它也面临着广泛而深刻的变革，面临着一系列新境遇、新问题。中国文化发展同经济社会发展和公民日益增长的精神文化需求还不完全适应，例如公共媒体的价值引领作用发挥不足；公共政策对原创的支持明显不够；公共文化服务体系还不够健全，城乡、区域文化发展不均衡；束缚文化生产力发展的体制机制问题尚未根本解决，等等。这些都是中国政府在推动国家文化发展时所遇到的严峻挑战。

挑战又是很具体的。保护和促进文化多样性最终是要强化文化间的对话与交往。而文化交往的直接障碍是语言间的差异，无论是在国际间，还是在国内的不同民族间。多种语言能力的培养无疑会提高人的生活质量，但同时也增加了生活的成本。如何使人更容易地突破语言障碍，如何能够提高语言教育的质量和效率，这是一项极为紧迫也极具挑战性的任务。

总之，中国仍然是一个发展中国家，中国的文化发展相对缓慢。中国政府深感促进文化发展之不易、激发民族创造性之不易、实现传统文化的现代化转型之不易、推动国内文化体制改革之不易，以及在国际场合开展建设性文明对话之不易。我们要以百折

不回、坚忍不拔的精神应对这些挑战。

中国政府已经宣示了自己和平发展的理念。中国的和平发展是立足于国内自主发展的，要让全体中国人民普遍分享改革开放和经济增长的成果，通过实现社会公正更好地激发中国人民的创造性，通过创新增强中国企业的竞争力和中国经济的活力。这样，中国发展的同时将带来文化的繁荣与发展。中国的和平发展离不开国际合作，我们相信合作可以带来共赢。合作的基础是互信，互信来自对话与沟通，而文化交流就是最具善意的沟通。中国不仅希望看到一个文化多样性更丰饶的世界，也希望看到一个更宽容、更少偏见、更多公正的世界。

中国在全球化的格局下和平发展。中国文化对世界的影响取决于它对国际新秩序的创造性构想，取决于每个中国公民身上创造力的发挥，也取决于它与世界各种文化的深层理解和融合。语言、艺术与文化的充分交流是将这些构想变为现实的基本方式和华美前奏。所有这一切，都是观念和现实的汇通，都是挑战与机遇的碰撞。因此对中国来说，文化发展就是对文化多样性的促进和保护，当前中国的文化多样性政策趋势仍将是促进发展、保护资源、注重均衡。

附件:

补充数据和信息

一、主要资料来源和链接

《中国统计年鉴 2011》，国家统计局编，中国统计出版社出版，2011

《中国文化文物统计年鉴 2011》，文化部财务司编，国家图书馆出版社出版，2011

《2011 中国广播电影电视发展报告》，国家广播电影电视总局发展研究中心编，社会科学文献出版社出版，2011

《中国新闻出版统计资料汇编 2011》，新闻出版总署出版产业发展司编，中国统计出版社出版，2011

《文化蓝皮书：2011 年中国文化产业发展改革报告》，社会科学文献出版社出版，2011

《文化蓝皮书：2009 年中国公共文化服务发展报告》，社会科学文献出版社出版，2009

《2011 中国文化产业年度发展报告》，北京大学出版社出版，2011

《中国互联网络发展状况统计报告（2011 年 7 月）》，中国互联网络信息中心，2011

国家统计局，<http://www.stats.gov.cn>

工业和信息化部, <http://www.miit.gov.cn>

文化传通网, <http://www.culturalink.gov.cn>

中国新闻网, <http://www.chinanews.com>

中国社会科学院, <http://www.cssn.cn>

中国艺术研究院, <http://www.zgysyjy.org.cn>

二、对现有统计数据的报告

2.1 人口统计学背景

1) 人口结构

2010 年, 中国总人口数为 13.4091 亿。年平均增长率为 5.7%。其中, 0-14 岁有 2.2259 亿, 占总人口比重的 16.6%; 15-64 岁有 9.9938 亿, 占总人口比重的 74.5%; 65 岁及以上的有 1.1894 亿, 占总人口的 8.9% (《中国统计年鉴 2011》, 第 93-94 页)。

2) 流动人口

2010 年中国流动人口总量达 2.21 亿 (《2011 年中国流动人口发展报告》数据, 转引自中国新闻网:

<http://www.chinanews.com/gn/2011/05-30/3077449.shtml>

<http://www.chinapop.gov.cn/stjzz/xcjys/xcptj/201109/t20110928374917.html>)。

3) 语言与识字状况

唯一官方语言为汉语普通话。汉语在国内有 8 大方言区; 国内少数民族语言有 5 个语系、10 个语族、15 个语支约 80 余种。

2010年，全国的文盲人口为5466万人，文盲率为4.08%；识字率为95.92%（《中国统计年鉴2011》，第102页）。

2.2 文化产品和服务的流通

1) 文化产品和服务的总流量

2007-2010年中国核心文化产品进口分别为2243、2154、2082、2718百万美元；出口分别为10677、13688、10417、11668百万美元（数据由商务部提供）；文化服务进出口状况未详。

2) 翻译作品量

出版译著总数及在国外翻译并出版的书目总数均未详。

2.3 文化产品生产、销售

1) 电影

2007-2011年共生产故事影片2348部，其中2007年402部，2008年406部，2009年456部，2010年526部，2011年558部。2007-2011年合拍电影总计213部，其中2007年33部（占故事片总数8.2%），2008年45部（占比11.1%），2009年27部（占比5.9%），2010年42部（占比8%），2011年57部（占比10.2%）。2009年，国有电影制片厂共38个。2011年，共有院线39家，其中，30条国有院线，6条民营院线，3条国有、民营联合院线，院线内影院2803家（数据由广电总局提供）。

2) 广播/电视

2010年，新闻资讯类电视节目播出时间为2070300小时；专题资讯类节目播出时间为1797300小时；综艺益智类节目播出

时间为 1396700 小时；广播（影视）剧类节目为 7274900 小时；其它类节目为 1768600 小时。

目前吉林省朝鲜语广播节目年播出时间为 6965 小时。四川广播电视台民族频率全年播出时间为 7117 小时，播出语种为藏语、彝语、汉语。

云南广播电视台使用傈僳、拉祜、景颇、德宏傣语、西双版纳傣语 5 种少数民族语言播音，全年播出 2920 小时。云南省各州市广播电视台少数民族语节目全年播出 21443 小时。

西藏人民广播电台藏语广播年播出 14118 小时。

青海广播电视台藏语卫视综合频道全年播出节目 5840 小时，藏语广播节目的年播出时间为 6266 小时。

新疆维吾尔自治区少数民族语言广播年播出时间约为 363175 小时。

中央人民广播电台少数民族语言广播蒙古、哈萨克、朝鲜、藏、维吾尔语频率年播出时间 20440 小时。

目前，中国国际广播电台蒙古语部每天对内播出 2 小时节目，全年共播出 730 小时；对外广播每天播出 24 小时，一年共播出 8760 小时。朝语部每天对内播出 1 小时节目，全年共播出 365 小时；对外广播每天播出 2 小时，一年共播出 730 小时。

2010 年，中国对外广播节目播出时间为 67.04 万小时。对外电视节目播出时间为 31.72 万小时（国家广播电影电视总局发展研究中心编：《2011 中国广播电影电视发展报告》，社会科学

文献出版社 2011 年版，第 331 页)。

按制作类型分类（本国/外国）的节目（电视和广播）年播出时间未详。

3) 图书（正式出版数、出版商数、书店数）

2010 年全国图书出版 328387 种，期刊出版 9884 种，报纸出版 1939 种（《中国统计年鉴 2011》，第 903 页）。

2010 年，全国图书出版社共 581 处，出版物印刷厂共 8484 处，印刷物资公司共 208 处，音像出版单位共 374 处（《中国新闻出版统计资料汇编 2011》，第 261 页）。

2010 年，全国出版物发行机构数为 167882 处。其中，国有书店及国有发行点为 9985 处，供销社为 1520 处，出版社为 462 处，网上书店为 174 处，文化教育广电邮政系统为 39264 处，新华书店系统外批发网点为 6483 处，集体个体零售为 109994 处（《中国统计年鉴 2011》，第 909 页）。

4) 音乐

2010 年，全国录像制品出版 10913 种，合计 18528.93 万张（《中国统计年鉴 2011》，第 905 页）。全国录音制品出版合计 10639 种，合计 23854.96 万张（《中国统计年鉴 2011》，第 907 页）。

2.4 文化消费/参与

1) 居民年出席多次文化活动如音乐会、剧场的百分比，（尽可能）按性别年龄分解

2010 年全国艺术表演的观众人次为 132719 千人次。按演出

类型划分，观看剧院类演出为 39843 千人次，观看影剧院演出为 61846 千人次，书场、曲艺场为 970 千人次，杂技、马戏团为 1979 千人次，音乐厅为 3806 千人次，综合性演出为 19775 千人次，其它艺术表演场馆为 4500 千人次（《中国统计年鉴 2011》，第 886 页）。

多次进入剧场的人数百分比未详；按性别年龄细分未详。

2) 千人中进电影院人数

2010 年，观看影剧院演出为 61846 千人次（《中国统计年鉴 2011》，第 886 页）。

3) 图书销售

2006-2010 年，累计生产图书 138.6 万种、339.7 亿册。年报纸发行量超过 452 亿份；期刊发行量 32 亿册，人均年拥有图书数量 5.35 册，人均年拥有期刊数量 2.6 册，每千人拥有报纸份数 102.2 份（数据由新闻出版总署提供）。

4) 家庭拥有设施（居民百分比）

家庭拥有电视机数量为 126.12 台/百户（截至 2009 年底）。其中，城镇为 135.65 台/百户，农村为 115.59 台/百户（资料来源：国家统计局网站 www.stats.gov.cn，《中国统计年鉴 2010》）。

拥有个人电脑的比率为 36.6 台/百户（截至 2009 年底）。其中，城镇为 65.74 台/百户，农村为 7.46 台/百户（资料来源：国家统计局网站 www.stats.gov.cn，《中国统计年鉴 2010》）。

2.5 联络、基础设施、接入

1) 千人拥有移动电话用户数

约 678 人/千人 (截至 2011 年 7 月底) (资料来源: 工业和信息化部网站 www.miit.gov.cn, 《2011 年 7 月全国通信业运行状态》)。

2) 千人互联网用户数

362 人/千人 (截至 2011 年 6 月底) (资料来源: 中国互联网络信息中心, 《中国互联网络发展状况统计报告 (2011 年 7 月)》)。

3) 互联网用户普及率

36.2% (截至 2011 年 6 月底) (资料来源: 中国互联网络信息中心, 《中国互联网络发展状况统计报告 (2011 年 7 月)》)。

4) 网络报纸数量

未详。

5) 网上广播电台数

目前中国提供音频广播服务的网站有两种类型。第一种专门转播传统广播电台的广播节目。目前, 经广电总局批准从事电台广播节目转播业务的网站有 140 余家, 其中包括广电单位开办的网站 119 家; 民营企业开办的网站 15 家; 其它国有企业和事业单位开办的网站 9 家。第二种是自己制作音频广播节目在互联网上进行传播的网站。目前, 经广电总局批准编排网络广播节目的网站共有 25 家 (数据由广电总局提供)。

6) 公共广播和电视机构的百分比

目前中国所有广播电视机构都是公共的。

7) 社区广播电台数

未详。

2.6 经济与财政

1) 文化活动对国内生产总值 (GDP) 的贡献率

2010 年, 中国文化产业法人单位增加值为 11052 亿元, 占当年 GDP 比重达 2.75% (国家统计局网站 http://www.stats.gov.cn/tjfx/fxbg/t20110916_402754453.htm)。

2) 文化 (产业) 就业人口百分比

2010 年, 全国文化文物机构从业人员总数为 2107926 人。其中, 艺术业从业人员为 265136 人; 公共图书馆业为 53564 人; 群众文化服务业为 141002 人; 艺术教育业为 12347 人; 文化市场经营机构为 1388868 人; 文艺科研机构为 3672 人; 文物业为 102471 人; 其它文化及相关产业为 135236 人 (《中国统计年鉴 2011》, 第 883 页)。

中国 2009 年底总就业人口 77952 万, 估算文化 (产业) 就业人口占总就业人口的百分比为 0.27% (《中国统计年鉴 2011》, 第 21 页)。

3) 公共支出: 政府文化支出

2005--2011 年, 中央财政对文化部财政拨款累计投入达 215 亿元。2005-2011 年中央财政转移支付累计投入达 178 亿元。自 2005 年以来, 国家大剧院、国家图书馆二期、国家博物馆改

扩建、国家话剧院剧场等一批重点文化设施建设项目相继建成，概算总投资达 74 亿元（数据由文化部提供）。

4) 家庭的文化娱乐开销

2010 年，城镇居民家庭人均年教育文化娱乐服务消费性支出为 1627.64 元，其中文化娱乐用品的消费性支出为 406.96 元（《中国统计年鉴 2011》，第 334 页）；农村居民的人均教育文化娱乐消费支出未详。

2.7 国际合作

1) 分配用于文化的官方发展援助（在整个可供分配的官方发展援助中的大致百分比）。

最近几年，中国对外文化物资援助一般掌握在每年 2 亿元人民币以上规模。2007-2010 年，中国举办了 28 期文化类援外培训班，共培训 588 人。2007-2010 年，中国对外建成文化类援助项目共计 17 个，占同期援外项目总数的 8.5%（数据由商务部提供）。

2) 收到的分配用于文化的官方发展援助的净值（按美元计）

2007-2010 年，中国接受用于文化领域的无偿援助净值（不含财政合作及其项下赠款）共计 366 万美元（数据由商务部提供）。

香港特別行政區政府
《保護和促進文化表現形式多樣性公約》
履約報告

章節一：摘要

中華人民共和國香港特別行政區政府(政府)尊重文化藝術的創作及表達自由，並致力營造一個有利傳統和當代文化藝術發展的環境。除基本建設工程開支外，政府於 2010/11 年度在文化藝術方面的開支超過 28 億港元，較 2007 年的 25 億港元增加約 13%。

香港已發展為亞洲重要的文化藝術樞紐，擁有充滿生氣和多元化的文化景象。於香港舉行的文化節目和活動數目眾多，涵蓋的藝術範疇亦十分廣泛，當中包括音樂、歌劇、舞蹈、戲劇、戲曲、電影、視覺藝術，以及多媒體與跨界別藝術。這些節目和活動全年不斷舉行，包含中國和西方的文化，展現傳統和當代的藝術。香港有超過 1 000 個演藝團體。於 2008/09 年度，本港共上演了 3 742 個表演藝術節目及 6 866 場表演，吸引 312 萬名觀眾人次。視覺藝術方面，除了常設展覽外，香港一年還有 1 439 個涵蓋不同藝術媒體的展覽。

在 2010 年，公共博物館的總入場人數達至 544 萬，而香港公共圖書館的外借圖書館資料則達至 6 006 萬項。

展望將來，設有世界級文化藝術設施的西九文化區將為香港的文化藝術領域注入新動力，並提供更完善的文化基礎設施，推動香港文化藝術的多元發展。

章節二：措施

香港是亞洲重要的文化藝術樞紐，擁有充滿生氣和多元化的文化景象。於香港舉行的文化節目和活動數目很多，涵蓋的藝術範疇亦十分廣泛，當中包括音樂、歌劇、舞蹈、戲劇、戲曲、電影、視覺藝術，以及多媒體與跨界別藝術。這些節目和活動全年不斷舉行，包含中國和西方的文化，展現傳統和當代的藝術。舞蹈包括芭蕾舞、傳統舞蹈、現代舞蹈和民族舞(如佛蘭明高舞、印度舞等)。戲劇包括中西方話劇、偶劇和音樂劇。音樂包括中西古典/傳統音樂、當代音樂、聲樂和歌劇。戲曲包括粵劇、中國戲曲和戲曲演唱。中國戲曲包括粵劇以外的其他地方戲曲，例如京劇和崑曲。跨界別藝術包括所有於一個演出中包含多於一種藝術形式的節目。視覺藝術包括：中國書畫、篆刻；西方平面藝術如版畫、壁畫、漫畫等；立體藝術品如陶藝、雕塑、裝置藝術等；以及攝影、混合素材、新媒體、設計、建築等等。

香港有超過 2 000 個主辦/製作節目的單位，包括舞蹈、戲劇、音樂、戲曲和綜藝節目的演藝團體。根據由香港藝術發展局(藝發局)進行的香港藝術界年度調查 2008/09，香港一年上演了 3 742 個由傳統至前衛的表演藝術節目，為市民提供多元化的本

地及國際文化節目。視覺藝術方面，除了常設展覽外，香港一年還有 1 439 個涵蓋不同藝術媒體的展覽，例如書法、繪畫、篆刻、版畫、雕塑、陶藝、攝影、電子、建築及文物等，以迎合社會上不同觀眾的興趣。此外，香港一年舉辦了 49 個電影節和獨立/專題放映活動，提供 808 個電影節目，讓市民欣賞不同類型的本地和國際電影。

2.1 文化政策和措施

文化及藝術政策

中華人民共和國香港特別行政區政府(政府)的文化藝術政策包含以下主要元素：

- (i) 尊重創作及表達自由；
- (ii) 提供更多參與機會，並鼓勵社會人士積極參與；
- (iii) 鼓勵在藝術上追求卓越及多元均衡發展；以及
- (iv) 提供有利的環境(場地、撥款、教育及行政)。

這項政策與香港這個自由、多元和開放社會的核心價值一脈相承。政府作為促進者，一直致力確保文化藝術的創作及表達自由，並營造一個有利當代和傳統文化藝術發展的環境。

政府一直與合作伙伴以多管齊下的方式(即發展藝術節目、加強人才培訓、推廣藝術教育和拓展觀眾以及促進文化交流)強化香港的文化軟件。除基本建設工程開支外，政府每年用於文化藝術的開支超過28億港元，並為2010/11年度起的五個財政年度，額外預留4.86億港元，藉此加強支援本地藝團、培育藝術行政人才、

鼓勵學生參與文化活動、推廣公共藝術、推動粵劇發展和承傳，以及強化香港藝術節的節目陣容等。

在制訂文化藝術政策的過程中，民政事務局負責協調相關政策局和部門的工作、與藝術團體保持密切聯繫，以及聆聽各界意見。康樂及文化事務署(康文署)是民政事務局轄下負責推行文化藝術推廣工作的機構。

為公眾提供多樣的文化表現形式

文化設施

博物館

康文署轄下有十四所博物館、一所電影資料館、兩間文物中心及一間視覺藝術中心。這些博物館均以專業化的管理務求為保存和展出藏品提供理想的環境。除了常設展覽外，康文署每年均舉辦大型專題展覽，以吸引更多市民參觀博物館。博物館亦會舉辦不同的推廣活動，包括電影觀賞、示範、工作坊及巡迴展覽，進一步推廣博物館服務。

康文署採用質量並重的指標來衡量博物館的表現。另外，康文署亦進行全港性的意見調查，聽取公眾對博物館設施和服務的意見。在 2010 年，康文署博物館的總入場人次為 544 萬，約九成參觀者表示對博物館感到滿意。

除了康文署轄下的公共博物館外，本港也有一些由非政府機構營運關於不同主題的私營博物館，為香港市民提供多元化的博物館服務。

圖書館

康文署轄下的香港公共圖書館現時由 67 間固定圖書館和 10 間流動圖書館組成，館藏豐富完備，當中包括書籍及多媒體資料。直至 2011 年 3 月 31 日，香港公共圖書館的登記讀者多達 391 萬。

香港公共圖書館一向本著《聯合國教科文組織公共圖書館宣言》中所載的信念服務市民。公共圖書館是開展教育、傳播文化和提供資訊的有力工具，亦是向市民傳達和平觀念和豐富精神生活的重要媒介。在推廣創造文化多樣性方面，香港公共圖書館透過以下的途徑服務市民大眾：

(i) 作為資訊中心，為公眾人士提供免費設施，俾能輕易獲取有關各學科及其最新發展的資料作為資訊中心；

(ii) 作為推廣香港文學活動和文學研究的中心，促進市民對文學創作和研究的興趣，鼓勵和推廣文學寫作，保存香港文學，以及促進文化交流；及

(iii) 提供時事、興趣和消閒的資訊，讓市民的日常生活增添姿采。

香港公共圖書館一直履行承諾，與非政府機構聯手舉辦多元化的文化活動，通過閱讀及文學藝術，推廣一個以知識為本的社區。這些為長者、主婦、兒童及在職人士等不同層面的讀者舉辦的定期及非定期活動，能促進市民參與公共圖書館的服務。

表演設施

由康文署管理的 15 個表演設施為全港文化活動的焦點，當

中包括兩個全港性的表演藝術場地(即香港文化中心和香港大會堂)、11 個地區文娛中心及兩個室內體育館(即香港體育館和伊利沙伯體育館)，座位數目由 400 至 12 500 不等。透過一套公開及透明的租用政策，市民大眾及文化界人士均可租用這些場地。

另一方面，康文署亦積極開拓其轄下管理設施以外的表演場地，以進一步支援本地藝術家在社區成長和發展。康文署在大學和教育機構的場地，例如香港演藝學院(演藝學院)、香港兆基創意書院，以及不同大學的會堂都有舉行表演。

文化節目及藝術教育

康文署全年不斷提供多元化而均衡的本地和海外文化節目。多個大型藝術節每年都會舉辦，包括夏季的中國戲曲節和國際綜藝合家歡，以及秋季專題藝術節(即隔年交替舉行的新視野藝術節和世界文化藝術節系列)。康文署亦會撥款資助每年在春季舉行的香港藝術節。

除大型藝術節外，康文署亦全年不斷舉辦高水平的文化節目，演出者包括本地中小型演藝團體和個別藝術家，以及國際知名的藝團和藝術家。康文署所有節目的票價均定在合理而可負擔的水平。每年獲民政事務局撥款資助的本地九個主要演藝團體(即香港管弦樂團、香港中樂團、香港小交響樂團、香港舞蹈團、香港芭蕾舞團、城市當代舞蹈團、香港話劇團、進念二十面體及中英劇團)亦全年不斷提供優質的表演節目。

為提高學生和市民對文化藝術的認識，康文署在全港學校和

各區均舉辦多項免費的藝術教育及觀眾拓展活動。

康文署轄下的音樂事務處為公眾人士，尤其是青少年，舉辦一系列的音樂教育活動，包括音樂培訓班、音樂欣賞講座和工作坊。這些活動涵蓋中、西及其他文化的音樂。音樂事務處舉辦的音樂推廣活動歡迎社會各階層人士參加，部分活動更是專為弱勢社群而設。

康文署和主要演藝團體的節目備受市民歡迎，在 2010 年便舉行了超過 1 500 場收費表演，以及約 19 000 項觀眾拓展和藝術教育活動，接觸超過 125 萬名觀眾。

根據由藝發局進行的香港藝術界年度調查，如包括由不同藝術團體、社區組織和教育機構等舉辦，不論是收費或免費的文化節目，本港於 2008/09 年度共錄得 6 866 場表演，接觸超過 312.3 萬名觀眾。

另一方面，康文署亦推出多項文化活動，以配合個別人士或社群的特殊情況及需要。例如，為支持殘疾人士獲得平等機會參與文化活動，以及向市民推廣藝術，藝術推廣辦事處於 2009/10 年度與香港耀能協會、救世軍和嘉道理農場暨植物園合作，為復康人士籌辦一連串手織布藝工作坊和展覽。

除此之外，政府推出了不同措施協助少數族裔融入社會、推廣種族和諧及文化表現形式多樣性。民政事務總署透過推行計劃或資助非政府機構的工作，提供一系列的支援服務，包括青少年文化交流與融合學習計劃、語言學習班，以及採用少數族裔語言

廣播的電台節目。同時，康文署全年亦不斷為少數族裔舉辦不同類型的文化活動，並鼓勵社會參與。

自 2001 年起，康文署每年均會與多個亞洲國家的駐港總領事館或領事館合辦戶外嘉年華「亞裔藝采」，呈獻由居港亞裔人士演出的傳統音樂和舞蹈表演。在「亞裔藝采 2011」，超過 150 位來自八個亞洲國家的亞裔藝術家參與了民族歌舞表演。

康文署所舉辦的藝術推廣計劃，亦鼓勵本地南亞裔兒童和家庭以不同形式參與，包括提供版畫和畫作以供展出、與藝術家合作為網上展覽創作攝影作品，以及參加葛量洪號滅火輪展覽館的導賞團和遊戲。

另外，香港公共圖書館一直與不同的社區組織合作，為少數族裔籌劃推廣閱讀的活動，例如閱讀計劃、工作坊、讀書會、導賞團及故事閱讀等。香港公共圖書館將會進一步加強與這些團體的聯繫，以促進種族和諧及向其成員推廣圖書館活動。

西九文化區

西九文化區是政府一項重要的策略性投資項目，以配合香港文化藝術界的長遠發展。政府於 2008 年成立名為「西九文化區管理局」（西九管理局）的法定機構，並向西九管理局提供 216 億港元的一筆過撥款以推行西九文化區項目。西九文化區將會成為一個綜合文化藝術區，擁有一流的設施、傑出的人才、地標式建築和高質素的節目，成為本港市民及外地遊客不容錯過的好去處。

西九文化區面積達 40 公頃。西九管理局將分階段提供不同

類型及規模的表演藝術場地，當中包括大型表演場地、音樂廳、演奏廳、戲曲中心、音樂劇院、中型劇場、黑盒劇場、演藝劇場、戶外劇場和自由空間等，並設有一所以 20 至 21 世紀視覺文化為主題的博物館M+，以及以文化藝術及創意產業為焦點的展覽中心。這些設施的組合因應各種藝術形式的發展需要來設計，讓不同年齡、界別和階層的人士均可享受多元化的文化藝術活動。

「往來便捷」和「連接社區」是西九管理局採納的其中兩項規劃設計原則，旨在讓每個人都能夠接觸文化藝術，並把西九文化區與市民的生活連接起來。

培育本地藝術家

香港演藝學院

演藝學院是一所於 1984 年按照法例而成立的高等學府，提供表演藝術及相關科藝的專業教育、培訓及研究設施，並頒授相關學位。演藝學院開辦由文憑至碩士不同程度的課程，涵蓋舞蹈、戲劇、電影電視、音樂、舞台及製作藝術和中國戲曲等範疇。演藝學院的教育理念重視中西文化傳統，並提倡跨學科學習，反映香港文化的多樣性。

每年演藝學院的全日制課程培訓約 750 名學生，而初級課程則有約 800 名學生。此外，演藝學院於 2001 年成立演藝進修學院，為不同年齡的公眾人士、機構及殘疾人士提供有關表演藝術、舞台、製作藝術和電影電視的兼讀進修課程及在職專業培訓。在 2010/11 學年，演藝進修學院提供約 320 項課程，供 5 600 多名

學員修讀。

演藝學院的表演藝術教育中心有系統地籌辦不同類型的外展教育活動，藉此栽培有才華的本地年青學生，為他們將來修讀演藝學院的大專及學位課程作好準備。自 2005 年起，演藝學院便與教育局合作舉辦兩個特別為在校學生而設計的戲劇及舞蹈應用學習課程。此外，表演藝術教育中心積極舉辦各類社區參與活動，目標是向本地青少年推廣藝術教育及促進社會共融。

另一方面，演藝學院亦開辦青少年音樂課程及青年精英舞蹈課程，為具備音樂或舞蹈天賦的本地青少年提供特設的培訓。學員會在演藝學院資深音樂或舞蹈老師的指導下，接受提升技巧和藝術造詣的培訓。

香港視覺藝術中心

康文署轄下的香港視覺藝術中心提供優良設備，讓藝術家進行有關雕塑、版畫及陶瓷的研習，同時方便他們從事藝術創作和舉行不同類型的視覺藝術活動。香港視覺藝術中心設有九間藝術工作室、一個演講廳、一個展覽廳及兩間多用途活動室，供藝術家及藝術團體租用。此外，香港視覺藝術中心亦經常舉辦各類型的藝術活動，包括工作坊、展覽、示範、講座及藝術家留駐計劃等，以促進藝術家交流意見及培育新進藝術家。

由大專院校開辦的視覺藝術和藝術行政課程

有關視覺藝術和藝術行政方面，本港不同的大專院校，例如香港大學、香港中文大學、香港浸會大學和嶺南大學，均有開辦

多元化的副學位、學位及研究生課程，為熱衷於文化藝術的學生提供專業的培訓。

其他主要機構在推廣文化藝術的工作

香港藝術發展局

藝發局是由政府於 1995 年成立的法定機構，專責策劃、推廣及支持香港藝術的整體發展(包括文學、表演藝術、視覺藝術、電影及媒體藝術的發展)，其主要角色包括提供資助、制定政策、策劃、倡議、推廣、發展及籌劃活動等。藝發局現時的发展策略是透過研究、拓展觀眾、藝術教育、支援藝術團體及藝術家、加強文化交流、發掘社區資源及強化合作關係，以推廣及支持藝術發展。

藝發局的其中一個主要職責是透過各項資助計劃支持社區籌辦的藝術活動，所有公眾人士均可申請資助。另外，藝發局亦設有特定的資助計劃，配合不同社會上群組的需要，例如「新苗資助計劃」和「青少年文化藝術義工計劃」便以青少年為對象。藝發局每年亦有向殘疾人士組織或展能藝術計劃提供資助。由 2007/08 至 2010/11 的四年間，藝發局在這方面的資助多達 265 萬港元。

香港藝術中心

香港藝術中心於 1974 年根據《香港藝術中心條例》(第 304 章)成立，是一個財政獨立的機構。中心透過提供場地和舉辦藝術節目為香港的藝術發展作出貢獻。中心亦積極推動藝術教育，轄

下的藝術學院於 2000 年成立，提供藝術、應用藝術、媒體藝術和戲劇教育四個學術範疇的學歷頒授課程。

2.2 國際合作與區域合作

政府一直致力推動本港與中國其他地區和海外國家的文化交流。

文化合作框架、平台和委員會

為加強大珠江三角洲地區的文化合作，廣東、香港和澳門已建立文化合作平台，以便三地開會商議、落實及跟進各項合作措施。三地已同意提供表演場地、圖書館、博物館等基礎設施，藉此形成交流合作平台，並就加強文化交流訂下合作機制。

香港亦已加強與台灣的文化合作，並於 2010 年成立港台文化合作委員會，以促進香港與台灣的文化交流。

為加強香港與其他國家在文化藝術方面的合作，政府已經與多個國家制定相關的文化合作框架，包括簽署文化合作諒解備忘錄。政府至今已經與 13 個國家簽訂有關備忘錄。

文化交流活動

為使本地藝團和藝術家有機會向香港以外的觀眾展示他們的作品，同時讓藝術界和公眾人士有機會欣賞海外藝團和藝術家的作品，政府與世界各地的文化組織和機構攜手舉辦多項文化交流活動。在 2009/10 年度，康文署轄下的文化節目組和藝術節辦事處舉辦及贊助了 94 個海外藝團和藝術家的 221 場表演。康文署轄下博物館亦會邀請海外機構來港舉辦展覽，以及在海外舉辦展

覽以推廣香港的文化藝術。例如，由康文署和香港設計師協會合辦的香港國際海報三年展 2010，便吸引到來自 43 個國家或地區的 1 056 名設計師和組合參加海報設計比賽。大會更挑選優秀作品展出，以展示全球海報設計的趨勢。

為向外推廣本地藝術家的優秀作品、擴闊本地藝術工作者的經驗和視野及提升香港作為國際文化大都會的形象，藝發局一直支持本地藝術家和藝術團體參與的文化交流計劃。於 2011 年，藝發局提供兩項相關的資助計劃，分別為「文化交流計劃資助」及「中港文化交流計劃資助」。

另一方面，演藝學院設有職員發展基金，以加強教職員的專業發展，例如到國內外進行文化交流活動。至於訪港文化交流活動方面，演藝學院每年都邀請世界各地的藝術家及專才來港，短期駐校為學生授課，或以訪問藝術家的身份舉辦大師班及工作坊。

2.3 將文化納入可持續發展政策

上文第 2.1 段已提到，政府的文化藝術政策包括提供更多參與機會、鼓勵社會人士積極參與和提供有利的環境。

公共藝術和社群藝術

為了在社區推廣文化藝術，康文署於 2001 年初成立藝術推廣辦事處。藝術推廣辦事處的宗旨是透過提高公眾對藝術欣賞和創作的興趣和能力，把視覺藝術融入市民大眾的生活。為達到這個宗旨，藝術推廣辦事處一直舉辦不同的公共藝術及社群藝術活動，並與區議會及不同藝術團體結為策略性的合作伙伴，把公共

藝術帶到社會各階層。例如，藝術推廣辦事處一直積極與政府各部門協調，在現有和規劃興建中的政府設施如公園、體育運動場、政府辦公大樓等的公共空間注入藝術元素。

另外，民政事務局於 2009/10 年與本地的大學合作舉辦了一項嶄新的社群藝術計劃「藝綻@冬日」，在四個公園內展示由大學生和新進藝術家創作的藝術品。計劃旨在讓更多市民接觸藝術，並提供平台給予新進藝術家展示才能。展覽期間共吸引超過二十萬人次的觀眾，其中約一萬五千名市民和六千名中、小學生參與了免費的配套活動，包括導賞團、舞蹈表演、講故事、遊戲活動等。

由公共博物館和公共圖書館採取的措施

博物館

為鼓勵不同的社群參與博物館活動，康文署轄下的博物館一直舉辦為兒童及家庭而設有關文化、歷史及藝術的展覽、講座、學校節目和劇院節目。博物館亦提供導賞服務，讓參觀人士在博物館中得到更多的體會。

圖書館

在香港公共圖書館 2009 至 2018 年策略計劃中，香港公共圖書館的策略目標包括：

- (i) 在社會各層面培養閱讀文化；
- (ii) 向大眾推廣文化；以及
- (iii) 與非政府機構合力服務市民大眾，特別是特定社群。

策略上，香港 18 區區議會由 2008 年起共同參與管理公共圖書館服務，進一步加強區議會、非政府機構、市民大眾和政府提供公共圖書館服務方面有效的伙伴關係。為達致系統性合作所產生的協同效應，圖書館提供了切合不同人士的服務，並成立更多的社區圖書館，以及舉辦更大型及多元化的推廣活動，讓圖書館服務推廣至社會各階層。這對帶動公平獲取知識及達至社會和諧共融是十分重要的。

為配合這些策略，18 區的圖書館已經與區內社區團體建立更密切的合作關係，攜手發展和籌辦更切合社區需要的圖書館服務及活動。透過區議會的撥款資助，圖書館亦能進一步優化設施及舉辦更多推廣活動，以推廣閱讀及鼓勵終身學習。

非物質文化遺產

政府重視保護非物質文化遺產，致力提升社會對非物質文化遺產的認知及對保護這種香港文化資源的重視。政府不但支持本地非物質文化遺產的保護、傳承和推廣工作，並且鼓勵社會參與，令香港的文化傳統得以延續和發展。

政府在康文署轄下的香港文化博物館設立了非物質文化遺產組，負責執行保護工作。此外，民政事務局於 2008 年成立非物質文化遺產諮詢委員會，委任本地學者、專家和社區人士為委員，就保護非物質文化遺產向政府提供意見。

香港特區政府聯合廣東省人民政府和澳門特區政府通過中央政府向聯合國教科文組織申報，並於 2009 年成功將粵劇列入人

類非物質文化遺產代表作名錄，成為三地首個共同擁有的世界級非物質文化遺產。香港四個非物質文化遺產項目——長洲太平清醮、大澳端午龍舟遊涌、大坑舞火龍和香港潮人盂蘭勝會，於 2011 年成功列入第三批國家級非物質文化遺產名錄。政府亦正進行全港非物質文化遺產普查，以編製非物質文化遺產清單。

在保護和推廣粵劇藝術方面，民政事務局於 2004 年成立了粵劇發展諮詢委員會（粵諮會），就推廣、保存、研究及發展粵劇的政策及事宜向政府提供意見。為求能更符合粵劇發展的特定需要，粵諮會的成員包括粵劇界不同專長的人士。為配合粵諮會的工作，民政事務局亦於 2005 年成立了粵劇發展基金，目的為籌募捐款支持和資助有關粵劇的研究、推廣及傳承的計劃和活動。

2.4 保護受威脅的文化表現形式

香港沒有發現瀕危或有迫切需要保護的文化表現形式。

章節三：公民社會的認知和參與

藝術發展諮詢委員會

藝術發展諮詢委員會（藝諮會）於 2010 年 11 月成立，專責就表演藝術資助、藝術教育和文化交流等本地藝術發展事宜，向政府提供意見。藝諮會的成員來自不同界別及專業，當中包括文化藝術界人士及其他方面的專家。為強化本地藝術發展，藝諮會於 2011 年 6 月推行全新的藝能發展資助計劃，藉此補足政府現有各項資助計劃，以及鼓勵政府以外的機構為藝術提供贊助和捐助。

公共博物館、公共圖書館和表演藝術的專家顧問 博物館

為加強公共博物館的管理和營運，並使更多專業及社會人士參與推廣博物館的工作，三個博物館諮詢委員會（藝術、歷史和科學）於 2010 年 10 月成立，分別就各個博物館的定位、商業發展、推廣及管理策略向康文署提供意見。委員會的成員包括專業人士、學者、博物館專家、藝術家、收藏家、藝術推動者、企業家、市場推廣和公關專業人士，以及擁有與不同博物館有關的專業知識的社區領袖。

圖書館

公共圖書館諮詢委員會於 2008 年 5 月成立，負責就制訂圖書館設施和服務的發展策略和措施；香港中央圖書館的角色、功能和管理；以及鼓勵社會支持並與各界合作推廣閱讀風氣、終身學習和文學藝術，向政府提供意見。

表演藝術

節目與發展委員會及六個演藝小組於 2006 年年底成立，職責是向康文署提供有關演藝節目策略的意見，並且制訂發掘及支援新進和小型演藝團體的計劃。

另外，場地伙伴委員會於 2006 年 11 月成立，職責是向康文署提供推行場地伙伴計劃的意見。該計劃旨在讓場地與演藝團體建立伙伴關係，從而建立個別場地的藝術形象和特色、擴大觀眾層面、充分善用設施及鼓勵社會各界參與藝術發展。在 2009/10

年度，康文署於轄下 11 個演藝場地開展有關計劃。

西九文化區

為擬備西九文化區發展圖則，西九管理局舉辦了三個階段的公眾參與活動。第一階段公眾參與活動已於 2010 年 1 月初完成，當中收集了社會對西九整體規劃的願景和期望。第二階段公眾參與活動亦於 2010 年 11 月完成，諮詢公眾和持份者對三個概念圖則方案的意見。在選取及優化由 Foster+Partners 設計的「城市中的公園」概念圖則後，西九管理局於 2011 年 10 月舉辦了第三階段公眾參與活動，展出擬議發展圖則的有關資料。

香港藝術發展局

藝發局不時舉辦主題式的論壇或諮詢會，藉此蒐集公眾對藝術發展的意見，當中包括「藝術走進社區」、「藝術與社會服務」、「藝術與義工」、「創意藝術教育」、「藝術村在香港的角色」等主題的研討會及論壇。

章節四：實施《公約》取得的主要成果和挑戰

上文第 2.1 段已提到，政府致力確保文化藝術的創作及表達自由，並營造一個有利當代和傳統文化藝術發展的環境。下文將交代我們自 2007 年起落實公約以來的各項主要成果，以及政府未來推廣文化藝術的計劃。

於 2010 年，政府在文化藝術方面的開支超過 28 億港元（不包括基本建設工程開支），較 2007 年的 25 億港元增加約 13%。

博物館

康文署轄下的博物館藏品（包括電影資料館藏品）由 2007 年的 106 萬項增至 2010 年的 126 萬項，而博物館的總入場人數則由 2007 年的 506 萬增至 2010 年的 544 萬。

康文署亦舉辦了各種大型專題展覽，包括於 2010 年展出的電子動態版《清明上河圖》，各界反應熱烈，門票銷售數字打破了本港多項紀錄，超過 90 萬名香港市民和旅客在為期三周的展覽期間入場欣賞。

此外，康文署計劃在 2012 年舉辦乾隆花園和秦始皇文物大展，利用新科技及嶄新的陳列方式，吸引市民進場觀賞。康文署會着手在香港文化博物館內籌建李小龍展覽廳，亦計劃更新多間博物館的常設展，擴闊觀眾群。

圖書館

香港公共圖書館的圖書館館藏由 2007 年的 1 211 萬項增至 2010 年的 1 257 萬項，而外借圖書館資料則由 2007 年的 5 841 萬項增至 2010 年的 6 006 萬項。

香港公共圖書館將繼續豐富館藏、加強參考和資訊服務、廣泛應用資訊科技、並在社會上積極推廣良好閱讀風氣，以改善對市民的服務。

表演藝術

康文署一直舉辦多元化兼富創意的演藝節目，並廣邀本地和國際知名藝人參與演出。節目類型亦十分多元化，由供市民大眾

參與的專題傳統節慶活動，以至在社區和學校層面舉辦的觀眾拓展活動，包羅萬有。例如在 2009 年舉行的第三屆世界文化藝術節名為絲綢之路藝術節，邀請了來自古絲綢之路沿線國家的頂尖藝術團體來港演出，共有 35 個訪港藝團和 45 個本地藝團獻上超過 150 項表演節目和活動。當中除了 40 場舞台表演節目外，還有各式各樣的推廣活動，共吸引逾 17 萬人次參加。

另外，近年多位本地人才及藝術家奪得國際獎項。

總結

總括而言，政府將繼續積極提供表達自由、促進藝術創作和擴闊參與文化藝術活動的環境。與此同時，政府將會繼續支持本地藝術團體和藝術家，以推動本港文化藝術的發展。

附件

1. 主要資料來源及連結

- 康樂及文化事務署年報

<http://www.lcsd.gov.hk/b5/ap.php>

- 政府統計處《香港統計年報》（第16章－文化、娛樂、康樂）

http://www.censtatd.gov.hk/products_and_services/products/publications/statistical_report/general_statistical_digest/index_tc_cd_B1010003_dt_detail.jsp

- 西九文化區管理局周年報告

http://www.wkcd.a.hk/tc/publications/annual_report/index.html

- 香港藝術發展局年報

<http://www.hkadc.org.hk/tc/content/web.do?page=annualreports>

- 香港演藝學院年報

http://www.hkapa.edu/asp/general/general_about_academy.asp?mode=gui&lang=ch

- 香港藝術中心周年報告

<http://www.hkac.org.hk/tc/annualreports.php>

香港有多個公共或私人機構及團體積極就公約所涵蓋的各個範疇提供資料及知識。有關機構及團體的名稱及聯絡資料載列如下：

機構 / 團體	聯絡資料
民政事務局	香港添馬艦添美道 2 號政府總部西翼 13 樓 (852) 3509 8080 (852) 2802 4893 hab@hab. gov. hk http://www.hab.gov.hk
康樂及文化事務署	香港沙田排頭街 1 至 3 號康樂及文化事務署 總部 (852) 2414 5555 (852) 2603 0642 enquiries@lcsd.gov.hk http://www.lcsd.gov.hk
西九文化區管理局	香港九龍尖沙咀廣東道 9 號港威大廈第 6 座 29 樓 (852) 2200 0217 (852) 2895 1286 http://www.wkcda.hk/en/contact_us/index.html www.wkcda.hk
香港藝術發展局	香港英皇道太古坊和域大廈東翼 14 樓 (852) 2827 8786 (852) 2519 9301 / 2824 0585 hkadc@hkadc.org.hk www.hkadc.org.hk

機構 / 團體	聯絡資料
香港演藝學院	香港灣仔告士打道 1 號香港演藝學院機構傳訊處 (852) 2584 8500 (852) 2584 8739 corpcom@hkapa. edu www. hkapa. edu
香港藝術中心	香港灣仔港灣道 2 號 (852) 2582 0200 (852) 2802 0798 http://www.hkac.org.hk/en/email.php www. hkac. org. hk

2. 對現有統計數據的報告

2.1 人口狀況

a) 人口結構

人口數據				
「居住人口」方法 — 年底人口數字				
年份	男性	女性	總數	人口增長率
2007	3 292 900	3 659 900	6 952 800	0.6%
2008	3 298 000	3 690 900	6 988 900	0.5%
2009	3 302 900	3 730 600	7 033 500	0.6%
2010	3 319 600	3 782 700	7 102 300	1.0%

資料來源：政府統計處人口統計組

按年齡組別劃分的人口百分比及年齡中位數								
年份	年齡組					年齡中位數		
	0-14	15-24	25-54	55-64	65+	男性	女性	合計
2007	13.3	13.1	50.7	10.3	12.6	40.3	39.7	39.9
2008	12.9	13.0	50.6	10.9	12.6	40.6	40.0	40.3
2009	12.5	12.8	50.5	11.6	12.8	41.1	40.4	40.7
2010	12.1	12.6	50.1	12.2	12.9	41.5	40.8	41.1

資料來源：政府統計處人口統計組

b) 移民

請參考政府統計處於 2007 年出版的《主題性報告：內地來港定居未足七年人士》，連結如下：

http://www.byccensus2006.gov.hk/FileManager/EN/Content_962/06bc_pmr.pdf

c) 語言及讀寫能力

香港的法定語文為中文和英文。

2.2 文化產品和服務的流動性

根據《2009 年聯合國教科文組織世界報告：着力文化多樣性與文化間對話》，2006 年的核心文化產品出口總額為 2.082 億美元，而同年核心文化產品入口總額則為 35.932 億美元。

2.3 文化生產和銷售

a) 電影

年份 / 詳情	2007	2008	2009	2010
區內製作的長片數目 (包括與中國內地合作 拍攝的電影) ¹	沒有數據	55	70	70
合攝電影所佔的百分比 ¹	沒有數據	~50%	~50%	~50%
電影院數目 ²	47	47	49	49
按每1 000名居民計算的 電影院數目	0.0068	0.0067	0.0070	0.0069
螢幕數目 ²	182	189	201	208
按每1 000名居民計算的 螢幕數目	0.026	0.027	0.029	0.029

¹ 註：只屬估計數字。現時並沒有關於香港製作的本地及/或合攝電影官方數字。合攝電影大多是香港和內地合作拍攝的電影。

² 資料來源：香港影院商會有限公司

b) 電台 / 電視廣播

按節目類別劃分的本地免費電視頻道 ¹ 全年電視播放時間(時數)				
年份 / 節目類別	2007	2008	2009	2010
戲劇	7 095	6 399	6 700	7 080
新聞 / 天氣	4 851	4 648	4 872	4 900
動畫: 兒童	2 096	2 233	2 685	2 241
雜誌式 / 清談節目	1 697	1 142	900	953
商業 / 財經節目	4 237	4 618	5 427	5 899
兒童節目	1 379	1 411	1 199	1 305
賽馬節目	800	687	687	911
長片	1 222	1 642	1 907	1 780
音樂節目	782	830	751	766
香港電台節目	638	571	591	590
教育節目	1 744	2 467	381	404
紀錄片節目	1 600	1 695	1 788	1 523
體育節目	895	1 302	773	1 035
動畫: 非兒童	293	179	249	165
為年青人和長者而 設的節目	268	203	176	172
時事節目	726	683	895	730
廣告雜誌 / 節目推廣	244	202	204	186
綜藝節目	251	397	1 178	352

文化藝術節目	783	723	493	712
為學校而設的節目	659	676	665	607
宗教節目	不適用	不適用	555	2
旅遊節目	不適用	不適用	361	271
其他	1 382	1 162	1 097	2 121

¹ 註：表內包括本地四個免費電視頻道(即亞洲電視本港台、亞洲電視國際台、無線電視翡翠台和無線電視明珠台)的全年電視播放時間。

資料來源：廣播事務管理局

本地免費電視節目服務的廣東話頻道節目來源 ¹ (百分比)				
年份 / 節目來源	2007	2008	2009	2010
電視台製作	61.1%	63.9%	61.8%	63.4%
獨立本地製作	8.7%	9.8%	11.7%	12.5%
香港電台	2.6%	2.3%	2.5%	2.4%
政府宣傳短片	1.7%	1.6%	1.7%	1.7%
中國內地	8.0%	8.2%	9.7%	5.9%
日本	8.9%	7.6%	6.9%	6.4%
美國	0.4%	0.3%	0.2%	0.4%
其他	8.7%	6.3%	5.6%	7.3%

¹ 註：表內包括本地兩個免費廣東話電視頻道(即亞洲電視本港台及無線電視翡翠台)的數據。

資料來源：廣播事務管理局

本地免費電視節目服務的英語頻道節目來源 ¹ (百分比)				
年份 / 節目來源	2007	2008	2009	2010
電視台製作	9%	13%	15%	16%
獨立本地製作	12%	9%	11%	12%
香港電台	1%	1%	1%	1%
教育局教育電視	4%	4%	4%	3%
政府宣傳短片	2%	2%	2%	2%
中國內地	15%	15%	15%	17%
美國	35%	34%	32%	29%
英國	12%	12%	11%	9%
澳洲	2%	1%	1%	1%
其他	9%	9%	9%	10%

¹ 註：表內包括本地兩個免費英語電視頻道(即亞洲電視國際台及無線電視明珠台)的數據。

資料來源：廣播事務管理局

c) 書籍

按行業小分類劃分的機構單位數目				
年份 / 行業小分類	2007	2008	2009	2010
書籍、工商名冊及 郵寄名冊出版	590	560	610	670
書報及文具零售店	2 040	1 980	1 870	1 780

資料來源：政府統計處

d) 音樂

按行業小分類劃分的機構單位數目				
年份 / 行業小分類	2007	2008	2009	2010
錄音及錄像零售店	310	300	290	290
錄音及音樂出版活動	410	470	430	450
音樂訓練	1 060	1 110	1 160	1 350
藝術創作人、音樂人 及作家	60	50	160	230

資料來源：政府統計處

2.4 文化消費 / 參與

a) 文化活動

戶內文化節目

按節目類別劃分的戶內文化節目觀眾人次				
年份 / 戶內文化節目類別	2007	2008	2009	2010
管弦樂、器樂演奏會、演唱會及歌劇 ¹	180 112	152 713	225 248	171 634
戲劇 ²	76 191	63 853	58 112	60 467
芭蕾舞及其他舞蹈	71 626	94 649	58 998	72 437
電影 ³	332 206	75 832	91 528	87 517
中國戲曲	110 259	127 795	102 508	108 805
跨媒體藝術	63 934	66 099	57 661	64 053
觀眾拓展活動	351 194	322 418	368 655	379 406
其他 ⁴	178 760	159 826	34 642	98 077

註：數字包括康樂文化事務署主辦、贊助及合辦的節目，但不包括租場人士舉辦的節目。

¹數字包括中樂團及中國樂器演奏會。

²數字包括話劇、默劇、音樂劇及其他舞台藝術表演。

³自2008年起，康樂及文化事務署的電影節目辦事處不再為香港國際電影節提供直接資助。因此，2008年起的數字不包括香港國際電影節的節目及觀眾人次。

⁴數字包括綜合表演、皮影戲、藝墟、獨奏會、雜技表演、魔術表演、座談 / 研討會、校際朗誦節、校際音樂節、流行音樂會、鐳射及激光唱片音樂會、社交舞會、的士高晚會及展覽。

資料來源：康樂及文化事務署

公共博物館

年份 / 詳情	2007	2008	2009	2010
博物館藏品 (包括電影資料館藏品) (百萬件)	1.06	1.12	1.22	1.26
博物館的入場人數 (百萬人)	5.06	4.75	4.56	5.44
館內教育及推廣活動(項)	22 082	25 221	20 986	23 332
館內教育及推廣活動的 參加人數(百萬人)	1.08	1.02	0.84	1.05

資料來源：康樂及文化事務署

公共圖書館

年份 / 詳情	2007	2008	2009	2010
館藏資料(百萬件)	12.11	12.34	12.47	12.57
外借的圖書館資料 (百萬件)	58.41	59.37	61.66	60.06
推廣活動的數目	18 522	19 555	19 770	21 010
推廣活動的參加人數 (百萬人)	17.00	17.94	19.02	19.55

註：數字經調整至最接近的整數。

資料來源：康樂及文化事務署

b) 電影

年份 / 詳情	2007	2008	2009	2010
電影院入場人數 (千人)	20 212	20 652	20 310	22 466
平均每人 每張戲票售價 ¹ (港元)	52	53.7	58	59.6
票房總收入 ² (百萬港元)	1 051	1 109	1 178	1 339

¹ 資料來源：香港影院商會有限公司

² 資料來源：政府統計處

c) 書報銷售

按零售商類別劃分的零售業銷貨價值— 書報、文具及禮品				
年份	2007	2008	2009	2010
零售業銷貨價值 (百萬港元)	6 270	6 441	6 166	6 483

註：上述數字所包括的零售業機構單位，是按其所從事的主要經濟活動劃分。被劃分為從事其他行業的機構單位，如批發業，其零售銷售不包括在上述數字中。

資料來源：政府統計處

d) 家居設備

擁有電視機的住戶數目				
年份 / 詳情	2007	2008	2009	2010
擁有電視機 的住戶數目 (百萬)	2.29	2.25	2.26	2.29
擁有電視機的住戶 所佔的百分比	99%	98%	98%	98%

資料來源：廣播事務管理局

家中有個人電腦的住戶				
年份 / 詳情	2007	2008	2009	2010
家中有個人電腦 的住戶 (百萬)	1.67	1.71	1.75	1.83
家中有個人電腦的 住戶所佔的百分比	72%	75%	76%	79%

資料來源：政府統計處

2.5 網絡連接、基建及接觸

a) 公共流動電話用戶數目

年份 / 詳情	2007	2008	2009	2010
按每1 000名居民計算的公共流動電話用戶數目	1 523	1 627	1 736	1 890

註：數字是有關統計年度完結時的數字。

資料來源：電訊管理局

b) 互聯網用戶

年份 / 詳情	2007	2008	2009	2010
在統計前十二個月內曾使用互聯網服務的十歲及以上人士 ¹ （人數（' 000））	3 961.4	4 123.9	4 300.0	沒有資料
按每百名人口計算的固定互聯網用戶數目 ²	35.8	36.4	38.1	40.4

¹資料來源：政府統計處

² 註：數字是有關統計年度完結時的數字，並根據互聯網服務供應商回覆的資料作估計，因此不包括非持牌互聯網服務供應商客戶的使用者。數字包括以撥號接駁的已登記客戶戶口（不包括互聯網網儲值卡）、作撥號接駁用途的互聯網儲值卡、以私人租用線路接駁的已登記客戶戶口，以及寬頻互聯網接駁客戶戶口。

資料來源：電訊管理局

c) 網上報章

截至 2011 年 10 月，根據《本地報刊註冊條例》(第 268 章)註冊的網上報章共有 16 份。

d) 公共電台及電視機構

香港電台是香港唯一的公共廣播機構。

2.6 經濟及金融

a) 文化活動對本地生產總值的貢獻 (百分比)

年份	2008	2009
文化及創意產業的增加價值 ¹ 佔本地生產總值 ² 的百分比	4.0%	4.1%

¹ 註：增加價值是指文化及創意產業私營部分的直接經濟貢獻。

² 註：本地生產總值指總增加價值。文化及創意業產的經濟貢獻以總增加價值計算的名義本地生產總值計算。這與常用的以當時市價計算的本地生產總值有少許不同。

資料來源：政府統計處

b) 文化產業僱用人數的百分比

年份	2008	2009
文化及創意業產僱用人數 ¹ 佔總就業人數 ² 的百分比	5.4%	5.4%

¹ 註：指文化及創意產業私營部分直接僱用的人數。

² 註：總就業人數的數字為「就業綜合估計數字」。

資料來源：政府統計處

c) 公共開支：政府文化開支

正如本報告第 2.1 段所述，除基本建設工程開支外，政府每年用於文化藝術的開支超過 28 億港元，並為 2010/11 年度起的五個財政年度，額外預留 4.86 億港元，藉此加強支援本地藝團、培育藝術行政人才、鼓勵學生參與文化活動、推廣公共藝術、推動粵劇發展和承傳，以及強化香港藝術節的節目陣容等。

澳門特別行政區政府
《保護和促進文化表現形式多樣性公約》
履約報告

一、摘要

澳門是一座紮根於多元文化土壤上的獨特城市，長期以來飾演著不同文化的交匯點和溝通橋樑的角色。不同種族的人們在這小城內和諧共融地按他們傳統文化的模式生活，並在文化融合當中沉澱出其獨有的文化特質。

保護和促進文化表現形式多樣性，向來是澳門特別行政區政府在文化範疇上施政的核心。在中華人民共和國中央人民政府的大力支持下，澳門特區政府在過去的四年，就保護和促進文化表現形式多樣性推行了一系列的相關政策和措施，在行動上及資源上作出強而有力的配合，鼓勵和推動群體和個人的參與，使之有充份的空間與自由度，透過多種不同形式來表現文化，確保其可持續發展。

文化多樣性不僅在於人類文化遺產通過豐富多彩的文化表現形式來表達、弘揚和傳承，也在於借助各種方式和技術進行的藝術創造、生產、傳播、銷售和消費的多種方式來推行。故此，澳門特區政府採用了多角度、多層次的方法，從文化事業的縱向發展及橫向鞏固、從重點牽動乃至廣泛扶持，皆投放了相當的資

源，務求為不同的文化領域和項目，締造一片可讓其持續發展的天地，好讓其得以生生不息、代代相傳。

縱觀澳門特區政府近年在文化範疇上的工作，不論是所投放的資源或是具體措施的執行力度，皆有逐年增加的趨勢。縱使在政策推行當中遇有困難與挑戰，諸如法例滯後對政策推行造成掣肘、文化界之人資仍有不足等，但經過內部多方協調、資源調配、集思廣益並取得公眾的諒解，最終問題仍能得到妥善的解決。澳門作為一座紮根於多元文化上的獨特之城，今後將繼續貫徹執行特區政府在文化範疇上已制定策略與措施，以提高居民生活素質，提升區內整體的文化水準為本，保育區內既有的主流及少數文化傳統，保護文化遺產，並鼓勵創新，致力推動文創產業，讓澳門的文化事業得以持續發展，為本地區，全國乃至全世界的文化事業克盡本份、作出貢獻。

二、政策措施

澳門特區政府通過古今融通、中西合璧、雅俗共賞，國際性、區域性以及本土化相結合的文化政策，來保護文化表現形式多樣性，主要目標是要讓多元性的文化持續發展，並為澳門經濟發展“適度多元”的戰略轉型作好準備。在澳門回歸後就已經有了這個目標。

上述政策的實施由社會文化司主管，並由轄下的文化局具體落實，主要有兩個方面：一、以政府為主導方面，包括文物保護、音樂節、藝術節、樂團與藝術教育、圖書館建設以及文化創意產

業發展等方面。其中，一年一度的國際音樂節及藝術節進行審美引領，各展館、場所以一流的藝術表演和藝術展示推動文化活動多元的發展。二、以社團為載體，開展多種多樣的文化活動，澳門目前擁有五千多個各種類型的社團，其中包括文化藝術社團、專業社團、體育社團、鄉族社團、宗教社團、民族社團、土生葡人社團等，由於澳門的學術自由、藝術自由和言論自由得到充分的保障，各種民間社團的積極性很高，各種內容和形式的文化交流活動長年不斷，它們已成為文化活動的主體，對提升澳門對外形象，促進文化、藝術、體育、學術活動整體水平的提高，發揮着日益重要的作用。為了實現上述的政策，政府撥出專項資金，每年投入上億元的澳門幣。

實施過程中傳統文化經常受到現代傳媒和科技發展的衝擊，例如粵劇。特區政府加大扶持的力度，宣傳推廣的力度，舉辦專題展覽、演出、研究、出版專題圖冊、由各民間保護機構（非政府組織）組織非遺項目的傳承、培訓以及向公眾進行推廣介紹，增加各界對該項目的瞭解和認知等等。政府特別注重向公眾展示非遺項目的獨有性和其內包含的普世價值，讓公眾明瞭其存在的意義，吸引更多人對其進行研究和學習。政府更就個別項目開設培訓班，又鼓勵民間團體或個人就非遺項目的傳承想方設法，或是開班授徒，吸引下一代學習掌握有關技術，或是以文字、聲音或影像予以記錄，避免這些傳統文化日漸失傳。以及推出高水平、高質量的作品來贏得觀眾。

2.1 文化政策和措施

澳門特別行政區政府在過去四年的施政方針充分體現了對文化建設的高度關注，主要政策和措施闡述如下：

（一）文物保護政策

文物保護政策是搶救第一、重在保護、人人參與、發掘利用。為了促進文化表現形式多樣性發展，特區政府致力於建立一套高效工作系統，其中包括日常保護、管理監督、法律法規、思想教育、學術研究、藝術審美、專題開發等七個層面。

二零零五年《澳門歷史城區》被聯合國教育科學文化組織列入《世界遺產名錄》，城區內包含著中、西式的建築，包羅萬有、琳琅滿目。澳門特區政府除了致力在硬件上加強對該等建築物的保護外，更從軟件上著力為歷史城區保護創造有利的條件，當中最為重要的莫過於修訂新的文物保護法，經過多年的研究並參考國內外的相關成功經驗，新的文物保護法已進入立法的階段。新法除了對文物建築及物質類的文化遺產予以全面的保護外，更對非物質文化遺產提供了相當的庇蔭，正顯示出特區政府在文物保護的全面性、參與保護工作的廣泛性和文保政策的前瞻性。

（二）藝術活動

堅持審美引領、鼓勵開放多元、強調當代精神、走入社群、支持本土藝術發展、提倡具有人文關懷及創新精神的優質作品以提高公民素質，是澳門開展藝術活動的基本政策。

澳門特區政府每年皆按時舉辦澳門藝術節和澳門國際音樂

節，辦好“兩節”已成為特區政府文化建設工作的一項重要內容。兩節堅持審美引領，堅持古今、中外、雅俗並舉，堅持普及與提高結合，為澳門這座小城平添濃厚的藝術氣息，亦為區內外的藝術愛好人士提供欣賞享受高質素的藝術表演的機會。現在“兩節”已成為澳門重要的文化品牌。

澳門樂團和澳門中樂團是澳門音樂藝術的中流砥柱，特區政府在過去幾年積極投放資源並悉心培植，讓樂團得以不斷地優化與提昇，今天兩團已發展成具有專業水準並在區內具有相當高知名度的樂團。澳門演藝學院是澳門舞蹈、音樂及戲劇藝術人才的培訓基地，過去數年的施政當中，尤其關注培育本地的藝術人才，讓有興趣在這領域發展的年青人得以在一個理想的環境下接受培訓，同時為澳門特區未來的演藝事業發展做好預備。

（三）圖書館建設與鼓勵讀書風氣

政策是完善管理、合理佈局、優化服務、資源共享，是澳門社會服務的基本政策。提昇居民生活素質及提高居民的文化水準是特區政府施政的一個核心理念，鼓勵閱讀風氣，讓居民透過閱讀增進知識、提煉智慧、淨化心靈，已成為社會共識。為了實現這理念，特區政府着力建立管理的系統，從圖書館到博物館，建立資源豐富和資源較小的，規模較大和規模較小的服務場所之間的聯繫。服務的標準有兩個層次，一面滿足本地市民的要求，一面向世界先進城市的服務水平看齊。根據社區市民的需要來挖掘設施的潛在能力，發揮它多功能的特質，真正做到物盡其用。

（四）文化創意產業發展

政策是引導、支援、協調、服務。特區政府十分重視澳門文化產業的發展方向，從澳門實際情況（包括考慮澳門特點、優勢等情況）和發展需要出發的科學定位，對本地各文創產業的發展起引導作用，以便更好地與澳門經濟適度多元的發展方向結合起來。由於澳門文創產業起步較遲，力量較弱，沒有形成產業的集群化，而且市場還有待開拓，現正處於初創階段。根據世界各國經濟，在這個階段需要政府予以大力支援，給予精神上、政策上的支持，以及資源、人才培訓、場地空間、資金籌措、搭建平台等方面的幫助。為了推動文化創意產業的發展，主動協調各行政部門之間關係，目的在於集中支持的力量，資源整合，避免人力物力的浪費，解決跨部門之間的問題和困難。同時，協調本澳各文創產業企業和個人之間的關係，以便於相互配合，共同搞好產業的項目之間的互動關係。而在上述的工作進行中，政府扮演的是一個服務的角色。為此，澳門特區政府於二零一零年在文化局轄下增設了文化創意產業促進廳，並於同年成立具有廣泛代表性的文化產業委員會，透過兩部門同時運作、雙軌並行，務實地全力推動澳門文化創意產業的發展。《澳門文化創意產業發展政策框架》初稿已初步釐定，內容主要分為五個方面，包括：產業推廣、產業資助、創意人才培養、行政與法律輔助，以及產業研究等，為澳門的文創定下短、中、長期策略及相應的措施。

2.2 國際合作與區域合作

澳門特區政府一向鼓勵區內機構、團體或個人與區外、國外單位進行文化交流、合作，在粵港澳合作、泛珠三角區域合作以及與葡語系國家的廣泛聯繫上充分說明這一點。在過往幾年政府機關及民間社團或個人，就文化範疇之不同層面、不同類型的區域及國際合作，實在不勝枚舉；這正切合澳門這座紮根於多元文化上的城市所具有的獨特品格。這些合作皆建基於特區政府的積極鼓勵之上，以下試就重點之合作項目加以闡述。

（一）粵港澳區域合作

為了確保文化表現形式多樣性，特區政府與鄰近地區建立了交流的管道，於二零零三年起建立的《粵港澳文化合作會議》機制，具體合作項目包括 1、演藝人才交流、節目合作；2)、文化資訊交流合作；3) 文博合作；4) 圖書館合作交流；5) 非物質文化遺產合作；6) 文化（創意）產業合作等六個範疇，有力地推動了三地文化合作。最近又簽訂了《粵港合作框架協議》及《粵澳合作框架協議》，可以預見，在中央和國家有關部門的高度重視和大力支持下，粵港澳三地的交流與融合必將提升至更高的層次，拓展到更寬的領域，惠及更多的民眾，同時也必為區內的文化交流合作帶來更多的機遇，從而大大提升三地保護文化表現形式多樣性的水準。

粵港澳三地文化事業的繁榮發展關係到三地民眾的文化權益和福祉，關係到三地進一步轉變經濟發展的方式、提升文化軟實力和增強區域競爭力，關係到大珠三角地區的經濟社會科學發

展、協調發展和創新發展。該合作機制，也為三地的文化發展提供了一個便捷、高效的平臺，積極促進了三地之間的資源整合、人才交流、優勢互補，也推動了區域文化表現形式多樣性的發展。澳門和廣東省、香港區域文化合作機制，促成了兩個項目“粵劇”和“涼茶製作技藝”的聯合申報，並於二零零六年入選國家級非物質文化遺產名錄；其中“粵劇”已在二零零九年入選“人類非物質文化遺產代表作名錄”。

（二）泛珠三角區域合作

自二零零四年起，泛珠三角區域包括福建、江西、湖南、廣東、廣西、海南、四川、貴州、雲南九個省區和香港、澳門特別行政區政府。推進泛珠三角區域合作與發展，有利實現東、中、西部經濟優勢互補、協調發展；有利於促進港澳經濟社會繁榮發展；有利於優化資源配置，增強區域整體實力和競爭力；有利於提高對外開放水準，推動中國—東盟自由貿易區合作和亞太區域合作的發展。目前已實行科技資源的開放和共用，開展演藝資訊交流、數位圖書館、數位博物館、文化科研交流、藝術人才交流、文化旅遊、文化產業招商專案洽談、演出票務服務、有形和無形文化遺產保護利用，進一步加強區域內各省區文化領域方面的合作與交流。

近年來，澳門特區政府組織了本地多家具發展潛力之文創品牌及單位，以“澳門創意館”為名的整體行銷策略，推動“澳門設計·澳門創意”，先後參加了多次境內外文博會及展覽會推廣活

動，包括“中國（深圳）國際文化創意產業博覽交易會”、“海峽兩岸（廈門）文化創意產業博覽交易會”、“中國杭州文化創意產業博覽交易會”、“澳門國際貿易投資展覽會（MIF）”、“中國北京國際文化創意產業博覽交易會”、以及在江蘇南京舉行的“活力澳門推廣週”和天津舉行的“天津·澳門周”等等。

（三）國際合作

特區政府在文化範疇上的國際合作可謂多姿多彩，與東亞國家、歐盟成員國及葡語系國家的合作尤其頻繁。不同層次、不同方位的合作比比皆是，政府除了積極拉動官方機構的合作外，亦大力鼓勵民間社團和個人在國際上尋找合作的機會。合作的模式更是百花齊放，既有人員互訪和人才培訓，又有技術交流與展演活動，既有共同創新合作發展，亦有優勢互補資源共用。諸如文物保護方面，草擬新文物保護法的人員及主理文物修復的人員曾多次外訪觀摩借鑑外地的成功經驗，務求將文物保護工作做得更好。政府轄下的樂團聘有外籍樂師，亦經常與國際知名的樂團及音樂家在區內或國外同台演出，為樂團不斷地提高技藝與素質帶來機遇。與國外的圖書館的館際合作，圖書互換亦成為了常規性的合作項目。政府又設有獎勵金鼓勵國際的專家學者就澳門的歷史文化進行研究，還有與海外出版商聯合出版中、外文圖書。資助有意在藝術領域發展的人才到海外深造。特區政府亦經常到海外或邀請外地的官方或民間機構進行展演活動，如透過與各國領事的交流，積極建立與國際間的交流網絡，包括歐洲聯盟駐香港

及澳門辦事處，法國文化協會、英國文化協會、亞洲不同藝術院校、世界各地不同藝術團體等。在亞洲方面，透過鼓勵本地藝術家及藝術團體參加亞洲各地舉辦的文化活動，如積極建立與韓國、日本、台灣等地的交流網絡，並通過相互邀請、展示及演出共同推動亞洲文化藝術發展。

澳門特區政府主動參與國際文化活動，對外宣傳澳門文化，建立國際交流網絡，同時借此擴闊本地參與者的文化視野，提升文化表現多樣化水準。一方面積極聯絡及組織澳門文化推廣項目，向國際介紹澳門文化特色，計劃於二零一二年開展澳門歷史城區歐洲巡展便是一例。另一方面，積極引進具素質的文化項目，藉以介紹國際間的文化面向，讓更多澳門市民分享，藉以提升澳門整體文化素質。

2.3 將文化納入可持續發展政策

特區政府深諳要讓文化事業得以持續發展，必須對優秀文化予以大力扶持，鼓勵創新、加強保育、推動發展、確保傳承，讓其生生不息地發展。為此，特區政府不時關心各文化項目的狀況，予以適時的協助，為其締造理想的環境。

（一）人才培訓

特區政府向來視人才為事業發展的基本要素，在文化事業方面亦同樣地重視培育人才。除了讓民衆能透過官方或民間社團提供的業餘訓練，不同的文化項目得到啟蒙和實踐，亦為個別項目提供專業的培訓，使有志從事藝術工作的人才得以有系統地發

展。演藝學院便是有志在音樂、舞蹈及戲劇藝術方面發展的人士的苗圃。除此之外，特區政府亦關注文化事業各個環節之所需，為澳門配備各類型不同崗位的人才，諸如樂團、藝團管理、文化藝術專業管理及營運、文化創意產業管理、圖書館管理、文物修復、創意產業管理及會展等，為文化表現形式多樣化發展創造條件。

（二）文化創意產業

澳門特區政府按照國家十二·五規劃，銳意將澳門的經濟產業適度多元化，文化創意產業更成為重點扶持發展的項目。文化創意產業，顧名思義是將文化創意產業化讓文化發展與經濟發展相結合，以文創取得經濟成果的同時，又以經濟成果來支持更多的文創，以祈達至生生不息，無盡無窮。政府為了促成文創產業的發展，在過去兩年及未來數年計劃投放巨大的資源，為本地區孕育文創，並將其發展為具經濟效益的產業。年前率先在文化局轄下增設了文化創意產業促進廳，並成立具有廣泛代表性的文化產業委員會，透過兩部門同時運作的雙軌並行，務實地全力推動澳門文化創意產業的發展。《澳門文化創意產業發展政策框架》初稿已初步釐定，內容主要分為五個方面，包括：產業推廣、產業資助、創意人才培養、行政與法律輔助，以及產業研究等，為本地區的文創定下短、中、長期策略及相應的措施。除此以外，在中央政府的大力支持下又於橫琴島關地設立文化創意產業園區，系統地發展文創產業。近來更積極組織本地業界參與海外的

2.4 保護受到威脅的文化表現形式

澳門特區政府的政策重點是搶救第一、重在保護、人人參與、發掘利用。對於那些受到威脅的文化表現形式。制訂受威脅的文化表現形式的清單、確定傳承人、提出保護計劃、對受威脅的項目有關的場地、工具、實物、手工藝品予以保護，對相關項目提供必要人力、物力支援，到目前為止受到保護的項目已經有六項非物質文化遺產項目納入中華人民共和國國家非物質文化遺產名錄，分別為粵劇、涼茶製作技藝、木雕—澳門神像雕刻、南音說唱、澳門道教科儀音樂以及魚行醉龍節。為了宣揚非遺的價值和意義，提高公眾的保護意識，特區政府還經常邀請國內具代表性非遺項目到澳門展演，自二零零六年以來，已先後有河北、廣東、浙江、安徽、江蘇、山東等省的非遺項目參與展演，產生了很好的影響。此外，各非物質文化遺產項目，特別是瀕危項目的傳承，成功吸引了一些年輕人參加，如澳門鮮魚行的小醉龍隊；澳門道教協會的道樂團及器樂培訓班；澳門木雕神像等項目都開始有年輕人加入。

澳門特別行政區政府特別注意保護以下受到威脅的文化表現形式，主要是：一、保護少數族群的文化傳統；二、保護珍貴古籍。澳門是一個多元文化城市，在這片二十多平方公里的土地

上，不同種族的人們和諧融合地生活，並沉澱出一些本土獨有的文化。然而，由於大多數居民皆是華人，少數族群的傳統文化將無可避免地日趨淡化，有見及此，特區政府對此情況甚為關注，並在保護少數族群的文化傳統方面加以重點扶助，讓其繼續流傳。此外，特區政府對於一些瀕臨失傳的非物質文化遺產以及珍貴古籍亦予以充份的關心與照顧，部分措施更開宗明義地列入文化範疇的施政重點之中，可見特區政府對保護受到威脅的文化表現形式的重視程度。

（一）保護少數族群的文化傳統

由於澳門是個多元文化社會，來自各種文化背景的人們共同在這片土地上生活，各種原來互不相干的文化就在這片土地上沉澱發酵而形成了一些這片土地上獨有的事物，如澳門土生葡人，整個特區現在有一萬人左右的“土生葡人”，在澳門超過五十萬的人口中，其為少數族群。儘管是少數族群，但在澳門社會和文化方面仍然擔當一個比較重要的角色。在這族群中曾廣泛地應用一種他們獨有的語言—土生葡語，裏面混合了葡萄牙語、馬來語、粵語、英語等詞匯，過去一直是土生葡人的共同方言，但現在已基本為粵語和正宗葡語所取代，許多新一代的土生葡人甚至都不知道有這種方言的存在。澳門政府為鼓勵這種方言得以繼續流傳，於二零零八年曾向澳門唯一的一隊土生葡人樂隊授予文化功績勳章，以表揚他們以土生葡語創作了很多本土獨有的歌曲，並協助該樂團出版唱片和聯繫國內外尋找演出機會，宣傳這種地道

的文化，在更廣闊的舞臺上展示澳門文化獨特的一面。

（二）保護珍貴古籍

為著保存本地文獻資料，提高澳門市民對珍貴文化遺產和古籍的保護意識和關注，推廣古籍的學術價值，為研究學者提供更多治學門徑，於二零零六至二零零八年完成藏書樓內 485 冊古籍的索引編訂工作，及 8132 冊古籍架位的核實、清點、整理工作。又舉辦了“澳門中央圖書館珍藏古籍展覽”以及“翁方綱纂四庫提要稿”入選《國家珍貴古籍名錄》之相關的展覽及講座。此外，更將歷年來澳門珍貴文獻資料、古籍，拍攝和製作成縮微影像資料，以供讀者查閱及保存之用。通過對館藏古籍再版、拍攝縮微菲林等工作，有效地保存珍貴文獻。同時，相關的古籍展覽和講座等活動均收到一定的效果，對於宏揚澳門珍貴文獻，以及向各地專家學者提供專門的研究管道等方面起到積極作用。

三、公民社會的認知和參與

在澳門，除了散佈在不同區域的具文化特色的建築物，為居民及遊人提供一個具文化氣息的景緻外，藝文活動更是此起彼落，終年不斷。澳門藝術節、國際音樂節、藝術表演、藝術品展覽、民間工藝展銷等，不停地在城內的不同角落中輪換進行。在這環境裡，民衆就在不自覺中加深了對文化的認知和參予。從數據上可以得知藝文活動的入場人次逐年上升，正顯示出澳門文化事業的持續進步，反映出市民已更為善用持續強化的各種文化服務設施，從而使多姿多彩的文化生活與不斷提高的生活水平互相

輝映。

3.1 提升廣大市民文化素質，為公民社會的認知和參與建立廣泛的群眾基礎

提昇居民生活素質及提高居民的文化水準是特區政府施政的一個核心理念，鼓勵閱讀風氣，讓居民透過閱讀增進知識、提煉智慧、淨化心靈，已成為社會共識。特區政府在不斷提倡鼓勵閱讀的同時，不忘加大資源投入，一面豐富圖書館的館藏，完善服務設施，一面開闢更多圖書館，為公眾提供理想的閱讀環境和方便的閱讀服務。於 2010 年已落實籌辦「全民網上閱讀平台」服務，透過與各大網上數據庫供應商洽談和進行技術改造，讓本地市民免費閱覽網上圖書、期刊及學術論文的全文內容。為使市民更積極地使用圖書館的網上服務平台，更開辦了面向公眾的電腦基本知識培訓班及教授中文輸入法，讓市民可及早能駕馭和享用當代的閱讀模式。又與本地的民間社團開展「社區圖書館伙伴」合作計劃，目的是向澳門的社區坊眾提供圖書借還，報章和雜誌閱覽等服務，藉以推動坊間的閱讀風氣，推廣終身學習，鼓勵市民大眾善用餘暇豐富個人的精神生活。正是由於市民素質的不斷提高，澳門社會對《公約》的認知和參與才成為一種較為自覺的行為。

3.2 大力鼓勵公民參與，在文化實踐中推動《公約》精神的落實

回歸後，澳門特區政府投入大量的人力、物力鼓勵公眾參與

到多種多樣的文化活動，每年平均資助的各種形式的文化活動就有三百多項，受惠人數達數萬人。在公眾廣泛參與文化活動形式多樣化的實踐中，親身體驗到文化活動多樣性的好處，從而提升市民對《公約》精神的認知，而這種認知的深化又反轉來推動文化表現形式多樣化的保護工作，為澳門營造了濃厚的文化氛圍，展現了多種多樣的文化風采，滿足了不同層、不同方面的文化需求，很好地推動了《公約》精神的落實。

隨著居民文化水平不斷提高，特區政府亦持續鼓勵和擴大居民對政府政策制定的參與度。在文化政策方面，政府內附設了多個為不同範疇出謀獻策的諮詢機構、委員會，當中不乏來自社會各界的代表。在制定新的文物保護法時，政府亦向全澳居民作公開諮詢，一方面藉以廣納居民的意見，同時亦鼓勵居民的參與和引起公眾的討論，從中可見居民相當湧躍、效果顯著。這亦正正表現出本澳居民已不再局限於享受藝文活動這文化事業的下游環節，而是全方位地參與本地文化事業的發展。

四、實施公約取得的成果和挑戰

行政長官于 2007 年 12 月 28 日發佈 1/2008 號行政長官公告：鑒於中華人民共和國就二零零五年十月二十日在巴黎通過的《保護和促進文化表現形式多樣性公約》，於二零零七年一月三十日向聯合國教育、科學及文化組織總幹事交存批准書；又鑒於中華人民共和國於交存批准書的同日以照會作出通知，《公約》適用於澳門特別行政區；同時，根據《公約》第二十九條的規定，

公約自二零零七年四月三十日起在國際上對中華人民共和國生效，包括對澳門特別行政區生效；行政長官根據澳門特別行政區第 3/1999 號法律第六條第一款的規定，命令公佈：中華人民共和國送交保管實體關於《公約》適用於澳門特別行政區的通知書英文文本的適用部分及相應的中、葡文譯本；公約的中文正式文本及以該公約各正式文本為依據的葡文譯本。四年來，特區政府繼往開來、持續地推動及發展本地的文化事業，鼓勵居民更大的參與，提升居民對不同文化項目的認知，取得了一定的成績，主要是：

4.1 制定《文化遺產保護法》

經過五年的反復修訂，澳門《文化遺產保護法》已完成草擬工作並正式進入立法程序。新的《文化遺產保護法》充分吸納了世界先進的文保理念，充分參考了國內外的相關法律，充分聽取了公眾的意見和建議，將文化遺產的重要地位、價值、意義以及保護原則和特別的保護措施等，以法律的形式確定下來，從而為文化遺產的保護提供了法律依據和法律基礎。

二零零五年《澳門歷史城區》被聯合國教育科學文化組織列入《世界遺產名錄》，城區內包含著中、西式的建築，包羅萬有、琳琅滿目。澳門特區政府除了致力在硬件上加強對該等建築物的保護外，更從軟件上著力為歷史城區保護創造有利的條件，當中最為重要的莫過於修訂新的文物保護法，經過多年的研究並參考國內外的相關成功經驗，新的文物保護法已進入立法的階段。新

法除了對文物建築及物質類的文化遺產予以全面的保護外，更對非物質文化遺產提供了相當的庇蔭，正顯示出特區政府在文物保護的全面性、參與保護工作的廣泛性和文保政策的前瞻性。

4.2 建構了行之有效的文物保護的工作系統

保護是為了保護文物的價值，開發要以保護為前題；利用、發掘、整合要形成一種新的更新層面的一種保護；讓開發成為更深層次的保護。因此，建立文物保護的高效工作系統，包括日常保護層、管理監督層、法律法規層、思想教育層、學術研究層、藝術審美層以及專題開發層。

4.3 打造藝術品牌

澳門國際音樂節和澳門國際藝術節，是澳門人經多年努力打造的兩個國際文化品牌，不但早已成為澳門文化生活重要組成部分，而且是小城與世界藝術交流的重要舞台。“兩節”堅持高品位、多元化和本土性的追求，以不同的藝術風格和形式，濃郁的鄉土色彩，感染了成千上萬觀眾，開闊了人們的藝術視野，推動了本澳藝術發展，提升了小城的世界知名度。

4.4 建設專業化、高水平藝術團體

“澳門樂團”及“澳門中樂團”一邊進一步鞏固體制改革成果，完善體制改革成果，完善澳門樂團“音樂季”的演出制度，深化澳門中樂團“民族音樂交響化”的實驗；一邊貫徹“普及與提高相結合”的方針，面向市民在“提高”的指導下推動音樂藝術普及；進一步加強業務學習和技巧訓練，全面提升藝術修養和

演出水平，有效地推進樂團建設的全面發展，代表澳門，走向內地，並逐漸走向世界。

4.5 培養本地藝術人才

經過多年的發展，澳門演藝學院轄下舞蹈學校和音樂學校走上了專業化，而戲劇學校亦在轉型之中，舞蹈學校，在全國的比賽當中，得到多個金獎，音樂學校的學生進入國內外著名高等學校進行深造。與此同時，受到威脅樣式和品種得到了保護，如土生葡人話劇團，已經自編自演了多個話劇。

4.6 形成以民間社團為載體的文化活動多樣化形式的保護機制

特區政府通過扶持、資助社團舉辦各種形式的文化活動，形成了對文化形式多樣化的社團保護機制，以活動推動保護，以廣泛性的深入社區的，豐富多采的社團活動來展示文化活動的多樣性，讓廣大民眾共享由多種形式展現的文化成果，從而實現活動中的保護。

文化領域著從特區政府“傳承創新、共建和諧”的施政理念出發，將文化工作放在整個特區建設的全局加以謀劃，形成了新的有利有序的工作格局。加大了對文化社團扶持的力度，舉辦多種多樣的文藝活動，優化了澳門的文化生態，豐富了市民的生活內涵。

特區政府在推進本地區文化事業的同時，當中亦預有不少困難與挑戰。澳門是一個地方不大、人口不多的小城，在資源上及

技術上皆遇到相當的限制，有幸在中華人民共和國中央人民政府的大力支持下，澳門特區政府在過去的四年每當遇上發展的瓶頸，皆能憑藉本身的毅力和祖國的扶持，跨越一個又一個障礙。在緊接的未來，將繼續做好常規性工作，集中力量完成重點項目，全面帶動和推進文化建設。為配合「文化遺產保護法」的立法工作，繼續採取多形式多渠道的宣傳，推廣此法並令其深入人心。大力推行精品策略，以優秀的藝術創作和藝術節目，提升兩團兩節的水準。辦好演藝學院，發掘和培養更多的本地藝術人才。在推進文化建設可持續發展的同時，通過多種方式和多種渠道，推動文化創意產業發展。落實區域性及國際性的合作協議，鞏固文化合作的成果。文博工作將進一步優化服務設施和方式，完善管理工作，為廣大市民提供高質高效的文化服務。讓“公約”在澳門成功地得以實施。

補充數據和信息

Appendix: additional data and information

1. 人口結構(根據統計年鑑二零一零)

Polulation structure (Based on the data extracted from
“Year Book of Statistics 2010”)

人口指標 Demographic Indicators

指標 Indicator	單位 Unit	2000	2005	2008	2009	2010
人口估計(期末) Population estimate(end-year)	(千人) (‘000)	437.9	488.1	549.2	542.2	552.3
外地僱員(期末) Non-resident workers(end-year)	男女 MF	27221	39411	92161	74905	75813
獲准居留人士 Individuals authorized to reside in Macao	男女 MF	1127	11395	7917	9489	4455
持“單程證”的中國大陸 移民 Immigrants from Mainland China with “One-way”	男女 MF	2919	3335	2280	3121	9056

按歲組統計之年底人口估計 End-year population estimate by gender group (千人' 000)

歲組 Age group	性別 Gender	2000	2005	2008	2009	2010
總數 Total	男女 MF	437.9	488.1	549.2	542.2	552.3
0-4	男女 MF	23.8	17.0	19.7	21.4	23.2
5-9	男女 MF	33.6	23.7	19.5	18.3	17.3
10-14	男女 MF	40.9	35.7	31.3	29.4	26.9
15-19	男女 MF	35.1	44.7	42.4	39.8	38.2
20-24	男女 MF	29.2	37.8	54.5	51.4	48.9
25-29	男女 MF	34.2	32.6	44.5	43.9	47.0
30-34	男女 MF	36.3	38.3	43.2	40.1	41.7
35-39	男女 MF	42.5	40.8	49.2	46.4	46.5
40-44	男女 MF	45.7	50.6	48.7	46.8	48.3
45-49	男女 MF	35.6	49.9	55.4	55.2	55.5
50-54	男女 MF	23.7	37.8	49.1	50.4	51.8
55-59	男女 MF	12.7	25.5	31.9	34.4	37.6
60-64	男女 MF	9.8	13.4	20.4	22.9	25.2
65-69	男女 MF	9.6	10.6	10.7	11.9	13.5
70-74	男女 MF	9.5	10.2	9.3	9.3	9.3
≥75	男女 MF	15.8	19.5	19.5	20.5	21.4

2. 澳門現時只有三間戲院.

At present Macao only has 3 cinemas.

3. 圖書資料 Book data

	2008	2009	2010	2011(截至 10 月) 2011(until October)	總計 Total
已出版書目數量 Published titles	498 本	492 本	556 本	570 本	2,116 本
出版商數量(按 ISBN 中心申請過資料) Publishers (according to applications at the ISBN centre)	86 家	100 家	110 家	121 家	121 家
書店數量 Bookstores	約 16 間 (estimate)		約 16 間 (estimate)		約 16 間 (estimate)

4. 通訊 Statistics

	2008	2009	2010	2011 至第二季 2011(until the second quarter)
固網電話用戶 (千) Landline Subscribers (in thousands)	175.9	171.4	168.4	–
流動電話用戶 (千) Mobile Phone Users (in thousands)	932.6	1037.4	1122.3	–
傳呼機用戶 (千) Pager Users (in thousands)	3.0	3.1	3.2	–
互聯網用戶 (千) Internet Users (in thousands)	128.5	143.4	170.5	–
寄出郵件 (千) Postal Services Users (in thousands)	30346.2	30694.9	31367.6	15943.3

Quadrennial Periodic Report on Measures to Protect and Promote the Diversity of Cultural Expressions People's Republic of China

Summary

The Chinese government is fully conscious of the significance that cultural development and promotion of the conditions for cultural diversity, have for the national realization of sustainable development in a globalized environment. With a view to implementing the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (hereinafter referred to as the *Convention*) at national and international levels, the Chinese government has taken a series of effective measures that have piloted various systemic innovations. These have resulted in considerable achievements and progress.

Over the past ten years and especially since 2007, China has further opened its cultural market through continued reform of the cultural system, made great efforts in developing the domestic cultural industry, and focused on enhancing sound and rapid development of cultural industry sectors through instruments of fiscal, financial and taxation policy. At the same time a public cultural service system has been established, correcting market failures, guaranteeing social justice and improving cultural livelihoods. The Chinese state has been taking numerous steps to protect traditional cultural resources and increase international cultural exchanges. As these measures are implemented, China's domestic cultural cohesiveness and international influence are on a growth track, domestic cultural diversity is seeing sustainable improvement, and the national cultural industry continues to sharpen its market competitiveness.

China is aware that the world is in the midst of a period of profound development, reform and adjustment, one moving further towards a multipolar and economically globalized world, and seeing leaps and bounds in science and technology. International cultural exchanges are more frequent, and culture is more prominent in competitions of overall national strength. Comparatively speaking, China's domestic cultural development has not completely adapted to requirements of the times; its public cultural service system is incomplete; and its cultural industry is overall not large. However, China has both the determination and the capability to meet these challenges!

In accordance with Article 9 of the *Convention* and its Operational Guidelines, this report gives a full overview of the various measures and policies taken at national and international levels to protect and promote the diversity of cultural expressions since China's ratification of the *Convention*. As the *Convention* also applies to the Hong Kong and Macau Special Administrative Regions of China, periodic reports written by the governments of Hong Kong and Macau SARs will also be submitted as part of the Chinese government's report.

1. General Information

(a) Name of Party

People's Republic of China

(b) Date of ratification

January 30, 2007

(c) Ratification process

On December 29, 2006, the 25th session of the Standing Committee of the 10th National People's Congress approved to ratify the Convention following deliberations; on January 30, 2007, the Permanent Delegate of the People's Republic of China to UNESCO deposited the instrument of ratification to the Director-General (DG) of UNESCO; the Convention entered into force to China on April 30, 2007.

(d) Total contribution to the IFCD (to date)

120,000 USD

(e) Organization(s) or entity(ies) responsible for the preparation of the report

Ministry of Culture of the People's Republic of China

(f) Officially designated point of contact

Division of Multilateral Affairs, Bureau for External Cultural Relations, Ministry of Culture of the People's Republic of China

(g) Date report was prepared

From August 2011 to April 2012

(h) Name of designated official(s) signing the report

HOU Xianghua, Director General, Bureau for External Cultural Relations, Ministry of Culture of the People's Republic of China

(i) Description of the consultation process established for the preparation of the report and name of representative(s) of participating civil society organization(s)

Since August 2011, an inter-department working team of relevant ministries and agencies of the State Council has been convened by the Ministry of Culture of the PRC to compile the report, and relevant experts Zhang Jiangang and Li He of the Cultural Research Center of Chinese Academy of Social Sciences have been responsible for its drafting. The compilation panel has held various meetings to review and revise the drafts of the report, resulting ultimately in the final report.

2. Measures

The *Convention* is a truly beneficial policy instrument for the furtherance of cultural development in developing countries against the backdrop of economic globalization. Its key significance for China is in the following three areas. Firstly, China's own cultural development can enrich the world's cultural diversity; secondly, strengthened international cultural exchanges and cooperation enable accelerated cultural development in countries all over the world; and finally, the intentions of special groups in China to develop their traditional cultural expressions can be taken into account.

2.1 Cultural Policies and Measures

a) Overall Objectives

Over the past 5 years, a number of important documents formulated by the Chinese government have constituted the principal axis of cultural policy at the macro level, including the *Outline of Cultural Development Plan During the Period of the Eleventh Five-year Plan* issued in the second half of 2006; the *Revitalization Program for the Cultural Industry and Several Opinions on Further Invigorating and Developing Cultural Undertakings in Minority Areas* released in the second half of 2009; the *Decision of the Central Committee of the CPC on Major Issues in Deepening Reform of Cultural Systems and Propelling the Great Development and Prosperity of Socialist Culture* (hereinafter referred to as the *Decision*) and the *Outline of Cultural Reform and Development Plan During the Period of the Twelfth Five-year Plan* passed in the second half of 2011.

In October 2011, the Sixth Plenary Session of the 17th Central Committee of the CPC convened with the specific theme of the development of Chinese culture. 30 years of continuous economic growth have improved the income levels of the Chinese and greatly boosted China's international influence. However, China's development is unbalanced with many structural problems, the income distribution structure is still not rational enough, and cultural development has lagged behind. In response, the *Decision* proposes to stay on the road of cultural development with Chinese characteristics, strive to develop a future-oriented, national and scientific socialist culture for the masses with modernization and internationalization, and promote national soft power; to steadfastly bring forward cultural restructuring with a view to the overall prosperity of cultural undertakings and sound development of cultural industries; to hold fast to the approach of multi-level, extensive international cultural exchanges and continuously improve the international influence of Chinese culture.

The *Outline of Cultural Development Plan during the Period of the Eleventh Five-year Plan* sets out

relevant policy details. In specific chapters, the *Outline* describes development objectives for “public cultural service”, “journalism”, “cultural industry”, “protection of national culture” and “international cultural exchanges”. A series of initial objectives specified by the *Outline* are now close to realization.

The *Revitalization Program for the Cultural Industry* offers guidance and support to the development of the cultural industry in China in many respects against the backdrop of the international financial crisis. The *Program* also sets out policy goals to specifically lower access thresholds and move to attract private and foreign capital into cultural industry sectors as permitted by policy, and into the equity shareholding of state-owned cultural enterprises, so as to form a cultural industry landscape with public ownership as the mainstay and multiple forms of ownership co-developing. The *Program* undertakes strengthened policy support to government investment, taxation and finance, the refinement of legal frameworks and a further standardization of market order. With the implementation of the *Program*, cultural industry development in the various regions of China has clearly accelerated.

While cultivating the cultural market, the Chinese government also attaches great importance to the construction of a public cultural service system and devotes intense effort to building up the public cultural infrastructure network in rural and urban areas, so as to satisfy people’s needs and guarantee people’s cultural rights and interests. For ethnic minority cultures, *Several Opinions on Further Invigorating and Developing Cultural Undertakings in Minority Areas* makes clear that cultural development policy in minority areas does not differ greatly from the rest of the mainland. Nevertheless greater importance is to be given to the translation of cultural works between different languages existing within China. The State Council Information Office shows in its white paper *Progress in China’s Human Rights in 2009* that the culture of the ethnic minorities in China enjoys protection, prosperity and development in numerous aspects.

The *Outline of Cultural Reform and Development Plan during the Period of the Twelfth Five-year Plan* has fostered a favorable environment for the thriving and prosperity of culture and made a comprehensive arrangement for the cultural reform and development. Various measures have been adopted to encourage involvement of enterprises in public cultural services, channel investment of social capital in cultural industries in various forms, continuously improve the creation and production system of cultural goods, gradually promote the shaping of cultural industry pattern, fully vitalize the cultural mechanism and effectively push forward the development of culture in a scientific way.

b) Specific Policies and Measures

Cultural development in China is currently driven and guaranteed by two means: the cultural market

and public cultural service.

(i) Policies and Measures for the Cultural Industry

China has been on its course of advancing development of the cultural industry since 2000. During a 3-year pilot period for cultural system reform from 2003, institutions including the National Bureau of Statistics established a tentative index system for the national cultural industry. This divides the different cultural industry sectors into a concentric arrangement involving a core segment, peripheral segment and ancillary segment. Radio, film and television, press and publishing, and artistic performances are classed as the “core segment of the cultural industry”; the internet, travel agency services, cultural services in sightseeing areas, leisure parks, recreation, fitness and entertainment, and internet cafés form the “peripheral segment”, while the “ancillary segment” comprises production and sales of stationery, musical instruments, toys, household audiovisual devices and handicrafts. Following this classification, the National Bureau of Statistics has twice issued figures on the added value of the national cultural industry. In 2004, the added value made up 2.15% of GDP, while by 2010, the added value of the national cultural industry came up to 1.1 trillion RMB, 2.75% of GDP. The Chinese government hopes that the cultural industry will grow into a pillar industry of the economy by 2020.

Market Access. In order to cultivate the cultural market, in October 2004 the Ministry of Culture issued an *Opinion on Encouraging, Supporting and Guiding Non-Public Sectors of the Economy to Develop the Cultural Industry* which lowered market access thresholds. In April 2005, the State Council published the *Several Decisions on the Access of Non-Public Capital to the Cultural Industry* clearly stipulating the applicable cultural industry sectors that may open to non-public capital. In July 2005, the State Council promulgated a new *Regulation on the Administration of Commercial Performances* and amended some of the Regulation’s provisions in July 2008, further expanding access for market entities from Hong Kong, Macau and Taiwan, as well as funding channels. All these policies have guided and regulated access for non-public capital to the cultural industry. The Ministry of Culture in 2009 published *Several Opinions on the Development of Private Artistic-Cultural Performing Groups*, extending policy support to private artistic performing groups in terms of financial support, government procurement, provision of performance venues and equipment, simplified approval processes, talent cultivation and commendation and rewards.

In order to usher in foreign capital in line with WTO entry commitments, the Ministry of Culture and relevant departments have jointly issued related documents permitting foreign investors to establish applicable enterprises as wholly-owned or joint ventures. Under certain conditions, foreign investors shall be allowed to establish cooperative or joint ventures in print publication or the production of read-only CDs. Without prejudice to China’s rights of examination and approval of audio-visual products, foreign investors shall be allowed to establish cooperative ventures, with Chinese partners

as the dominant party, in distribution of audio-visual products except films. In order to improve regulation of international trading in and commercial exhibitions of artworks, the *Notice of the Ministry of Culture and General Administration of Customs on the Issuance of the 'Interim Provisions for Export-Import Management of Artworks'* was published in June 2009. From 2007 to 2010, China introduced from abroad a volume of publications as finished articles: 2,982,414 book titles, 222,608 periodicals, 4,977 newspaper titles, 46,651 audio-visual products and 8,160 electronic publications. Copyrights were imported for another 52,669 book titles, 1,961 audio-visual products and 382 electronic publications.

China admits 20 revenue-sharing international films every year in fulfillment of its WTO entry commitments. In 2007, box-office from revenue-sharing films totaled 1.17 billion Yuan; for the year 2011, total box office income nationwide amounted to 13.115 billion Yuan, of which imported films earned 6.083 billion Yuan compared to 7.032 billion Yuan from domestic films.

Cultural Originals. To increase the supply of cultural original works, in August 2002, the Ministry of Culture in conjunction with the Ministry of Finance formulated the *National Implementation Plan for Artistic Excellence on the Stage*. The first phase of this project was the five years from 2002-2007, during which 50 outstanding plays of different theatrical types were staged. The central government has invested 40 million Yuan in this project annually. With a view to invigorating and spurring the development of traditional music, the Ministry of Culture has implemented the "Developing and Supporting Project for Chinese Traditional Music" since 2010. This involves an annual allocation of 6 million Yuan from state coffers which is employed in a variety of ways to create a thriving traditional music scene. To enrich China's arts collection, the Ministries of Culture and Finance established a special fund in 2004 for both the collection of excellent artworks and their donation and award. So far 150 million Yuan has been thus invested and over ten thousand artistic pieces collected by the state.

China has also rendered assistance and relief, in policy and capital terms, to relatively weak cultural industries such as animation industry. In 2006, the State Council circulated *Several Opinions on Propelling the Development of China's Animation Industry* formulated by the Ministry of Finance in conjunction with 9 other government departments. In August 2008, the Ministry of Culture promulgated *Several Opinions on Supporting the Development of China's Animation Industry*. With guidance via relevant policies, Chinese production of cartoons and animations reached a total of 220,000 minutes in 2010, 30% more than 2009; the market volume of online games was 34.9 billion Yuan, an increase of 35.3% over 2009.

Financial Support. Small and micro-sized businesses make up a large part of the cultural industry, and project risk levels are relatively high. Consequently, since 2008 the Ministry of Culture has signed a series of *Strategic Cooperation Agreements for Supporting the Development of Cultural*

Industry with banks including Bank of China and Industrial and Commercial Bank of China. In line with these agreements, the Ministry of Culture has recommended over 100 credit applications in the cultural industry. Clear means, ways, steps and approaches for the financial industry to follow to support the cultural industry's development and create a favorable environment for funding were set out in March 2010 in *Guidance on Financial Support for the Revitalization and Prosperous Development of the Cultural Industry*, issued jointly by the Ministry of Culture, the People's Bank of China, and the China Banking, Securities and Insurance Regulatory Commissions.

Dissemination and Sales. For the purpose of enhancing the dissemination and sales of cultural goods, the Ministries of Culture and Commerce, the State Administration of Radio Film and Television and the General Administration of Press and Publication have organized and deeply engaged with the China (Shenzhen) International Cultural Industry Fair (hereinafter referred to as the "Cultural Fair"). For a more international Cultural Fair, the hosting parties have invited world famous enterprises such as Germany's Bertelsmann and creative enterprises from UK to participate and establish a platform for cooperation between enterprises at home and abroad.

In order to push forward international trade in Chinese books, the General Administration of Press and Publication has implemented the "Plan for International Popularization of Chinese Books"; so far 1,496 book titles have been published in foreign countries. For better access to mainstream foreign marketing channels, the General Administration of Press and Publication launched in 2010 the "Project for the Expansion of International Marketing Channels of Chinese Publications". In recent years, besides arranging the presence of Chinese publishers as main guest country at international book fairs in Moscow, Seoul, Frankfurt, Thessaloniki, and Cairo, China has also hosted and participated in over 40 international book fairs of various types annually. Among them the Beijing International Book Fair has been listed as one of the four largest in the world.

With support via the above policies, China's publishing industry is now enjoying good international trade momentum. Firstly, the trade deficit in copyright trading continues to narrow. Copyright exports in 2009 were up 275% over 2005; the copyright import/export ratio has shifted from 7.2:1 to 2.9:1; and in addition the breakdown of copyright exports has been continuously optimized. Secondly, export momentum is strong for digital publications. From 2006 to 2010, Chinese domestically-developed online games have emerged in the foreign market; their export volume exceeded 200 million USD in 2010. For its part, income from foreign downloads in periodical databases was nearly ten million USD and foreign sales of electronic books totaled 50 million Yuan.

Legal Adjustment. To adapt to the evolution of the domestic publishing industry, the requirements of the international book trade, and the new situation confronted after ratification of the Convention, the Standing Committee of the National People's Congress in February 2010 revised relevant provisions of the *Copyright Law of the People's Republic of China*, following which in March 2011 the State

Council amended the *Regulations on Publication* and the *Regulations on Audio and Visual Products*. The following laws and regulations have been newly formulated since 2008: *Administrative Measures for the Producing of Audio and Visual Products* (February 2008), *Regulations for the Publishing of Electronic Publications* (February 2008), *Regulations for Publishing Books* (February 2008), *Administrative Measures on Copying* (June 2009), *Regulations for the Publishing Market* (March 2011) and *Administrative Measures on the Import of Audio and Visual Products* (April 2011). China is currently formulating a *Law on the Promotion of the Film Industry*.

Under the guidance of various national policies and the *Development Plan during the 11th Five-year Plan for Press and Publication* formulated by the General Administration of Press and Publication in 2006, the types and number of publications in China have been at unprecedentedly high levels for 3 consecutive years. The total output of the press and publication in 2010 was 1.27 trillion Yuan representing over 60% of the core segment of the domestic cultural industry in terms of added value. China currently ranks first worldwide by circulation of daily newspapers, with 25 Chinese dailies among the world's top 100. For books, the volume and number of types of books published in China both rank first worldwide; China accounts for 3 of the 10 books with an accumulative print volume of more than 20 million copies over five years. From 2006 to 2010, China printed a cumulative total of 33.97 billion copies of 1.386 million book titles, double the figures of the previous five years. Chinese journalists are present in every corner of the world and exchange news with over 170 countries and regions daily. In 2011, 295 screenings of Chinese films took place at 82 overseas film festivals, while 52 domestic Chinese movies went on commercial run in 22 overseas countries and regions.

In June 2008, the State Council issued the *National Strategic Guidelines for Intellectual Property*, which clearly state that a comprehensive system is to be established for the protection of traditional knowledge. To this end the State Intellectual Property Office has promulgated a *Pilot Project Working Plan for Intellectual Property Protection of Traditional Knowledge (Trial Implementation)*. Relevant pilot work has been conducted in a total of 17 counties (cities and districts), divided into three groups. The pilot work has been proved effective in improving the building of a legal and regulatory system for intellectual property relating to traditional knowledge, a comprehensive appraisal index system, and the formation, on the back of traditional resources, of locally distinctive and newly-emerging industries.

The Chinese government has, for six times, abolished or delegated to local governments examination and approval powers for various items on the cultural market since 2006, helping form a good environment for the development and expansion of cultural enterprises.

(ii) Public cultural service policies and measures

Public service is a necessary supplement to the market economy. In recent years, state finances

have continuously increased investment in cultural development. From 2005 to 2011, the central government allocated a total of 21.5 billion Yuan to the Ministry of Culture and organized a group of significant cultural programs, including on the safeguarding of the intangible cultural heritage and a “National Cultural Information and Resource-sharing Database” project. In addition, accumulative transfer payments from the central finances from 2005 to 2011 totaled 13.9 billion Yuan; a series of principal cultural projects were executed including construction and equipment configuration of cultural stations in villages and townships, free admission of libraries and cultural centers, a service capacity-building project for community cultural centers and cultural activity rooms, mobile stage vehicles, and the sending of books to rural areas. These have exposed the public to abundant public cultural goods and services. China’s public cultural services have been gradually improving with additional investment. For example, in 2006 the number of books held by public libraries was 0.38 copies per capita of population, rising to 0.52 at the end of 2011. At the same time, the central government has been continuously strengthening cultural infrastructure. Since 2005, China has seen the construction of the National Centre for the Performing Arts, the Mei Lanfang Theatre, the second phase of the National Library, reconstruction and expansion of the National Museum, and the theater auditorium of the National Theatre of China, covering a total area of 470,000 square meters and involving estimated investment of 7.4 billion Yuan. These venues have become important windows for national cultural development achievements.

In recent years, China has devoted its efforts to free admission for public museums and libraries. By the end of 2010, more than 1,700 state-owned museums had made public admission free of charge. By 2015, this will grow to a total of 2,500 museums and memorial halls which will receive 500 million visitors annually. The central government will earmark 2 billion Yuan to achieve this goal. By 2015, some private museums will also be free to the public and enjoy support from relevant national policies. Subsidies from the central government for the free opening of public libraries at the city and county levels totaled 319.34 million Yuan in 2011.

Public cultural services in rural areas are an effective measure for poverty relief and improved development. Public cultural service undertakings pursued with intensity over the last years have been grouped into five key cultural projects, ones focusing preferentially on rural and remote Western regions. The five projects are as follows: the “Radio and TV Coverage for Every Village Project” launched and implemented by the former State Planning Commission and the State Administration of Radio Film and Television, to eliminate radio and TV coverage black spots for residents of remote rural areas; the *Construction Program of Comprehensive Cultural Stations in Villages and Townships During the 11th Five-year Plan* jointly formulated and implemented by the National Development and Reform Commission and the Ministry of Culture; the “National Cultural Information and Resource-Sharing Database” project involving centralized digital resources, the

rollout of a grassroots service network and multiple means of dissemination, implemented by institutions specially established by the Ministry of Culture to promote sharing of cultural information and resources; the “Countryside Movie Screenings Project” implemented by the State Administration of Radio Film and Television, aiming to have one movie screened per month in each village by 2010, whose goal has now essentially been achieved; and the “Rural Libraries Project” organized and implemented by the General Administration of Press and Publication with the objective of close to half of China’s administrative villages having a “Rural Library” by 2010 and all administrative villages having one by 2015.

2.2 International cooperation and preferential treatment

The Chinese government wishes to carry out multi-level international cultural exchanges in various forms and through diverse channels, for the purpose of maintaining the diversity of cultural expressions with other countries in the world.

As a developing country, China has accelerated its plans for international dissemination of its radio and cinema. On the TV side, China Central Television (CCTV) has laid in place a basic seven-channel framework of an English channel covering the entire globe, supplemented by Chinese, Spanish, French, Arabic, Russian and Documentary channels. As concerns radio, China Radio International (CRI) has the world’s second-largest number of unshared-frequency overseas stations. In new audio-visual media, China Network TV (CNTV) has vigorously pursued the rollout of a global, multilingual, multi-terminal online video public service platform, one combining features of the Internet and TV and based around audio-visual interaction. CRI Online, a new CRI media platform is broadcast in 61 languages and is in regular operation by means of remote video editorial meetings with partners in Scandinavia and North America. It has established a new exploratory model in the shape of its remote management system for localized programming in foreign countries.

The Chinese government has always attached great importance to intercultural exchange and cooperation. So far, China has signed intergovernmental accords on cultural cooperation with 145 countries and nearly 800 yearly implementation agreements on cultural exchanges, and has kept up close cooperation with over 1,000 cultural institutions and organizations across the world. A total of 1,500 states and cities in 120 countries have established twinning relationships with Chinese counterparts; friendly cooperative relations have been forged with 458 civil society groups and organizations in 148 countries. According to incomplete statistics, over 30 “Cultural Years” and “Cultural Festivals” have been held or co-hosted by the Ministry of Culture since 2006.

In the past years, the Chinese government has been active in international cultural assistance, with

a continuous increase of aid funds and diversification of forms of assistance. The main three forms currently adopted by the Ministry of Culture are material assistance, service assistance and human resource training. In the last few years, in line with new conditions facing cultural development in Asia and the requirements of the Beijing Action Plan formulated at the Beijing Summit of the Forum on China-Africa Cooperation, the Ministry of Culture has implemented projects such as the “10+3 Workshop on Cultural Human Resource Development and Cooperation” and the program of China-Africa mutual visits between cultural personnel.

The Ministry of Commerce also implements certain international cultural assistance projects, principally through construction projects of various large-scale public cultural infrastructures. From 2007 to 2010, 17 international cultural assistance projects were constructed, accounting for 8.5% of total international assistance projects in the same period. Another 20 cultural assistance projects are currently under construction. The Ministry of Commerce has held, as international assistance, 28 cultural training courses with 588 foreign participants, in fields including Chinese language, acrobatics and heritage restoration.

China at the same time receives cultural assistance from other countries. From 2007 to 2010, net receipts of non-reimbursable cultural assistance (excluding fiscal coordination and grant items relating to it) totaled 3.36 million USD, mainly in the field of heritage relics protection.

2.3 Integration of culture in sustainable development policies

In recent years, the Chinese government has emphasized coordinated development of the economy, society, politics, culture and ecology, as well as the integration of cultural development with that of other relevant industries. In order to better integrate cultural development with that of tourism, the Ministry of Culture in conjunction with the National Tourism Administration issued the *Guidance to Promote Joint Development of Culture and Tourism* in August 2009.

China has made continuous efforts to improve network infrastructure, aiming to proactively boost development of the information industry. In recent years, the Ministry of Industry and Information Technology has been working hard to implement the “All Villages Connected by Telephone” project. Statistics for the end of 2011 show telephone service availability in 100% of administrative villages, and 94.6% for natural villages. In addition all villages and townships in China have Internet access and 84% of administrative villages have broadband. Meanwhile, China’s telecommunication regulators have been vigorously improving information infrastructure. By the end of 2010, China had a total of 9,962,000 km of communications and optical cables, and a total international bandwidth of 1.6Tbps. 620,000 3G base stations have been established, and 3G coverage extends to all cities, counties and main townships and villages.

The Chinese government has attached great importance to the cultural cause of the blind, and has taken various steps to ensure that they enjoy a good education and share of cultural achievements. China's 12.33 million visually handicapped people make up 14.86% of the total number of its handicapped. There are another 4.58 million people with multiple impairments including a visual one. China has established a National Braille Press to provide rich and diverse Braille reading materials for the visually handicapped. Since 2006, this Press has published 2,215 Braille titles, including 575 textbooks and guidance books. In addition 815 audio books of various types and 50 large-character book editions are published for the blind. With strong weight and support from the Chinese government, the China Braille Library (China Culture and Information Service Center of the Visually Handicapped) is now complete and in operation, spanning 28,000 square meters.

2.4 Protecting cultural expressions under threat

China has identified the negative impacts of economic globalization on cultural diversity, namely that the cultural expressions of economically backward countries with relatively weak cultural industries will be hampered; cultural expression of relatively disadvantaged social groups will be in inferior market competitiveness. The Chinese government has thus specially emphasized policy support to traditional culture, particularly the traditional cultural expression of certain special social groups, in the hope that these groups may carry on their beautiful cultural legacy and make it prosper.

In the fast process of modernization, the passing down of traditional Chinese culture has become difficult as the young take less interest in it and lack opportunities for contact with it. For the purpose of supporting civil artistic performing groups' efforts to continue traditional culture, the Ministry of Culture issued in 2006 a *Notice on Refined Examinations and Approvals for the Promotion of Sound Development of the Performance Market* to permit non-public cultural and artistic performing troupes who perform Peking Opera, Kunqu Opera, ballad singing, puppet shows, shadow plays or ethnic and folk music and dance to apply as non-public non-enterprise entities to the cultural authorities for commercial performance licenses.

Since 2005, the Ministry of Culture and the Ministry of Finance have jointly worked out policies to protect and support Kunqu Opera and Peking Opera. Their "National Project of Rescuing, Protecting and Supporting Kunqu Opera" has been implemented and its support and assistance has seen, by 2011, 52 traditional and newly-created Kunqu plays arranged, restored and created by 7 Kunqu Opera troupes; 200 excellent traditional highlights from Kunqu plays recorded by famous Kunqu performers; a Training Center for Kunqu Creative Talents and a Training Center for Kunqu Professional Talents established; and 5 training workshops held for Kunqu creative talents as well as training classes for Kunqu professional talents and a Kunqu Forum. Since 2006, the Ministry of

Culture has carried out a “Protection and Support Program for National Key Peking Opera Troupes”, with 10 million Yuan earmarked from central finances to offer comprehensive support to 11 national key Peking Opera troupes in 4 aspects: creation of plays, talents cultivation, external cultural exchange and bringing Peking Opera on to campuses. By 2011, key support rendered to the 11 national key Peking Opera troupes had resulted in 26 plays newly created and rearranged and adapted from existing plays, over 1,500 on-campus performances, and tour performances in over 30 countries on all continents. The national key Peking Opera troupes have also been supported in their diverse talent training programs for Peking Opera.

Compared to the difficulties encountered during the process of modernization in passing down traditional Han Chinese folk culture, greater difficulties are faced in carrying forward the traditional culture and arts of remote areas inhabited by ethnic minorities. In consequence the Chinese government has given conscious policy preferences in respect of public cultural services to western regions and minority areas. In *Several Opinions on Further Developing Cultural Causes of Ethnic Minorities* promulgated in 2009 by the State Council, it is clearly specified that the state will “respect, inherit and enhance the excellent traditional cultures of ethnic minorities”. It is explicitly stipulated in the *Law of the People’s Republic of China on Intangible Cultural Heritage* formally passed on February 25, 2011 that “the state shall give assistance and support to the safeguarding and preservation of intangible cultural heritage in minority regions, remote areas and poor districts.”

The biggest difficulty confronting transmission of the culture of ethnic minority groups lies in the usage and dissemination of ethnic languages. The Chinese government has made great efforts in the continuation of languages spoken by ethnic minority groups and their translation. These efforts focus not only on the passing down of languages in local areas but also the translation of minority literature and performances into the Chinese language and vice versa. 61,778 centers at various levels and grassroots service stations under the National Cultural Information and Resource-Sharing Database project have been established in 8 minority nationality provinces and regions, such as Xinjiang and Tibet. A special database for minority languages has also been built under the project.

In recent years, in response to the distinctive development characteristics and difficulties of minority broadcasting, films and TV, the State Administration of Radio Film and Television has adopted numerous measures and policies to strengthen public cultural service systems in ethnic autonomous regions. Radio and TV broadcasting entities have been set up in counties (cities) of ethnic regions which so far lack radio or TV stations; approval has been given for minority-language broadcasting entities; support has been increased to films with ethnic minority themes; and minority-language broadcasting networks and language websites have been set up. The Film Bureau under the State Administration of Radio Film and Television has launched a “Grant Program for Creation by Young

Directors” and a “Support Plan for Quality Youth Screenwriting” whereby numerous directors and screenwriters from ethnic minority groups have been subsidized and assisted.

The General Administration of Press and Publication has also adopted various policies and measures to support publishing in minority-language scripts and alphabets, such as the establishment of special funds for the publication in minority scripts and increased support to minority-language publishing. Since 2007, the central government has allocated 30 million Yuan annually which has subsidized more than 160 projects, supported the publishing of over 600 works written in minority languages, and the technical and equipment upgrading of nearly 50 publishing houses using ethnic-minority scripts. The special funds for the publication in minority scripts were scaled up to 60 million Yuan in 2011. With the support of relevant policies, the variety of publications in ethnic minority scripts has expanded by a large margin, rising to 8,800 titles in 2009, 44% more than in 2006.

3. Awareness-raising and participation of civil society

In recent years, China has seen a rapid growth of civil society. In the course of cultural development, including in protection of cultural diversity, the role played by civil society can not be ignored.

3.1 Government

Since ratification of the Convention, the Chinese government has been proactively organizing various events to promote the Convention and raise public awareness of the same. In 2006, the Bureau for External Cultural Relations of the Ministry of Culture published a Chinese-English bilingual book *Selected UNESCO Conventions on Protection of World Cultures*, which for awareness raising purpose brings together the 2005 Convention, the 2003 Convention, the 1972 Convention and the UNESCO Universal Declaration on Cultural Diversity. From 2006 to the present, the Ministry of Culture has held a number of Cultural Years, cultural festivals and the cultural diversity festival to enhance the publicity of the Convention through means such as performances and seminars.

In the process of reform and opening up, the Chinese government has introduced policies since 1990s on permitting Chinese people to establish privately-owned non-profit organizations (“private non-enterprise organization”). In 2004, the Ministry of Culture formulated the *Interim Measures for Management of Non-governmental Organizations* to encourage civil society’s participation in public cultural services, such as the running of various museums, training or research institutions, institutions for documentary collection, archival and lending, as well as entities for the protection of traditional artistic heritage. There are now around ten thousand such organizations in China, including a total over 200 cultural foundations, specifically 117 cultural public-fund-raising

foundations and 139 cultural non-public-fund-raising foundations. These organizations have made their own contributions to protecting cultural diversity. The government has strengthened the regulation of private non-profit organizations since it began accepting registrations of such organizations. The government also encourages and rewards beneficial activities carried out by these organizations.

Relevant authorities also make sure to listen to the opinions of scholars and experts from civil society, and cooperate with scientific research institutes with major social influence in holding various cultural exchange activities. Competent cultural industry authorities have also attached great importance to hearing out and taking on board the viewpoints of experts in the field as well as those of people from every walk of life; many national research bases for cultural industry innovation and development, as well as national cultural industry research centers have been established at first-class Chinese universities to provide decision-making advices and theoretical underpinnings for policy formulation relating to the national cultural industry.

The government has provided platforms for literary artists to have regular contacts with the grass-roots of society in order to offer high-quality cultural goods and services face to face. In 2010, the Ministry of Culture and other departments jointly initiated the “Spring Rain Project”. Over its two years, it provided for a total of 17 volunteer groups from 13 mainland provinces (municipalities) and units, with over 1,000 cultural volunteers recruited to provide cultural volunteer services in 7 ethnic border provinces (regions) such as Xinjiang and Tibet. Volunteers have traveled a distance of over 100,000 kilometers and visited more than 60 counties and over 100 villages and communities; 200 shows have been given, and 700 hours of training organized, as well as 230 days of cultural exhibitions, all of which have benefited hundreds of thousands of people.

3.2 Civil Society

Through various forums and media reports, Chinese citizens are no longer unaware of cultural diversity and its protection. Academic discussions about cultural diversity have also begun to appear in a range of journals, broadening the ambit of research on China’s cultural policies. Certain major universities and other academic institutions have begun to carry out dialogues on cultural diversity with international counterparts. In October 2008, the Chinese National Academy of Arts and the Académie des Beaux-Arts of the Institut de France jointly held a “Sino-French High-Level Forum on the Protection of Cultural Diversity” in Guilin, Guangxi Province. Also since 2008, the Chinese National Academy of Arts together with EUNIC has held four rounds of the Sino-European Cultural Dialogue in Beijing, Copenhagen, Shanghai and Luxembourg, at which both sides engaged in dialogue on topics of joint concern: cultural diversity, cultural management and the creative industry,

traditions and modernization, and the current situation and prospects for intercultural cooperation between China and Europe.

In November 2010, on the occasion of the 4th China International Cultural Industry Forum, the World Cultural Diversity Forum was established by three Chinese civil society organizations – the Chinese Culture Promotion Society, the Centre for Cultural Studies of the Chinese Academy of Social Sciences, and the National Cultural Industry Research Center of Tsinghai University – and two foreign civil society organizations, the International Network for Cultural Diversity (INCD) and the World China Network Association (WCNA). Chinese partners in the Forum are now making active efforts to involve local governments and private sectors in its work.

In recent years, the number of “private non-enterprise organizations” has seen rapid growth. A good portion of these organizations are devoted to the excavation, protection, collation and dissemination and exhibition of various types of cultural heritage. By August 2009, 386 private museums had been registered with the local cultural heritage authorities in various regions of China, making up 13.3% of the country’s total number of museums. This figure is still growing.

China’s civil society organizations have also cooperated with UN and global civil society in joint efforts on the protection of cultural heritage and cultural diversity. From 2008 to 2011, with the support of the UN Millennium Development Goals Fund, the China Arts & Crafts Association and arts & crafts associations in Yunnan and Guizhou worked with the Beijing Office of UNESCO to implement the “China Culture and Development Partnership Framework” — the “Ethnic Participatory Craft Survey and Baseline Survey” in Longchuan County, Yunnan Province and Leishan County, Guizhou Province.

The emergence of the Internet provides good communication conditions for global civil society. In the past few years, numerous dedicated cultural websites have been established in China. The commercialization of “micro-blog” technology makes it more convenient for the public to transmit information and exchange ideas, and also facilitates communication and interaction between the public and governmental departments.

4. Main Achievements and Challenges to the Implementation of the Convention

China is now accelerating its pace of modernization. During this process, the Chinese government has realized the importance, necessity and urgency of cultural construction to the development of the whole country. China’s development depends on the reform and opening-up that has been carried out for more than 30 years, as a result of which China is gradually becoming more confident and courageous in international competition as well as being aware of the importance and necessity of maintaining continuous dialogues between civilizations. China has always regarded the

implementation of the *Convention* and its own cultural development as one and the same process.

China is now making efforts to explore the road of cultural development. Over the last ten years, China's cultural development has advanced step by step. More high-quality cultural products have been spawned. An increasing number of Chinese artists and media have set their sights beyond China while more and more artistic works and services have entered China and enriched Chinese cultural life quality. All of this can be seen as efforts by China to protect and promote cultural diversity.

Through ongoing reform of its cultural systems, China has opened the doors of its cultural market, and a cultural industry landscape with public ownership as the mainstay and multiple forms of ownership co-developing has come into being. As a result of a series of cultural industry policies, China's cultural industry has been developing rapidly with an ever more comprehensive line-up of industry categories, and its contribution to the economy has increased too. The average added value growth rate of the Chinese cultural industry from 2006 to 2010 was higher than that of overall GDP of the same period. The rapid rise of newly-emerging cultural industries has not only expanded the scope of the cultural industry but also propelled cultural consumption.

In recent five years, the central government has made a point of increasing investment in culture, especially into public cultural services, at a rate higher than that of the GDP growth. With the rollout of a series of public cultural services, the national system of public cultural services is gradually taking shape. By the end of 2010, the goal was realized of building a cultural center and library in every county and a comprehensive cultural station in every village. Furthermore most public libraries, cultural centers, museums (except heritage sites) and galleries in medium and large cities do not charge for admission.

There are regional disparities in China in the process of development, and the development deficit in some regions has directly led to sluggish cultural output and consumption there. Through differentiated public cultural service measures and relevant transfer payments, the Chinese government has attached special attention to improving the conditions facing cultural output and consumption in western and central China. There have been remarkable changes in these regions compared to five years ago, in terms of cultural industry development and consumption of public cultural products. By the end of 2010, minority areas had accumulated a total of 806 artistic troupes, 177 performance venues, 636 libraries, 776 cultural centers, 7,842 cultural stations and 344 museums. A network of cultural facilities has been built for regions inhabited by minority ethnic groups at the province, city, county and village levels. Besides synergies with tourism, partner assistance between different provinces in western and eastern China is also advocated by the Chinese government. Projects for assistance by eastern to western provinces not only include various schools but also public cultural service infrastructure such as theatres, cinemas and

libraries.

China is striving to promote worldwide understanding of China and Chinese culture. Over 350 Confucius Institutes teaching Chinese have been established across the globe and 9 China cultural centers in major world capitals which present China's time-honored culture to the local public. Chinese TV programming can now be received on all continents, major countries and metropolises. The total volume of copyright exports has tripled in the past five years with over 1,500 book titles published in foreign countries.

Despite making some achievements in cultural development, China still faces the need for wide-ranging and deep-going reform and a string of new situations and problems. Its current cultural development cannot keep pace with that of society and the economy, nor with people's growing spiritual and cultural needs. For instance, the public media has not fully stepped up to be a role model for values; public policy support for original works is clearly insufficient; the public cultural service system is still incomplete with an imbalance in cultural development between urban and rural, as well as different regional areas; and the systemic and institutional constraints holding back the growth of cultural productive forces are as yet unresolved. The Chinese government must confront all these severe challenges as it pushes forward national cultural development.

The challenges are also concrete ones. Increased dialogue and communication between cultures is the ultimate purpose of protecting and promoting cultural diversity. The direct barrier to cultural communication between different countries, or peoples within one country, is difference of languages. Multilingualism can of course raise a person's quality of life, but it will also increase lifetime expenditure. Finding ways to enable people to break through the language barrier, and to improve quality and efficiency in language education, is a challenging and urgent task.

All in all, China remains a developing country and cultural development in China is relatively slow. The Chinese government is deeply conscious of the difficulty of spurring cultural development, inspiring a nation's creativity, modernizing traditional culture through restructuring, proceeding with cultural system reform, and engaging in constructive cultural dialogue in the international sphere. Our response to these challenges will be marked by an unswerving and persistent spirit.

The Chinese government has already made known its philosophy of peaceful development rooted in the independent development within China, and it aims to enable all Chinese to enjoy the fruits of reform and opening up as well as economic growth, further inspire people's creativity through social justice, and harness innovation to achieve competitive Chinese enterprises and a dynamic economy. In this way, the development of China cannot but be accompanied by cultural prosperity and development. International cooperation is a great necessity to the peaceful development of China and it is our belief that cooperation can bring win-win results. Cooperation is grounded in mutual

trust deriving from dialogue and communication, for which cultural exchange is the most cordial means. China not only hopes to see a more colorful world with cultural diversity but also a more tolerant world with more justice and fairness, and less prejudice.

China is now developing peacefully against a general backdrop of globalization. The influence of China's culture on the rest of world lies in its creative vision for the new international order, unleashed creativity within every Chinese, and a profound understanding and fusion between Chinese and other world cultures. Prolific exchanges of language, art and culture constitute both a fundamental means and beautiful prelude to the realization of these ideas. All of this represents the confluence of ideas and reality, the collision of challenge and opportunity. For China, cultural development thus means promotion and protection of the diversity of cultural expressions. The direction of China's cultural diversity policy will remain that of more development, better-protected resources and an emphasis on balanced development.

Annex: Supplementary Data and Information

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2. Reporting on available statistics

2.1 Demographic contexts

a) Population structure

As of 2010, the total population of China is 1.34091 billion with an average annual growth rate of 5.7%. People aged from 0-14 number 222.59 million, accounting for 16.6% of the total population;

the number of those aged from 15-64 is 999.38 million, 74.5% of the total; and people over 65 number 118.94 million, 8.9% of the total (*China Statistical Yearbook – 2011*, pages 93-94).

b) Migration

The numerical size of China's migrant stock is 221 million in 2010 (data from *Report on Development of China's Migration - 2011*, quotes from China News Net:

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<http://www.chinapop.gov.cn/stjzz/xcyjys/xcptj/201109/t20110928374917.html>).

c) Language and literacy

The only official language is Putonghua (Mandarin Chinese). There are 8 dialect regions, and the 80 types of languages spoken by minority people can be classified into 5 language systems, 10 language families and 15 language branches. In 2010, the illiterate population was 54.66 million, accounting for 4.08% of the total population; the literacy rate was 95.92% (*China Statistical Yearbook - 2011*, page 102).

2.2 Mobility of cultural goods and services

a) Total flows of cultural goods and services

For the years 2007 to 2010, total flows of core cultural goods in China were respectively (all USD million) 2,243, 2,154, 2,082 and 2,718; total exports were (USD million) 10,677, 13,688, 10,417 and 11,668 (data provided by the Ministry of Commerce); import and export volumes of cultural services are unknown.

b) Translation flows

The numbers of published translations and works translated and published abroad are unknown.

2.3 Cultural production, distribution

a) Films

From the years 2007 to 2011, China produced 2,348 feature films: 402 in 2007, 406 in 2008, 456 in 2009, 526 in 2010 and 558 in 2011. Co-produced films during 2007 to 2011 numbered 213, of which 33 in 2007 (8.2% of that year's total), 45 in 2008 (11.1%), 27 in 2009 (5.9%), 42 in 2010 (8%) and 57 in 2011 (10.2%). In 2009, there were 38 state-owned film studios. In 2011 there were 39 cinema theatre

circuits, including 30 state-owned circuits, 6 private circuits, and 3 jointly owned by the state and private organizations, and 2803 cinemas in all. (Data provided by the State Administration of Radio Film and Television).

b) Radio/ TV Broadcasting

In 2010, total airtime of TV programs of news and information was 2,070,300 hours; 1,797,300 hours of programs of specialized information; 1,396,700 hours of variety shows and quiz shows; 7,274,900 hours of radio (film) plays and 1,768,600 hours for programs of other types.

The annual airtime of Korean-language broadcasting programs of Jilin Province is currently 6,965 hours, and the national frequency of Sichuan Broadcasting and TV Station has an annual airtime of 7,117 hours in the Tibetan, Yi and Putonghua (Mandarin Chinese) languages.

Yunnan Broadcasting and TV Station broadcasts in five ethnic minority languages: Lisu, Lahu, Jingpo, Dehong Dai (Tai Nüa) and Xishuangbanna Dai (Tai Lü), with 2,920 hours on air every year. The total airtime of radio and TV programs in ethnic minority languages in various parts of Yunnan Province is 21, 443 hours every year.

Tibet People's Radio Station has an annual airtime of 14,118 hours in the Tibetan language.

The annual airtime of Tibetan Language Satellite Comprehensive Channel of Qinghai Broadcasting and TV Station is 5,840 hours and 6,266 hours for radio programs in the Tibetan language.

The annual airtime of radio programs in languages of ethnic minorities in Xinjiang Uygur Autonomous Region is nearly 363,175 hours.

Radio programs in languages of Mongol, Kazakh, Korean, Tibetan and Uygur from China National Radio have an airtime of 20,440 hours each year.

Currently, the Mongol Language Division of China Radio International is aired for two hours in China every day, totaling 730 hours each year; it is aired in foreign countries 24 hours per day, totaling 8,760 hours each year. The Korean Language Division is on air for one hour domestically everyday, totaling 365 hours annually, and an annual 730 hours (two hours daily) broadcast in foreign countries.

In 2010, the airtime of China's international radio programs was 670,400 hours, and 317,200 hours for China's international TV programs (*China Report on the Development of Radio, Film and TV - 2011*, page 331).

The airtime of programs (radio and TV) broken down by production types (national/foreign) is unknown.

c) Books

In 2010, there were 328,387 types of books, 9,884 periodical titles and 1,939 newspapers published (*China Statistical Yearbook - 2011*, page 903).

In 2010, there were 581 publishing houses in China, 8,484 printing houses for publications, 208 printing material companies and 374 audiovisual publishing companies (*China Press and Publication Statistical Compilation - 2011*, page 261).

In 2010, there were 167,882 publication outlets in China, including 9,985 state-owned bookstores and sale points, 1,520 distribution houses, 462 publishing houses, 174 online bookstores, 39,264 outlets in the culture, education, broadcasting, TV and postal systems, 6,483 wholesale outlets not part of the network of Xinhua Bookstore, and 109,994 collective and individually-trading retailers (*China Statistical Yearbook - 2011*, page 909).

d) Music

In 2010, 10,913 video recording titles were published with a total output volume of 185.2893 million copies (*China Statistical Yearbook - 2011*, page 905). Published audio recordings amounted to 10,639 titles with a total output of 238.5496 million copies (*China Statistical Yearbook - 2011*, page 907).

2.4 Cultural consumption / participation

a) Percentage of people attending cultural events such as concerts, live theatre several times a year, broken down by gender and age (if possible):

The number of audience watching artistic performances in 2010 was 132,719,000 person-times. Broken down by performance types, audience attending stage theaters were 39,843,000 person-times, 61,846,000 for cinema and theater shows, 970,000 person-times for storytelling and ballad-singing theaters, 1,979,000 person-times for circus and acrobatic performances, 3,806,000 person-times for concerts, 19,775,000 person-times for comprehensive performances and 4,500,000 person-times for other artistic performance theaters (*China Statistical Yearbook - 2011*, page 886).

The percentage of multiple-time audience members is unknown, as is detailed breakdown data by gender and age.

b) Cinema admissions in 1000s

In 2010, cinema and theatre admissions were 61,846,000 person-times (*China Statistical Yearbook*

- 2011, page 886).

c) Book Sales

From 2006 to 2010, altogether 1.386 million book titles were produced in a total of 33.97 billion copies. The annual circulation of newspapers exceeds 45.2 billion copies, and that of periodicals 3.2 billion copies, i.e. 5.35 copies of books per person per year, 2.6 copies of periodicals per person per year and 102.2 newspaper copies per thousand people (data provided by the General Administration of Press and Publication).

d) Household equipment (per 100 households)

The number of household TVs was 126.12 sets per 100 households (by the end of 2009), 135.65 among urban households and 115.59 among rural households (Sources: National Bureau of Statistics website: www.stats.gov.cn, *China Statistical Yearbook - 2010*).

The penetration of personal computers was 36.6 per 100 households (by the end of 2009); in urban areas this reached 65.74 per 100 households, compared to 7.46 sets per 100 rural households (Sources: National Bureau of Statistics website: www.stats.gov.cn, *China Statistical Yearbook - 2010*).

2.5 Connectivity, infrastructure, access

a) Mobile cellular subscribers per 1000 inhabitants

About 678 per 1000 inhabitants (by end July 2011) (Sources: MIIT website: www.miit.gov.cn, *Operating Status of China Communication Industry, July 2011*).

b) Internet users per 1000 inhabitants

362 per thousand inhabitants (by end June 2011) (Source: China Internet Network Information Center, *China Internet Development Statistics Report (July 2011)*).

c) Internet penetration rate as a % of the population

The penetration rate is 36.2% (by end June 2011) (Source: China Internet Network Information Center, *China Internet Development Statistics Report (July 2011)*).

d) Number of online newspapers

Unknown.

e) Number of Internet radio stations

Currently, websites providing audio broadcast services fall into two types. The first type specifically rebroadcasts programs from traditional radio stations. Currently there are about 140 websites approved by the State Administration of Radio Film and Television to engage in the rebroadcasting of programs from traditional radio stations, including 119 websites run by units of SARFT, 15 websites operated by private enterprises and 9 websites operated by other state-owned enterprises and institutions. The second type refers to websites airing original radio programs on the Internet. Currently, there are 25 websites approved by SARFT to create and produce online radio programs. (Data provided by the State Administration of Radio Film and Television).

f) % of public radio and television institutions

All broadcasting and TV stations are publicly-owned in China.

g) Number of community radio stations

Unknown.

2.6 Economy and finance

a) Contribution of cultural activities to Gross Domestic Product (GDP) in percentage

In 2010, the value added by cultural enterprises established as legal persons in China was 1.1052 trillion Yuan, making up 2.75% of GDP (National Bureau of Statistics website: http://www.stats.gov.cn/tjfx/fxbg/t20110916_402754453.htm).

b) Percentage of people employed in culture

In 2010, the total number of people working in the cultural sector was 2,107,926, of which people working in the artistic industry were 265,136, another 53,564 in the public library sector, 141,002 in the public cultural service sector, 12,347 in the artistic education sector, 1,388,868 in cultural market trading entities, 3,672 in artistic and cultural research institutes, 102,471 in the cultural relics sector, 135,236 in other cultural sectors and related industries. (*China Statistical Yearbook - 2011*, page 883).

The total number of employed people in China in 2009 was 779.52 million, and the estimated share

of total employment for people working in the cultural sector was 0.27% (*China Statistical Yearbook - 2011*, page 21).

c) Public expenditure: government expenditure on culture

From 2005 to 2011, the central government has altogether allocated and invested 21.5 billion Yuan to the Ministry of Culture, whereas investment in the form of transfer payments reached 17.8 billion Yuan. Since 2005, the National Centre for the Performing Arts, the second phase of the National Library, reconstruction and expansion of the National Museum, and the theater auditorium of the National Theatre of China have been completed, with an estimated investment of 7.4 billion Yuan (data provided by the Ministry of Culture).

d) Household expenditure on culture and recreation

In 2010, per capita household expenditure on education, culture and recreation was 1,627.64 Yuan in urban areas, of which consumer expenditure on cultural and recreational articles was 406.96 Yuan (*China Statistical Yearbook - 2011*, page 334); per capita expenditure on education, culture and recreation of rural inhabitants is unknown.

2.7 International cooperation

a) Official Development Assistance allocated to culture (estimated percentage of total allocable ODA)

In the past few years, Chinese Official Development Assistance (ODA) allocated to culture has been more than 200 million RMB annually. From 2007 to 2010, China has held 28 international assistance cultural workshops attended by a total 588 participants. Over the same period, China has established 17 cultural international assistance projects, making up 8.5% of the total number of international assistance projects in the same period (data provided by the Ministry of Commerce).

b) Net receipt (in USD) of Official Development Assistance allocated to culture

From 2007 to 2010, China's net receipts of Official Development Assistance (ODA) allocated to culture (excluding fiscal coordination and grant items relating to it) totaled 3.66 million USD (data provided by the Ministry of Commerce).