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Panel on Home Affairs

Meeting on 8 January 2010

**Proposal to undertake an overseas duty visit to study the experience
relating to the development of cultural software**

Purpose

Members are invited to give their views on a preliminary proposal for the Panel on Home Affairs to conduct an overseas duty visit to study the experience relating to the development of cultural software in Japan, South Korea and the Mainland.

Background

2. At the meeting of the Panel on 11 December 2009, members considered the need for arranging an overseas duty visit during the current Legislative Council session to study the experience relating to the development of sports and cultural software. Members in general agreed that a duty visit should be arranged to study the promotion of cultural software, as it had been one of the key concerns of the Panel in recent years, particularly in view of the development of the cultural hardware in the West Kowloon Cultural District (WKCD). Members considered that the visit should enable the Panel to obtain first-hand information on the latest development relating to the development of cultural software and hence facilitate its monitoring of the subject. Members further agreed that -

- (a) the scope of the visit should focus on studying the experience in the development of cultural software in Asian countries/cities, including Japan, South Korea and Mainland cities (such as Beijing and Shanghai),

which should provide useful references for Hong Kong for achieving its vision of transforming into a cultural metropolis;

- (b) the topics to be covered by the visit might include: the promotion of public interest and awareness in arts and culture; community-driven initiatives in the development of cultural software; and the preservation and promotion of intangible cultural heritage (ICH); and
- (c) subject to further deliberation on the scope and duration of the visit, as well as the availability of members, the visit may be arranged during the Easter holiday break from late March to early April in 2010, or shortly after the summer recess in mid July 2010.

Supplementary information

3. To maximize the benefits of the visit, the Panel also agreed that members' views should be sought on organisations/establishments/persons that they wished to visit/meet, as well as issues and questions that they wished to raise during the visit. To facilitate members' consideration on the subject, a supplementary information note on the development of cultural software and preservation of ICH in Beijing and Shanghai prepared by the Research and Library Services Division (RLSD) of the Legislative Council Secretariat is in **Appendix I**. Information on cultural facilities/institutions in these two cities covered by the Administration's relevant studies in recent years is in **Appendix II**. Relevant information in respect of Japan and South Korea provided by RLSD and the Administration, which had been circulated to members vide LC Paper No. CB(2)474/09-10(05) on 10 December 2009, is also incorporated in the above Appendices for members' easy reference.

Members' views on the development of cultural software

4. Since the commencement of the development of WKCD in 2008, the strengthening of the arts and cultural software has been high on the Panel's agenda. During the 2008-2009 Legislative Council session, members met with the Administration in January, February, March, May and June 2009 to discuss the development of arts and cultural software, allocation of resources to and governance of major performing arts groups, and safeguarding and promotion of ICH in Hong Kong.

5. To realize the vision of developing Hong Kong into a cultural metropolis, members held the view that the Administration should step up its efforts in bringing the arts and culture to the community, nurturing and developing artistic talents and arts administrators, and widening the audience base for the arts and culture. Members also considered that the Administration should capitalize on the New Senior Secondary School Curriculum in promoting arts education. As for the funding support for arts groups, some members expressed concern about the existing funding mechanism for performing arts groups which in their view, was tilting towards major performing arts groups and not addressing the needs of small and medium sized arts groups or budding artists. These members urged the Administration to devise a mechanism to ensure a reasonable and fair distribution of funding resources amongst performing arts groups. Members also noted the Administration's plan to carry out a territory-wide survey of ICH in Hong Kong, and urged the Administration to formulate a long-term policy for the preservation and protection of ICH.

6. During the briefing by the Secretary for Home Affairs on the Chief Executive's Policy Address 2009-2010 on 19 October 2009, members again urged the Administration to take active measures to develop cultural software, particularly in the building of audience, nurturing of arts groups and bringing arts to the community, during the interim before the completion of Phase I of the WKCD project in 2014-2015. Members also asked the Administration to expedite measures to safeguard and promote Cantonese opera, pursuant to its successful inscription onto the United Nations Educational, Scientific and Cultural Organisation Representative List of the Intangible Cultural Heritage of Humanity. Members considered that Cantonese opera as a cultural activity was highly popular at district level and the Administration should devise long term measures for the preservation and development of the art.

7. In response to members' concerns, the Administration highlighted its initiatives for the development of cultural software, including the organisation of many cultural events, festivals and community programmes to promote arts to the community; nurturing of artistic talents by providing schemes/funds to cater for the needs of artists and arts groups of different sizes, nature and development stages and offering internship positions in performing arts venues, programming offices and museums for the development of arts administrators; and enhancing arts appreciation and education through the introduction of the New Senior Secondary School Curriculum.

8. The Administration further advised that it had commissioned a consultancy study in 2009 with a view to improving the existing assessment and funding mechanism for major performing arts groups and strengthening the progression ladder for the second tier arts groups, and would revert to the Panel on the outcome of the study in 2010. The Administration also assured members of its intention to enhance the provision of resources for the further development of cultural software. On measures to safeguard Cantonese opera, the Administration advised that in compliance with Article 13(d) of the Convention for the Safeguarding of Intangible Cultural Heritage, it would consider implementing a legislative regime for the preservation of the art as well as other ICH items as appropriate.

9. In November 2009, the Administration briefed members on improvement measures in strengthening the development of cultural software in respect of museum services. Some members considered that the Administration should promote a more vibrant museum culture by encouraging the development of community museums, and strengthen public awareness and interest in museum services by enhancing publicity for such services. Other members opined that the Administration should devise an overall cultural policy and corporate mission for the development of public museums, and formulate work plans with focused themes in the provision of museum services, so as to enhance the effectiveness of museum education and facilitate the development of museum culture.

10. In response, the Administration advised that it was a common mission of public museums to enhance the quality of life of the community, for instance through broadening the vision and enriching the knowledge of the public. To this end, the Administration had endeavoured to promote diversity and vibrancy of museum culture, as evidenced by the establishment of thematic museums under the streams of arts, history and natural science, while staying focused on the overall mission in the planning and development of public museums. As for community museums, the Administration advised that while it was the government policy for these museums to be operated with full autonomy on a self-sustainable basis, different forms of support (such as venue or financial subsidy) might be considered, subject to the merits of individual cases.

Advice Sought

11. Members' advice/views are sought on -

- (a) the scope of and topics to be covered by the duty visit as set out in paragraph 2(a) and (b);
- (b) the organisations/establishments/persons that they wish to visit/meet during the duty visit (*Information on cultural facilities/institutions in Japan, South Korea, Beijing and Shanghai covered by the Administration's relevant studies in recent years is in **Appendix II** for members' reference*);
- (c) the issues and questions in relation to the development of cultural software and preservation of ICH that they wish to raise for the purpose of the visit (*Information note on the development of cultural software and preservation of ICH in Japan, South Korea, Beijing and Shanghai is in **Appendix I** and past discussions on the development of cultural software in Hong Kong are summarized in paragraphs 4 to 10 for members' reference*); and
- (d) the preferred timing of the visit (i.e. during the Easter holiday break from late March to early April 2010 or shortly after the summer recess in mid July 2010).

12. Subject to members' views, the Secretariat will work out the details of the proposed duty visit for members' further consideration.

Council Business Division 2
Legislative Council Secretariat
5 January 2010

INFORMATION NOTE

Intangible cultural heritage preservation and cultural software development in Japan

Table 1 – Intangible cultural heritage preservation

Policies on intangible cultural heritage preservation	
Relevant intangible cultural heritage preservation documents	<p><u>Law for the Protection of Cultural Properties</u></p> <p>According to the <i>Law for the Protection of Cultural Properties</i>:</p> <p>(a) "Intangible Cultural Properties" refer to stage arts, music, craft techniques, and other intangible cultural assets that possess high historic or artistic value of Japan, consisting of human "technical artistry";</p> <p>(b) "Intangible Folk Cultural Properties" refer to manners and customs relating to food, clothing, annual events, folk performing arts and folk techniques which are indispensable for the understanding of transition in the modes of life of Japanese people; and</p> <p>(c) "Conservation Techniques for Conversation of Cultural Properties" refer to the traditional skills and crafts that are essential for the preservation of cultural properties.</p>

Table 1 – Intangible cultural heritage preservation (cont'd)

Authorities responsible for intangible cultural heritage preservation	
Major authorities involved in intangible cultural heritage preservation	<p><u>National government bodies</u></p> <ul style="list-style-type: none"> • <i>Cultural Properties Department under the purview of the Agency for Cultural Affairs (ACA)</i> <p>(a) ACA was established in 1968 through the merging of the Cultural Bureau of the Ministry of Education and the Cultural Properties Protection Commission; and</p> <p>(b) responsibilities of ACA include:</p> <ul style="list-style-type: none"> (i) cultivation of artists and support of creative artistic activities; (ii) maintenance and establishment of cultural facilities; (iii) support for culture-oriented communities; (iv) advancement of the Ainu culture; (v) promotion of international cultural exchange; (vi) designation of national treasures, important cultural properties, places of historic interest and places of scenic beauty and natural monuments; (vii) preservation and passing down of intangible cultural properties; (viii) maintenance and dissemination of copyright systems; (ix) improvement and dissemination of the Japanese language, and the teaching of the Japanese language as a foreign language; and (x) overseeing religious affairs.

Table 1 – Intangible cultural heritage preservation (cont'd)

Authorities responsible for intangible cultural heritage preservation (cont'd)	
Major authorities involved in intangible cultural heritage preservation (cont'd)	<ul style="list-style-type: none"> • <i>Department of Intangible Cultural Heritage</i> <ul style="list-style-type: none"> (a) under the purview of the Independent Administrative Institution - National Institutes for Cultural Heritage¹; and (b) conducting research and documentation in relevant areas. • <i>Japan Arts Council</i> <ul style="list-style-type: none"> (a) an Independent Administrative Institution; and (b) preserving and promoting traditional performing arts, and fostering modern performing arts in Japan through: <ul style="list-style-type: none"> (i) leasing and operating national theatres in various regions; (ii) holding performances of traditional and modern performing arts; (iii) providing training for artists of traditional and modern performing arts; and (iv) carrying out surveys, research and other activities in related areas. <p><u>Local governments</u></p> <ul style="list-style-type: none"> (a) enacting relevant ordinances; (b) designating cultural properties which are of value to the region; and (c) developing measures to promote preservation and utilization of arts and culture.

¹ The Independent Administrative Institution - National Institutes for Cultural Heritage was established by merging two Independent Administrative Institutions, namely the National Museum and the Independent Administrative Institution - National Research Institute for Cultural Properties. The former comprised the Tokyo National Museum, Kyoto National Museum, Nara National Museum and Kyushu National Museum, while the latter consisted of the National Research Institute for Cultural Properties, Tokyo and National Research Institute for Cultural Properties, Nara. The merging of these entities indicates the recognition of the sharing of the same purpose of conservation and utilization of cultural properties. An Independent Administrative Institution refers to the executive arm of a ministry in Japan.

Table 1 – Intangible cultural heritage preservation (cont'd)

Selected projects on intangible cultural heritage preservation	
Intangible cultural heritage preservation projects	<u>Measures for the protection of Important Intangible Cultural Properties</u> (a) providing a special annual grant of ¥2 million (HK\$171,800) ² to individual recognized holders (commonly called "National Living Treasures") for the development of skills or art, and for training successors; (b) subsidizing successor training, public performances/programmes conducted by recognized group holders, local governments and other entities; (c) conducting exhibitions featuring works and related objects concerning the "technical artistry" of individual recognized holders of craft techniques and techniques for protecting cultural properties to facilitate understanding of the transmission of such techniques; and (d) the Japan Arts Council conducting training workshops and other activities at the National Theatre of Japan to train successors of traditional performing arts and traditional popular entertainment.
	<u>Measures for the protection of Important Intangible Folk Cultural Properties</u> (a) the national government subsidizing projects on training of successors, restoring or acquisition of relevant props and costumes, tools and other objects; (b) the national government subsidizing local governments and other entities on projects that involve: (i) surveys and dissemination of tangible or intangible cultural properties; (ii) training, exhibition and classes relating to this subject; and (iii) production of audiovisual records of intangible folk cultural properties; and (c) the national government holding the International Folk Performing Arts Festival to deepen understanding of Japanese folk performing arts, preserve and transmit Folk Cultural Properties, and promote international cultural exchange.

² The average exchange rate of Hong Kong Dollar per Japanese Yen in October 2009 was 0.0859.

Table 2 – Cultural software development

Policies on cultural software development	
Relevant legislation and policy documents on cultural software development	<p><u>Fundamental Law for the Promotion of Culture and Arts (2001)</u></p> <p>(a) stipulating principles on culture and arts promotion;</p> <p>(b) listing items that form the foundation for policies on national cultural and arts promotion; and</p> <p>(c) defining responsibilities of both national and local governments for arts and cultural development.</p> <p><u>Basic Policy on the Promotion of Culture and Arts (2007)</u></p> <ul style="list-style-type: none"> aiming to develop comprehensive measures for the promotion of culture and arts between 2008 and 2012.
Authorities responsible for cultural software development	
Major authorities involved in cultural software development	<p><u>Agency for Cultural Affairs</u></p> <ul style="list-style-type: none"> responsibilities as listed in Table 1. <p><u>Council for Cultural Affairs</u></p> <p>(a) enhancing ACA in formulating policies on the administration of cultural affairs; and</p> <p>(b) researching and deliberating matters on the promotion of culture and international cultural exchange, in response to requests from the Minister of Education, Culture, Sports, Science and Technology or the Commissioner for Cultural Affairs.</p>

Table 2 – Cultural software development (cont'd)

Selected projects on cultural software development	
Cultural software development/enhancement projects	<p><u>Promoting cultural activities in local areas</u></p> <p>(a) developing activities to enable children to experience arts and culture, including:</p> <ul style="list-style-type: none"> (i) programmes for viewing authentic stage arts; (ii) traditional cultural classes for children; (iii) promotion of cultural activities in schools; (iv) programmes to support the concept of "Creative Towns", which creates an environment that fosters culture and arts; and (v) programmes to support cultural activities utilizing local talents; <p>(b) conducting education and training for arts managers;</p> <p>(c) encouraging dissemination and exchange of regional culture through public cultural facilities, including:</p> <ul style="list-style-type: none"> (i) developing programmes to disseminate information on arts and culture; (ii) organizing forums and events to connect public cultural facilities with universities, artistic organizations and other entities; (iii) conducting training on arts management for the management and operational personnel of public cultural facilities; and (iv) conducting training on knowledge and techniques essential for theatrical arts for technical staff of public cultural facilities; <p>(d) developing programmes on discovering the appeal of performing arts such as increasing opportunities to appreciate performing arts in rural areas;</p>

Table 2 – Cultural software development (cont'd)

Selected projects on cultural software development (cont'd)	
Cultural software development/enhancement projects (cont'd)	<u>Promoting cultural activities in local areas (cont'd)</u>
	<ul style="list-style-type: none"> (e) encouraging local residents to participate in artistic and cultural activities such as the National Cultural Festival and the National Cultural Festivals for Senior High Schools; (f) promoting museums, including: <ul style="list-style-type: none"> (i) promoting the system of art objects enrolment, giving the public more opportunities to appreciate outstanding arts by enabling individual or corporate owners of outstanding objects to enrol them for public display at museums; and (ii) promoting activities at art galleries and museums, for example, introducing the Museum Town Plan which provides the public a gathering place at art galleries and museums and the children with opportunities to see genuine works of fine art and cultural properties; (g) training human resources to support artistic and cultural activities with a view to increasing the competence of persons working in the arts and cultural industry; and (h) supporting the transmission and development of traditional culture in regional areas, including the implementation of the Program to Revitalize Hometown Cultures, which promotes integrated and comprehensive preservation and utilization of traditional culture in regional communities.

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10 December 2009
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INFORMATION NOTE

Intangible cultural heritage preservation and cultural software development in South Korea

Table 1 – Intangible cultural heritage preservation

Policies on intangible cultural heritage preservation	
Relevant intangible cultural heritage preservation documents	<p><u>Cultural Heritage Protection Act (1962)</u></p> <p>Under the <i>Cultural Heritage Protection Act (1962)</i>:</p> <ul style="list-style-type: none"> (a) "Intangible Cultural Heritage" (ICH) refers to drama, music, dance, folk game and rites, martial arts, handicrafts, and cuisine that have high historic, academic and artistic values and distinct local characteristics; and (b) an item is designated as a cultural heritage when actualized by the people or groups of people that have artistic or technical ability, and such people are authorized as holders. <p><u>Cultural Heritage Charter (1997)</u></p> <p>The <i>Cultural Heritage Charter (1997)</i> proclaims the following:</p> <ul style="list-style-type: none"> (a) Korea is committing to passing on to future generations the spiritual and physical cultural heritage; and (b) the principles of preservation of cultural heritage are: <ul style="list-style-type: none"> (i) cultural heritage must be preserved in their original condition; (ii) cultural heritage and their surroundings must be protected from indiscriminate development; (iii) cultural heritage must not be destroyed, stolen, or illegally traded under any circumstances as they are beyond material value; (iv) the value of cultural heritage must be taught and widely propagated through education at home, at school, and in the society; and (v) all Koreans must contribute to preserve, develop, and pass on the national culture.

Table 1 – Intangible cultural heritage preservation (cont'd)

Authorities responsible for intangible cultural heritage preservation	
Major authorities involved in intangible cultural heritage preservation	<p><u>Cultural Heritage Administration (CHA)</u></p> <p>(a) an agency of the South Korean government formally established in 1961 and charged with the responsibility of preserving the Korean cultural heritage;</p> <p>(b) responsibilities including:</p> <p>(i) preserving and maintaining cultural heritage in original condition through the development of alternatives to excavate and study buried cultural properties, studies of ancient works of art, scientific conservation of relics, effective use of high-technology equipment for research, and training of restoration and repair personnel;</p> <p>(ii) building tourism resources through promoting the value of cultural properties such as operating the Cultural Properties School, producing and distributing CD-ROMs and implementing programmes to help people better understand traditional Korean culture; and</p> <p>(iii) enhancing people's appreciation of cultural heritage, and promoting traditional Korean culture in the world; and</p> <p>(c) funding and supporting the establishment of the Intangible Cultural Heritage Center for Asia and the Pacific under the auspices of the United Nations Educational, Scientific and Cultural Organization (UNESCO) to implement the Convention for the Safeguarding of the ICH which entered into force in April 2006 and to support the safeguarding of ICH in the Asia Pacific region.</p>
	<p><u>Korea Cultural Heritage Foundation (CHF)</u></p> <p>(a) a corporation established on the basis of the <i>Cultural Properties Protection Act</i> and dedicating to promoting traditional Korean culture; and</p> <p>(b) responsibilities including:</p> <p>(i) protecting, preserving, developing, promoting and utilizing cultural properties;</p> <p>(ii) promoting the Traditional Ceremony Reproduction Project¹ to tourists; and</p> <p>(iii) conducting exhibition, seminars, research and surveys on cultural properties and traditional cultural works.</p>

¹ The Traditional Ceremony Reproduction Project provides tourists opportunities to experience the following: (a) opening and closing ceremony for Gungseongmun (the royal gate), and the changing of the guards in the Joseon Dynasty; (b) revival of the traditional wedding ceremony and Shinhaenggil; (c) Sangchamui (a morning meeting) in the Joseon Dynasty; (d) walking with the royal family in the Joseon Dynasty; (e) Eoyeonrye celebrating the 50th Birthday of King Yeongjo; and (f) traditional songs performed by a master singer and various intangible cultural properties held in the Seoul Training Centre for Important Cultural Properties, Korea Cultural House and Korea House.

Table 1 – Intangible cultural heritage preservation (cont'd)

Selected projects on intangible cultural heritage preservation	
Intangible cultural heritage preservation projects	<ul style="list-style-type: none"> Supporting the inheritance system of "Important Intangible Cultural Heritage"² through various financial assistance schemes, such as: <ul style="list-style-type: none"> (a) monthly subsidies to ICH inheritors, including holders, apprentices, and scholarship students; (b) special subsidies to ICH holders in disadvantaged areas and of vulnerable items for inheritance; (c) health insurance for ICH holders and students; and (d) subsidies to ICH inheritors for funeral expenses and hospital fees. Supporting ICH performances and exhibitions, including: <ul style="list-style-type: none"> (a) open events, overseas performances and exhibitions of Important Intangible Cultural Heritage; (b) public performances on ICH; and (c) handicraft tournaments and local festivals. Establishing a Heritage Education Center of Intangible Cultural Heritage for the following purposes: <ul style="list-style-type: none"> (a) enabling the public to become acquainted with intangible cultural assets; and (b) being used as a tour resource by the local community, and for adolescents to experience traditional culture. Supporting ICH activities, including: <ul style="list-style-type: none"> (a) acquisition of inheritance equipments; (b) opening of branch offices of organizations of Important Intangible Cultural Heritage; and (c) promotion of social educational programmes and production of ICH textbooks.

² The inheritance system of "Important Intangible Cultural Heritage" is a set of inheritance procedures of passing on the skills from a holder to an apprentice, a graduate, and finally to a scholarship student.

Table 2 – Cultural software development

Policies on cultural software development	
Relevant legislation and policy documents on cultural software development	<p><u>New Arts and Culture Education Plan (2004)</u></p> <ul style="list-style-type: none"> • <i>Vision</i> <ul style="list-style-type: none"> (a) enhancing the quality of cultural life for Koreans; and (b) strengthening the cultural capability of the Korean society. • <i>Goals</i> <ul style="list-style-type: none"> (a) improving arts and culture education at school; (b) diversifying community-based arts and culture education programmes; (c) raising public awareness of the value of arts and culture education; and (d) creating infrastructure necessary for the promotion of arts and culture education. <p><u>Arts and Culture Education Supporting Act (2005)</u></p> <ul style="list-style-type: none"> • aiming at facilitating arts and culture education, enhancing the quality of national cultural life and strengthening national cultural capacities.
Authorities responsible for cultural software development	
Major authorities involved in cultural software development	<p><u>Ministry of Culture, Sports and Tourism</u></p> <ul style="list-style-type: none"> (a) responsible for the development and implementation of policies on promoting culture, arts, sports, tourism, religion and the media; and (b) goals and duties including: <ul style="list-style-type: none"> (i) improving public confidence through cultural activities such as promoting culture and sports for all; (ii) enhancing economic vitality through expansion and export of the creative industries, creation of permanent jobs and promotion of investment in the culture, sports and tourism sectors; and (iii) establishing Korea's cultural identity and restructuring the cultural administration support system.

Table 2 – Cultural software development (cont'd)

Authorities responsible for cultural software development (cont'd)	
Major authorities involved in cultural software development (cont'd)	<p><u>Korea Arts and Culture Education Service</u></p> <p>(a) the first statutory government agency established in 2005 for the promotion of arts and culture education in South Korea;</p> <p>(b) aims and objectives including:</p> <ul style="list-style-type: none"> (i) improving the status of arts and culture education in Korea; (ii) building a consensus on arts and culture education policies; (iii) ensuring the efficient and systematic implementation of government-funded projects; and (iv) building a co-operation scheme for arts and culture education; and <p>(c) main duties including:</p> <ul style="list-style-type: none"> (i) creating a legal and institutional framework to support arts and culture education; (ii) broadening school and community-based arts and culture education; (iii) developing human resources and training arts educators; (iv) creating a network for arts and culture education; and (v) increasing public support for arts and culture education policies.

Table 2 – Cultural software development (cont'd)

Selected projects on cultural software development	
Cultural software development/enhancement projects	<u>Bringing arts and culture education in public schools</u>
	(a) aiming at fostering creativity and imagination among students; and
	(b) funding and broadening the in-class arts and culture education curricula in public schools, and developing extra-curricular arts activities and providing training support for school teachers.
	<u>Bringing arts and culture education to everyone</u>
	(a) extending the Arts and Culture Education Program to senior citizens, disabled persons, military personnel, children and youth living in institutions, juvenile and correctional inmates, immigrants, foreign-born spouses and North Korean refugees to facilitate social adaptation, and promote cultural diversity and mutual understanding; and
	(b) building Regional Centers for Arts and Culture Education through providing support to community cultural venues such as helping them acquire basic cultural tools for arts and culture education to local residents, and linking local arts and culture programmes with various museums so that the public are closely in touch with all arts and culture programmes.
	<u>Training for trainers</u>
	(a) enhancing the educational functions of cultural institutions and facilities by recruiting professional educators and improving training facilities;
	(b) establishing an Arts and Culture Educators' Academy to develop educators and administrators in the relevant areas; and
	(c) creating gifted arts schools for gifted children through the Arts Education Project for Gifted Children.

Table 2 – Cultural software development (cont'd)

Selected projects on cultural software development (cont'd)	
Cultural software development/enhancement projects (cont'd)	<u>Increasing public awareness</u> (a) improving support for arts and culture education policies through the following means: (i) publications on arts and culture education in both Korean and English; (ii) publicizing arts and culture documentaries; and (iii) hosting exhibitions and forums; (b) enhancing arts and culture education knowledge management through: (i) building a comprehensive management system of arts and culture education; (ii) improving the communication channels for arts and culture education professionals; and (iii) providing access to arts and culture education-related information using modern technology; and (c) fostering international exchange, including: (i) hosting international forums and guest lectures; (ii) developing international arts and culture education programmes; (iii) conducting joint projects with foreign government agencies; and (iv) hosting the 2010 UNESCO World Conference on Arts Education.
	<u>Research and development</u> <ul style="list-style-type: none"> conducting academic research on arts and culture education.

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資料摘要

北京的非物質文化遺產保護及文化軟件發展

表 1 —— 非物質文化遺產保護

非物質文化遺產保護政策	
相 關 的 非 物 質 文 化 遺 產 保 護 政 策 文 件	<p><u>《國家級非物質文化遺產保護與管理暫行辦法》(2006 年)</u></p> <p>(a) "國家級非物質文化遺產"是指列入國務院批准公佈的國家級非物質文化遺產名錄中的所有非物質文化遺產項目；</p> <p>(b) 國家級非物質文化遺產的保護原則是"保護為主、搶救第一、合理利用、傳承發展"；</p> <p>(c) 縣級以上人民政府文化行政部門須鼓勵、支持通過節日活動、展覽、培訓、教育及大眾傳媒，宣傳國家級非物質文化遺產知識，促進其傳承和社會共用；</p> <p>(d) 省級人民政府文化行政部門須對國家級非物質文化遺產所依存的文化場所劃定保護範圍，製作標識說明，並報國務院文化行政部門備案；</p> <p>(e) 各級人民政府文化行政部門須鼓勵和支持事業單位、社會團體和個人捐贈國家級非物質文化遺產實物資料或資金以保護國家級非物質文化遺產；</p> <p>(f) 國務院文化行政部門對在國家級非物質文化遺產保護工作中有突出貢獻的單位和個人，給予表彰獎勵；及</p> <p>(g) 國務院文化行政部門定期組織對國家級非物質文化遺產專案保護情況的檢查。</p>

表 1 —— 非物質文化遺產保護(續)

非物質文化遺產保護政策(續)	
相 關 的 非 物 質 文 化 遺 產 保 護 政 策 文 件 (續)	<p><u>《國務院關於加強文化遺產保護的通知》(2006 年)</u></p> <p>(a) 總體目標是通過採取有效措施，讓文化遺產保護得到全面加強；</p> <p>(b) 至 2010 年，初步建立比較完備的文化遺產保護制度，文化遺產保護狀況得到明顯改善；及</p> <p>(c) 至 2015 年，基本形成較為完善的文化遺產保護體系，具有歷史、文化和科學價值的文化遺產得到全面有效的保護，且保護文化遺產成為社會的自覺行動。</p> <p>北京</p> <p><u>《北京市人民政府辦公廳關於加強本市非物質文化遺產保護工作的意見》(2006 年)</u></p> <p>(a) 在全面普查的基礎上，建立北京市非物質文化遺產資源數據庫和北京市非物質文化遺產代表作名錄體系，加強對非物質文化遺產項目的搶救和保護，逐步形成合理有效的非物質文化遺產保護工作制度；及</p> <p>(b) 制定《北京市非物質文化遺產保護工作五年規劃》，將其納入北京市"十一五"規劃和奧運會前重點工作，並加強北京市非物質文化遺產保護工作的法制建設。</p> <p><u>《北京市非物質文化遺產名錄項目申報評定暫行辦法》(2006 年)</u></p> <p>(a) 建立北京市非物質文化遺產名錄的主要目的是推動北京市非物質文化遺產的搶救、保護與傳承；</p> <p>(b) 申報項目須提出切實可行的五年保護計劃，並承諾採取建檔、保存、傳承、傳播及保護的措施，具體進行保護；及</p> <p>(c) 有關申報評定工作由北京市非物質文化遺產保護工作聯席會議及下設的辦公室(設於北京市文化局)負責組織實施，申報主體須按時向聯席會議辦公室提交實施情況報告。</p>

表 1 —— 非物質文化遺產保護(續)

保護非物質文化遺產的機關	
保護非物質文化遺產的主要機關	(a) 國務院文化行政部門負責組織、協調和監督全國國家級非物質文化遺產的保護工作；
	(b) 省級人民政府文化行政部門負責組織、協調和監督該行政區域內國家級非物質文化遺產的保護工作；及
	(c) 國家級非物質文化遺產專案所在地人民政府文化行政部門，負責組織、監督該專案的具體保護工作。
	<u>部際聯席會議</u>
	(a) 部際聯席會議由文化部、發展和改革委員會、教育部、國家民族事務委員會、財政部、建設部、旅遊局、宗教局、文物局組成；
	(b) 目的是統一協調解決非物質文化遺產保護工作中的重大問題；及
	(c) 職能包括：
	(i) 擬定非物質文化遺產保護工作政策，審定非物質文化遺產保護計劃；
	(ii) 協調處理非物質文化遺產保護中涉及的重大事項；
	(iii) 審核"國家級非物質文化遺產代表作國家名錄"名單，上報國務院批准公佈；及
	(iv) 承辦國務院交辦的有關非物質文化遺產保護方面的其他工作，重大問題向國務院請示、報告。
	<u>非物質文化遺產司</u>
	(a) 負責擬定非物質文化遺產保護政策，起草有關法規草案，申報與評審國家級非物質文化遺產代表專案，組織優秀民族文化的傳承普及與承擔清史纂修工作。

表 1 —— 非物質文化遺產保護(續)

保護非物質文化遺產的機關(續)	
保護非物質文化遺產的主要機關(續)	<p><u>中國非物質文化遺產保護中心</u></p> <p>(a) 設於中國藝術研究院¹；及</p> <p>(b) 負責全國非物質文化遺產保護的具體工作，進行非物質文化遺產保護工作的政策諮詢，組織全國普查工作，指導保護計劃的實施，進行非物質文化遺產保護研究，舉辦學術、展覽及公益活動，交流、推介、宣傳保護工作的成果與經驗和人才培訓。</p>
	<p><u>北京</u></p> <p><u>北京市非物質文化遺產保護工作聯席會議辦公室</u></p> <p>(a) 設於北京市文化局；由文化局牽頭，與財政局、發展和改革委員會、教育委員會、建設委員會、民族與宗教事務委員會等 10 多個市委辦局合作推行有關保護非物質文化遺產的工作；及</p> <p>(b) 具體工作包括：組織實施北京市非物質文化遺產項目的申報評定工作，進行普查，建立保護名錄，搶救及保護傳承人，以及完善非物質文化遺產保護的改造及創新工作。</p>
	<p><u>北京非物質文化遺產保護中心</u></p> <p>(a) 附設於北京群眾藝術館，該館為北京市政府設立專門從事群眾文化藝術工作的事業機構，隸屬於北京市文化局；</p> <p>(b) 負責計劃、組織及審核有關北京市非物質文化遺產保護工程的工作，完成年度普查工作，對各區、縣開展的非物質遺產保護工作進行輔導、培訓及驗收，並協助進行相關活動；及</p> <p>(c) 各區、縣建立相應的組織機構。</p>

¹ 中國藝術研究院由文化部主管，是中國唯一的國家級綜合性藝術科研、創作和教育機構，彙集中國當代藝術最優秀和具代表性的專家學者和藝術家。

表 1 —— 非物質文化遺產保護(續)

選定的非物質文化遺產保護項目	
非物質文化遺產保護項目	<p>(a) 從 2006 年起，每年 6 月的第二個星期六為"文化遺產日"；</p> <p>(b) 進行非物質文化遺產普查，認定和登記非物質文化遺產資源的種類、數量、分布狀況、保護現狀及存在問題，向社會公布普查結果；</p> <p>(c) 制定非物質文化遺產保護計劃；</p> <p>(d) 徵集具有歷史、文化和科學價值的非物質文化遺產實物和資料，完善徵集和保管制度，建立非物質文化遺產資料庫、博物館或展示中心；</p> <p>(e) 建立非物質文化遺產名錄，對列入名錄的項目制定保護計劃，對列入非物質文化遺產名錄的代表性傳人提供資助，鼓勵和支持其傳習活動；</p> <p>(f) 加強少數民族文化遺產和文化生態區的保護；及</p> <p>(g) 2003 年以來，全國投入非物質文化遺產保護工作經費累計達 2.36 億人民幣。</p> <p>北京</p> <p>(a) 北京市積極參與和推行有關非物質文化遺產保護的活動。於 2009 年元宵期間，北京市非物質文化遺產保護工作聯席會議成員於北京農展館舉辦了"中國非物質文化遺產傳統技藝大展"，吸引了 20 多萬人參觀，系列活動銷售總額超過 1,000 萬人民幣。另外，北京天橋劇場於"文化遺產日"舉辦了"中國非物質文化遺產展演—少數民族傳統音樂舞蹈專場"，全國 10 個省(區、市)共有 13 個少數民族的 16 個傳統音樂舞蹈類國家級非物質文化遺產名錄項目，及 256 名民間藝人參加演出，引起社會的廣泛關注；</p>

表 1 —— 非物質文化遺產保護(續)

選定的非物質文化遺產保護項目(續)	
非物質文化遺產保護項目(續)	<p>(b) 北京市各區縣政府按照全市統一部署，於 2005 年 7 月至 2007 年 6 月期間，對散存在民間的非物質文化遺產項目進行普查，全面了解非物質文化遺產的種類、數量、分佈狀況、生存環境、保護現狀、存在問題，及傳承人的生活狀況。全市 18 個區縣組織共培訓了近 2 000 名普查員，共完成了 6 000 多個普查項目，經過甄別和合併，有近 3 000 個項目進入《北京市非物質文化遺產普查項目匯編》；</p> <p>(c) 北京市按照國家的評審標準，對各類非物質文化遺產項目進行科學認定，鑑別真偽，並在此基礎上建立起市及區縣兩級非物質文化遺產的代表作品名錄體系。國務院於 2006 年 5 月及 2008 年 6 月分別公佈了兩批國家級非物質文化遺產名錄，北京市於第一批有 13 個項目入選；第二批有 61 個項目入選，入選項目包括昆曲、京劇、同仁堂中醫藥文化、象牙雕刻、景泰藍工藝、圍棋、象棋、相聲及烤鴨技藝等。北京市人民政府則於 2006 年 12 月、2007 年 6 月及 2009 年 10 月分別公佈了三批市級非物質文化遺產名錄，第一批有 48 項，第二批有 105 項，第三批有 59 項，合共有 212 項；</p> <p>(d) 鼓勵北京市各類文化單位、科研機構、大專院校以及專家學者加強對非物質文化遺產保護理論和實踐的研究。充份利用文化館、圖書館、博物館及科技館等公共文化機構場地進行展示和保存，有條件的地區則建立非物質文化遺產專題博物館和展示中心；</p> <p>(e) 於 2007 年 6 月、2008 年 2 月及 2009 年 5 月分別公佈的三批國家級非物質文化遺產項目代表性傳承人名單共有 1 260 人，北京市有 52 人入選。北京市級非物質文化遺產項目代表性傳承人名單首兩批共有 159 人。對列入北京市及區縣兩級名錄的非物質文化遺產代表作將採取命名、授予稱號、表彰獎勵和資助扶持等方式，鼓勵代表作的傳承人或團體進行項目傳習活動。通過這些活動，將非物質文化遺產的傳承，與學校教育和社會教育結合起來；及</p> <p>(f) 從 2005 年起，北京市每年均投入大量專項資金於非物質文化遺產保護工作，至 2008 年專項資金已達 2,000 多億人民幣。</p>

表 2 —— 文化軟件發展

文化軟件發展政策	
相 關 的 文 化 軟 件 發 展 政 策 文 件	<p><u>文化部關於進一步活躍基層群眾文化生活的通知(2002 年)</u></p> <ul style="list-style-type: none"> 目標是向公眾推廣文化生活及基層文化建設。 <p><u>"十一五"全國鄉鎮綜合文化站建設規劃(2009 年)</u></p> <ul style="list-style-type: none"> 目標是改善鄉鎮文化機構的基礎設施，改革管理體制。全國所有農村鄉鎮須在 2010 年建立具備綜合服務的文化站。 <p>北京</p> <p><u>《北京市關於鼓勵和吸引優秀文化體育人才來京創業工作的若干暫行規定》(2004 年)</u></p> <ul style="list-style-type: none"> 鼓勵優秀文化體育人才到北京創業工作，以充份發揮首都的文化中心功能。 <p><u>《北京市"十一五"時期文化事業發展規劃》(2006 年)</u></p> <ul style="list-style-type: none"> 透過發展文化事業，促進經濟社會全面協調可持續發展，並滿足市民的精神文化需求。 <p><u>《北京市促進文化創意產業發展的若干政策》(2006 年)</u></p> <ul style="list-style-type: none"> 目標是加快文化創意產業的發展。

表 2 —— 文化軟件發展(續)

文化軟件發展機關	
文化軟件發展主要機關	<p>北京</p> <p><u>北京市文化局</u></p> <p>(a) 職能包括：</p> <ul style="list-style-type: none"> (i) 執行國家關於文化藝術和文化市場的方針、政策和法律、規章，起草北京市相關的地方性法規草案、政府規章草案，依法監督檢查執行情況； (ii) 擬訂及實施文化藝術事業發展規劃，推動文化藝術領域的體制改革； (iii) 管理文學藝術事業，指導藝術創作與生產，推動各類藝術發展及管理重大文化活動； (iv) 推進文化藝術領域的公共文化服務，規劃、引導公共文化產品生產，指導重點文化設施建設和基層文化設施建設； (v) 擬訂文化藝術產業發展規劃，指導及協調文化藝術產業發展； (vi) 擬訂非物質文化遺產保護規劃，起草有關法規草案，組織實施非物質文化遺產保護和傳承普及工作； (vii) 管理圖書館事業，指導圖書館、文化館(站)和基層文化建設； (viii) 擬定文化市場發展規劃，監管從事演藝活動的民辦機構； (ix) 負責文藝產品網上傳播的前置審核工作，並對網絡遊戲服務進行監管； (x) 擬訂及實施動漫和遊戲產業的發展規劃，指導有關產業基地、項目建設、會展交易和市場監管工作； (xi) 擬訂及實施文化科技發展規劃，推進文化科技信息建設； (xii) 管理對外及港澳台的文化交流工作，組織大型對外文化交流活動；及 (xiii) 依法對文化藝術行業的安全生產工作承擔管理責任。

表 2 —— 文化軟件發展(續)

選定的文化軟件發展項目	
文化軟件發展項目	<p><u>為基層提供優秀的文藝作品</u></p> <p>(a) 組織創作人深入基層，創作反映城鄉群眾生活的文藝作品；</p> <p>(b) 省(區、市)、地(市、州、盟)群眾藝術館主辦的公眾文化刊物，刊登適合群眾演出的文藝作品；及</p> <p>(c) 文化部門加強對本地獲獎優秀文藝作品的改編。</p> <p><u>基層文化單位²建立健全管理制度</u></p> <p>(a) 定期向公眾公布活動內容、方式和時間，增強吸引力；</p> <p>(b) 經常舉辦適合老年人和少年兒童的活動，為流動人口、弱勢人群參加活動提供方便；及</p> <p>(c) 保證各級公共圖書館的購書經費，充實文獻資源。</p> <p><u>實施"全國文化資訊資源分享工程"</u></p> <ul style="list-style-type: none"> • 利用科學技術，整合和開發戲劇、音樂、圖書等文化藝術資源，通過互聯網、衛星傳輸等形式為城鄉基層提供文化資訊和服務。 <p><u>開展文化下鄉活動</u></p> <ul style="list-style-type: none"> • 文化部門聯合教育、科技、衛生等部門在農村開展綜合性的文化活動。 <p><u>加強老年教育</u></p> <ul style="list-style-type: none"> • 文化部門制定發展老年教育計劃，實現縣縣有老年大學的目標。省(區、市)、地(市、州、盟)群眾藝術館要依託現有文化設施，開辦老年大學。縣、區、市文化館也要逐步開辦老年大學。

² 基層文化單位即圖書館、博物館、群眾藝術館、文化館及文化站。

表 2 —— 文化軟件的發展(續)

選定的文化軟件發展項目(續)	
文化軟件發展項目(續)	<u>推廣傳統民族民間藝術</u>
	(a) 推廣民族民間節日、農閒、集市，開展花會、廟會、燈會等文化活動；
	(b) 尊重少數民族風俗；
	(c) 扶持民間藝人和民辦文藝團體的發展；及
	(d) 加強農民業餘文藝演出隊的規範管理，鼓勵農民自編自演內容健康的文藝節目。
	<u>開展廣場文化活動</u>
	(a) 實現"周周有活動，月月有安排"的目標；及
	(b) 各專業文藝團體抽出一定人力、物力定期參加廣場演出。
	<u>開展群眾性歌詠活動</u>
	(a) 各級文化部門鼓勵和發動企業、部隊、學校、機關組織各種形式的業餘合唱團隊，為他們參加歌詠活動提供資訊和方便；及
	(b) 加強藝術歌曲的創作和推廣，篩選及推薦適合公眾傳唱的歌曲，舉辦歌詠比賽。

表 2 —— 文化軟件的發展(續)

選定的文化軟件發展項目(續)	
文化軟件發展項目(續)	<p>北京</p> <p><u>加強基層文化建設</u></p> <p>(a) 利用群藝館、文化館、文化站、文化室、文化大院等覆蓋全市城鄉的文化設施，開展不同形式的文化活動，鼓勵文藝作品創作和展示，推出文藝精品，並組織文化下農村、進學校、進社區活動；及</p> <p>(b) 根據北京市文化局的資料，2006 年該局對基層文化建設的資金投入只佔全年總經費的六份之一，至 2008 年有關資金投入已達全年經費的一半，最終目標是實現財政資金絕大部分用於基層文化建設。</p> <p><u>降低文藝演出票價</u></p> <ul style="list-style-type: none"> 北京市已規劃建設 10 個面向大眾的低票價露天劇場，務求能逐步改變現時文藝節目票價過高的情況，讓更多市民能夠欣賞文藝演出。 <p><u>改革文化館</u></p> <p>(a) 北京市朝陽區文化館經過改革創新，成功實現由群眾文化擴展至公共文化。他們相繼推出了"社區一家親"、"民工影院"、"英語角"及"月末時歌沙龍"等活動，吸引了大量市民欣賞，年均參與人數達到 100 餘萬人次；及</p> <p>(b) 文化館內的培訓藝術學校已由只有十數名學生，發展為有上千名學生的學校，全年報名費超過 250 萬人民幣，成為了全國一級的民辦藝術培訓學校。</p>

表 2 —— 文化軟件的發展(續)

選定的文化軟件發展項目(續)	
文化軟件發展項目(續)	<p><u>推行文藝演出補貼政策</u></p> <p>(a) 2006 年北京市文化局推出農村"文藝演出星火工程"，出台了政府補貼政策，引入競爭機制，鼓勵國有和民營的各類專業藝術院團進入北京市農村演出。有關補貼政策有別於傳統養人養隊伍的形式，改為補貼演出，以激發院團為農村提供文化服務；及</p> <p>(b) 在推行補貼政策之後，試點區縣的演出場數及觀眾人數皆有所增加，基本上實現了試點區縣每個行政村每季度有一場現場文藝演出的目標。</p>
	<p><u>推動文化創意產業發展</u></p> <p>(a) 加快發展文化創意產業，重點政策包括：</p> <ul style="list-style-type: none"> (i) 放寬進入市場的條件，鼓勵非公有資本及海外資本進入文化創意產業； (ii) 支持創意研發，為新辦文化創意企業提供稅務優惠； (iii) 加強文化創意產業的版權保護； (iv) 市政府每年安排 5 億人民幣文化創意產業發展專項資金，採取貸款貼息、項目補貼、政府重點採購、後期贖買和後期獎勵等方式，對符合政府重點支持方向的文化創意產品、服務和項目予以扶持； (v) 獎勵文化創意產品和服務出口業績出眾的企業； (vi) 設立文化創意集聚區，為業界提供優質資源配置； (vii) 建設文化創意產業人才培養基地； (viii) 鼓勵文化創意人才的國際交流；及 (ix) 成立北京市文化創意產業促進中心。

表 2 —— 文化軟件的發展(續)

選定的文化軟件發展項目(續)	
文化軟件發展項目(續)	<p><u>吸引優秀文化人才</u></p> <p>(a) 積極鼓勵各企業事業單位吸引在國內外文化領域有良好職業道德、較高專業水準、取得較多成果且有相當知名度和影響力的優秀人才到北京創業工作；</p> <p>(b) 到北京創業工作的模式包括創辦各類文化團體或公司；舉辦文化事業類的民辦非企業單位；開展文化交流項目的組織策劃，或在各類相關單位擔任全職或兼職工作；及</p> <p>(c) 優秀文化人才可按有關規定申請辦理人才引進或《北京市工作居住証》，以享受多種優厚待遇，包括由市政府設立的優秀文化人才專項發展資金，住房及租房補貼，以及享受購房購車的優惠等。</p>
	<p><u>"十一五"文化事業發展規劃</u></p> <p>(a) 透過加大對文化建設和發展的資金支持，滿足市民的文化需求和促進首都文化事業的發展，其主要任務包括：</p> <p>(i) 加強基層文化建設；</p> <p>(ii) 加強公共圖書館建設；</p> <p>(iii) 加強歷史文化名城整體保護；</p> <p>(iv) 加強博物館建設和管理；</p> <p>(v) 重視和關注非物質文化遺產；</p> <p>(vi) 按照北京城市功能定位的要求，落實北京市城市總體規劃，逐步完善以大型文化設施為龍頭，以城市文化設施為基礎的網絡體系；及</p> <p>(vii) 促進對外文化交流。</p>

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36. 北京群眾藝術館：《孫安民在北京市非物質文化遺產保護工作會議上的講話》，2006 年，網址：http://www.bjfwzwhyc.com/zhhb_Detail.asp?newsid=18 [於 2009 年 12 月登入]。
37. 北京群眾藝術館：《北京市第三批市級非物質文化遺產名錄和第二批市級非物質文化遺產擴展專案名錄公佈》，2009 年，網址：http://www.bjfwzwhyc.com/mbdt_Detail.asp?newsid=632&qxid=A1A [於 2009 年 12 月登入]。
38. 和訊網：《北京 35 項目入國家非遺名錄》，2008 年，網址：<http://news.hexun.com/2008-06-15/106694575.html> [於 2009 年 12 月登入]。
39. 搜狐讀書頻道：《首批非物質文化遺產名錄公佈 北京 13 專案入選》，2006 年，網址：<http://book.sohu.com/20060602/n243528762.shtml> [於 2009 年 12 月登入]。

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2010 年 1 月 4 日

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資料摘要為立法會議員及其轄下委員會而編製，它們並非法律或其他專業意見，亦不應以該等資料摘要作為上述意見。資料摘要的版權由立法會行政管理委員會(下稱"行政管理委員會")所擁有。行政管理委員會准許任何人士複製資料摘要作非商業用途，惟有關複製必須準確及不會對立法會構成負面影響，並須註明出處為立法會秘書處資料研究及圖書館服務部，而且須將一份複製文本送交立法會圖書館備存。

資料摘要

上海的非物質文化遺產保護及文化軟件發展

表 1 —— 非物質文化遺產保護

非物質文化遺產保護政策	
相 關 的 非 物 質 文 化 遺 產 保 護 政 策 文 件	<p>《國家級非物質文化遺產保護與管理暫行辦法》(2006 年)</p> <p>(a) "國家級非物質文化遺產"是指列入國務院批准公佈的國家級非物質文化遺產名錄中的所有非物質文化遺產項目；</p> <p>(b) 國家級非物質文化遺產的保護原則是"保護為主、搶救第一、合理利用、傳承發展"；</p> <p>(c) 縣級以上人民政府文化行政部門須鼓勵、支持通過節日活動、展覽、培訓、教育及大眾傳媒，宣傳國家級非物質文化遺產知識，促進其傳承和社會共用；</p> <p>(d) 省級人民政府文化行政部門須對國家級非物質文化遺產所依存的文化場所劃定保護範圍，製作標識說明，並報國務院文化行政部門備案；</p> <p>(e) 各級人民政府文化行政部門須鼓勵和支持事業單位、社會團體和個人捐贈國家級非物質文化遺產實物資料或資金以保護國家級非物質文化遺產；</p> <p>(f) 國務院文化行政部門對在國家級非物質文化遺產保護工作中有突出貢獻的單位和個人，給予表彰獎勵；及</p> <p>(g) 國務院文化行政部門定期組織對國家級非物質文化遺產專案保護情況的檢查。</p>

表 1 —— 非物質文化遺產保護(續)

非物質文化遺產保護政策(續)	
相 關 的 非 物 質 文 化 遺 產 保 護 政 策 文 件 (續)	<p><u>《國務院關於加強文化遺產保護的通知》(2006 年)</u></p> <p>(a) 總體目標是通過採取有效措施，讓文化遺產保護得到全面加強；</p> <p>(b) 至 2010 年，初步建立比較完備的文化遺產保護制度，文化遺產保護狀況得到明顯改善；及</p> <p>(c) 至 2015 年，基本形成較為完善的文化遺產保護體系，具有歷史、文化和科學價值的文化遺產得到全面有效的保護，且保護文化遺產成為社會的自覺行動。</p> <p><u>上海</u></p> <p><u>《上海市非物質文化遺產名錄項目申報評審管理暫行辦法》(2006 年)</u></p> <p>(a) 申報項目須提出切實可行的五年保護計劃，並承諾採取建檔、保存、傳承、傳播及保護的措施，具體進行保護；及</p> <p>(b) 每年 11 月底前，申報主體須向上海市文化廣播影視管理局提交保護工作實施情況的書面報告。</p>

表 1 —— 非物質文化遺產保護(續)

保護非物質文化遺產的機關	
保護非物質文化遺產的主要機關	(a) 國務院文化行政部門負責組織、協調和監督全國國家級非物質文化遺產的保護工作；
	(b) 省級人民政府文化行政部門負責組織、協調和監督該行政區域內國家級非物質文化遺產的保護工作；及
	(c) 國家級非物質文化遺產專案所在地人民政府文化行政部門，負責組織、監督該專案的具體保護工作。
	<u>部際聯席會議</u>
	(a) 部際聯席會議由文化部、發展和改革委員會、教育部、國家民族事務委員會、財政部、建設部、旅遊局、宗教局、文物局組成；
	(b) 目的是統一協調解決非物質文化遺產保護工作中的重大問題；及
	(c) 職能包括：
	(i) 擬定非物質文化遺產保護工作政策，審定非物質文化遺產保護計劃；
	(ii) 協調處理非物質文化遺產保護中涉及的重大事項；
	(iii) 審核"國家級非物質文化遺產代表作國家名錄"名單，上報國務院批准公佈；及
	(iv) 承辦國務院交辦的有關非物質文化遺產保護方面的其他工作，重大問題向國務院請示、報告。
	<u>非物質文化遺產司</u>
	(a) 負責擬定非物質文化遺產保護政策，起草有關法規草案，申報與評審國家級非物質文化遺產代表專案，組織優秀民族文化的傳承普及與承擔清史纂修工作。

表 1 —— 非物質文化遺產保護(續)

保護非物質文化遺產的機關(續)	
保護非物質文化遺產的主要機關(續)	<p><u>中國非物質文化遺產保護中心</u></p> <p>(a) 設於中國藝術研究院¹；及</p> <p>(b) 負責全國非物質文化遺產保護的具體工作，進行非物質文化遺產保護工作的政策諮詢，組織全國普查工作，指導保護計劃的實施，進行非物質文化遺產保護研究，舉辦學術、展覽及公益活動，交流、推介、宣傳保護工作的成果與經驗和人才培訓。</p>
	<p><u>上海</u></p> <p><u>上海市非物質文化遺產保護工作局際聯席會議</u></p> <p>(a) 局際聯席會議由上海市的 15 個成員單位組成，包括：文化廣播影視管理局、財政局、衛生局、新聞出版局、體育局、旅遊局、發展和改革委員會、經濟和信息化委員會、教育委員會、科學技術委員會、民族和宗教事務委員會、城鄉建設和交通委員會、農業委員會、文物管理委員會及文學藝術界聯合會；</p> <p>(b) 局際聯席會議由上海市文化廣播影視管理局牽頭，其辦公室亦設於管理局內；</p> <p>(c) 目的是建立一個職責明確、分工協作的機構，統籌、協調及促進各部門職級參與非物質文化遺產保護工作，充份發揮各有關部門、單位在保護工作中的作用；及</p>

¹ 中國藝術研究院由文化部主管，是中國唯一的國家級綜合性藝術科研、創作和教育機構，彙集中國當代藝術最優秀和具代表性的專家學者和藝術家。

表 1 —— 非物質文化遺產保護(續)

保護非物質文化遺產的機關(續)	
保護非物質文化遺產的主要機關(續)	<p>(d) 職能包括：</p> <ul style="list-style-type: none"> (i) 擬定上海市非物質文化遺產保護工作政策，審定保護工作的有關規劃、計劃、方案等； (ii) 協調處理上海市非物質文化遺產保護中涉及的重大事項； (iii) 審核"上海市非物質文化遺產名錄"名單，上報市政府批准公布；推薦、審核上海市申報"國家級非物質文化遺產名錄"名單，上報文化部；及 (iv) 承辦市政府交辦的非物質文化遺產保護工作其他方面的任務，重大問題向市政府請示、報告。 <p><u>上海市非物質文化遺產保護中心</u></p> <ul style="list-style-type: none"> (a) 由上海市文化廣播影視管理局設立，各區、縣相應地設立非物質文化遺產保護工作領導機構和保護分中心；及 (b) 負責協調和推進上海市非物質文化遺產保護工作，開展信息交流、學術研究和人員培訓等。

表 1 —— 非物質文化遺產保護(續)

選定的非物質文化遺產保護項目	
非物質文化遺產保護項目	<p>(a) 從 2006 年起，每年 6 月的第二個星期六為"文化遺產日"；</p> <p>(b) 進行非物質文化遺產普查，認定和登記非物質文化遺產資源的種類、數量、分布狀況、保護現狀及存在問題，向社會公布普查結果；</p> <p>(c) 制定非物質文化遺產保護計劃；</p> <p>(d) 徵集具有歷史、文化和科學價值的非物質文化遺產實物和資料，完善徵集和保管制度，建立非物質文化遺產資料庫、博物館或展示中心；</p> <p>(e) 建立非物質文化遺產名錄，對列入名錄的項目制定保護計劃，對列入非物質文化遺產名錄的代表性傳人提供資助，鼓勵和支持其傳習活動；</p> <p>(f) 加強少數民族文化遺產和文化生態區的保護；及</p> <p>(g) 2003 年以來，全國投入非物質文化遺產保護工作經費累計達 2.36 億人民幣。</p> <p>上海</p> <p>(a) 為響應"文化遺產日"，上海市各區縣共開展了 50 餘項相關活動，包括已舉辦了 4 年的"民族民俗民間文化博覽會"(民博會)。民博會的非物質文化遺產展區內陳列了上海市及其他省市一些具代表性的國家級、市級及區級非物質文化遺產名錄項目，並設有現場展示區。另外，全國聯合性社會組織中華文化促進會為普及非物質文化遺產知識，激發社會參與和全民保護意識，從 2006 年開始組織"中國非物質文化遺產全國巡迴展"，於 2009 年 9 至 10 月舉行的"上海遊園滙"為該巡迴展的第 10 站；</p> <p>(b) 上海市各區、縣已開展非物質文化遺產普查工作，就各類非物質文化遺產的形態、作品及傳承人進行調查、登記、採錄及建檔工作，並按照全國統一編碼進行登記及分級建檔；</p>

表 1 —— 非物質文化遺產保護(續)

選定的非物質文化遺產保護項目(續)	
非物質文化遺產保護項目 (續)	<p>(c) 上海市非物質文化遺產保護中心督促有關保護責任單位，對列入國家級非物質文化遺產名錄的項目制定科學保護計劃並進行有效保護。國務院於 2006 年 5 月及 2008 年 6 月分別公佈了兩批國家級非物質文化遺產名錄，上海市於第一批有 19 個項目入選；第二批有 14 個項目入選，入選項目包括滬劇、淮劇、顧繡、竹刻、剪紙、鑼鼓書及功德林素食制作技藝等。上海市人民政府亦於 2007 年 6 月及 2009 年 7 月分別公佈了兩批市級非物質文化遺產名錄，第一批有 83 項，第二批有 50 項，合共有 133 項。上海市政府對於國家級名錄項目的保護責任單位已落實了保護經費，部分項目的每年專項保護經費為 50 萬人民幣；</p> <p>(d) 於 2007 年 6 月、2008 年 2 月及 2009 年 5 月分別公佈的三批國家級非物質文化遺產項目代表性傳承人名單共 1 260 人，上海市有 52 人入選。至於上海市級非物質文化遺產項目代表性傳承人名單則有 135 人。上海市政府制訂有關標準和管理規定，認定非物質文化遺產項目的代表性傳承人，有計劃地提供資助、鼓勵和支持其開展傳習活動，確保優秀非物質文化遺產的傳承。同時，市政府對 70 歲以上的藝人每年每人補貼 2,000 人民幣；及</p> <p>(e) 對上海市文化遺產豐富且傳統文化生態保持較完整的區域，有計劃地進行動態的整體性保護，扶持非物質文化遺產保護和傳承工作。市內已建立了非物質文化遺產項目的傳習所、培訓基地，以及數個非物質文化遺產專題博物館、陳列館及展示館。</p>

表 2 —— 文化軟件發展

文化軟件發展政策	
相 關 的 文 化 軟 件 發 展 政 策 文 件	<p><u>文化部關於進一步活躍基層群眾文化生活的通知(2002 年)</u></p> <ul style="list-style-type: none">目標是向公眾推廣文化生活及基層文化建設。 <p><u>"十一五"全國鄉鎮綜合文化站建設規劃(2009 年)</u></p> <ul style="list-style-type: none">目標是改善鄉鎮文化機構的基礎設施，改革管理體制。全國所有農村鄉鎮須在 2010 年建立具備綜合服務的文化站。 <p><u>上海</u></p> <p><u>《上海市人民政府辦公廳轉發市民政局等五部門關於本市體育文化教育設施資源向社區開放指導意見的通知》(2006 年)</u></p> <ul style="list-style-type: none">通過規範，有規序地向社會開放公共設施，滿足社區居民對體育、文化、教育的基本需要，更好地為市民服務。 <p><u>《上海市宣傳文化專項資金管理暫行辦法》(2008 年)</u></p> <ul style="list-style-type: none">上海市宣傳文化專項資金是為了貫徹落實黨中央、國務院和市委、市政府的宣傳文化經濟政策，完善扶持公益性文化事業，支持文化產業發展。

表 2 —— 文化軟件發展(續)

文化軟件發展機關	
文化軟件發展主要機關	<p><u>上海</u> <u>上海市文化廣播影視管理局</u></p> <p>(a) 職能包括：</p> <ul style="list-style-type: none"> (i) 貫徹國家關於文化藝術、廣播影視的法律、規章和方針、政策，研究起草上海市文化藝術、廣播影視管理方面的有關法規、規章草案和政策； (ii) 擬訂及管理文化藝術、廣播影視事業的發展戰略和規劃； (iii) 推動重點藝術創作和藝術思想研究，指導、協調和監管廣播電視和網絡視聽媒體的宣傳、發展和傳輸覆蓋； (iv) 管理重大文化活動； (v) 管理群眾藝術活動以及藝術館、文化館、圖書館和社會文化團體等； (vi) 負責非物質文化遺產保護工作； (vii) 協調擬訂文化市場發展規劃，指導文化市場綜合執法； (viii) 指導、協調動漫、遊戲產業的發展、規劃和實施； (ix) 指導文化藝術、廣播影視對外和對港澳台的交流工作，管理駐滬外交機構和國際組織舉辦的文化影視活動； (x) 負責文物保護和管理工作； (xi) 會同有關部門制定文化影視人才規劃並組織實施；及 (xii) 負責有關行政復議受理和行政訴訟應訴工作。

表 2 —— 文化軟件發展(續)

選定的文化軟件發展項目	
文化軟件發展項目	<p><u>為基層提供優秀的文藝作品</u></p> <p>(a) 組織創作人深入基層，創作反映城鄉群眾生活的文藝作品；</p> <p>(b) 省(區、市)、地(市、州、盟)群眾藝術館主辦的公眾文化刊物，刊登適合群眾演出的文藝作品；及</p> <p>(c) 文化部門加強對本地獲獎優秀文藝作品的改編。</p> <p><u>基層文化單位² 建立健全管理制度</u></p> <p>(a) 定期向公眾公布活動內容、方式和時間，增強吸引力；</p> <p>(b) 經常舉辦適合老年人和少年兒童的活動，為流動人口、弱勢人群參加活動提供方便；及</p> <p>(c) 保證各級公共圖書館的購書經費，充實文獻資源。</p> <p><u>實施"全國文化資訊資源分享工程"</u></p> <ul style="list-style-type: none"> • 利用科學技術，整合和開發戲劇、音樂、圖書等文化藝術資源，通過互聯網、衛星傳輸等形式為城鄉基層提供文化資訊和服務。 <p><u>開展文化下鄉活動</u></p> <ul style="list-style-type: none"> • 文化部門聯合教育、科技、衛生等部門在農村開展綜合性的文化活動。 <p><u>加強老年教育</u></p> <ul style="list-style-type: none"> • 文化部門制定發展老年教育計劃，實現縣縣有老年大學的目標。省(區、市)、地(市、州、盟)群眾藝術館要依託現有文化設施，開辦老年大學。縣、區、市文化館也要逐步開辦老年大學。

² 基層文化單位即圖書館、博物館、群眾藝術館、文化館及文化站。

表 2 —— 文化軟件的發展(續)

選定的文化軟件發展項目(續)	
文化軟件發展項目(續)	<p><u>推廣傳統民族民間藝術</u></p> <p>(a) 推廣民族民間節日、農閒、集市，開展花會、廟會、燈會等文化活動；</p> <p>(b) 尊重少數民族風俗；</p> <p>(c) 扶持民間藝人和民辦文藝團體的發展；及</p> <p>(d) 加強農民業餘文藝演出隊的規範管理，鼓勵農民自編自演內容健康的文藝節目。</p> <p><u>開展廣場文化活動</u></p> <p>(a) 實現"周周有活動，月月有安排"的目標；及</p> <p>(b) 各專業文藝團體抽出一定人力、物力定期參加廣場演出。</p> <p><u>開展群眾性歌詠活動</u></p> <p>(a) 各級文化部門鼓勵和發動企業、部隊、學校、機關組織各種形式的業餘合唱團隊，為他們參加歌詠活動提供資訊和方便；及</p> <p>(b) 加強藝術歌曲的創作和推廣，篩選及推薦適合公眾傳唱的歌曲，舉辦歌詠比賽。</p>

表 2 —— 文化軟件的發展(續)

選定的文化軟件發展項目(續)	
文化軟件發展項目(續)	<p><u>上海</u></p> <p><u>文化產業園區</u></p> <p>(a) 上海市為落實十七大關於推動社會主義文化大發展、大繁榮精神，首批 15 家文化產業園區於 2009 年 4 月正式亮相；</p> <p>(b) 15 家文化產業園區包括：動漫谷文化創意產業基地、國家數字出版基地、徐匯電子藝術創意產業基地、徐匯數字娛樂產業基地、2577 創意大院、長寧多媒體產業基地、長寧新十鋼視覺文化藝術產業基地、盧灣區田子坊、靜安現代戲劇谷、金山中國農民畫村、新場民間藝術文化創意基地、松江倉城影視產業基地、普陀天地網絡數字內容產業基地、M50 藝術品創意基地及楊浦五角場 800 藝術基地；及</p> <p>(c) 部分文化產業園區表現卓越，普陀天地網絡數字內容產業基地於 2008 年的入駐企業實現銷售為 15 億人民幣，當中文化相關的企業實現銷售為 7 億人民幣；長寧多媒體產業基地於 2008 年已集聚企業 398 間，稅收貢獻達 5 億人民幣；及金山中國農民畫村每年接待遊客達 50 多萬人次，帶動周邊 500 多名農民就業，為當地帶來可觀的經濟效益。</p> <p><u>開放社區文化設施資源</u></p> <p>(a) 上海市、區縣所屬的文化館、圖書館、美術館、博物館、檔案館、紀念館等，以及其他單位的公益性文化設施，在規定時段內須向市民免費開放，並在假日延長開放時間；</p> <p>(b) 倡導各類影劇院定期、定時向市民開設公益場；及</p> <p>(c) 條件許可的影劇院向學生、老人和低收入人士提供低價票和實施優惠服務。</p>

表 2 —— 文化軟件的發展(續)

選定的文化軟件發展項目(續)	
文化軟件發展項目(續)	<u>宣傳文化專項資金</u>
	(a) 上海市宣傳文化專項資金主要用於加強政府的輿論宣傳、支持公共文化服務體系建設、扶持和推進文化產業發展、建立和完善文化市場體系，以及資助及獎勵文化人才；及
	(b) 專項資金採取資助和補貼、專項投資、貸款貼息等方式安排使用。
	<u>推行創新的文化產業項目</u>
	<ul style="list-style-type: none"> 透過改革創新的方式，發展文化產業。上海市的"母親河"蘇州河曾是一條工業集聚的河流，在治污成功之後，現時已被其主要流經地普陀區打造成一條文化產業之河，兩岸集聚了專題博物館、文化創意園區，並舉行以蘇州河為主題的文化活動。
	<u>上海文化發展基金會</u>
	(a) 創建於 1986 年，是應上海文化事業發展戰略的需要而建立的國內首家地區性(市級)文化類基金組織，也是上海地區成立最早，規模及影響最大的基金組織之一；
	(b) 其宗旨是籌措文化發展資金、資助公益文化、推動文化創新、扶植文化人才、促進文化交流，致力於上海文化事業的繁榮發展；及
	(c) 基金會還主辦一系列在上海以至海外具有重大影響的大型文化交流活動，如每年一屆的"上海藝術博覽會"及"上海電子藝術節"等。
	<u>2010 年上海市世界博覽會</u>
	<ul style="list-style-type: none"> 上海市將結合籌辦 2010 年世界博覽會的契機，繼續推進轉制、改制、創新及多元改革，使得公益性文化事業和經營性文化產業兩大格局齊頭並進。

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2010 年 1 月 4 日

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資料摘要為立法會議員及其轄下委員會而編製，它們並非法律或其他專業意見，亦不應以該等資料摘要作為上述意見。資料摘要的版權由立法會行政管理委員會(下稱"行政管理委員會")所擁有。行政管理委員會准許任何人士複製資料摘要作非商業用途，惟有關複製必須準確及不會對立法會構成負面影響，並須註明出處為立法會秘書處資料研究及圖書館服務部，而且須將一份複製文本送交立法會圖書館備存。

**Brief Background on Proposed Cultural Facilities and
Places/Establishments in Asia for HA Panel's Overseas Visit
provided by the Administration**

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(A) Preservation and Promotion of Intangible Cultural Heritage

(a) The Department of ICH of the National Research Institute for Cultural Properties, Tokyo, Japan

Japan is the first country in the world to enact a national law to protect its ICH as early as in 1950. Over the past 60 years, the Japanese have conducted extensive researches and established effective policy and system in the preservation of the ICH. In fact, the 2003 UNESCO Convention for the Safeguarding of the ICH was prepared by drawing on the useful experience of Japan. Currently the Department of ICH of the National Research Institute for Cultural Properties, Tokyo is the agency responsible for the safeguarding works which include promoting fundamental and systematic research, training staff members, giving advice to local authorities and playing a role as a center of international cooperation in the field of ICH. The director of the department is Mr MIYATA Shigeyuki who is also one of the UNESCO expert consultants in ICH.

Contacts

Mr MIYATA Shigeyuki (宮田 繁幸), Director

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13-43 Ueno Park, Taito-ku, Tokyo. 110-8713 Japan

Tel: (81) 03-3823-2241

Fax: (81) 03-3828-2434

Website: http://www.tobunken.go.jp/index_e.html

(b) Cultural Heritage Administration, Republic of Korea

South Korea enacted in 1962 the Cultural Heritage Protection Act which covers both tangible and intangible heritage. Only 31 items were designated as Important ICH by nation in 1964. However, the number has significantly increased to 111 items in 2006. The Cultural Heritage Administration is the government agency responsible for the preservation and development of ICH. Its major safeguarding measures include supporting for inheritance by providing monthly subsidies to inheritors, supporting performance and exhibition, and establishment of Heritage Education Center of ICH.

Contacts

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Cultural Heritage Administration

139, Seonsa-ro (920,Dunsan-dong), Seo-gu, Daejeon, Republic of Korea (302-701)

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Fax: 82-42-481-4609

Website: <http://english.cha.go.kr/>

**(c) Department of Intangible Cultural Heritage, Ministry of
Culture of the People's Republic of China**

The Department is responsible for stipulating policies on the protection of intangible cultural heritage and drafting related laws and regulations, making guidelines for the protection of national representative intangible cultural heritage items, organizing protective work for intangible cultural heritage, receiving, assessing and approving national representative intangible cultural heritage items, steering the work of inheriting and disseminating the essence of national culture, undertaking the work of compiling historical records for the Qing Dynasty.

Contacts

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Tel: (+8610) 5988 2538

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<http://www.ccnt.gov.cn/sjzz/fwzwhy/cs/>

(d)The Protection Center of Intangible Cultural Heritage of China, Chinese Academy of Art

The Chinese Academy of Art is the only national integrated academic institution for art research, education and creativity. It also collects, safeguards and studies on ethnical art heritage so it is listed by the UNESCO as an important institution to protect intangible cultural heritage (ICH) in the world.

In 2006, the Chinese Academy of Art was accorded the title “The Protection Center of Intangible Cultural Heritage of China”. It is responsible for safeguarding the nation-wide ICH, advising on the policy of ICH, organising work on nation-wide survey, instructing the ICH safeguarding work, implementing the research on safeguarding ICH. It also organizes academic and public events, exhibitions to share experience on promoting and safeguarding the ICH. The centre also releases research findings and conducts human resources development.

Contacts

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Tel: 86-10-64813308

http://www.zgysyjj.org.cn/newart/lanmuye.jsp?class_id=10

<http://www.zgysyjj.org.cn/newart/ihchina.jsp>

**(e) Centre for Ethnic and Folk Literature and Art Development,
Ministry of Culture**

The major duties of the Centre are to collect and organise research materials, safeguard, study and develop the Chinese ethnic and folk literature. It continues to edit and publish the ten volumes of “Chinese’s ethnic and folk literature and art”. The Centre also conducts all-round ethnic and folk art cultural exchange, uses the art and cultural resources and modern technology to develop the Chinese ethnic, folk literature and art’s database. It also safeguards the enriched cultural traditions of the Chinese.

Contacts

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**(f) Beijing Intangible Cultural Heritage Centre, Beijing
Municipal Bureau of Cultural Heritage**

Beijing Municipal Bureau of Cultural Heritage proposes, organizes and implements the plans and related policy on safeguarding ICH. It also implements, instructs and co-ordinates the preservation work on ICH.

Contacts

千容

北京市文化局非遺處處長

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<http://www.bjwh.gov.cn/6/bangongchushi.htm>

(B) Development of Cultural Software

(a) Visual Arts

(i) 21st Century Museum of Contemporary Art, Kanazawa, Japan



Brief background

The 21st Century Museum of Contemporary Art opened in the medium-sized city of Kanazawa, Japan in October 2004. The museum adopts the idea of an “open museum”, that is to open to anyone from children to adults. The openness of the museum and the transparent corridors make for an extremely welcoming experience.

The museum focuses on the integration of the design of the museum space with the program. The museum designed by SANAA, consists of a circular glass structure that encompasses various exhibition spaces that are randomly placed like a chain of islands. The museum architecture was promptly bestowed with the coveted Golden Lion award at the Venice Biennale for architecture.

20th century Modernism was driven by the three M's of "Man," "Money" and "Materialism" while the 21st Century Museum of Contemporary Art replaced these three M's with the three C's of "Consciousness," "Collective Intelligence" and "Co-existence". The museum has chosen these three C's as its mission and the direction for planning exhibitions.

Roles in developing cultural software

In 2006, the 21st Century Museum of Contemporary Art, Kanazawa has already received two million visitors. Due to the accessible and interesting architecture, tourism as well as business in local shops in Kanazawa has increased. The museum encourages energetic creative activities which cross genre-related boundaries, such as architecture, design, and film, to demonstrate the possibility for deeper connections between art, society, and daily life. Aiming to introduce the world's contemporary art

in a far-sighted perspective from an independent standpoint, the museum envisions enhancing the charms and reputation of the city of Kanazawa, and disseminating cultural information to all over the world through their programs and activities.

Contacts

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(ii) Chichu Art Museum, Naoshima, Japan

Since the first inception of museums in the late 18th century, we have, until the present day, seen the development of three different generations of museum. First-generation museums, such as the Louvre, were built upon royalties for their own collection. The second-generation museums took a critical stand against their predecessors; the exhibition space seeks to cut off the art works from the surrounding context by proposing an abstract, uniformed space. Examples include Lloyd Wright's Guggenheim Museum in New York and Mies van der Rohe's National Gallery in Berlin. In third-generation museums, the artists seek to create works that interact with their surroundings. Japanese Architect, Tadao Ando's latest addition to his repertoire of museums - the Chichu Art Museum in Naoshima, Japan - is one such example that features site-specific works.

The Chichu Art Museum (地中美術館, Chichū Bijutsukan) (lit. "art museum in the earth") is a museum built directly into a southern portion of the island of Naoshima in Kagawa Prefecture, Japan. It was designed by architect Tadao Ando and opened its doors to the public on July 18, 2004.

The subterranean museum is under the administration of the Naoshima Fukutake Art Museum Foundation, a project of the Benesse Corporation whose president Soichiro Fukutake also acts as director of the facility. It exists as part of an ongoing initiative to "rethink the relationship between nature and people," and is one of several arts-related sites generating tourist interest in the area. Despite its position buried underground, the design of the building is such that it facilitates the exclusive use of natural light to illuminate a number of the exhibits, changing their appearance at different viewing times throughout the day and, in essence, encompassing the building itself within the same realm as the art on display.

Contacts

Soichiro Fukutake, President of Naoshima Fukutake Art Museum Foundation,
Director of Chichu Art Museum

Chichu Art Museum

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Website: <http://www.chichu.jp/e/>

(iii) Mori Art Museum, Tokyo, Japan



The Mori Art Museum is an unprecedented building type: an independent, world-class contemporary art institution located at the top of a 54-story tower. The elegant 30m (100 feet) high entry structure of the Mori Art Museum is an iconic element on the landscape of Roppongi Hills, which gives the Museum a powerful presence at ground level. High speed elevators take the visitor from the Entry Lobby to 52F and 53F. On 53F, at the top of the Tower, the Museum's galleries are arranged around a rough sand stone Atrium in the core, forming a sequence of inwardly focused, contemplative spaces.

Contacts

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Email: pr@mori.art.museum

Website: www.mori.art.museum

(iv) Heyri Art Valley, Seoul, Korea



Heyri houses an art village that communicates the culture with a variety of genre in the one space. At first, this village was designed as 'the book village' linking with Paju Publishing Town in 1997. But in the processing of the project, lots of artists in various cultural fields joined it. And the concept of the village was expanded to 'cultural art village'.

Now over three hundred seventy members: writers, artists, cineastes, architects, and musicians are building their artistic spaces, houses, work rooms, museums, galleries.

Contacts

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http://www.heyri.net/eng/heyri_info.asp?depth1=1&depth2=1&InfoTab=Info

(v) Leeum Samsung Museum of Art, Seoul, Korea



The Leeum Samsung Museum of Art is built on a stunning property right in the heart of Itaewon. 3 renowned European architects were commissioned to design the different buildings. Mario Botta from Switzerland was inspired by the beauty of Korean porcelain. Museum 1 houses Korean artifacts such as celadon and porcelain pottery which dates back to the era of the three kingdoms, Buddhist paintings, historic bronze sculptures, and jewelry found inside ancient tombs. There is an impressive circular white staircase with long rectangular 'windows'. At the roof of the staircase is a glass enclosed skylight which lets in natural daylight.

Museum 2, which showcases modern art from both foreign and domestic artists, was designed by architect Jean Nouvel from France. Museum 2 features a glass wall and rusted stainless steel exhibition boxes which guarantee that each work of art gets its own space. There's a sunken garden and the staircases have seamless back-lit handrails. The most interesting artworks are on level B1. There's 45 golden Marilyns by NY artist Andy Warhol. Artist Damien Hurst brings us "The Dance of Death", a

huge display of pills on a reflective steel shelf which signifies the danger of drugs. There's also a loosely autobiographical installation artwork from Korean artist Nam June Paik. It's straight out of the 80's, with televisions and all kinds of junk hanging off it. Another highlight is a suit of armor by artist Su Do-Ho. It's made completely with military dog tags and is supposed to symbolize the solidarity that built the country of South Korea. There are about 70 artworks in this wing.

Rem Koolhaas from the Netherlands designed the Samsung Child Education and Culture Center. This wing usually hosts special exhibitions from guest artists. Mr. Koolhaas was awarded with the Priker Architecture prize in 2000. The building is 17 meters high and consists of three seamless levels which are connected by escalators. The structure is built with concrete, glass and wood. Mr. Koolhaas also designed the outdoor garden area as a place to contemplate art while relaxing your weary feet.

One very futuro feature of Leeum is the digital guide visitor can rent which explain the artworks. The digital guide is a PDA device. When visiotrs pass each exhibit, a sensor picks up the device, and the artwork is displayed in the screen of your PDA. A voice comes on to explain the different features of the work, and why the artist made it.

Contacts

Leeum Samsung Museum of Art

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Website: <http://leeum.samsungfoundation.org/eng/main.asp>

(vi) Beijing 798 Art Zone



798 Art Zone is located in Dashanzi District in the north-west of Beijing, an area originally occupied by old electronic factories including the state-owned 798 Factory. Artists and cultural organisations started to move into the area in 2002. They leased many vacant factories and converted them into galleries, art centres, workshops, design studios, restaurants, bars and other facilities, making the area an attractive “SOHO style international arts village” with “loft living style”. Through the organic combination of contemporary arts, architecture, cultural industries, historical background and urban living environment, 798 has evolved into a cultural concept, drawing the attention of professionals as well as the general public and beginning to make an impact on the concepts of urban culture and living space.

Contacts

Beijing 798 Art Zone (北京 798 藝術區)

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(vii) Beijing International Sculpture Park



Beijing International Sculpture Park is conveniently located south-west of the junction of Yuchuan Road and Shijingshan Road (the west extended line of Changan Street) and at the intersection of Haidian District, Fengtai District and Shijingshan District. It is the east entrance of Shijingshan District. Different parts of the park can be reached by taking Beijing Subway Line 1 and 20 bus routes. Beijing International Sculpture Park has a total area of 45 hectares. It is the largest urban park along Changan Street.

The park is divided into east, west and north parts. The east part, occupying 22 hectares of land, is a city square which blends in seamlessly with the cityscape. The west part, with an area of 18 hectares, encapsulates the charm of nature and echoes the scenery of Yanshan to the west. The north part is a large open space of 5 hectares. It is easily accessible, well equipped with all kinds of facilities and suitable for holding big events. The park features about 180 fine sculptures, reliefs and murals from over 40 countries/regions around the world in its landscaped gardens, creating a wonderful display of artistic works among greenery and flowers.

Contacts

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<http://www.diaosupark.com/>

(viii) Caochangdi



Caochangdi is situated next to the 798 Art Zone. It is bordered by the Central Academy of Fine Arts to the east, the newly-built China National Film Museum and Black Bridge film and TV production base to the west, and the CBD business district and new embassy district to the south. Caochangdi has drawn over 100 renowned galleries, arts organisations, design houses and media companies from all over the country and overseas. Examples include Galerie Urs Meile from Swiss, ShanghART Gallery, Ai Weiwei Art Archives and Warehouse, CCD300 Contemporary Art and Design Centre, 300 Gallery, Design EP, Yipin Mingtang Design Institute, F2 Gallery from Belgium, AdoART Gallery, Sanshang Art Centre, Platform China, Suzhou Suoluo Gallery (Beijing), Three Shadows Photography Art Centre, Living Dance Studio Beijing Commune, Vinci Land Gallery, Ye Yong-qing Studio, Studio 3 (exhibition space of artists Cheng Qi, Zhang Da-li and Zhang Nian), One Beauty Salon for China-US Contemporary Art, In the Air (studio of artist Xu Hong-min), 0.C Space, New Toons Animation, Dung Imaging Studio, 北京七季天時體育與文化發展公司、文賓音樂工作室, Boers-Li/Universal Studios, A.S.E.SPACE and Ceng Fan-zhi Studio, etc.

Contacts

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(ix) Jiuchang Art Complex



The Jiuchang ART Complex is located in Anwaibei yuan Street of Beihuqu Road in the Chaoyang District of Beijing. It was developed from the 32-year-old Chaoyang Brewery Factory. The Complex is situated next to the Central Academy of Fine Arts and bordered by the Wangjing Area to the east (where free artists from all over the world gathered) and the main Olympic stadium to the West (passing through the Asian Games Village). Occupying a plot of more than 70 acre, it provides close to 30,000 square metres in total floor area for holding exhibitions and setting up studios. Artists, museum and art gallery curators and ambassadors from over 60 countries have

come here for artistic exchanges. Established in 2005, the Beijing Yingcheng Technology and Trade Development Co. Ltd. has since upgraded the utilities (electricity, water, heating), communication facilities and environment of the original factory buildings. The renovated buildings and studios are being used by artists and arts organisations, who have made more than 30 million RMB in direct investment so far. The Complex is now home to art treasures valued at over 300 million RMB.

Contacts

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(x) No.50 Moganshan Road



Shanghai Chunming Roving Factory is located in No.50 Moganshan Road on the south bank of the Suhe Creek. Occupying a plot of 35.45 acre, it has 41,000 square metres of industrial buildings that were built in different stages since the 1930s. Originally the Xinhe Spinning Mill, an enterprise belonged to the iconic Zhou Family from the Huizhou Prefecture of Anhui Province, it was renamed Xinhe Cotton Mill, then Shanghai No.12 Woolen Mill and subsequently Shanghai Chunming Roving Factory after liberation.

Its name changed again in 2002 to Shanghai Chunming Metropolitan Industrial Park and then Chunming Art Industrial Park in 2004 by the Shanghai Municipal Economic Committee. In April 2005, it was chosen by the Committee as one of Shanghai's Creative Industry Parks and given the new name M50 Creative Park.

Within a few years, Shanghai Chunming Metropolitan Industrial Park has attracted more than 130 artists from over 10 Mainland provinces and 17 foreign countries and regions, including the United Kingdom, France, Italy, Swiss, Israel, Norway, Canada and Hong Kong. Galleries, graphic design houses, architect firms as well as movie and television production, landscape design and artwork (jewelry) design firms flock to this place. Among them, ShanghArt Gallery, founded by Lorenz from Swiss, and BizArt Centre, founded by Davide Quadrio from Italy, are some of the best galleries in China and enjoy high reputation in international art circle.

These artists and design firms enrich the cultural atmosphere of the Suhe Creek. Numerous foreign and domestic tourists are drawn to this place by its reputation alone.

More talents are expected to come to M50 to help forge it into an international creative hub. M50 has successfully hosted the 2005 Fashion Shanghai, 2005 Vogue Night, Creative M50, 法國工商會、Mid-Autumn Forum on Chinese Traditional Festivals 2005, BMW Auto Show and a series of promotional activities organised by Nokia and Siemens, thereby creating a unique cultural scene on the bank of Suhe Creek. It is shaping up to be a new cultural landmark of Shanghai.

Contacts

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(b) Performing Arts

(i) Arts Council Korea (ARKO)

The Arts Council Korea (ARKO) is a non-profit funding agency established in March 1973 in accordance with the Culture and Arts Promotion Act. It supports works of artistic creativity and cultural heritage of Korea and promotes international arts exchange activities. Together with a number of its wide-ranging support programs for the arts, the ARKO also operates various affiliated facilities such as the ARKO Art Theatre, the ARKO Art Center and the Korean Pavilion in Venice. Moreover, ARKO HRD Center takes the leading role in providing various educational programs for professionals in the field of performing arts, and ARKO Arts Library is a comprehensive reference center that offers a variety of information data and multimedia materials.

The financial resources of ARKO come from the national treasury, culture and art promotion funds, lottery funds, and earnings from other businesses. The annual budget for 2005 was around KRW 90 billion in total, with KRW 40 billion from its own earnings and interest income from the culture and art promotion funds, and KRW 49.8 billion from lottery funds. Currently the culture and art promotion funds amount to KRW 520 billion in total.

The ARKO support artists to strengthen their creative abilities, provide more chances to appreciate culture and art, activate cultural and art exchange, preserve the succession of arts, expand the basis for the support of information on art and improving the quality of cultural services.

Contacts

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(ii) Seoul Arts Centre



Seoul Arts Center (Yesurui Jeondang - literally the Hall of Arts), is the representative Cultural Arts Complex of Korea which aims for the Mecca of genuine arts and to realize Korean people's cultural welfare. It is made up of five world-class buildings (Opera House, Music Hall, Calligraphy Art Museum, Hangaram Art Museum, Arts Library).

Opera House of Seoul Arts Center which is nicknamed as the 'Big Hat' (due to the shape of the upper part of the building which was designed to resemble a traditional hat 'Gat' for Korean men), offers three different scale venues (Opera Theater, Towol Theater, Jayu Theater) for performing arts, ranging from traditional classics (such as opera, ballet, musical, dance) to the experimental and contemporary works. Music Hall is divided into two music halls (Concert Hall, Recital Hall) by concert scale. Seoul Calligraphy Art Museum is the world's only calligraphy exclusive museum that has well-preserved collections of written Korean and Chinese Characters. Hangaram Art Museum has six galleries with complete anti-temperature and humidity controls and an art shop on three different levels. It concentrates on contemporary art enabling younger people to enjoy their visits. Hangaram Design Museum is an exclusive space with two main galleries and one collection gallery to introduce various aspects of design cultures in and out of the country, under the motto of seeking "Korean design identity".

Contacts

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Soeul Arts Centre

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(iii) Arts Council of Japan 日本文化藝術振興會

Originally established in 1990 as a Special Corporation of the National Theatre, the Japan Arts Council is a public corporation established by the government to preserve and promote the traditional performing arts, to promote and disseminate contemporary stage arts and to assist widely activities aimed at the promotion of arts and culture. It is managed and operated by an executive board consisting of a president, an executive director, managing directors (no more than five persons), auditors and a staff of about 300.

The Japan Arts Council performs the following missions:

- (i) to preserve and promote traditional performing arts and to train future generations through the management of the National Theatre, National Noh Theatre and National Bunraku Theatre;
- (ii) to promote contemporary performing and to widely assist in activities such as the management of the New National Theatre; and
- (iii) as a grant-making foundation to support artists, art groups and art activities through the Japan Arts Fund.

The source of revenue The Japan Arts Council is income from investment, which is used to finance activities related to the creation and dissemination of arts, regional cultural activities and the subsidization of groups engaged in culture.

Contacts

Mr Kazuaki Tsuda

President, Arts Council of Japan

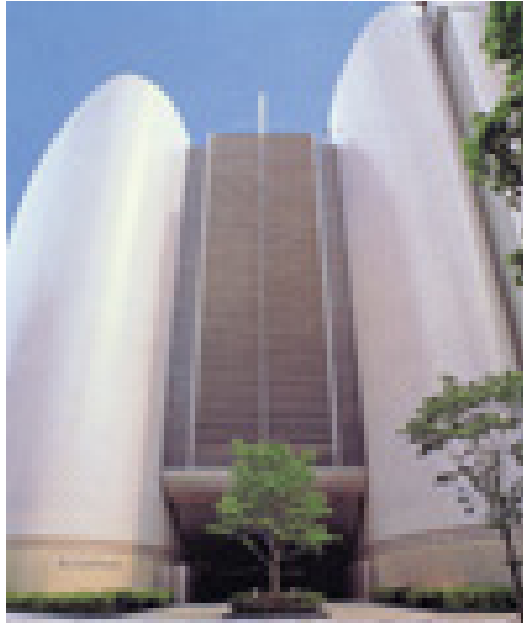
4-1 Hayabusa-cho, Chiyoda-ku, Tokyo 102-8656, Japan

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<http://www.ntj.jac.go.jp/>

(iv) Bunkamura, Japan



Bunkamura is a multi-cultural complex located in Shibuya, providing settings for music, theatre, the fine arts and cinema as well as fine dining and shopping. Patrons can also take advantage of the amenities offered by the adjacent Tokyu Department Store. Bunkamura aims to be not only a retail business, but also a culture and creativity complex for the Shibuya community.

It comprises the Orchid Hall, Theatre Cocoon, Le Cinema Bunkamura, Museum of Art and Bunkamura Gallery. Orchid Hall is the largest "shoe box" style hall in Japan which offers such diverse genres as classical music, opera and ballet, and can satisfy the most demanding aficionado of each respective style. A medium-sized theatre with seating for 747, the Theatre Cocoon was built to offer the setting for a fusion of drama and music and intimate dimensions between the audience and the artists. Le Cinema 1,2 present artistically distinguished films and cinema classics in a "road show" style and offer a variety of long-running feature presentations, as well as an annual special production with its own theme. The Bunkamura Museum of Art has produced significant exhibitions of Modern art, including personal exhibitions of unique important artists while introducing exhibits of major foreign museums. Through theme-oriented approaches, views toward the future, and captivating themes, the Bunkamura Museum of Art has won recognition both in Japan and abroad. A spacious venue located in the main lobby area of the ground floor, the Bunkamura Gallery features the work of established artists from both Japan and overseas as well as the work of new artists. The Gallery handles an extensive range of genres including oils, prints, sculpture, and photography and the exhibited works are also available for purchase.

Contacts

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(v) The Suntory Hall, Japan



The Suntory Hall is a concert hall complex consisting of the "Main Hall" and the "Small Hall" located in the Ark Hills Complex, near the U.S. Embassy and TV Asahi in the Akasaka district of northern Minato. This is the first building of its kind to be created solely for music presentations. Construction started in the late 1970s and it opened in October 1986 in commemoration of the 60th anniversary of whisky production and 20th anniversary of beer sales by Suntory.

The seats in the Main Hall are situated around the concert stage (250 m² in 21 sections) in the "vineyard configuration", providing space for up to 2,006 people. Also, its concert pipe organ, located in the centre rear of the Hall, is one of the largest pipe organs in the world. The Small Hall, which can seat 384 to 432 people, mainly presents chamber music and solo recitals.

Suntory Hall has had performers and conductors from all around the world, such as Andreas Juffinger, Per Tengstrand, Denis Shapovalov, Darko Brle, Graham Scott, Kōichi Sugiyama and John Williams.

Contacts

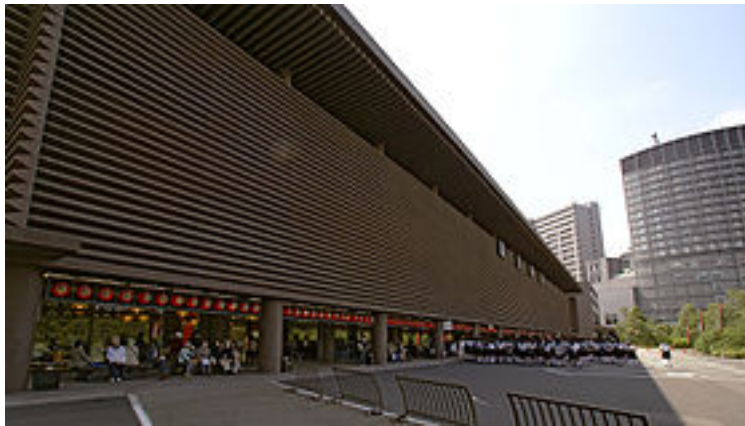
Suntory Hall

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(vi) The National Theatre of Japan



Founded on 1st July 1966 as a special legal entity according to the National Theatre Law, the National Theatre of Japan is a complex consisting of three halls in two buildings in Hayabusa-chō, a neighborhood in Chiyoda, Tokyo, Japan. The Japan Arts Council, an Independent Administrative Institution of the Ministry of Education, Culture, Sports, Science and Technology, operates the National Theatre. It primarily stages performances of traditional Japanese performing arts.

The main building of the National Theatre has two halls. The Large Theatre hosts performances of kabuki and Buyō as well as stage plays. The Small Hall specializes in bunraku, Japanese music, smaller buyō productions, gagaku, shōmyō, and folk theatre. In a separate building, the Engei Hall stages rakugo and manzai performances.

Each year in April, the awards ceremony for the Japan Prize takes place in the National Theatre. Attendees include the Emperor and Empress, the Prime Minister, the President of the House of Councillors, and the Speaker of the House of Representatives.

Contacts

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<http://www.ntj.jac.go.jp/english/index.html>

(vii) National Centre for the Performing Arts, Beijing



The National Centre for the Performing Arts is located in the heart of Beijing city on the West Changan Street and situated next to the Great Hall of the People and Tiananmen Square. Occupying a plot of 118 900 square metres, it has a total floor area of 217 500 square metres (including an underground car park covering 46 600 square metres).

The National Centre for the Performing Arts features three professional venues, namely the Opera House, Concert Hall and Drama Theatre. These venues are independent from one another yet connected via suspending corridors. The 2398-seat Opera House (including standing rooms) stages mostly operas and dance dramas. The Concert Hall, which can seat an audience of 2019 (including standing rooms), hosts symphonic concerts and folk music performances. The 1 035-seat Drama Theatre (including standing rooms) stages mostly traditional Chinese operas and modern dramas.

On top of the three main venues and one small experimental theatre, the National Centre for the Performing Arts also provides a variety of auxiliary facilities and open space for public use. Collectively known as the "The Fifth Space", they include the underwater corridor, an exhibition gallery, the Salle Olive, a resource centre, a press room, a recreation area on the roof, as well as souvenir shops and cafes.

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<http://www.chncpa.org/n16/welcome.html>

(viii) Shanghai Oriental Arts Centre



Located in the administrative and cultural centre of Pudong New Area, and with an investment of 1 billion RMB by the Shanghai Municipal Government and Pudong New Area Administration, the Shanghai Oriental Art Centre has a total floor area of nearly 40 000 square metres. Designed by Paul Andreu, the famous French architect, the building uses curtain wall sandwich panels on the outside while the inside is decorated with hanging ceramic ornaments in the colours of pale yellow, auburn, brown and grey. Viewed from above, the Shanghai Oriental Art Centre is made up of five hemispheres which constitute respectively the entrance hall, the Oriental Performance Hall (333 seats), the Oriental Concert Hall (1953 seats), the Exhibition Hall and the Oriental Opera Hall (1020 seats).

All three venues are equipped with state-of-the-art stage, sound and lighting equipment to cater for the varying needs of symphonic concerts, ballets, musicals, operas and dramas, etc.

Poly Culture and Arts Co., Ltd. (renamed Beijing Poly Theatre Management Co., Ltd. in June 2009) in collaboration with Shanghai Wenhui-Xinmin United Press Group funded and established Shanghai Oriental Art Centre Management Co., Ltd to manage and operate all halls and relevant facilities attached to the Centre. This new managing mechanism is the first of its kind in China.

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E-mail: webmaster@shoac.com.cn

<http://www.shoac.com.cn/index.asp>

(ix) Shanghai Grand Theatre



Located in the People's Square, the 40-metre high Shanghai Grand Theatre occupies an area of 2.1 hectares with a total construction area of 70 000 square metres. Designed by Charpentier from France, it looks like a crystal palace woven of musical notes. The Shanghai Grand Theatre boasts three theatres with 1 800, 600 and 300 seats respectively. Since its opening on August 27, 1998, the Shanghai Grand Theatre has staged over 4,000 performances, drawing an attendance of over 7 million. It is now a platform for staging world-class artistic presentations, holding international arts activities and exchanges, and promoting arts education for the benefit of the public.

Contacts

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(x) China An Grand Theatre



Originally located in Xidan area of Beijing, China An Grand Theatre was first built in 1937 and was subsequently moved to Jianguo Mennei Street in 1996. It is a national theatre characterised by modern and traditional architectural design for the presentation of Peking operas and traditional Chinese operas. Its multi-functional stage, advanced and computerized sound and lighting facilities are ideal for various artistic performances. It has a capacity of 800 seats.

Contacts

北京建國門內大街 7 號

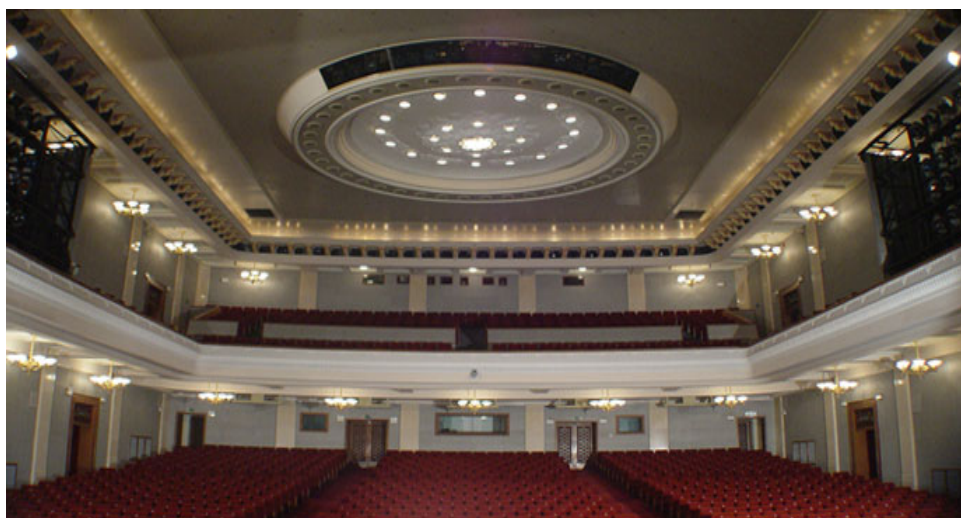
郵編：100005

Tel：65101309 65101310

Fax: 65101308

<http://www.changanTheatre.com/index.asp>

(xi) Beijing People's Art Theatre



Beijing People's Art Theatre was established in 1952 with Master dramatist Cao Yu as the theatre's first president. Being a national theatre company of China, Beijing People's Art Theatre possesses its unique performing style. Ever since its establishment, the theatre has staged nearly 300 traditional or western repertoires of different styles from all times.

The theatre has three theatres, dedicated to drama productions: the Capital Theatre, the Mini Theatre, and the Experimental Theatre. The theatre's stage art center is a base for professional stage productions, for the creations of settings, costumes and props for the theatre itself and other performing troupes.

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(xii) Beijing Poly Theatre



Located in the Beijing Poly Plaza, Beijing Poly Theatre was designed by the British TT International Stage Designing Company Ltd. After its renovation in October 2000, the Theatre now has a seating capacity of 1 428 with advanced audio and lighting systems, computer operated stage house machinery system and moveable stages, which are suitable for a wide range of performances including operas, symphonic concerts, ballets, musicals etc.

Since 1991, the Theatre has featured more than 3,000 international artistic events including musical, dance and drama which have been performed by 300 local and international artistic groups. It is also a major venue for many important arts activities, such as the annual Beijing Music Festival. The Poly Theatre was graded by the Ministry of Culture as a Type A Theatre in 1998.

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(xiii) Shanghai Dramatic Arts Centre



Shanghai Dramatic Arts Center (SDAC) is a professional drama organisation of national level with a team of professional playwrights, directors, actors, and stage designers. It also has three professional theatres of different size and function. SDAC aims at developing itself into a world-class theater to commensurate with Shanghai's progress into an international metropolis. Every year, the Centre produces and invites other companies to perform about 600 shows, attracting more than 100 000 audiences from home and abroad.

SDAC was founded in 1995 after merging two acclaimed theatre companies, namely the Shanghai People's Art Theatre (founded in 1950) and the Shanghai Youth Drama Troupe (founded in 1957).

Ever since its establishment, the Centre has never stopped bringing new productions, launching national tours and winning various national awards for its scripts, directors, actors and artistic designs. SDAC has also given special emphasis on international exchanges with a view to expertising from outstanding theatrical productions all over the world. In the past decade, SDAC has staged more than 100 plays from home and abroad. In the past few years, SDAC has also made remarkable achievements in the area of drama education and public charity business.

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