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Panel on Home Affairs

Meeting on 11 December 2009

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

Purpose

Members' views are invited 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 sports and cultural software.

Background

Development of sports

2. The Panel has been monitoring closely issues relating to sports development, particularly the development of local football. To promote the overall development of sports in Hong Kong, members opined at the Panel meetings on 5 and 19 October 2009 that the Administration should devise a long term plan to transform sports into a significant asset of the community, and initiate specific measures to provide incentive for young people who aspired to career in sports. They also urged the Administration to build on the experience of the 2009 East Asian Games to further promote sports to the community and support the development of elite sports programmes.

3. As regards the development of local football, members criticized the Administration for failing to take effective measures to address public concern about the worrying decline of the sport. They urged the Administration to formulate a

10-year plan to promote the development and raise the standard of the sport, particularly in the grooming of young talented players, as well as to address issues relating to the role of the Hong Kong Football Association, the development of district football teams and the establishment of a football academy.

4. In response to members' concerns, the Administration advised that for the development of elite sports, arrangements were made with the Hong Kong Sports Institute for the enrolment of young potential athletes to take part in the elite sports programmes, and with tertiary institutions for students to resume their studies after their participation in sports competitions. Programmes catering for the retirement needs of athletes were also devised. For the promotion of sports in the community, the Administration had organised various district-based sports events in selective districts, such as windsurfing and water sports in the Southern District. To instil a sustainable sporting culture and bring tangible economic benefits to the community, the Administration had established the "M" Mark System to support and sponsor National Sports Organisations in organising major international sports events such as the Hong Kong Rugby Sevens.

5. The Administration further advised that it had commissioned a consultancy study with a view to mapping out a long-term strategy for the development of local football, taking into account the successful experience in other Asian countries, and would revert to the Panel on the outcome of the study in 2010.

Development of cultural software

6. Since the commencement of the development of the West Kowloon Cultural District (WKCD) in 2008, the strengthening of the arts and cultural software has been high on the Panel's agenda. During the briefing by the Secretary for Home Affairs on the Chief Executive's Policy Address 2009-2010 on 19 October 2009, members 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 urged 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, 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 Intangible Cultural Heritage items as appropriate.

The proposed visit

Proposed scope and objective

9. To facilitate members' further monitoring of the issues stated in paragraphs 2 to 8 above, the Panel Chairman suggested and members agreed at the meeting of the Panel on 13 November 2009 that an overseas duty visit should be arranged to study the experience in the development of sports and cultural software in Asian countries, where marked achievement in these areas had been demonstrated in the past decade. Members further agreed that where feasible (e.g. timing and logistical arrangements permitting), the proposed visit might cover the following areas of interests -

Development of sports

- (a) initiatives to promote the development of football;

- (b) development of sports facilities and elite athletes;

Development of cultural software

- (c) initiatives to promote education on arts and culture and audience building for arts and cultural facilities such as museums; and
- (d) preservation and promotion of intangible cultural heritage such as Cantonese opera.

Proposed places for the visit

10. An information note on the development of sports and cultural software in selected places in Asia prepared by the Research and Library Services Division of the Legislative Council Secretariat is in **Appendix I**. Information on sports/cultural facilities/institutions in the Asian region covered by the Administration's relevant studies in recent years, as requested by the Panel, is in **Appendix II**.

Proposed timing of the visit

11. Subject to members' views, the proposed visit may be arranged during the Easter holiday break in April 2010, or alternately shortly after the summer recess in around mid July 2010.

Composition

12. The broad guidelines are that members of the Panel should have priority in participating in the visit. Non-Panel members may join a duty visit outside Hong Kong with the consent of the Panel.

Funding

13. As approved by The Legislative Council Commission, each Member is provided with an overseas duty visit account of \$55,000 for the purpose of duty visits outside Hong Kong organised by committees of the Council. The fund in the account is for use by Members in a four-year term. Any expenditure incurred in excess of the available balance in a four-year term has to be paid by the Member personally.

The way forward

14. Members are invited to advise on paragraphs 9 to 12 above. 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
10 December 2009

INFORMATION NOTE

Sports development, intangible cultural heritage preservation and cultural software development in Japan

Table 1 – Sports development

Sports policies	
Relevant sports policy documents	<p><u>Basic Plan for the Promotion of Sports (2001-2010)</u></p> <ul style="list-style-type: none"> • <i>Aims and objectives</i> <ul style="list-style-type: none"> (a) bringing a happy, fulfilled and vigorous society to the 21st century through: <ul style="list-style-type: none"> (i) fostering both public and private entities in promoting and providing sports activities; and (ii) increasing participation of both athletes and the general public in sports activities; (b) stipulating the directions for the promotion of sports activities from a long-term and comprehensive perspective; and (c) serving as a guideline for regional public entities to develop individual sports promotion plans, taking into account the local needs. • <i>Sources of fund</i> <ul style="list-style-type: none"> (a) government appropriation; (b) provisions from the Fund for the Promotion of Sports¹; and (c) income from the Sports Promotion Lottery System². • The <i>Basic Plan for the Promotion of Sports (2001-2010)</i> provides direction for the promotion of sports in the following areas: <ul style="list-style-type: none"> (a) enhancing physical education in schools; (b) realizing a lifelong sports society; and (c) improving Japan's international competitiveness in sports.

¹ The Fund for the Promotion of Sports comprises a one-off injection of ¥25 billion (HK\$2.15 billion) from the central government and ¥4.4 billion (HK\$562 million) from the private sector for the enhancement of the Ministry of Education, Culture, Sports, Science and Technology's autonomy in long-term development of elite athletes activities.

² The Sports Promotion Lottery System (Soccer Lottery) was established to secure revenue sources for the following purposes: (a) building a "lifelong sports society" in which the public can engage in sports activities and lead a healthy and active life; (b) developing top-level athletes to perform in the world sports arena; and (c) establishing a sports-rich environment.

Table 1 – Sports development (cont'd)

Authorities responsible for sports promotion	
Major authorities involved in sports promotion	<p><u>Sports and Youth Bureau</u></p> <p>(a) under the purview of the Ministry of Education, Culture, Sports, Science and Technology (MEXT); and</p> <p>(b) responsibilities include formulating policies to encourage sports development and improve children's physical strength.</p> <p><u>Central Council for Education</u></p> <p>(a) carrying out research and deliberations on matters relating to the promotion of education, lifelong learning, sports and other matters in response to requests from MEXT; and</p> <p>(b) providing advice to the Minister of Education, Culture, Sports, Science and Technology.</p>

Table 1 – Sports development (cont'd)

Selected sports development/enhancement projects	
Sports development/enhancement projects	<p><u>Enhancing physical education in schools</u></p> <p>(a) enhancing school education and cultivating students' talents and abilities on sports;</p> <p>(b) recruiting qualified physical education instructors and upgrading sports facilities in schools; and</p> <p>(c) promoting sports club activities in schools.</p> <p><u>Realizing a lifelong sports society</u></p> <p>(a) establishing comprehensive community sports clubs with the following features in each municipality:</p> <p>(i) providing a wide range of sports activities;</p> <p>(ii) easily accessible by the public;</p> <p>(iii) containing sports facilities for regular sports activities;</p> <p>(iv) providing instructors' guidance in accordance with individual sports needs; and</p> <p>(v) operating by local communities;</p> <p>(b) establishing sports centres that provide the following support in each prefecture:</p> <p>(i) supporting the establishment and development of comprehensive community sports clubs;</p> <p>(ii) supporting the development of club managers and instructors for the comprehensive community sports clubs;</p> <p>(iii) collating and providing sports information on the municipality;</p> <p>(iv) holding sports and exchange of athletes events at municipal level;</p> <p>(v) supporting the development of top athletes in competitive sports at municipal level; and</p> <p>(vi) providing medical and scientific support to regional sports activities; and</p> <p>(c) encouraging children to get more involved in sports by implementing a national campaign on improving physical strength and publishing a "Sports and Health Handbook".</p> <p><u>Improving Japan's international competitiveness in sports</u></p> <p>(a) establishing training programmes for the development of top athletes in an organized and planned manner;</p> <p>(b) building training centres at national and regional levels;</p> <p>(c) recruiting and developing instructors and establishing a national coach academy; and</p> <p>(d) creating a safe environment for the exclusive use by athletes for training.</p>

Table 2 – 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 2 – 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 2 – 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> <ol style="list-style-type: none"> (a) under the purview of the Independent Administrative Institution - National Institutes for Cultural Heritage³; and (b) conducting research and documentation in relevant areas. • <i>Japan Arts Council</i> <ol 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: <ol 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> <ol 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.

³ 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 2 – Intangible cultural heritage preservation (cont'd)

Selected projects on intangible cultural heritage preservation	
Intangible cultural heritage preservation projects	<p><u>Measures for the protection of Important Intangible Cultural Properties</u></p> <p>(a) providing a special annual grant of ¥2 million (HK\$171,800)⁴ to individual recognized holders (commonly called "National Living Treasures") for the development of skills or art, and for training successors;</p> <p>(b) subsidizing successor training, public performances/programmes conducted by recognized group holders, local governments and other entities;</p> <p>(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</p> <p>(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.</p> <p><u>Measures for the protection of Important Intangible Folk Cultural Properties</u></p> <p>(a) the national government subsidizing projects on training of successors, restoring or acquisition of relevant props and costumes, tools and other objects;</p> <p>(b) the national government subsidizing local governments and other entities on projects that involve:</p> <p style="padding-left: 20px;">(i) surveys and dissemination of tangible or intangible cultural properties;</p> <p style="padding-left: 20px;">(ii) training, exhibition and classes relating to this subject; and</p> <p style="padding-left: 20px;">(iii) production of audiovisual records of intangible folk cultural properties; and</p> <p>(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.</p>

⁴ The average exchange rate of Hong Kong Dollar per Japanese Yen in October 2009 was 0.0859.

Table 3 – 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 2. <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 3 – 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 3 – Cultural software development (cont'd)

Selected projects on cultural software development (cont'd)	
Cultural software development/enhancement projects (cont'd)	<p><u>Promoting cultural activities in local areas (cont'd)</u></p> <p>(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;</p> <p>(f) promoting museums, including:</p> <p style="padding-left: 20px;">(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</p> <p style="padding-left: 20px;">(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;</p> <p>(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</p> <p>(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.</p>

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INFORMATION NOTE

Sports development, intangible cultural heritage preservation and cultural software development in South Korea

Table 1 – Sports development

Sports policies	
Relevant sports policy documents	<p><u>National sports plan 1993-1997</u></p> <p>(a) the first five-year plan to promote national sports;</p> <p>(b) 4,100 billion Won¹ (HK\$27 billion) being invested by the government for the construction of 49 stadiums, 74 sports centres, 17 swimming pools and 1 728 sports facilities; and</p> <p>(c) a cultural and sports centre being established in each of the 21 agriculture and fishing towns.</p> <p><u>National sports plan 1998-2002</u></p> <p>(a) the second five-year plan to promote national sports;</p> <p>(b) objectives including:</p> <ul style="list-style-type: none"> (i) promoting sports for all; (ii) improving standards of sports activities; (iii) developing sports science; and (iv) promoting the sports industry; and <p>(c) three trillion Won (HK\$19.8 billion) being injected by the government into this plan.</p> <p><u>Sports sector policy</u></p> <p>(a) announced on 3 September 2008;</p> <p>(b) aims including:</p> <ul style="list-style-type: none"> (i) extending support and establishing training guidelines for athletes; and (ii) developing measures to strengthen physical education at school.

¹ The average exchange rate of Hong Kong Dollar per Korean Won in October 2009 was 0.0066.

Table 1 – Sports development (cont'd)

Authorities responsible for sports promotion	
Major authorities involved in sports promotion	<p><u>Sports Bureau</u></p> <p>(a) under the purview of the Ministry of Culture, Sports and Tourism;</p> <p>(b) constituting five divisions, namely Sports Policy Division, Sports Promotion Division, Sports Industry Division, International Sports Division and Adapted Culture Physical Activity Division; and</p> <p>(c) responsibilities including:</p> <p>(i) formulating policies to promote sports for all and the disabled;</p> <p>(ii) monitoring the implementation of sports promotion plans;</p> <p>(iii) collecting and analyzing sports-related information and statistics;</p> <p>(iv) raising and administering the National Sports Promotion Funds²;</p> <p>(v) promoting sports science and supporting the sports industry;</p> <p>(vi) awarding outstanding athletes and developing sports instructors;</p> <p>(vii) overseeing sports organizations such as the National Council of Sports for All, the Korean Olympic Committee, and the Korea Sports Association for the Disabled;</p> <p>(viii) supporting sports events at both national and regional levels;</p> <p>(ix) building and operating sports facilities; and</p> <p>(x) promoting international sports and athletes exchange.</p>

² The National Sports Promotion Funds is a government-managed fund supporting the following programmes: (a) the Sports for All; (b) elite sports; (c) physical education at school; (d) nurturing the youth; (e) sports centre construction; and (f) Inter-Korean sports exchange and co-operation projects.

Table 1 – Sports development (cont'd)

Authorities responsible for sports promotion (cont'd)	
Major authorities involved in sports promotion (cont'd)	<p><u>Korean Olympic Committee</u></p> <p>(a) responsible for sports development and promotion of the Olympic Movement³ concept; and</p> <p>(b) role and functions including:</p> <ul style="list-style-type: none"> (i) making sports available for the public; (ii) promoting school sports and public sports; (iii) developing athletes to enhance Korea's prestige; (iv) supporting sports organizations and hosting sports events; and (v) promoting international co-operation on sports and the Olympic Movement concept. <p><u>Seoul Olympic Sports Promotion Foundation (SOSPF)</u></p> <p>(a) being established as a public institution in 1989;</p> <p>(b) 2.2 trillion Won (HK\$14.5 billion) being invested in promoting and supporting Korea's elite sports, recreational sports, school sports, and the sports industry as of 2008, and contributing to the creation of advanced sports infrastructure;</p> <p>(c) raising national sports promotional funds from cycle racing, motorboat racing, and SPORTS TOTO⁴ to support sports and fitness programmes;</p> <p>(d) developing sports infrastructure including:</p> <ul style="list-style-type: none"> (i) national sports centres for general sports activities; (ii) grass and urethane flooring installation on school playgrounds; and (iii) sports complex facilities in agricultural and fishing villages; and <p>(e) providing pension schemes for national athletes, and relevant research and low-interest loans for service providers.</p>

³ The Olympic Movement aims to inspire people to work hard and play fair, and to build a peaceful and better world based on friendship and understanding.

⁴ Commenced in 2001 for the purpose of funding the 2002 Korea-Japan World Cup, SPORTS TOTO holds the license for betting on sports events in Korea.

Table 1 – Sports development (cont'd)

Selected sports development/enhancement projects	
Sports development/enhancement projects	<p><u>Intensifying national athletes training</u></p> <p>(a) enhancing training programmes and improving training facilities for national athletes at the National Athletes Village; and</p> <p>(b) constructing a second training centre with advanced training and research facilities.</p> <p><u>Establishing a sports base for the public</u></p> <p>(a) hosting the Korea National Games to:</p> <p style="padding-left: 20px;">(i) strengthen international competitiveness in sports activities;</p> <p style="padding-left: 20px;">(ii) promote school sports, public sports and elite sports; and</p> <p style="padding-left: 20px;">(iii) foster sports development in different regions;</p> <p>(b) implementing the Athlete's Rights Protection Program through:</p> <p style="padding-left: 20px;">(i) monitoring violation of athlete's rights and preventing violence against athletes; and</p> <p style="padding-left: 20px;">(ii) establishing athletes support centres;</p> <p>(c) revitalizing junior sports clubs through:</p> <p style="padding-left: 20px;">(i) strengthening co-operation among related organizations;</p> <p style="padding-left: 20px;">(ii) promoting studies and sports at sports clubs after class; and</p> <p style="padding-left: 20px;">(iii) conducting sports classes for and encouraging competitions among youth athletes;</p> <p>(d) encouraging the exchange of athletes between South and North Korea to pursue a single national team;</p> <p>(e) fostering anti-doping education in sports activities; and</p> <p>(f) enhancing better athletic performance by establishing welfare and support schemes for retired athletes.</p>

Table 2 – Intangible cultural heritage preservation

Policies on intangible cultural heritage preservation	
Relevant intangible cultural heritage preservation documents	<p><u>Cultural Heritage Protection Act (1962)</u> Under the <i>Cultural Heritage Protection Act (1962)</i>:</p> <p>(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</p> <p>(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> <p><u>Cultural Heritage Charter (1997)</u> The <i>Cultural Heritage Charter (1997)</i> proclaims the following:</p> <p>(a) Korea is committing to passing on to future generations the spiritual and physical cultural heritage; and</p> <p>(b) the principles of preservation of cultural heritage are:</p> <p>(i) cultural heritage must be preserved in their original condition;</p> <p>(ii) cultural heritage and their surroundings must be protected from indiscriminate development;</p> <p>(iii) cultural heritage must not be destroyed, stolen, or illegally traded under any circumstances as they are beyond material value;</p> <p>(iv) the value of cultural heritage must be taught and widely propagated through education at home, at school, and in the society; and</p> <p>(v) all Koreans must contribute to preserve, develop, and pass on the national culture.</p>

Table 2 – 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 Project⁵ to tourists; and</p> <p>(iii) conducting exhibition, seminars, research and surveys on cultural properties and traditional cultural works.</p>

⁵ 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 2 – 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"⁶ 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.

⁶ 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 3 – 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 3 – 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 3 – Cultural software development (cont'd)

Selected projects on cultural software development	
Cultural software development/enhancement projects	<p><u>Bringing arts and culture education in public schools</u></p> <p>(a) aiming at fostering creativity and imagination among students; and</p> <p>(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.</p> <p><u>Bringing arts and culture education to everyone</u></p> <p>(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</p> <p>(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.</p> <p><u>Training for trainers</u></p> <p>(a) enhancing the educational functions of cultural institutions and facilities by recruiting professional educators and improving training facilities;</p> <p>(b) establishing an Arts and Culture Educators' Academy to develop educators and administrators in the relevant areas; and</p> <p>(c) creating gifted arts schools for gifted children through the Arts Education Project for Gifted Children.</p>

Table 3 – Cultural software development (cont'd)

Selected projects on cultural software development (cont'd)	
Cultural software development/enhancement projects (cont'd)	<p><u>Increasing public awareness</u></p> <p>(a) improving support for arts and culture education policies through the following means:</p> <ul style="list-style-type: none"> (i) publications on arts and culture education in both Korean and English; (ii) publicizing arts and culture documentaries; and (iii) hosting exhibitions and forums; <p>(b) enhancing arts and culture education knowledge management through:</p> <ul style="list-style-type: none"> (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 <p>(c) fostering international exchange, including:</p> <ul style="list-style-type: none"> (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. <p><u>Research and development</u></p> <ul style="list-style-type: none"> • conducting academic research on arts and culture education.

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資料摘要

廣東省的體育發展、非物質文化遺產保護及文化軟件發展

表 1 —— 體育發展

體育政策	
相關的體育法例及政策文件	<p><u>中華人民共和國體育法(1995)</u></p> <p>(a) 目標： 發展體育事業，增強人民體質，以及提高體育運動水平。</p> <p>(b) 涵蓋範圍： 社會體育、學校體育、競技體育、體育社會團體、保障條件及法律責任。</p> <p>(c) 總則包括：</p> <p>(i) 以開展全民健身活動為基礎，促進各類體育協調發展；</p> <p>(ii) 將體育事業納入國民經濟和社會發展計劃；</p> <p>(iii) 推行體育管理體制改革；</p> <p>(iv) 鼓勵企業組織、社會團體與公民興辦和支持體育事業；</p> <p>(v) 對青年、少年、兒童的體育活動給予特別安全保障；</p> <p>(vi) 協助少數民族地區發展體育事業，培養少數民族體育人才；</p> <p>(vii) 發展體育教育和體育科學研究；及</p> <p>(viii) 獎勵在體育事業中有貢獻的組織和個人。</p>

表 1 —— 體育發展(續)

體育政策(續)	
相關的體育法例及政策文件(續)	<p>廣東省體育事業發展"十一五"規劃(2006)</p> <p>(a) 目標是建設體育強省；及</p> <p>(b) 主要任務包括：</p> <ul style="list-style-type: none">(i) 發展全民健身、競技體育及體育產業；(ii) 發展城鄉與區域體育；(iii) 擴大國際體育交流，提高廣東省體育競爭力；(iv) 深化管理體制改革，提高效益；及(v) 加強體育法制、教育、科技等相關工作。

表 1 —— 體育發展(續)

負責體育推廣的機關	
負責體育推廣的主要機關	<p>國家體育總局</p> <p>(a) 國務院主管體育工作的直屬機構；及</p> <p>(b) 主要職責包括：</p> <ul style="list-style-type: none">(i) 擬定體育政策、法規和發展綱領，並監督實施；(ii) 推動體育體制改革，制定體育發展策略；(iii) 推行全民健身計劃，開展國民體質監測；(iv) 統籌競技體育發展，開展反興奮劑工作；(v) 管理體育外事工作，開展國際和香港特別行政區及澳門、台灣地區的體育合作與交流，參與和舉辦國際體育賽事；(vi) 推廣體育科技研究成果；(vii) 擬定體育產業政策，發展體育市場，制定體育活動從業條件和審批程序；及(viii) 審查全國體育社團資格。

表 1 —— 體育發展(續)

負責體育推廣的機關(續)	
負責體育推廣的主要機關(續)	<p>廣東省體育局</p> <p>(a) 廣東省人民政府直屬機構；及</p> <p>(b) 主要職責包括：</p> <ul style="list-style-type: none"> (i) 執行中央和省的體育政策和法律法規，起草地方性法規，擬定全省體育事業、產業發展綱領，推行體育體制改革； (ii) 促進多元化體育服務，實施全民健身計劃； (iii) 統籌及策劃競技體育發展，組織運動隊伍，加強運動員的保障； (iv) 審核廣東省承辦的國際及全國體育比賽，統籌在廣東省舉辦的國際體育競賽和省以上綜合性運動會； (v) 指導體育科研及反興奮劑工作； (vi) 統籌及推廣青少年體育發展； (vii) 指導廣東省體育彩票的銷售管理，監管體育彩票公益金； (viii) 發展體育市場，監管高危體育項目活動；及 (ix) 開展與港澳台地區和其他國家及地區的體育交流合作。

表 1 —— 體育發展(續)

選定的體育發展項目	
體育發展項目	<p><u>滿足公眾的健身需求</u></p> <p>(a) 建立多元化的健身組織網絡，包括建立和完善省、市、縣的體育總會、體育協會及體育俱樂部；及</p> <p>(b) 建立配套完善的全民健身場地，包括：</p> <p>(i) 把廣東奧林匹克體育中心和省體育場建成省全民健身中心；於市建設配套齊全的體育中心¹ 和佔地 2 萬平方米以上的全民健身廣場；在 90% 以上的縣市建設"一場一池一館"²；90% 以上的區建設一座全民健身中心或兩個體育場；及</p> <p>(ii) 鼓勵各行業建設體育場地，並開放予公眾使用；</p> <p>(c) 建立多元化的全民健身活動；及</p> <p>(d) 建立社會體育指導員等級制，建立培訓基地及國民體質監測中心。</p> <p><u>提高競技體育的競爭力</u></p> <p>(a) 開展競技體育運動；</p> <p>(b) 推行醫護支援運動隊伍；</p> <p>(c) 完善訓練基地現代化配套；及</p> <p>(d) 組織優秀運動隊。</p>

¹ 體育中心包括體育場、體育館及游泳池(館)。

² 即體育場、游泳池(館)、體育館或綜合訓練館。

表 1 —— 體育發展(續)

選定的體育發展項目(續)	
體育發展 項目(續)	<p><u>培養後備人才</u></p> <p>(a) 在市建立 5 至 10 個單項省體育後備人才基地；</p> <p>(b) 建立優秀後備人才資源庫。各縣、區、市建 1 所以上納入普及教育的少年兒童體校；</p> <p>(c) 保證優秀運動隊在完成九年基礎教育後，完成高中教育；</p> <p>(d) 對全省業餘教練進行輪訓。鼓勵引入高學歷、高水平的教練。完善裁判員註冊管理、培訓、考核、選派和獎懲制度；</p> <p>(e) 拓展競賽市場，開展青少年競賽活動，建立體育競賽法規；</p> <p>(f) 建立運動員技術、素質、體檢等資料庫；</p> <p>(g) 完善各類評估機制；及</p> <p>(h) 增加業餘訓練的資金投入。</p>
	<p><u>申辦國內外重大賽事</u></p> <p>(a) 爭取申辦 2011 年深圳世界大學生運動會；每年舉辦 1 次省級以上綜合性運動會；50 次以上國內外賽事；及</p> <p>(b) 主辦 2010 年亞運會。</p>
	<p><u>發展體育產業</u></p> <p>(a) 加強體育產業的政策研究，制定政策法規，減免體育企業及體育產品和服務的稅收；</p> <p>(b) 發展健身服務、競賽表演、體育彩票和體育用品四大市場；</p> <p>(c) 擴大國內外體育產業交流；及</p> <p>(d) 提高公共體育場館的營運效益。</p>
	<p><u>提升體育教育科技水平</u></p> <p>(a) 發展體育科技，建設全省體育資訊網；</p> <p>(b) 發展體育教育，培養體育人才；及</p> <p>(c) 辦好高等職業技術教育院校和運動學校。</p>

表 2 —— 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法例	<p>《國家級非物質文化遺產保護與管理暫行辦法》(2006)</p> <p>(a) "國家級非物質文化遺產"是指列入國務院批准公布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 2 —— 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	<p>(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；</p> <p>(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</p> <p>(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。</p> <p><u>部際聯席會議</u></p> <p>(a) 部際聯席會議由文化部、發展改革委、教育部、國家民委、財政部、建設部、旅遊局、宗教局、文物局組成；</p> <p>(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</p> <p>(c) 職能包括：</p> <p>(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；</p> <p>(ii) 協調處理非物質文化遺產保護中涉及的重大事項；</p> <p>(iii) 審核"國家級非物質文化遺產代表作國家名錄"名單，上報國務院批准公布；及</p> <p>(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。</p> <p><u>非物質文化遺產司</u></p> <p>(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。</p>

表 2 —— 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³；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>非物質文化遺產處</u></p> <p>(a) 廣東省文化廳內設機構；及</p> <p>(b) 負責管理、協調省級非物質文化遺產保護工作，組織全省非物質文化遺產的普查，承辦國家級和省級非物質文化遺產代表專案的申報與評審，組織優秀民族文化的傳承普及工作，建立非物質文化遺產項目和傳承人的檔案及資料庫，協調文化生態保護區建設，以及研究和整理民俗文化。</p>

³ 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 2 —— 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) 根據《國務院關於加強文化遺產保護的通知》，非物質文化遺產保護項目包括：</p> <ul style="list-style-type: none"> (i) 從 2006 年起，每年六月的第二個星期六為"文化遺產日"； (ii) 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； (iii) 制定非物質文化遺產保護計劃； (iv) 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； (v) 建立非物質文化遺產名錄，對列入名錄的項目要制定保護計劃，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；及 (vi) 加強少數民族文化遺產和文化生態區的保護； <p>(b) 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>(c) 廣東省將提高非物質文化遺產傳承人的保障，擬對國家級的傳承人每月補助 400 人民幣，直至該傳承人去世。從 2009 年開始，廣東省將每年安排非物質文化遺產保護專項經費 1,000 萬人民幣；及</p> <p>(d) 全省進行普查工作，預計於 2009 年年底完成全省 121 個縣、區、市名錄，以及第三批省級、國家級非物質文化遺產名錄專案申報工作。廣東擬在廣府文化、潮汕文化、客家文化等非物質文化遺產內容豐富、較為集中、保存較為完整的區域，申報設立國家級文化生態保護區。</p>

表 3 —— 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)</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)</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。
文化軟件發展機關	
文化軟件發展主要機關	<p><u>廣東省文化廳</u></p> <p>(a) 職能包括：</p> <ul style="list-style-type: none"> (i) 執行中央和省文化藝術工作政策和法律法規，起草地方性法規，擬定全省文化事業和文化產業發展計劃； (ii) 管理文化藝術事業，協調藝術創作，扶持代表性、示範性、實驗性文化藝術作品，推動藝術發展，管理全省重大文化活動； (iii) 指導省重點文化設施建設和基層文化設施建設； (iv) 監管文化行業及從事演藝活動的民辦機構； (v) 促進全省文化產業發展，協調動漫和網路遊戲相關產業，審批文藝類產品網上傳播的工作，按分工管理網吧等上網服務營業場所，監管網路遊戲服務； (vi) 指導圖書館、文化館(站)事業和基層文化建設； (vii) 協調文化遺產的管理和保護，指導和管理文物、博物館事業，組織非物質文化遺產保護和優秀民族文化的傳承普及，協調全省世界文化遺產項目的申報和中國世界文化遺產地的管理； (viii) 管理文化方面的對外交流與合作；及 (ix) 指導文化藝術、文化科研和文化藝術教育工作。

表 3 —— 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，要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⁴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。

⁴ 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 3 —— 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>

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2009年12月10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。

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

Contents	Page
(A) Preservation and promotion of intangible cultural heritage	
(a) The Department of ICH of the National Research Institute for Cultural Properties, Tokyo, Japan (東京國立文化財研究所的非物質文化遺產部)	2
(b) Cultural Heritage Administration, Republic of Korea (大韓民國文化財廳)	3
(B) Development of Cultural Software	
(a) <u>Visual Arts</u>	
(i) 21st Century Museum of Contemporary Art, Kanazawa, Japan 金澤 21 世紀美術館)	4
(ii) Chichu Art Museum, Naoshima, Japan (地中美術館)	6
(iii) Mori Art Museum, Tokyo, Japan (森美術館)	7
(iv) Heyri Art Valley, Seoul, Korea (Heyri 藝術村)	8
(v) Leeum Samsung Museum of Art, Seoul, Korea	10
(b) <u>Performing Arts</u>	
(vi) Arts Council Korea (ARKO)	12
(vii) Seoul Arts Centre	13
(viii) Arts Council of Japan (日本文化藝術振興會)	15
(ix) Bunkamura, Japan	16
(x) The Suntory Hall, Japan	18
(xi) The National Theatre, Japan	19
(C) Sports Development and Football Promotion	
(a) Singapore Sports Council (SSC) (新加坡體育理事會)	20
(b) Football Association of Singapore (新加坡足球協會)	21

(A) Preservation and Promotion of Intangible Cultural Heritage

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

(東京國立文化財研究所的非物質文化遺產部)

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

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(b) Cultural Heritage Administration, Republic of Korea

大韓民國文化財廳

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.

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(B) Development of Cultural Software

(a) Visual Arts

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

金澤 21 世紀美術館



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
地中美術館

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

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Director of Chichu Art Museum

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(iii) Mori Art Museum, Tokyo, Japan
森美術館



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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Mori Art Museum

Roppongi Hills Mori Tower, 6-10-1 Roppongi Minato-ku Tokyo 106-6150 Japan

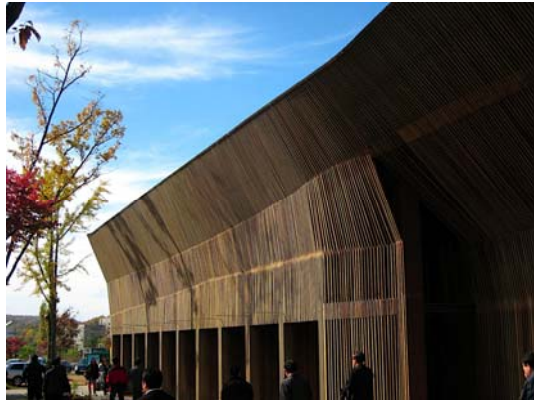
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Website: www.mori.art.museum

(iv) Heyri Art Valley, Seoul, Korea
Heyri 藝術村



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>

(b) Performing Arts

(vi) 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.

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(vii) 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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(viii) 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

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President, Arts Council of Japan

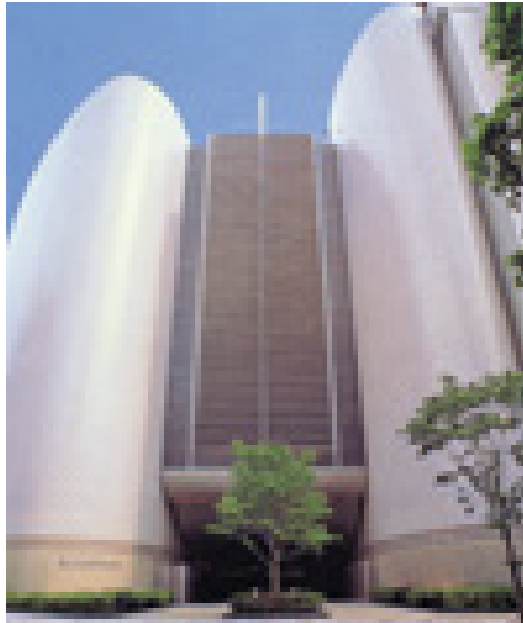
4-1 Hayabusa-cho, Chiyoda-ku, Tokyo 102-8656, Japan

Telephone: 81 (0) 3 3265 7411

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(ix) 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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(x) 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.

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(xi) 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.

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(C) Sports Development and Football Promotion

(a) Singapore Sports Council (SCC) **(新加坡體育理事會)**

Singapore Sports Council (SSC) is Singapore's lead agency tasked with developing sports in Singapore. Its vision is to create a Sporting Singapore where Sports is a way of life. SSC aims to develop sports champions and create enjoyable sporting experiences for Singapore through the three strategic thrusts of cultivating a sporting culture, achieving sports excellence and creating a vibrant sports industry. Formed on 1 October 1973, SSC is a statutory board under the purview of the Ministry of Community Development, Youth and Sports.

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Website: http://www.ssc.gov.sg/publish/Corporate/en/about/About_SSC.html

(b) Football Association of Singapore
(新加坡足球協會)

Football Association of Singapore is responsible for developing and advancing the football at all levels, including establishing the development structure for football and governing its operation, organising and running football leagues and cup competitions, as well as setting up frameworks and programmes for youth development, women's football, refereeing and coaching.

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