

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

Summary

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

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

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

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

1. General Information

(a) Name of Party

People's Republic of China

(b) Date of ratification

January 30, 2007

(c) Ratification process

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

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

120,000 USD

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

Ministry of Culture of the People's Republic of China

(f) Officially designated point of contact

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

(g) Date report was prepared

From August 2011 to April 2012

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

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

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

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

2. Measures

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

2.1 Cultural Policies and Measures

a) Overall Objectives

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

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

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

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

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

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

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

b) Specific Policies and Measures

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

and public cultural service.

(i) Policies and Measures for the Cultural Industry

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(ii) Public cultural service policies and measures

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

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

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

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

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

2.2 International cooperation and preferential treatment

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

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

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

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

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

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

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

2.3 Integration of culture in sustainable development policies

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

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

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

2.4 Protecting cultural expressions under threat

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

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

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

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

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

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

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

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

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

3. Awareness-raising and participation of civil society

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

3.1 Government

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

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

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

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

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

3.2 Civil Society

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

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

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

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

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

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

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

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

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

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

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

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

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

libraries.

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

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

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

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

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

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

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

Annex: Supplementary Data and Information

1. Main sources and links

China Statistical Yearbook - 2011, compiled by National Bureau of Statistics of China. China Statistics Press, 2011

China Statistical Yearbook of Cultural Relics - 2011, compiled by the Department of Finance, Ministry of Culture. National Library Press, 2011

China Report on the Development of Radio, Film and TV - 2011, compiled by Development Research Center, State Administration of Radio Film and Television, Social Sciences Academic Press, 2011

China Press and Publication Statistical Compilation - 2011, compiled by the Department of Publishing Industry Planning, General Administration of Press and Publication, 2011

Blue Book of Culture: Report on the Development of China's Cultural Industry - 2011. Social Sciences Academic Press, 2011

Blue Book of Culture: Report on the Development of China's Public Cultural Service - 2009. Social Sciences Academic Press, 2009

Annual Development Report, China Cultural Industry - 2011. Peking University Press, 2011

China Internet Development Statistics Report (July 2011). China Internet Network Information Center, 2011

National Bureau of Statistics, <http://www.stats.gov.cn>

Ministry of Industry and Information Technology, <http://www.miit.gov.cn>

China Culture Net, <http://www.culturalink.gov.cn>

China News Net, <http://www.chinanews.com>

Chinese Academy of Social Sciences, <http://www.cssn.cn>

Chinese National Academy of Arts, <http://www.zqysyiy.org.cn>

2. Reporting on available statistics

2.1 Demographic contexts

a) Population structure

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

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

b) Migration

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

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

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

c) Language and literacy

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

2.2 Mobility of cultural goods and services

a) Total flows of cultural goods and services

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

b) Translation flows

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

2.3 Cultural production, distribution

a) Films

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

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

b) Radio/ TV Broadcasting

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

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

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

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

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

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

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

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

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

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

c) Books

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

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

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

d) Music

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

2.4 Cultural consumption / participation

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

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

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

b) Cinema admissions in 1000s

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

- 2011, page 886).

c) Book Sales

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

d) Household equipment (per 100 households)

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

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

2.5 Connectivity, infrastructure, access

a) Mobile cellular subscribers per 1000 inhabitants

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

b) Internet users per 1000 inhabitants

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

c) Internet penetration rate as a % of the population

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

d) Number of online newspapers

Unknown.

e) Number of Internet radio stations

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

f) % of public radio and television institutions

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

g) Number of community radio stations

Unknown.

2.6 Economy and finance

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

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

b) Percentage of people employed in culture

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

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

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

c) Public expenditure: government expenditure on culture

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

d) Household expenditure on culture and recreation

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

2.7 International cooperation

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

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

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

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