

**Quadrennial Periodic Report
2005 Convention on the Protection and Promotion of
the Diversity of Cultural Expressions**

People's Republic of China

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Executive Summary

From 2012 to 2016, the Chinese government adopted a series of policies and measures to protect and promote the diversity of cultural expressions at international and national levels. In China, the policies involving the protection and promotion of the diversity of cultural expressions come in two categories. Policies in the broad sense refer to all those made for the development of Chinese culture. While policies in the restricted sense are market-centered with focus on the use of various public resources to accelerate the development of the unfledged domestic cultural industry. Therefore, these policies and measures are bound to cover along the entire value chain.

In the past four years, China's cultural industry has seen a rapid development with an added value exceeding 3 trillion RMB. Periodic achievements have been made in the development of public cultural service system, in particular the public culture-related facilities in rural areas. Chinese culture has reached more countries and regions all over the world. Driven by the Belt and Road Initiative, China has established closer cultural exchanges with other countries. The increasingly powerful mainstream media of the country is making efforts to extend their business to new media formats.

However, China's cultural development is still challenged in many aspects. The efforts in transmitting and enhancing traditional Chinese culture are less than efficient. Cultural contents are short of vitality for innovation. Cultural consumption is less than active and the scale of international cultural trade is still small. The imbalance of domestic economic development and distribution has in fact affected the cultural development of some areas inhabited by ethnic groups.

Nevertheless, opportunities often come with challenges. The Chinese government has mapped out a specific plan for its cultural development for the next five years. In the years to come, China will make greater efforts in elevating the ethos of Chinese people, enrich the cultural products and relevant services, and further open up in the field of culture. It is estimated that, by 2020, the cultural industry will become a pillar industry for the national economy with a balanced cultural development for the eastern, central and western regions, and further diversified cultural expressions.

Technical information

(a) Name of Party

People's Republic of China

(b) Date of ratification

January 30, 2007

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

Ministry of Culture of the People's Republic of China

(d) Officially designated point of contact:

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

(e) Date report was prepared

From September 2016 to September 2017

(f) Name of designated official(s) signing this report

Mr. Xie Jinying

(g) Description of the consultation process established for the preparation of the report and the name of representative(s) of participating civil society organization(s): Since September 2016, an inter-ministerial working team for the preparation of the report has been convened by the Chinese Ministry of Culture. The Ministry commissioned a compilation panel consisting of Dr. Zhang Jiangang, Li He et al. of the Cultural Research Center of the Chinese Academy of Social Sciences (CASS) to draft the report. The panel, drawing upon the experience from the first periodic report, drafted the report based on the new resources and data acquired from public networks and the working team. Seminars were held for comments and advice from relevant experts and scholars. The working team and the compilation panel have discussed and revised the report several times and ultimately finalized this second periodic report of the Chinese government.

(h) Name of stakeholders, including civil society organizations, involved in the preparation of the report:

Drafting institutions: CASS Cultural Research Center.

Advisory institutions on drafting: CASS, Institute for Advanced Study in Humanities and Social Sciences of Zhejiang University, National Cultural Industry Innovation & Development of the Academe of Shanghai Jiao Tong University, and the Donglu Academy of Yunnan University.

Inter-ministerial coordination mechanism: Bureau for External Cultural Relations of the Ministry of Culture, Secretariat of the Chinese National Commission for UNESCO, Department of Treaty and Law of the Ministry of Foreign Affairs, Department of Communications of the Ministry of Industry and Information Technology (MIIT), Department of WTO Affairs of the Ministry of Commerce, Department of Policy and Law of the State Administration of Press, Publication, Radio, Film and Television (SAPPRFT), Department of Treaty and Law of the State Intellectual Property Office (SIPO), and CASS Institute of Philosophy.

Overview of Cultural Policy Context

Civilizations become richer and more colorful with exchanges and mutual learning. The Chinese nation is an embracing nation with great capacity, one that values the rich nourishment from other civilizations in enriching and advancing

Chinese culture. The Chinese government believes the protection and promotion of the diversity of cultural expressions can contribute to the sound advancement of globalization as well as the sustainable development of all countries, especially of the developing ones. The Convention should be implemented through new perspectives, mentalities and concepts. That's to say, we can go beyond merely protecting and respecting the diversity of cultural expressions----focusing more on mutual learning and common prosperity among different cultures and their expressions.

Over the past four years, in light of the spirits of the Convention, the Chinese government has made greater efforts in developing domestic cultural industry, including more inputs in the cultural development in the areas inhabited by ethnic groups in central and western regions. Moreover, the government has also worked to translate such development into economic growth and structural readjustment as well as to social equity and justice. The Chinese government has become increasingly aware that cultural development is driven by the value chain in the market, that in the context of globalization, cultural development is to be achieved through various approaches including international cultural trade and that, in this course, it is necessary to grant preferential treatment to developing countries that are relatively weak in economic strength.

In the practice of promoting cultural development, in particular cultural industry, the Chinese government has been actively improving cultural legislation to strengthen the protection of intellectual property. Efforts have been made to further ease the market access, promote the reform of administration and cultural system, and substantially simplify the administrative approval formalities. Vigorous efforts have also been made in advancing integrated development of cultural (and creative) industry with information and tourism industries, the preservation of various cultural resources and the establishment of a public cultural service system to benefit all Chinese people. Meanwhile, the Chinese government has developed active international cultural exchanges, which contributes to the diversity of global cultural expressions while promoting domestic cultural expressions.

a. It is (or has been) the basis for changing one or more policies?

Yes.

[If yes] How?

The following policies and measures are commensurate with the relevant articles in the Convention. (Read on for details.)

b. It is (or has been) a tool to promote policy discussion?

Yes.

[If yes] How?

A number of documents on different aspects of cultural policies are related to the content of the Convention.

c. It is (or has been) a reference for ongoing policy development?

Yes.

[If yes] How?

The Convention's contact point in China has established extensive inter-ministerial coordination mechanism including a network of experts, which

enables all departments concerned to take into full account the propositions of the Convention within their competence in policy making, so as to implement the Convention in a concrete manner. These include policies regarding the development of cultural/creative industry as well as information industry, public cultural services, the development of cultural matters in western China and regions inhabited by ethnic groups, and international cultural trade.

I. Cultural Policies (up to 10 measures)

Policy/Measure 1

a. Name of the Measure

The establishment of China National Arts Fund (CNAF)

CNAF was approved and established by the State Council of the People's Republic of China in December 2013 and is funded with state budget.

b. Key Objectives of the Measure

CNAF is aimed at flourishing literary and artistic creation, creating and promoting excellent original works, fostering talented artists and writers, and promoting the sound development of Chinese art.

c. What is the scope, nature and main feature of the measure?

c.1. National

c.2. Institutional and financial

c.3. Agencies and institutes on culture and art as well as artists are financed annually through a competitive selection. CNAF is professionally managed and runs on a project-by-project base.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

CNAF will help flourish literary and artistic creation, create and promote excellent original works, foster talented artists and writers, and promote the sound development of Chinese art. It will become the "incubator" and "driver" for art development.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

f.1 Guided and supervised by the Ministry of Culture and Ministry of Finance, the CNAF Council makes relevant decisions, and then the measure is coordinated and implemented by the CNAF Operation Management Center.

f.2 A total of 1.88 billion RMB has been funded in three years since the establishment of CNAF.

g. Are NGOs and/or the private companies engaged in the implementation of the measure?

Yes.

Why or how?

By accepting applications from the public, CNAF casts aside institutional, trade, regional and identity restrictions by building up an open, equitable platform for the entire society.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It was introduced to implement Article 6 of the Convention, especially 6.2 (g): “measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions.”

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

CNAF was established at the end of 2013. In three years, it funded 2,087 projects with total contributions of 1.88 billion RMB. CNAF has supported original works, encouraged innovation, promoted the opening and sharing of high-quality art resources, assisted young artists, and inspired artistic creativity of the entire society.

i.3 Which indicators were used to determine impact?

Indicators used include the amount of capital funded, the number of projects funded and the follow-ups of the projects.

Policy/Measure 2

a. Name of the Measure

Support for the transition of for-profit cultural institutions.

b. Key Objectives of the Measure

From 2014 to 2018, former state-owned public cultural service institutions that could supply cultural products for the market and the public are encouraged to be restructured into for-profit companies through relevant policies. Meanwhile, preferential treatments are granted to such cultural companies in tax credits, investment and financing, and business registration to promote the development of domestic creative industry.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Institutional, regulatory and financial.

c.3. In accordance with this policy, the former state-owned cultural institutions have been changed into business entities through procedures such as assets inspection, assets appraisal and registration of property right. The government provides, through state budget, support such institutions for their transition and the operational costs in the early stage of the transition. Preferential treatments are

granted to relevant cultural companies for their current development in terms of budget, taxation, and investment and financing. Meanwhile, regulations on the administration of intangible markets such as intellectual property and cultural brands will be further formulated.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through implementation of the measure?

The public cultural service institutions that are ready to make such transition are expected to be turned into business entities to promote and regulate sound development of cultural companies, which will adapt cultural production activities to social and economic development, and invigorate market.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

f.1 More than ten ministries and government agencies have been involved in the policy-making and implementation, including National Development and Reform Commission (NDRC), Ministry of Science and Technology, Ministry of Finance, Ministry of Human Resources and Social Security, Ministry of Land and Resources, Ministry of Commerce, Ministry of Culture, People's Bank of China, State Administration of Taxation, State Administration for Industry and Commerce, and SAPPRFT.

f.2 The measure is funded with state budget.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Not applicable.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with Article 6 of the Convention, especially 6.2 (a), (c), (d) and (g).

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

With the constant development of China's economy and society, some cultural institutional agencies need to make operational methods transition to adapt to new market environment. Meanwhile, the market economy calls for more for-profit cultural companies to participate in market competitions. This measure is intended to provide support for a better development of cultural agencies.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

A survey conducted by SAPPRFT shows that the former state-owned film/TV studios, film companies, cinemas and cable TV networks have essentially completed their transition. By the end of 2015, the transition programs submitted by 106 central and local newspaper and magazine publishing agencies and 72 newspaper and magazine editing departments have been approved. Some publishers and media have been proactive in restructuring to corporations and stockholding companies to improve their corporate administration structure and establish a sound corporate system so that they could be eligible for public offerings.

i.3 Which indicators were used to determine impact?

Indicators used include the process and effect of the transition.

Policy/Measure 3

a. Name of the Measure

Preferential treatment in taxation to the press, publication, radio, film and TV sectors.

b. What are the main objectives of the measure?

The Chinese government continues to support the development of the press, publication, radio, film and TV sectors through tax preferential treatments, thanks to which more public cultural products would be made available for consumers, especially people in rural areas and the areas inhabited by ethnic groups.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Regulatory and financial.

c.3. From January 1, 2014 to December 31, 2018, no VAT is levied on the proceeds from films screened in rural areas. From January 1, 2014 to December 31, 2019, no VAT is levied on the revenue collected by radio and TV operators on cable digital TV license or on the basic charges for cable TV in rural areas. All transitioned for-profit cultural institutions are exempted from business income tax. From January 1, 2013 to December 31, 2017, book wholesaling and retailing are exempted from VAT. VAT levied on some important publications is 100% refundable, and proceeds from admissions for popular science agencies are exempted from business income tax.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

Yes.

(If yes) List target individuals /social groups (at least one)

Ethnic groups. For publications in languages of ethnic groups and those by publishers in the ethnic autonomous regions, the VAT levied is fully refundable. The measure also goes for the printing and production of publications in languages of ethnic groups.

e. What are the results expected through the implementation of the measure?

The implementation of the measure will reduce the stress of some of the companies in radio, film, TV, publication, printing, and book wholesaling and retailing. The efforts will boost the publication of public newspapers and periodicals and other materials for ethnic groups. The measure will also increase the supply of public cultural products in old revolutionary bases, areas inhabited by ethnic groups, remote areas and impoverished areas for more awareness of major national policies and

easier access to knowledge and culture.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Finance, State Administration of Taxation and SAPPRFT.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

The private-owned companies are the main beneficiaries of this measure.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with Article 6 of the Convention, especially 6.2 (f), "at establishing and supporting public institutions, as appropriate," and 6.2 (h) "measures aimed at enhancing diversity of the media, including through public service broadcasting."

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The policy aims to deepen the reform of the economic system, nurture cultural market, and encourage public media to hold fair and just position in the market environment.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

Rough estimates show that, each year, more than 7 billion RMB of tax revenue is exempted for relevant press, publication, printing and distribution agencies as well as the releasing and screening institutions for radio, film and television. Supply of public cultural products to remote areas and ones inhabited by ethnic groups has been increased. In 2016, a total of 69.12 million copies of 9,192 books were published in languages of ethnic groups, showing a steady growth compared with the 58.53 million copies of 8,031 titles in 2014.

i.3 Which indicators were used to determine impact?

Tax exempted.

Policy/Measure 4

a. Name of the Measure

Several policies to facilitate the transmission and development of Chinese operas.

b. Key Objectives of the Measure

To further strengthen the policy support for the revitalization of Chinese operas.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Regulatory and financial.

c.3. The policies to facilitate the transmission and development of Chinese operas have defined the major measures for this purpose: 1) Strengthen the safeguarding and transmission of operas by incorporating it in the general plan for the development of national economy and society, implement projects for revitalization of local operas, and encourage to dedicate funds at local level for the development of operas. 2) Strengthen the support for script writing by implementing plans of scripts incubation, allocating special funds to support excellent opera-scripts created by relevant companies. 3) Support opera shows through government purchases, include local opera shows in the basic public cultural service list, and bring local opera troupes to the audience in rural areas by government purchase. 4) Improve the conditions for opera production, include simply equipped opera stages as part of the construction plan for public services platforms at village level, and further improve the standards for land use and stage construction. 5) Support the development of opera troupes, with focus on the funding of grassroots and private groups, and encourage and involve other social sectors to support them. 6) Improve the mechanisms for talents training and supporting, strengthen formal education on opera in schools and the training mechanism for young artists in professional opera troupes, and effectively guarantee the social security of opera practitioners. 7) promote and raise awareness of opera, strengthen liberal education on opera in schools and bring operas into the campus to expand its social influence.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The measures aim to improve the system of safeguarding and transmitting the art of operas and the system of talents training through both formal education and “on-job” training within professional opera troupes. They improve the institution and mechanism of professional opera troupes, and the incentive mechanism that ensures the commitment of opera workers in their local bases. The measures will promote quality and comprehensive capacity of operas as an art for the people, foster a favorable environment for vital transmission of operas as well as for more excellent works and well-known opera masters, so as to open up a prospect that opera is highly valued, cared about, and supported by all.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Governmental agencies such as the Ministry of Culture are responsible for the implementation. About 20 million RMB is allocated each year from the state budget.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Not applicable.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It was introduced to implement Article 6 of the Convention, especially 6.2 (g): “measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions.”

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

According to the local self-evaluation launched in 2016, great progress has been made in the transmission of local operas. So far, preliminary indicators have been developed and evaluations based on these indicators started since 2017.

i.3 Which indicators were used to determine impact?

The indicators include relevant policies introduced, improvement of the conditions for opera production, and the training of opera talents.

Policy/Measure 5

a. Name of the Measure

Support for the development of traditional bookstores.

b. Key Objectives of the Measure?

By the year of 2020, a fully functional traditional (brick-and-mortar) bookstore network with rational layout, main business focuses while branching out in other areas, will be essentially completed in China.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Financial.

c.3. City administrative departments have worked together in the planning and construction of brick-and-mortar bookstores in accordance with local population, the distribution of commercial areas and public service facilities. Efforts have been made in encouraging such bookstores to develop new business formats, supporting upgrading and reconstruction of large bookstores and business expansion of chain stores, facilitating well-known private bookstores to be better and stronger, encouraging medium- and small-sized bookstores to be more specialized and distinctive, setting up 24h bookstores and book vending machines, and encouraging physical bookstores to adopt new business models such as online retailing as well as to organize various reading activities for the citizens.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

A brick-and-mortar bookstore system covering urban and rural areas will be

established with major cities at the center, medium- and small-sized cities for supplementary service and township branches as extensions. A book retail network with rational layout, convenience and Internet-access shall be established, one that incorporates large bookstores, chain bookstores, medium- and small-sized bookstores with distinctive features, community bookstores, rural bookstores and campus bookstores. Such network shall motivate people to read and make reading a lifestyle for the public.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Responsible agencies include SAPPRT, Ministry of Finance, Ministry of Housing and Urban-Rural Development, State Administration of Taxation, and State Administration for Industry and Commerce. The implementation of the measure is funded by state budget.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

The policy will provide preferential support or financial aid for non-profit book agencies, poorly profitable book agencies in remote areas, and for-profit book agencies to facilitate their public cultural service.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with the provisions in Article 6.2 of the Convention, especially (c): “measures aimed at providing domestic independent cultural industries and activities in the informal sector effective access to the means of production, dissemination and distribution of cultural activities, goods and services.”

h.2. Support/nurture policy discussion inspired by the Convention?

Yes.

Why or how?

In the era of rapidly developing digital technology and e-commerce, topics like these are much debated on: what are the difficulties, challenges and critical role for brick-and-mortar bookstores, what policies should the government make to help them so that they play a role in promoting the development of cultural industry and prosperity of cultural market in urban and rural areas, consolidating dissemination of advanced culture, promoting reading activities among citizens and raising the overall capabilities. Similarly, there are also discussions on how the public budget should be used for public services. The implementation of the policy will stimulate further discussions about these questions.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

This measure is also one of the practices by the Chinese government in restructuring the cultural mechanisms and exploring the ways to establish a public cultural service system.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

According to the statistics from departments involved in the implementation of the measure, 304.5 million RMB was allocated from 2013 to 2015 from the state budget to reward nearly 200 bookstores with distinctive features in 16 provinces and cities such as Beijing, Shanghai, Zhejiang, Fujian, Jiangxi, Yunnan, etc. Over 65% of the rewarded bookstores are private physical bookstores. An annual amount of 5 billion RMB in VAT alone was relieved from these bookstores.

From 2013 to 2015, the brick-and-mortar bookstores in Shanghai received 29.5 million RMB from the Central Special Funds for the Development of Cultural Industry. During the same period, the Shanghai Xinhua Bookstores alone were refunded 104 million RMB in VAT. From 2012 to 2015, 50 million RMB was allocated from the local budget of Shanghai Municipal Government as dedicated funds to support more than 100 brick-and-mortar bookstores. Since 2015, such bookstores in Shanghai and other cities have seen an evident turnaround.

i.3 Which indicators were used to determine impact?

Financial input, total tax refund, the number of brick-and-mortar bookstores and so forth.

Policy/Measure 6

a. Name of the Measure

Relaxing market access for book distribution.

b. Key Objectives of the Measure?

The measure is aimed at further promoting an open, competitive and orderly publication market in China.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Institutional and regulatory.

c.3. The capital limit required for registration as a publication wholesaler has been canceled and the Vocational Certificate of Distributor is no longer the prerequisite for someone to work in wholesale and retail of publications. New publication wholesale markets are no longer banned for all provinces and cities. The measure has also lowered the minimum area for the premises of publication wholesaler from 200 square meters to 50 square meters. Meanwhile, the measure has de-restricted the Chinese ownership ratio required for a publication-distribution chain agency established with foreign capital as a "national treatment" for foreign investors or by investors from Hong Kong SAR, Macau SAR or Taiwan.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The implementation of the measure will relax the industry access to facilitate the

sales of books (especially print books) for a flourishing book market, and facilitate access to culture and knowledge for the public.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

SAPPRFT and the Ministry of Commerce.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Not applicable.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with Article 6.2 of the Convention, especially the measures as defined in (b).

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The measure caters to the requirement for domestic cultural restructuring, and attracts non-governmental capital and individual retailers to book retailing, which would help bring books closer to consumers.

i. Has the implementation of the measure been evaluated?

The measure was implemented since June 2016. No evaluation data is available at this point.

Policy/Measure 7

a. Name of the Measure

Support for the development of small and micro culture-related companies.

b. Key Objectives of the Measure

Small and micro culture-related companies are important drivers for China's cultural development. At present, such companies account for over 80% of all companies in the cultural industry and employ 75% of the people working in this industry. However, such companies run high risks in their startups, operation and application of new technologies. Moreover, they are short of reliable experience for the market. Therefore it is necessary to pull them through all the difficulties through viable measures including the establishment of industrial parks, professional training, role models, analysis and summary of good practices, and experience sharing.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Institutional and financial.

c.3. Enhance the development of start-up carriers. To encourage the current culture-related industrial parks to innovate modes of operation and management, and improve their services for the small and micro cultural companies. To implement the Program for Supporting Growing Small and Micro Culture-related Companies and ultimately incubate a group of such companies as effective carriers for latecomers to

take off.

Expand the marketing channels for relevant companies. Various culture-related industrial exhibitions are encouraged to provide targeted service for the small and micro culture-related companies. Government departments take measures to facilitate their participation in cultural exhibitions and fairs both at home and abroad, help them learn about and analyze the trends of overseas cultural market, and establish and expand their overseas marketing networks.

Build up a financing warrant platform for the small and micro culture-related companies. The implementation of the Financial Support Program for the Cultural Industry will uplift the scale and quality of financial service targeted for these companies.

Grant preferential treatments in taxation for the small and micro culture-related companies.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

There are more small and micro culture-related companies in the market with longer life cycle and stable numbers, and more creative products catered to the demands.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Culture, Ministry of Industry and Information Technology, and Ministry of Finance.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

The policy encourages NGOs such as cultural associations and chambers of commerce and the private sector to include more small and micro culture-related companies as members.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with Article 6.2, especially the measures as defined in (e): "measures aimed at encouraging non-profit organizations, as well as public and private institutions and artists and other cultural professionals, to develop and promote the free exchange and circulation of ideas, cultural expressions and cultural activities, goods and services, and to stimulate both the creative and entrepreneurial spirit in their activities."

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

Cultural/creative industry has become one of the great trends in world economy and a key factor for the transition and upgrading of Chinese economy. The Chinese government will continue to make active efforts in exploring the effective policies conducive to the development of small and micro culture-related companies.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

One of the important ways for local governments to support small and micro culture-related companies is to establish cultural industrial parks, aiding the companies into the park in terms of policies, information, laws, finance and technical facilities, and then incubating more of such companies. By the end of 2016, ten national cultural industry demonstration parks, ten national cultural industry pilot parks and 335 national cultural industry demonstration bases in China have been nominated by the Ministry of Culture. The added value created by these parks and bases account for a rather high percentage in the total added value of cultural industry in the country.

i.3 Which indicators were used to determine impact?

The numbers of national cultural industry demonstration parks, pilot parks and demonstration bases, and the number of culture-related companies that brought their business to these parks and bases.

Policy/Measure 8

a. Name of the Measure

Financial support for the cultural industry and further culture-finance cooperation.

b. Key Objectives of the Measure

To enhance synergy among financial, fiscal and cultural industry policies. Financial institutions are encouraged to drive the development of cultural industry by further exploring the cultural domain of financial market. Financial companies are also encouraged to provide convenient services for culture-related companies with creative products.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Financial.

c.3. A consultation mechanism involving relevant cultural and financial departments has been established.

Further efforts are made in institutionalizing and regulating mature modes such as subsidized loans, subsidized bonds and premium subsidies. Funds are exclusively appropriated from the state budget to support the subsidized loans. Efforts are also made in exploring new ways for cooperation between cultural and financial companies by government financing, so as to benefit more culture-related companies and cultural projects.

Efforts are also made in improving the credit project database for cooperation between culture-related companies and financial organizations, the public service

platform for cultural investment and financing, and subsidized loans. The measure also promotes the direct financing, regional equity market and inclusive finance in the cultural sector.

Dedicated cultural-financial agencies, cultural-financial service centers and pilot zones for cultural-financial cooperation are encouraged where conditions permit.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

It is expected to extricate culture-related companies, especially the small and micro "light-asset" ones, from their dilemma of financing difficulties, lever credit capital of banks to cultural industry, further explore modes of sponson, such as pledge or mortgage by individual assets, and eventually help culture-related companies to be listed on stock market for initial public offering.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Culture, People's Bank of China and Ministry of Finance.

g. Are NGOs and/or the private sector engaged in the implementation of the measure?

Not applicable.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with Article 6.2, especially the measures as defined in (d).

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The policy advances the construction of the socialist market system, promotes innovation in domestic financial services and boosts the development of investment and financing system in cultural industry. Meanwhile, it encourages culture-related companies to further their participation in financial sector and speeds up the flow of capital from cultural industry to financial sector so as to reflect the bi-directional cultural-financial cooperation.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

In two years since its implementation, the policy has supported nearly 200 financing projects in cultural industry through subsidized loans, covering such sectors as live performance, show business, ACG (animation, comics and games), cultural tourism, artworks and handicrafts, cultural exhibitions, creative design, cyber-culture

and digital cultural services.

i.3 Which indicators were used to determine impact?

The indicators used include the number of financed projects supporting the cultural industry and their effect.

Policy/Measure 9

a. Name of the Measure

Plan for supporting talents in cultural entrepreneurship and creation.

b. Key objectives of the Measure

A nationwide campaign to collect creative works by young people and a talent database for excellent designers. Efforts is also made to provide young creators with a platform to exchange with and learn from each other as well as opportunities for them to show and pitch their skills.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Other (industry-related policy).

c.3. Excellent creative works were collected from young designers nationwide at both China Yiwu Cultural Products Trade Fair and China Suzhou Creative & Design Cultural Industry Expo. Dedicated display areas were set up during the two exhibitions for a free-of-charge showcase of the shortlisted works, with relevant activities for the participants to pitch their work or make exchanges.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The implementation of the measure is expected to launch more young designers into the market so that more creative ideas will become actual products, thus accelerating the development of the designing industry.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Culture and Ministry of Finance.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

All submissions were reviewed by a panel of judges including CEOs from renowned companies such as Tencent, Alibaba and Netease, executives of creative parks, major investors in cultural fields and local exposition organizers.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with Article 6.2, especially the “measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions” as defined in (g).

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The state has made vigorous efforts in boosting the integrated development of the cultural industry and traditional manufacturing industry through a series of measures aimed at supporting the advancement of the designing industry.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

Since 2014, over 10,000 creative works have been collected under the plan. All these works were from young people throughout the country and has helped many young creative designers turn their creative ideas into actual products. The plan helps create a society where talented creative designers and their works are respected and the creative intellectual property is protected.

i.3 Which indicators were used to determine impact?

The number of the helped creative works and talented people, the follow-up development of the talent and so forth.

Policy/Measure 10

a. Name of the Measure

The development program for Chinese ACG industry during the 12th Five-year Plan period (2011-2015).

b. Key Objectives of the Measure

The measure is aimed at optimizing the industrial structure, improving the industrial chain, bringing into full play the active role that market plays in the allocation of resources, supporting the animation-related companies in their international cooperation and turning out products that could compete at the international level.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Other (Industry-related policy).

c.3. Efforts are made in supporting the production of creative works, improving the industrial chain, optimizing the industrial structure, advancing technical innovation, supporting talents, improving the system for broadcasting domestic animations and facilitating international cooperation for ACG companies.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The implementation of the measure is expected to improve the quality of original ACG works/products, promote the broadcasting and communication diffusion of Chinese works on media at home and abroad, foster new Chinese ACG brands in an orderly market competition, and eventually establish a development pattern to “think

big and cover the entire industrial chain” to promote the sound and, quick development of the ACG industry.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

A joint council of ten ministries and administrations to support the development of the ACG industry including Ministry of Culture, Ministry of Science and Technology, Ministry of Finance, MIIT, Ministry of Commerce, State Administration of Taxation, State Administration for Industry and Commerce (SAIC) and SAPPRFT.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

The establishment of ACG industry associations are encouraged in provinces and cities. A national ACG association will be established. These associations shall serve as the major organization for coordinating, self-regulating, training, standard-making and other matters.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with the measures as defined in of Article 6.2 of the Convention.

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The ACG industry is a vital, dynamic component of the cultural industry. It is of great significance to satisfy people’s demand, especially teenagers’ demand for cultural life, promote the sound and happy growth of teenagers, boost cultural consumption and foster a new economy.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2. What were the main conclusions?

Since the implementation of the measure, the concerned authorities in the cultural industry have been mobilizing the public in working towards an overall development of the ACG industry. Relevant companies have grown bigger and stronger. Excellent ACG products are springing up. New types of operation have taken shape, and ACG talents are increasingly professionalized. The animation industry has been more integrated with relevant industries, and international exchanges in ACG have become more active. According to relevant websites, the total output in China’s ACG industry reached 113.1 billion RMB in 2015. The annual compound growth rate stood at nearly 20% from 2010 to 2015. The gross output of the ACG industry is expected to exceed 13 billion RMB in 2016 and approach 15

billion RMB in 2017.

i.3 Which indicators were used to determine impact?

The gross output of the industry.

II. International Cultural Cooperation (up to 6 measures)

Policy/Measure 1

a. Name of the Measure

Promoting the establishment of an inter-governmental mechanism that facilitates the dialogue on policy affairs and cultural cooperation.

b. Key Objectives of the Measure

More dialogues among different civilizations and countries, and extensive international cultural exchanges and cooperation among governments in response to the challenges posed by economic globalization to cultural diversity.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Legislative and institutional.

c.3. Consultations and dialogues, cultural commissions, cooperation forums and the like have facilitated the policy exchanges and ideological dialogues with other countries. Such mechanisms include the China-US High-Level Consultation on People-to-People Exchange, China-Australia Cultural Dialogue, the Ministerial Forum on Cultural Cooperation between China and CEEC, China-Russia Committee on Humanities Cooperation, the Meeting of the Council of Culture Ministers of the Member States of the Shanghai Cooperation Organization and China-Arab Culture Ministers' Forum. Within these mechanisms and frameworks, the cultural officials from Chinese government departments regularly meet their counterparts from other countries and exchange views on bilateral and multilateral cultural exchanges and cooperation. These meetings generate documents including joint declarations, agreements on cultural cooperation, and guides to action, thus promoting cross-cultural exchanges and cooperation.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The establishment of a long-term, stable mechanism for dialogues on cultural policy and an extensive, in-depth communication platform helps promote dialogues among different civilizations, which will contribute to the cultural diversity.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Culture.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Not applicable.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with the measure as defined in Article 12 (a): “facilitate dialogue among Parties on cultural policy” and (b): “enhance public sector strategic and management capacities in cultural public sector institutions, through professional and international cultural exchanges and sharing of best practices.”

h.2. Support/nurture policy discussion inspired by the Convention?

Yes.

Why or how?

The implementation of the above-mentioned measure deepens the understanding of people from all walks of life of the Convention, which shall facilitate the discussion on policies relevant to the Convention.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

From 2011 to 2015, the Chinese government signed three new agreements on cultural cooperation and 103 action plans for cultural exchanges. By the end of 2016, the Chinese government has established institutionalized cultural cooperation with 157 countries in the world. A network that facilitates cultural exchanges and cooperation among the governments of major countries and regions has come into shape. The traditional cultural exchanges and cooperation mechanisms between China and Russia, China and the US, China and European countries, China and Arab countries, and China and African countries have been elevated to a higher level.

i.3 Which indicators were used to determine impact?

The indicators used include the level and effect of the cooperation mechanisms.

Policy/Measure 2

a. Name of the Measure

Promoting exchanges and cooperation among cultural institutions.

b. Key Objectives of the Measure

The measure is aimed at establishing a platform that facilitates the exchanges and cooperation among cultural institutions to expand the fields and channels for communication, thus ultimately promoting mutual learning among professionals working in the cultural and creative industry and its development.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Institutional.

c.3. The measure is aimed at actively promoting intelligence cooperation and sharing of experience with foreign cultural institutions through such activities as professional lectures, workshops, field trips, in-residence programs and forums. For example, communication mechanisms such as Museum Curators' Forum, Gallery

Cooperation Forum and Library Directors' Forum have been co-established by China and Arab countries. Every year, exchange staff of libraries and museums are sent on regular basis thanks to the agreements between China and the US, China and Australia, China and New Zealand, and China and Canada.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The implementation of the measure will help us grasp the development trend of cultural institutions, draw on the advanced foreign experience in cultural management, and cultivate competent cultural executives for domestic cultural institutions who are proficient in cultural management and efficient in operations and planning.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Within the bilateral and multilateral cultural cooperation frameworks, the Ministry of Culture has been proactive in building platforms that facilitates the cooperation among cultural institutions and providing financial support for their exchanges and cooperation.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

Professionals in non-government cultural institutions participate in relevant exchange activities and forums.

h. Was the measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with Article 12 of the Convention, especially the measures defined in (b) and (c).

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

Over the past few years, China has cultivated a group of professionals for both governmental and non-governmental cultural institutions through its support for the joint establishment of exchange programs and mechanisms that facilitate talents exchanges with other countries in theatre, museum, library and gallery. Such exchanges have been recognized and welcomed within the industry for they have largely broadened the horizon of domestic cultural executives, updated their way of

thinking and enhanced their management capabilities.

i.3 Which indicators were used to determine impact?

The indicators used include the level and fields of the cooperation mechanism as well as the number of exchanged professionals.

Policy/Measure 3

a. Name of the Measure

Promoting the exchange and cooperation between professionals in the cultural and creative industry.

b. Key Objectives of the Measure

A platform that facilitates the exchange and mutual learning of professionals in the cultural and creative industry both at home and abroad to inspire them, foster their creativity, and enrich and improve the contents for domestic cultural and creative industry. The platform will also promote the development of the cultural and creative industry as well as the exchange and cooperation in the industry by making friends through cultural activities, and deepening mutual understanding and trust between relevant countries for friendly ties.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Institutional and financial.

c.3. Various cultural and artistic exchange activities have been held in China, including "Perceiving China by Intuition ---- Art Collection and Creation by Renowned Arab Artists in China." Famous sculptors and painters were invited to China where they were exposed to local customs that would inspire their art creation. Bilateral, multilateral and international forums on the creative industry and cultural expos have been held. For example, the Annual Conference on International Marketing of Chinese Cultural Products invited authorities in international cultural and creative domains and celebrities in the industry to deliver theme speeches, hold dialogues and on-the-spot interactive activities, which promoted the exchange and cooperation between professionals in design, show business, ACG and cultural and artistic licensing. In Shenzhen, a city known as "the creative city of design," a Creative Design Workshop for Africans has helped turn out cultural and creative talents for African countries.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The personnel exchange and cooperation in the cultural and creative industry helps bring in experience from the countries and regions that enjoy an earlier start in this field and a mature mechanism for cultivating professionals. The experience will help invigorate domestic cultural and creative industry, strengthen the core competitiveness of the entire industry, enrich and improve the items on display of Chinese cultural exhibitions and fairs, present to the international community China's achievements and experience in its cultural and creative industry, and ultimately contribute Chinese wisdom.

f. Name of agency responsible for the implementation of the measure and

financial resources allocated to implement the measure

The Ministry of Culture organizes and helps funding cultural and artistic exchanges as well as cultural and creative forums and cultural expos.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

Chinese cultural companies have been involved in many of the above-mentioned forums and expos, some as the host.

h. Was the measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with the measures of Article 12, especially those as defined in (c).

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

China has established a fixed schedule of bilateral and multilateral creative industry forums and cultural expos with quite a few countries, along with regular cultural and art exchange activities in all fields. Many years of development are constantly uplifting the scale, quality and effect of these activities, with positive comments from parties concerned. "Perceiving China by Intuition" has been held eight times, bringing more than 100 renowned artists from Arab countries to China for exchange activities. During their stay in China, these artists have created more than 300 excellent paintings and sculptures. These works have been shown at many exhibitions held in China and elsewhere, winning them major attention. 22 international professional seminars have been held by the Annual Conference on International Marketing of Chinese Cultural Products, with a total number of 6,000 cultural trade professionals trained for relevant sectors in China. Achievements have been made at these seminars that many culture-related companies and their products were brought into contact with their foreign counterparts for cooperation.

i.3 Which indicators were used to determine impact?

The indicators used include the number of platforms established for promoting communication and cooperation, the number of cooperative projects, their operation method, the number of people involved in the projects and the feedback of participants.

Policy/Measure 4

a. Name of the Measure

Encouraging the international cooperation of film/TV studios.

b. Key Objectives of the Measure

The measure is aimed at broadening the channels for cultural cooperation, encouraging domestic culture-related companies to compete in the global cultural market, and deepening experience exchange among artists from foreign countries in terms of artistic creation and market operation.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Institutional.

c.3. Through the implementation of the measure, agreements for co-productions of film and TV are signed between Chinese and foreign authorities, CCTV was assisted in signing cooperation agreements with foreign networks, encourage Chinese films (including co-productions) to run for international film festivals, and promote Chinese films and TV shows to be screened or broadcasted in foreign countries.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

More popular cultural products will make it into international film/TV market and broadcasting channels, which will further diversify the cultural expressions of Chinese films and TV shows. Peoples of the world will gain a better understanding through these products, and Chinese film/TV studios will gain experience in co-producing and marketing with international partners.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure?

SAPPFRT.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

Film/TV institutions and media platforms at home and abroad are active in international cooperation in relevant fields.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with the measures as defined in Article 12 of the Convention, such as "endeavor to strengthen their bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions."

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

International.

i.2 What were the main conclusions?

By the end of 2016, China has signed film co-production agreements with 13 countries including the Netherlands, UK, and Russia and television co-production agreements with countries including New Zealand and UK. The co-productions include *Wolf Totem* (film), *Panda and Little Mole* (animation), *Confucius* (documentary), *Our Animal Friends* (TV show for children) and others. From 2012 to 2015, CCTV alone signed co-production agreements with 26 overseas networks. In 2015, Chinese films (including co-productions) have landed 295 slots in 60 international festivals hosted in 22 countries and regions (including Hong Kong SAR, Macau SAR and Taiwan), among which 74 have won 111 awards. So far, more than 1,600 Chinese-made film and television productions have been dubbed into a total of 36 languages including English, French, Russian, Spanish, Arabic and Portuguese, with a total length of nearly 60,000 hours. They were aired in more than 100 countries and many of them have broken the ratings record of the local networks.

i.3 Which indicators were used to determine impact?

The indicators used include the number of cooperative countries, the number of joint projects and how the production was received in the international community.

Policy/Measure 5

a. Name of the Measure

Organizing the Silk Road International Film Festival.

b. Key Objectives of the Measure

To deepen the mutual understanding and friendship between different cultures to realize the “people-to-people bond” through cooperation and exchange in terms of film.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Institutional.

c.3. Cooperation with the countries along the Silk Road in film and TV creation, production, distribution, exhibitions and international film festivals including activities such as film panoramas from relevant countries (including “film in the campus”), selection of excellent films, forums on film culture, trading market and film-themed concerts.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The implementation of the measure will promote the diversity of film/TV productions and accessibility to exotic films through activities such as the regularly-held Silk Road International Film Festival, alternating film exhibitions (weeks) with the countries along the Silk Road, co-production and exchanging film releases among states. The measure also helped pass the Joint Declaration on International

Cooperation at the First Silk Road International Film Festival.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

SAPPRFT, the People's Government of Shaanxi Province and the People's Government of Fujian Province.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

All sectors of the society were involved in the activities related to film and television festivals.

h. Was the measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with the measures as defined in Article 12 of the Convention, such as "reinforce partnerships with and among civil society, non-governmental organizations and the private sector in fostering and promoting the diversity of cultural expressions."

h.2. Support/nurture policy discussion inspired by the Convention?

Yes.

Why or how?

Getting together for films from different countries evidently raises the public attention to cultural diversity and deepens people's understanding of the matter.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

To promote the implementation of the Belt and Road Initiative.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

So far, the Silk Road International Film Festival has been held three times in Xi'an, Shaanxi Province and Fuzhou, Fujian Province. The theme of the 3rd Festival held in 2016 was "Film in Development, Culture with Diversity." At that festival alone, 676 films from 35 countries and regions competed for media awards in five categories.

i.3 Which indicators were used to determine impact?

The indicators used include the number of the countries and films involved.

III. Preferential Treatment (up to 6 measures)

Policy/Measure 1

a. Name of the Measure

Active participation in the international cultural trade.

b. Key Objectives of the Measure

The measure is aimed at making Chinese culture better known to people outside China by expanding the scale of Chinese external cultural trade, gradually optimizing its structure, promoting the export of cultural products and services, and raising the share of cultural trade in the overall external transactions.

c. What is the scope, nature and main feature of the measure?

c.1. National and international.

c.2. Institutional and financial.

c.3. The measure increases the financial support and tax relief for external cultural trade, strengthens and guarantees the financial services, and enhances statistical work in cultural trade by retaining one voice and one voice only in issuing the statistics concerning external cultural trade and investment. The measure also supports cultural companies in their efforts to land strategic partners by making full use of the information channels and resources of Chinese embassies, consulates and overseas cultural centers.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

Through the implementation of the measure, a group of foreign-oriented cultural companies with international competitiveness will be fostered; a group of cultural products with core-competitiveness will be produced; a group of cultural brands with international influence will be established; international cultural trade platforms with high impact will be set up.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The State Council and a liaison mechanism of departments in commerce, culture, foreign affairs, taxation, finance, customs and statistics.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

Cultural institutions and companies both at home and abroad are all active in international cultural trade.

h. Was the measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with Article 12 of the Convention, especially the measures as defined in (e).

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

Statistics from the Ministry of Commerce show that in 2013, Chinese export of cultural products reached 89.85 billion USD and the total import was 17.22 billion USD. In 2014, the export was 111.82 billion USD while the import was 15.54 billion USD. In 2015, the export was 87.12 billion USD while the import was 14.19 billion USD. Since 2015, China's cultural trade has shown a short-term declining, which was in line with the traditional trade of goods and closely correlated with the change in international economy.

i.3 Which indicators were used to determine impact?

The indicators used include the total value of export and import of cultural products.

Policy/Measure 2

a. Name of the Measure

Training of cultural professionals.

b. Key Objectives of the Measure

Training for cultural officials and other cultural professionals from developing countries through bilateral and multilateral training sessions based in China.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Others (Foreign aid).

c.3. Training courses cover these topics: the preservation of archive heritage, management of theatres, museums and galleries as well as the management of cultural and economic affairs, P.E. and sports events. A course was dedicated to the Chinese language for the trainees to facilitate their stay in China and help them gain an understanding of Mandarin and Chinese culture.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The implementation of the measure improves the proficiency of government officials and cultural professionals from relevant countries, deepens their understanding of Chinese culture and enhances the mutual understanding of parties concerned.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Commerce.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

The experts responsible for the training sessions are all from universities or research institutions.

h. Was the measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with the measure as defined in Articles 14 and 16 of the Convention: “[...] in relation to the specific needs of developing countries” and “the provision of official development assistance, as appropriate, including technical assistance.”

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The measure deepens the friendship with relevant countries which is a historical legacy.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

From 2013 to 2016, the Ministry of Commerce remained active in organizing training sessions for cultural professionals by holding nearly 100 bilateral and multilateral training courses attended by 2,200 government officials and professionals from the cultural authorities in developing countries.

i.3 Which indicators were used to determine impact?

The indicators used include the number of trainees and the feedback from the people involved in the courses.

Policy/Measure 3

a. Name of the Measure

Technical cooperation with the Laos Symphony Orchestra.

b. Key Objectives of the Measure

The measure is a response to the request of the Laotian government to improve the performing skills of the Laos Symphony Orchestra and, for ourselves, it is an exploration in new approaches of art services aide for a foreign country.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Institutional and financial.

c.3. The Chinese government dispatched musicians to Laos for professional technical guidance, invited members of the Laos Symphony Orchestra to China for training, provided Laotians with some of the musical instruments and stage facilities, and sent stage technicians to Laos to provide technical service.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The implementation of the measure helps improve the performing skills of the Laos Symphony Orchestra and strengthens exchange and cooperation with artists and professionals of neighboring countries.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Commerce.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

The professionals are from renowned art institutions or troupes in China.

h. Was the measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It complies with the measures as defined in Articles 14, 15 and 16, such as “Parties shall encourage the development of partnerships, between and within the public and private sectors and non-profit organizations, in order to cooperate with developing countries in the enhancement of their capacities in the protection and promotion of the diversity of cultural expressions. These innovative partnerships shall, according to the practical needs of developing countries, emphasize the further development of infrastructure, human resources and policies, as well as the exchange of cultural activities, goods and services.”

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The measure is aimed at strengthening China’s historical friendship with neighboring countries.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i. 2 What were the main conclusions?

Since 2015 when the Chinese government took on the project to provide technical assistance for the Laos Symphony Orchestra, three musicians were sent to Laos for a 85-day stay during which they gave professional technical guidance to the local artists; six stage technicians were sent there to provide technical service for 30 days. Besides, 20 members of the Laos Symphony Orchestra were invited to China for a 90-day training which they have recognized with positive feedback.

i.3 Which indicators were used to determine impact?

The indicators used include the number of beneficiaries and the feedback from the people involved in the project.

Policy/Measure 4

a. Name of the Measure

Commitments in cultural sector within the framework of Forum on China-Africa Cooperation (FOCAC).

b. Key Objectives of the Measure

The measure is aimed at carrying forward the historical friendship and advancing cooperation for mutual benefit and quality performance so as to ensure a shared prosperity. The measure is expected to promote dialogues between the Chinese and African civilizations and mutual learning and appreciation of the cultures. While respecting each other's unique culture, the countries will work together to promote the diversity and progress of human civilization and contribute to the development and prosperity of world culture. In particular, we hope that the implementation of the assistance project for Africa will promote a faster and more sustainable development there.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Institutional and financial.

c.3. In *The Forum on China-Africa Cooperation: Johannesburg Action Plan (2016-2018)*, commitments to cultural exchange include (but are not limited to): continuing to hold dialogues and exchange activities in the cultural sector, maintaining the momentum of high-level inter-governmental visits and dialogues in the cultural field to follow through the implementation of the China-Africa bilateral government cultural agreements; continuing to hold brand activities such as "Happy Chinese New Year," and "Chinese and African Cultures in Focus" and large cultural exchange activities such as national years at appropriate times; implementing the Programme of China-Africa Mutual Visits between Cultural Personnel and China-Africa Cultural Partnership Programme, to support the exchanges and cooperation between Chinese and African art managers, artists and cultural institutions; continuing to advocate for the establishment of Chinese cultural centers in Africa and vice versa, strengthening the human resources training in the cultural sector, and implementing the "One Thousand People Programme" for culture training in Africa.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The implementation of the measure helps accelerate the development of African countries, brings cultural exchanges between China and Africa to a full swing and deepens the friendship between China and Africa in an all-round way.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Culture.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

The Ministry responsible for the implementation of the measure designates various educational and research institutions in China as "training bases for Africans"

and fulfills all commitments with the help of their human resources.

h. Was the measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with the measures as defined in Articles 14, 15 and 16 of the Convention. The Chinese government believes that China's external assistance should be implemented in combination with its external trade and with more preferential treatments granted to African countries.

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The measure focuses on the influence of African development on the global development, and seeks to develop and consolidate the historical friendship between China and African countries.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

From 2012 to the end of 2016, the Ministry of Culture sent 10 ministerial level cultural delegations to African countries and received 14 of such delegations from African countries. So far, the Chinese government has signed agreements on cultural cooperation with all African countries in diplomatic relations with China (excluding Gambia, Sao Tome and Principe that only recently resumed diplomatic ties with China). During this period, a total of 24 art troupes with nearly 800 performers and crew members were sent to 55 African countries to hold activities such as "Happy Chinese New Year" and more than 60 performing troupes with a total of 1,500 people visited most of the African countries to hold such activities as "Chinese Culture in Focus." Support was also provided for quite a few performing troupes with a total of 600 people from more than 50 African countries to come to China for performances and exhibitions. Such activities as China-Africa Forum on the Protection of Cultural Heritage, China-Africa Round Table Conference on Cultural Industry, China-Africa Museum Directors Forum and Communications of Visiting African Painters in China were held to build for cultural and artistic management staff and artists from China and African countries platforms through which they can exchange their experience in governance in the cultural sector. Nearly 50 training courses were held in terms of bamboo-weaving, ceramics, martial arts, ACG, intangible cultural heritage, relic-restoration and creative design with a total of 700 trainees from almost all African countries in diplomatic relations with China. In 2016, the "One Thousand People Programme" for human resources training for African countries in the cultural sector was officially launched to continue the training in the above-mentioned fields.

i.3 Which indicators were used to determine impact?

The indicators used include the number of fields, states, beneficiaries, and participants that the project covers, and the feedback from participants.

IV. Integration of Culture in Sustainable Development (up to 6 measures)

4a. at National level (up to 6 measures)

Policy/Measure 1

a. Name of the Measure

Promotion of integrated development of cultural creativity, and design services into other relative industries.

b. Key Objectives of the Measure

The objectives of the measure are: new growth points and industrial competitiveness for the national economy; an innovative economy, and economic restructuring and transition of development patterns; accelerated transformation from “made in China” to “created in China”; promoting innovation in products and services, fostering emerging industries, and driving employment; vigorously pushing forward the integration of cultural creativity and design services including cultural services, architectural design, professional design, and advertising, with other key fields such as equipment manufacturing, consumer goods, construction, information, tourism, agriculture, sports, and so on.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Institutional, regulatory, and financial.

c.3. The measure promotes the transition from industrial design to high-end comprehensive design services, and pushes forward extension of the industrial design services as well as the upgrading of service models. It also accelerates the development of the digital contents industry, enhances the design of urban and rural housing as well as landscape planning, effectively protects the blocks and buildings of historical legacy, and lifts up the design quality of landscaping and urban public art. The measure enhances the quality of cultural development through tourism, and strengthens the supportive fiscal, tax, and financial policies.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

By 2020, the role of cultural creativity and design services as leading industries will be further strengthened. We should be able to see an integrated development of relative industries that is all-round, in-depth, and wide-ranging that has fostered companies of core competence, developed brands with international influence, We should also be able to see distinctive cities, industrial clusters, and new towns featuring such integrated development.

f. Name of agency responsible for the implementation of the measure and

financial resources allocated to implement the measure

National Development and Reform Commission, Ministry of Culture and other relevant agencies.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Not applicable.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with Article 13 of the Convention: "Parties shall endeavor to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions."

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

China is in earnest need of an overall adjustment, transition, and upgrading of its way of development.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

Since 2014, the Support Plan for the Entrepreneurship and Creative Talents in the Cultural Industry has solicited more than 10,000 design works by young creators through events including Yiwu Cultural Products Trade Fair, Suzhou Creative & Design Cultural Industry Expo, and Shenzhen International Cultural Industries Fair. These events have also pooled more than 1,000 creative talents and helped quite a few transform their ideas into actual products.

i.3 Which indicators were used to determine impact?

The indicators used include the level of integrated development of industries, number of integration platforms, number of people benefited, capital input and so on.

Measure/Policy 2

a. Name of the Measure

Promotion of creative cultural product development in institutions for culture and cultural heritage.

b. Key Objectives of the Measure

To strengthen the opening-up and sharing of cultural resources, to encourage

in-depth cooperation between such institutions and the public, and to encourage communities' engagement in the R&D, production, and operation of creative cultural products.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Institutional, regulatory and financial.

c.3. The measure includes policies to encourage the cultural and cultural heritage institutions, without hindering their primary task to protect the cultural heritage, to develop creative cultural products with all available resources in collection through cooperation, authorization, and independent development. Such institutions are also encouraged to carry out in-depth cooperation with private sectors or the public in broadening the channels of the investment, design, manufacturing, marketing, and promotion of creative cultural products. The measure helps advance the process of the digitizing of cultural resources by cultural and cultural heritage institutions.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

To innovate, produce, and provide consumers with more products of traditional culture, to address the deficit of good contents in the cultural market, and to improve the public's understanding of the expressions of historical culture.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Culture, National Development and Reform Commission, Ministry of Finance, and State Administration of Cultural Heritage.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

To encourage in-depth cooperation between cultural/cultural heritage institutions and private sectors or the public to broaden the channels of investment, design, manufacturing, marketing, and communication of creative cultural products.

h. Was this measure introduced or revised to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with the measures in Articles 6 and 13 of the Convention. In the endeavor of protecting and promoting the diversified expression forms of culture, we must encourage the public sector (non-profit organizations) to cooperate with the private companies as well as various kinds of cooperation between the market and civil organizations, which is the basic principle of the Convention.

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The state constantly promotes economic restructuring and upgrading, and vigorously pushes forward the development of cultural industry.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International?)

National.

i.2 What were the main conclusions?

The Chinese Ministry of Culture and the State Administration of Cultural Heritage designated 154 museums, galleries, and libraries as pilot institutions for explorations in development models, distribution of revenue, and incentive mechanisms. By the end of 2016, these institutions have generated nearly 1.5 billion RMB in revenue, increased by 20% compared with the previous year. Among them, 12 have generated more than 10 million RMB in revenue from creative cultural products, and nearly 30 developed more than 100 types of products.

i.3 Which indicators were used to determine impact?

Number of target institutions, capital input, product sales, and so on.

Policy/Measure 3

a. Name of the Measure

Promotion of digital creative industry as a major strategy.

b. Key Objectives of the Measure

The key objectives of the measure are: to integrate the industries of digital creativity and information into the national development plan for strategic emerging industries; to innovate digital creativity technologies and equipment, promote the creative transition of excellent cultural resources, and push forward innovative design innovation to become the core competence of manufacturing, service industry, urban and rural development, and other fields; and to speed up the integration of national cable TV network.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Regulatory and financial.

c.3. Keep up with the international trend in innovation of digital and cultural creativity technologies and equipment. Look into the traditional culture for the contents and forms of digital cultural creativity. The level of creative designs is assessed on the basis of the beautification of urban and rural residents' daily life.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

e. What are the results expected through the implementation of the measure?

The measure will help foster a creative economic structure where the production and operation feature “one piece of content with multiple creative ideas, one creative idea to be developed and re-developed, multiple products to be developed at the same time, one product with multiple forms, one sale through multiple channels, single input with multiple output, and single output generating multiple added value.”

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The NDRC, Ministry of Finance, Ministry of Culture, MIIT, SAPPRFT, State Administration of Cultural Heritage, and so on. Each was assigned specific tasks.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Not applicable.

h. Was the measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with Articles 6 and 13 of the Convention as well as the requirements of its operational guidelines.

h.2. Support/nurture policy discussions inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The measure includes the development of cultural creative industry into the macro policy and overall planning of national sustainable development for economy, society, culture, and environment, with great attention on the rapid development of the international digital technology.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

According to statistics, the Chinese digital creative industry has gathered more than 36,900 companies and nearly 3.84 million employees. In 2015, the output has surpassed 593.9 billion RMB. All these numbers indicate that the digital creative industry has embarked on the development highway in every link. In 2016, there were 90 cases of investment and financing in VR and AR across the world (mostly in China), with a year-on-year increase as high as 233.3%. In e-sport, China has surpassed the US and became the largest market in the world. Various types of capital started pouring in. In 2015, the total investment and financing reached 26.91 billion RMB, an increase of 513.6% that only took six years to achieve. Even the Chinese ACG

industry, which is of a relatively small scale registered a total output of over 120 billion RMB in 2015, presenting a rapid development.

i.3 Which indicators were used to determine impact?

The indicators used include number of enterprises and employees in the industry, the output, and so on.

Policy/Measure 4

a. Name of the Measure

Construction of the Tibetan, Qiang and Yi Cultural Industries Corridor.

In China, this is the first national plan dedicated to regional cultural industry development with specific arrangements in promoting the integration of culture, ecology and tourism in regions inhabited by Tibetan, Qiang and Yi ethnic communities. The core area of this corridor is the junction of seven provinces (regions) including Sichuan Province, Guizhou Province, Yunnan Province, the Tibet Autonomous Region, Shaanxi Province, Gansu Province, and Qinghai Province, with a combined area of more than 680,000 km² and a population of more than 7.6 million of the three ethnic groups.

b. Key Objectives of the Measure

The key objectives of the measure are: to help speed up the development of economic society and prosper the cultural diversity in western China; to enrich people through culture by properly utilizing the distinctive local and ethnic cultural resources and promoting the cultural industry to become the pillar industry in regional economy; to highlight the development of cultural tourism, entertainment, handicrafts, and other emerging industries; and finally, to respect nature, and protect the ecosystem and the original townscape in industrial development, especially the construction of distinctive villages, towns or parks.

c. What is the scope, nature and main feature of the measure?

c.1. Regional and national.

c.2. Regulatory and financial.

c.3. The Tang-Tibet Trail, the Southern Silk Road (Ancient Tea Caravan Route) and other remains of ancient civilizations are revitalized through modern transportation infrastructure of circulation to gather the niche cultural industries within the region. The measure also helps nurture a number of towns with distinctive cultural industries and villages featuring cultural industries. Such efforts also aim to support the development of small and micro cultural companies through multiple forms, and uplift the creativity of regional cultural industries to integrate diversified traditional cultures of ethnic groups and traditional handicrafts into the modern market economy and intellectual property system.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

Yes.

(if yes) List targeted individual/social groups (at least one):

All ethnic groups residents in the "corridor" region (especially women).

e. What are the results expected through the implementation of the measure?

Considering the differences in geographical conditions and universal education, the measure is intended to improve the coordination and promotion of the development of underprivileged regions, protection of their cultural and ecological resources, inheritance of the lifestyles of ethnic minorities, and industrialization of traditional handicrafts.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Culture, Ministry of Finance, and relative provincial (regional) governments.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

Relative civil organizations and private companies will be engaged in the implementation of the policy.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with the measures in Articles 16, 6, and especially 7, for example “paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples.”

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The Chinese government attaches great importance to the integration and sustainability of economic, social, cultural, and environmental development, and stresses the importance of speeding up development and independent development of the western regions, especially ethnic areas.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

Regional.

i.2 What were the main conclusions?

As of the end of 2016, 27 key Corridor projects have been supported through project subsidies and subsidized loans, which actively guided and promoted the corridor construction. With the joint efforts of seven provinces (regions) including Sichuan, Guizhou, Yunnan, Tibet, Shaanxi, Gansu, and Qinghai, prominent progress

has been made in the construction of Tibetan, Qiang, and Yi Cultural Industries Corridor. The project has harvested economic benefits, and positive effects in popularizing fine traditional ethnic culture, driving employment, and increasing income.

i.3 Which indicators were used to determine impact?

The indicators used include the total subsidies, number of projects, output, employment, and increase of income.

Policy/Measure 5

a. Name of the Measure

Promoting the distinctive cultural industries.

b. Key Objectives of the Measure

One of the key objectives is to implement the guiding principles of the State Council to integrate the development of cultural creativity and design services into relative industries. Relying on the distinctive cultural resources of different regions, the measure helps to provide cultural products and industrial forms with distinctive regional characteristics and ethnic features through transformation of creative ideas, technological upgrading, and market operations.

c. What is the scope, nature and main feature of the measure?

c.1. Regional and national.

c.2. Regulatory and financial.

c.3. Chinese provinces and cities are encouraged to develop local handicrafts, performing arts and show business, cultural tourism, distinctive festivals and celebrations, distinctive exhibitions, and other distinctive cultural industries. The enhanced coordination of geographically-close and culturally-related regions will foster distinctive cultural industrial belts that promote each other by their respective development advantages. The measure also calls for demonstration areas for distinctive cultural industries and helps foster distinctive cultural brands.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

By 2020, a development pattern of distinctive cultural industries with outstanding features, prominent focus, appropriate layout, complete chains, and evident benefits should have been basically established with several distinctive cultural industrial belts of significant national influence.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Culture and Ministry of Finance.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Not applicable.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with the measures in Articles 6 and 13.

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

Since 2014, the Ministry of Culture joined hands with the Ministry of Finance to include the “support development of distinctive cultural industries” as one of the major projects funded by the central government for developing cultural industries. By the end of 2016, a total of 129 distinctive cultural industry projects have been funded.

i.3 Which indicators were used to determine impact?

The indicators used include capital input, the number of projects and so on.

Policy/Measure 6

a. Name of the Measure

Talents supporting plan for outlying poverty-stricken area and ethnic borderland.

b. Key Objectives of the Measure

The key objectives of the measure include: assigning outstanding cultural workers on annual missions to counties in destitute areas as well as national and provincial key counties for poverty alleviation and economic development, and provide training for cultural workers in such areas.

c. What is the scope, nature and main feature of the measure?

c.1. Regional and national.

c.2. Institutional and financial.

c.3. Those assigned should be excellent cultural workers with professional expertise and titles, or recruited volunteers with professional cultural or art backgrounds. Cultural and art majors of junior colleges and technical secondary schools are also encouraged to work or provide cultural services in outlying poverty-stricken areas under the guidance of teachers or professionals. At the same time, young cultural workers with competence and potential are selected for full-time or on-job training in superior cultural departments.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The measure is expected to speed up the establishment of teams of cultural talents in outlying poverty-stricken areas, lift within a short time the level of local cultural services, and accelerate poverty reduction and alleviation through cultural development.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Ministry of Culture, Ministry of Finance, Ministry of Human Resource and Social Security, and so on.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

Why or how?

The government encourages and recruits volunteers to provide services in these areas. A number of educational or scientific research institutions in big- and medium-sized cities also provide human resource training in poverty-stricken areas.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with the measures listed in Article 6, 7, and, to some extent, Article 8 of the Convention.

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

Yes.

Why or how?

The measure promotes a balanced development between the western and the eastern areas as well as the urban and rural areas of China. It also integrates cultural development measures with relevant policies in education, science, and technology.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

Regional.

i.2 What were the main conclusions?

As of 2016, the central government allotted a total of 1.184 billion RMB of special fund in training cultural talents in the “three areas” (outlying poverty-stricken areas, borderland areas inhabited by ethnic groups, and areas with a revolutionary legacy). A total of 47,564 people have been assigned to work or provide services in cultural institutions at or under the county level in those “three areas” in central and western China, where 4,518 cultural talents were trained for urgent need.

i.3 Which indicators were used to determine impact?

on.

4b. at international level (up to 6 measures)

Policy/measure 1

a. Name of the Measure

Contributing to the International Fund for Cultural Diversity (IFCD).

b. Key Objectives of the Measure

To implement the Convention, especially Article 18, and support developing countries' efforts in the capacity building of their cultural industry.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Financial.

c.3. Based on its financial capacity, China has been making donations of various amounts to the IFCD. By the end of 2016, China has contributed a total amount of 80,000 USD.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected from the implementation of the measure?

Increasingly effective operation and greater influence of the IFCD.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

National Commission of the People's Republic of China for UNESCO, the Bureau for External Cultural Relations of the Ministry of Culture (national point of contact of the Convention in China).

g. Are NGOs and/or private companies engaged in the implementation of the measure?

No.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

It is in line with the obligations stated in Article 18 of the Convention.

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

No.

V. Gender Equality (at least one measure)

Policy/Measure 1

a. Name of the Measure

Implementation of the *Chinese Program for Women's Development (2011-2020)*.

b. Key Objectives of the Measure

The measure aims to implement the basic national policy of gender equality, and promote women's full participation in economic and social development to further realize gender equality in such fields as politics, economics, culture, society and family life.

c. What is the scope, nature and main feature of the measure?

c.1. National.

c.2. Regulatory and financial.

c.3. The *Chinese Program for Women's Development (2011-2020)* is a guiding document to implement the fundamental national policy for gender equality, to protect women's legitimate rights and interests, optimize the conditions for women's development, and improve women's social status. The Program also promotes women's equal exercise of civil rights according to the law, equal participation in economic, social, and cultural development, and equal enjoyment of the results of reform and development. The Program was published on 30 July 2011 by the State Council of the People's Republic of China.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

Yes.

e. What are the results expected through the implementation of the measure?

The measure will eliminate discrimination and prejudice against women, and improve the conditions for women's development.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

National Working Committee on Children and Women under State Council

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Not applicable.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

The measure implements Article 6.2 of the Convention, especially (g): "measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions."

h.2. Support/nurture policy discussion inspired by the Convention?

No.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

National.

i.2 What were the main conclusions?

Level of women's health care, education and employment is on the rise. Social security and legal protection for women have both been enhanced to different degrees. The guarantee for the rights and interests is conducive to women's better engagement in cultural creation and promotion of cultural development.

i.3 Which indicators were used to determine impact?

The indicators used include Women's health indicators, literacy rate, higher education attainment rate, scale of employment, number of professionals, and level of labor protection.

VI. Youth (at least one measure)

Policy/Measure 1

a. Name of the Measure

Hosting Asia Pacific Youth Dialogue.

b. Key Objectives of the Measure

To help young people know more about the changes and revolutions of the society, propose their opinions on key issues such as cultural diversity, assist in finding solutions, and provide suggestions for the government in its decision-making process; and to further promote the Convention and its purpose through young people's active participation.

c. What is the scope, nature and main feature of the measure?

c.1. International.

c.2. Financial.

c.3. In September 2016, the Chinese Ministry of Education and UNESCO jointly launched the 2016 Asia Pacific Youth Dialogue in Chengdu. Nearly 200 young delegates from 46 Asia-Pacific countries and regions joined in the dialogues on Asia's peaceful development. They carried out in-depth communications on respecting cultural diversity, and promotion of understanding and mutual trust between civilizations.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

e. What are the results expected through the implementation of the measure?

The young delegates regarded the world as something to appreciate, something that they could learn from and share with each other. They confronted common challenges of mankind with creative thinking and courage to assume responsibilities. Particularly, they have deepened their understanding on the diversified forms of cultural expressions.

f. Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

Chinese Ministry of Education funded the event.

g. Are NGOs and/or private companies engaged in the implementation of the measure?

Yes.

- Name: Perfect World Education and Technology (Beijing) Co., Ltd.
- Type of entity: Private Company.
- How it is involved: It was the organizer of this forum, responsible for its organization and execution.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention?

Yes.

Why or how?

The measure implements Article 6.2 of the Convention, especially (e): “measures aimed at encouraging non-profit organizations, as well as public and private institutions and artists and other cultural professionals, to develop and promote the free exchange and circulation of ideas, cultural expressions and cultural activities, goods and services, and to simulate both the creative and entrepreneurial spirit in their activities.”

h.2. Support/nurture policy discussions inspired by the Convention?

Yes.

h.3. Other reasons unrelated to the Convention?

No.

i. Has the implementation of the measure been evaluated?

Yes.

i.1 At what level the evaluation was conducted? (Options: Local, Regional, National, International)

International.

i.2 What were the main conclusions?

Nearly 200 young delegates from 46 Asia-Pacific countries and regions attended the dialogue whose results incorporated all their wisdom. The *Voice of Youth—Suggestions from Asian Pacific Youth Dialogue* formulated during the forum has been submitted to the Dialogue of Asian Civilizations and the 10th UNESCO Youth Forum for further discussion and improvement.

i.3 Which indicators were used to determine impact?

The indicators used include engagement of youths from different countries, forum

outcome and so on.

VII. The Understanding and Participation of the Civil Society

7a. Parties

a. Promote the objectives of the convention through awareness raising and other activities

The participation of social organizations in protecting the diversity of cultural expressions is conducive to enhancing a state's vitality and improving its efficiency in cultural governance. Therefore, the government seeks to create a favorable social environment through all kinds of publicity campaigns.

Through newspapers, TV, the Internet and other media, Chinese Ministry of Culture actively promotes the government's principles, policies, and measures in encouraging, supporting, and guiding civil organizations and individuals in their participation in cultural development for the public to understand and participate in both the contents and means of cultural development. The Ministry also evaluates and selects public role models in cultural development, and advocates and nurtures citizens' sense of honor and pride of being part of the cultural development through commendation and motivation.

In August 2016, relevant departments of the Chinese government specially published *Opinion on the Reform of the Social Organization Management System and Promotion of the Healthy and Orderly Development of Social Organizations* (hereinafter referred to as the *Opinion*). The *Opinion* reaffirmed the important role that the social organizations play in the Chinese socialist modernization. The document also recognized their positive role in promoting economic development, prospering the society, innovating social governance, and expanding exchanges with foreign countries. The *Opinion* asked relevant government agencies to support social organizations in their positive role in prospering science, culture and other fields, and to guide social organizations in orderly foreign exchanges, joining international NGOs, and participating in the formulation of international regulations and rules, as well as enhance their supplementary role in foreign exchanges in the fields of economics, culture, science and technology, sports, and environmental protection, and important function as platform in people-to-people exchanges.

b. Collect data, share and exchange information on measures adopted at local and international levels

To better guide the civil organizations and citizens to be a part of the cultural development, the Chinese government actively collects statistics and established platforms for information sharing. For example, promotion of platforms of investment information such as the "public service platform of investment and financing in cultural industries," and providing information to the public on national policies, development

plans, access standards, industrial trends, project bidding, products and services procurement and so on. A *Guidance Catalogue of Cultural Industry Investment* was drafted to properly guide the private investors to make correct judgment on the situations and reduce haphazard investment. The government has issued guiding catalogues on its procurement of public cultural services from civil organizations and individuals or specific procurement catalogues to make their participation in public cultural services more operable. Investment and financing roadshows have been organized for small and micro cultural companies, along with professional training and docking platform of investment and financing. National bases for international cultural trade have been set up and annual international conferences were held, which have become platforms to launch Chinese cultural companies into the international cultural market.

In China, especially in the world of higher education and academia, the consensus on protecting and promoting the diversity of cultural expressions is fairly common. National social science funds have been set up to support discussions, explorations, and communications among professionals and scholars on this issue. Some universities, colleges and institutions for scientific research held a number of seminars with themes in cultural diversity. A amount of researches and studies have been published on various domestic academic journals. Quite a few experts and scholars attended relative international conferences and voiced the opinions of Chinese scholars.

During the 15th China Shanghai International Arts Festival in October 2013, a forum on “Inclusiveness, Openness, and Innovation—Respecting Cultural Diversity and Promoting Intercultural Dialogue” was successfully held by the Bureau for External Cultural Relations of the Ministry of Culture and Shanghai Municipal Administration for Culture, Radio Broadcasting, Film & TV, and organized by the Center for China Shanghai International Arts Festival. Cultural officials from UNESCO and all over the world as well as the organizers, artists, specialists, and scholars of the Arts Festival, and friends from all walks of life shared their ideas in a series of communications and exchanges on the theme of the forum.

In June 2016, UNESCO, the Chinese Ministry of Education, Chinese National Commission for UNESCO, and the People’s Government of Beijing Municipality jointly hosted the second UNESCO Creative Cities: Beijing Summit. With the theme of “creativity and sustainable development,” the summit touched upon topics including cooperation and communications to strengthen the Creative Cities Network, joining hands in coping with the global challenges for the cities, and promoting cultural diversity and the realization of the various goals in the 2030 Agenda for Sustainable Development. During the Summit, the International Center for Creativity and Sustainable Development (ICCSA) was officially established. This was the second category II center UNESCO set in Beijing. It will focus on promoting the sustainable development of China and other countries through creativity and creative domains. Also, the Chinese edition of *Reshaping Cultural Policies: A Decade Promoting the Diversity of Cultural Expression for Development* by UNESCO was officially published

during the Summit. The publication of the Chinese edition is conducive to promoting the spirits of the Convention for all sectors in China to gain a better understanding of the implementation of the Convention, cultural policies and measures, and experience in other countries, so as to promote their own work in protecting cultural diversity.

c. Provide space where ideas of civil societies can be heard and discussed while developing policies

Before participating in the conferences and activities of the Convention, the point of contact in China for the Convention (Bureau for External Cultural Relations of the Ministry of Culture) always seeks opinions from experts, scholars, social organizations and the public, and invites them to the events. They are also invited to share their insights in the domestic events related to the implementation of the Convention such as the forums on protecting and promoting the diversity of cultural expressions.

d. Implement operational guidelines

The Chinese government actively promotes the civil society's participation in cultural development through various forms. The first method is to use tax revenue as the lever to encourage civil organizations and individuals to make donations or sponsor cultural construction ---- through contributing to non-profit cultural matters, the civil organizations or individuals will be entitled to preferential treatment in terms of business income tax, individual income tax, import tariff, VAT, and stamp duty, as well as other tax incentives. The second method is to encourage them to directly participate in cultural development through financial subsidies ---- to sponsor legitimate applicants including social organizations and individuals by introducing *Opinions on Accelerating the Establishment of the Modern Public Cultural Service System, Opinions on Effectively Implementing Government Purchase of Public Culture Service from Civil Organizations and Individuals, Measures on Supporting Major Projects Concerning Cultural Exchange with Hong Kong and Macao SARs*, and other policies. The third is to come up with different ways to encourage and direct the social capital into cultural industries, the implementation of major cultural industry projects and the construction of cultural industrial parks. Such efforts provide social capital to the cultural industries with sound, diversified, multi-layered, and multi-channeled investment and financing services. The fourth is to lower the threshold of entrance by encouraging the companies, public institutions, social groups, citizens, and so forth to set up museums according to the law, which essentially realizes the overall opening-up of domestic social capital covering the whole process in performances, entertainment, ACG, artwork, cyber culture, and other fields. The fifth method is to build a fair, equitable environment for competition, to make sure, with regulations, the equal treatment for different types of investors and to promote standardized and regulated contents, standards, and process of management.

Volunteering is a globally effective way for citizens to participate in the social development. The Ministry of Culture published the *Opinions on Carrying out Extensive*

Community-based Voluntary Cultural Services in 2012, and further issued a *Circular about the Printing and Issuing of Measures for the Administration of Voluntary Cultural Services* in 2016. Chinese volunteers participated in the implementation of many policies and measures mentioned in this report. To further support the economic and cultural development of ethnic areas and economically underdeveloped areas, the Ministry of Culture launched a campaign titled Spring Rain Action --- Nationwide Cultural Volunteers to the Border, which brought a number of Chinese artists and cultural professionals to the inland and border areas for cultural exchange activities. Similar activities include Love the Earth --- Community-based Voluntary Cultural Services of the National Art Troupes, and the Sunshine Project --- Action Plan of Voluntary Cultural Services in Midwest Rural Areas. By the end of 2016, the three programs have generated more than 500 cultural exchange projects for border and ethnic areas with more than 1,500 performances, lectures, and exhibitions. As many as 15,000 cultural volunteers from inland and border areas participated in the cultural exchanges, benefiting more than 1 million people. By the end of 2015, organizations and agencies of voluntary cultural services have been set up in 275 cities at prefecture level of 24 provinces. More than 32,000 teams of voluntary cultural services with more than 830,000 volunteers have registered in public libraries, cultural centers, galleries, and art institutions at different levels.

7b. Civil Society

Is Civil Society contributing to this report? (Options: YES/NO)

Yes.

Name of the organization:

Chinese Academy of Social Sciences (CASS).

a. Promote the principle and the objectives of the Convention locally and internationally

Chinese scholars strongly identify with several UNESCO Conventions related to culture, and often quote and advocate the principles and objectives of the Convention in their own researches and studies. The situation will remain in the long run. However, the protection of the diversity of cultural expressions is more complicated than protecting tangible and intangible cultural heritages. Therefore, relevant discussions remain to be further elaborated.

b. Promote ratification of the Convention and its implementation by the government

In China, both national and local research institutes of social sciences as well as the “think tank” research centers affiliated to universities have long been practicing in work related to the Convention in many different ways (including the ratification). In recent years, institutions including Research Center for Culture of CASS, Research Center for Public Cultural Policy of Chinese National Academy of Arts, Donglu

Academy of Yunnan University, and Zhejiang University Institute for Advanced Study in Humanities and Social Sciences have been carrying out activities that aim to protect and promote the diversity of cultural expressions, especially activities related to the Convention. The researchers of these institutions have delivered speeches at the Forum on Cultural Diversity held during the 2013 China Shanghai International Arts Festival. Some of them were co-organizers of the Forum Series “the Power of Culture” held by the UNESCO Beijing office. Others assisted in the founding of ICCSD in Beijing or the elaboration of the two Periodic Reports.

c. Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups such as women and ethnic groups

Starting from 2010, the CASS Research Center for Cultural Policy joined hands with relative departments of the State Ethnic Affairs Commission (SEAC) in several special investigations and researches on cultural development and especially the development of cultural creative sectors in China, targeting in particular the central and western areas inhabited by ethnic groups. These researchs have made many proposals to relative departments on adjusting certain policies. See *Blue Book of Culture: Report on the Cultural Development of China's Ethnic Groups* for these research reports. In 2016, the two parties co-launched an innovation workshop for the industrialization of ethnic groups' traditional crafts. Ever since, the workshop has greatly promoted the marketing of the embroidery crafts practiced by females of ethnic groups.

d. Contribute to the achievement of greater transparency and accountability in the cultural governance

The Center for National Public Cultural Development of the Ministry of Culture was brought in for two overall performance evaluations in 2014 and 2016 of the implementation of a project titled Sharing of Cultural Information and Resources launched in 2002 by the Ministries of Culture and Finance. The Center evaluated the project from four aspects including the input (project registration and funding), the process (operational management and budget control), the output (actual completion rate, timeliness, approvals gained, and economic efficiency of the project), and the effect (sustainable influence, and degree of satisfaction of the public and the serviced). The project was highly rated. The evaluations represent the latest attempt for an independent cultural information agency to carry out a relatively comprehensive, factual, and scientific evaluation on the government's implementation of cultural policies.

e. Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression

Since its establishment in 2001, the CASS Research Center for Cultural Policy (RCCP) persists in editing and publishing the *Blue Books of Culture* on Chinese culture. Several series have been published, covering cultural industries, public

cultural services, and cultural development of ethnic groups. The *Blue Book* series monitors and reports on domestic cultural development. Many reports in the series elaborate on the establishment and the implementation of the Convention for an audience including government agencies, the public and private sectors. These books also cover domestic cultural diversity and explore the relevant theories or policies. The annual “general reports” of the *Blue Book* have played a rather significant role in the policy-making by governments at different levels.

The RCCP also worked with other domestic educational and research institutions to hold forums on the diversity of cultural expressions or topics related to the Convention. For example, an international seminar in 2014 ---- Cultural Dialogue: How to Understand Others’ Culture ---- was held at Donglu Academy of Yunnan University.

In the second half of 2013, the Center for National Public Cultural Development of the Ministry of Culture launched the pilot projects for the digital cultural corridors in Inner Mongolia, Heilongjiang, Yunnan, and Xinjiang. In the years to come, the service model of building digital cultural corridors in border areas will be further explored in combination with other projects including targeted poverty alleviation of culture in poverty-stricken areas, Han-Tibetan cultural exchange programs, and the Cultural Neighbors Project.

f. Build capacities in domains linked to the Convention and carry out data collection

Some universities and academic institutions in China set up projects on diversity of domestic cultural expressions to encourage experts and scholars to collect information and data for their own through researches, and publish the results to raise the awareness of the Convention and its principles. The scholars are also encouraged to actively attend conferences related to the Convention, and keep up with the development of the Convention and related news in the international community.

g. Create innovative partnerships with the public and private sectors, as well as civil society of other regions of the world

In recent years, the RCCP tries to work in connection with UNESCO by translating important documents into Chinese such as *Creative Economy Report* (2010 and 2013) and *Reshaping Cultural Policies: A Decade Promoting the Diversity of Cultural Expression for Development* (2015) edited and published by UNESCO. A dedicated publishing press conference was held in Beijing (2016).

In the promotion of the development of Chinese cultural creative industry in the past few years, major ministries of cultural management of the country ---- Ministry of Culture and the SAPPRT ---- named a number of national demonstration parks and experimental areas or national demonstrative bases of cultural industries. These parks provide companies that have brought their business here with comprehensive services such as legal counsel, finance, and science and technology as well as market updates. Such services are especially offered to small and micro enterprises

and young entrepreneurs. The cultural authorities in some cities are also trying to establish service centers for local cultural enterprises, especially creative institutions in ethnic areas. These centers provide a wider range of services than the parks, and their means of service is more programmed and regulated.

Challenges encountered or foreseen to implement the Convention (List them)

- Cultural industries, especially private cultural industries, need to be further developed;
- The civil society does not have sufficient awareness or understanding of the Convention.

Solutions found or envisaged (List them)

- International communications need be strengthened for decision-makers to learn and take effective policies and measures to promote industrial development.
- The government provides more opportunities for social organizations, social groups, and the public to discuss and engage in its policy-making process.
- Relevant agencies will continue to promote the principles and spirits of the Convention.

Activities planned for next 4 years to implement the Convention (List them)

- Keep track of the diversity of cultural expressions in the country, maintain communications with the international community, and carry out in-depth discussion on relevant issues.
- Keep publishing relevant research results and educate the public on the information for their attention and in-depth discussions.

VIII. Achievements, Challenges, Solutions, and Next Steps

a. Describe main results achieved in implementing the Convention

Since 2008, China has experienced dips in its economic growth due to the impact of global economic slowdown, though able to maintain a rather high-speed growth and keep enlarging its economic aggregate. According to the National Bureau of Statistics, Chinese GDP registered at 74.41 trillion RMB in 2016; with a per capita GDP of about 53,974 RMB (8,126 USD). In 2015, the per capita disposable income was 23,821 RMB (3,586 USD).

In 2010, the added value of the national cultural industry was only 1.1 trillion RMB, accounting for 2.75% of GDP. The number was more than doubled in 2014, increasing to 2.39 trillion RMB and accounting for 3.76% of GDP. During this time, film, digital publishing, online games and relative fields soared at a rate that exceeded 30%. In 2015, about 592,700 new cultural companies were established ---- 13.35% of all newly-emerged companies of that year. The total number of cultural companies reached 2.41 million, or 11% of all Chinese companies.

In this drastically uncertain global economy, the Chinese government adheres to

the general path of reform and opening-up, attaches importance to the decisive role of the market in resource allocation, and brings to full play the role of the government. At the same time, the government also works to combine relevant policies to improve the administrative efficiency. The Chinese government seeks to integrate the activities of the cultural production sector into the overall national economy to promote the overall economic sustainability.

The competent cultural authorities make efforts in coordinating with relevant departments in cultural development. In 2014, the Ministry of Culture put together a coordination group of 25 government agencies to work on a system of public cultural services, which would effectively promote the establishment of the system.

b. Challenges encountered or foreseen to implement the Convention

In promoting national modernization as well as the cultural development and prosperity, the Chinese government is well aware of the challenges: compared with citizens' enthusiasm in participating in cultural production, the Chinese cultural market has only opened up a mediocre amount of fields. Also, the amount of quality cultural products does not match the government's R&D input. While a number of public cultural service facilities are provided, citizens are not exactly enthusiastic to use them. Compared with the growing momentum of residents' cultural consumption in eastern regions, financial guidance to start the engine of cultural consumption is rather insufficient in the west, especially areas of ethnic groups. The domestic growing trend in the added value of cultural industries does not translate to the growth in international cultural trade. With all the cultural input in the world, China has only been able to generate meager cultural influence, discourse authority, or "soft power." In a word, the contents, expressions, creativity, and diversity of culture are all less than satisfactory, which means that the country's cultural input is not efficient yet. In its modernization in a globalizing world, these are the macro issues that China needs to deal with through reforms and gradually overcome in implementing the Convention and protecting and promoting cultural diversity. All these issues are related to the unique conditions and historical legacy of China, meaning that solutions would require continuous efforts.

With the rapid development of science and technology, the emergence of a digital environment poses new challenges to the cultural policy-making departments. The Chinese government hopes to constantly take the lead in the technological development of digital and Internet communication with its own strength in scientific researches, and at the same time, be able to respond to the impacts brought by the new technologies on national security and citizens' cultural identities.

c. Solutions found or envisaged to overcome those challenges

Reform is the basic solution and experience to promote social development in China or overcome various challenges. Compared with some of the developed countries, China is still faced with formidable tasks in reforming the systems and mechanisms of its public sector and improving the quality and efficiency of its public

services. Moreover, such reform in the complex globalization and geopolitical situation has to be proceeded through global governance and dialogues. Chinese culture, especially the Chinese language, already covers the most population in the world. The Chinese government and people are on their way of the diversified explorations in terms of the reform, opening-up and development of the nation as well as the inheritance, creation and innovation of Chinese culture.

The world has entered an information age. Cultural development and intercultural dialogue are closely related to the development of digital communication technologies. China will only develop faster on the course of digital technology.

d. Steps planned and priorities set to implement the Convention for the next 4 years

The Chinese government has drafted *The 13th Five-Year Plan for Economic and Social Development of the People's Republic of China* with detailed plans for cultural development in the next five years.

According to the 13th Five-Year Plan (2016-2020), the goals of domestic cultural development are as follows: "to deepen cultural system reform, to implement major cultural projects, and to improve the system of public cultural service, cultural industry and cultural market; to promote the standardized, balanced development of basic public cultural services, guide cultural resources towards urban and rural communities, innovate public cultural service models, and guarantee people's basic cultural rights and interests; to promote the upgrading and optimization of structure of cultural industry, develop exemplary cultural enterprises and creative cultural industries, nurture new types of cultural operation, and expand and guide cultural consumption."

On the basis of the overall planning of the 13th Five-Year, Chinese Ministry of Culture has formulated a *Plan for Cultural Development and Reform by the Ministry of Culture in the 13th Five-Year*. Goals for development include, by the year of 2020, an enriched cultural life for the people, constantly improved range and depth of their cultural participation, remarkably enhanced civic awareness and a civilized society. Literature and arts shall be flourished to produce a number of quality works, and a system to carry forward the illustrious traditional Chinese culture should have been established for the large part. A modern system for public cultural services should begin to take shape, and the modern cultural industries and market will have been improved. Cultural industry will become a pillar industry of the national economy.

The goals for the development of cultural industry are: to speed up various new forms of industry, encourage creativity in terms of content and business types, promote the transformation and upgrading of the traditional industries, and enhance the integration between culture and science and technology, information, tourism, sports and finance. By the year of 2020, cultural industry is expected to become one of the pillars of the national economy.

The public cultural service system will be built together with the development of cultural industries and a modernized cultural market. It is estimated that by 2020, "a structure where government, market and society join hands in building a public

cultural service system will have taken its shape; people's basic cultural rights and interests will be better guaranteed; and the equality of basic public cultural service will be on a steady rise."

The above-mentioned policies and measures are believed to greatly promote the development of Chinese culture, and protect and promote the diversity of cultural expression locally and internationally. They will facilitate the implementation of the Convention, enhance the diversified international cultural communications, and make due contributions to world peace and global sustainable development.

Name of the designated official signing the report

Title: Mr.

First Name: Jinying

Family Name: Xie

Organization: Bureau for International Exchanges and Cooperation, Ministry of Culture and Tourism, People's Republic of China

Position: Director General

Signature: 

Date: 30 April 2019

Annexes: Additional Data, Information and Statistics¹

1. Economy and Finance

1.1 Total flows of cultural goods and services

1.1.a Cultural goods

(a) Total exports in cultural goods:

Year	Number
2013	89.85 billion USD
2014	111.82 billion USD
2015	87.12 billion USD
2016	78.67 billion USD

(b) Total imports in cultural goods:

Year	Number
2013	17.22 billion USD
2014	15.54 billion USD
2015	14.19 billion USD
2016	9.86 billion USD

1.1.b Cultural services²

(a) Total exports in cultural services

Year	Number
2015	5.23 billion USD
2016	6.42 billion USD

(b) Total imports in cultural services

Year	Number
2015	17.49 billion USD
2016	19.27 billion USD

1.2 Contribution of cultural activities Gross Domestic Product

(a) Total GDP

Total GDP	Year	Source
54,036.74 billion RMB	2012	<i>China Statistical Yearbook 2013</i> , China Statistics Press, September 2013, Page 5.
56,884.52 billion RMB	2013	<i>China Statistical Yearbook 2014</i> , China Statistics Press, September 2014, Page 5.
64,397.4 billion RMB	2014	<i>China Statistical Yearbook 2015</i> , China Statistics

1, The UNESCO statistical method is somewhat different from the current Chinese approach. To avoid any possible misunderstanding, the annexes only include some of the statistics.

2. A new statistical method has been used since 2015, which is why only the statistics of 2015 and 2016 are provided here, as those of the previous years are not comparable;

		Press, September 2015, Page 5.
68,550.58 billion RMB	2015	<i>China Statistical Yearbook 2016</i> , China Statistics Press, September 2016. ³

(b) Share of cultural activities in GDP

Share of cultural activities in GDP	Year	Source
3.48%	2012	Ministry of Culture of the People's Republic of China: <i>Statistical Yearbook of Chinese Culture 2014</i> , National Library of China Publishing House, October 2014, Page 4.
3.63%	2013	Ministry of Culture of the People's Republic of China: <i>Statistical Yearbook of Chinese Culture 2014</i> , National Library of China Publishing House, October 2014, Page 4.
3.77%	2014	Ministry of Culture of the People's Republic of China: <i>Statistical Yearbook of Chinese Culture 2015</i> , National Library of China Publishing House, October 2015, Page 6.
3.82%	2015	Ministry of Culture of the People's Republic of China: <i>Statistical Yearbook of Chinese Culture 2016</i> , National Library of China Publishing House, October 2016, Page 6. ⁴

3. Source: *China Statistical Yearbook 2013*, *China Statistical Yearbook 2014*, *China Statistical Yearbook 2015*; *China Statistical Yearbook 2016*.

4. These data indicates "the share of the added value of cultural industry in GDP" rather than the required "share of

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1.3 Government expenditure on culture

(a) Total government expenditure

Total government expenditure	Year	Source
12,595.297 billion RMB	2012	<i>China Statistical Yearbook 2013</i> , China Statistics Press, September 2013, Page 330.
14,021.21 billion RMB	2013	<i>China Statistical Yearbook 2014</i> , China Statistics Press, September 2014, Page 192.
15,178.556 billion RMB	2014	<i>China Statistical Yearbook 2015</i> , China Statistics Press, September Edition, 2015, Page 216.
17,587.777 billion RMB	2015	<i>China Statistical Yearbook 2016</i> , China Statistics Press, September 2016. ⁵

(b) Share of culture in government expenditure

Share of culture in government expenditure	%	Year	Source
226.835 billion RMB	1.80%	2012	<i>China Statistical Yearbook 2013</i> , China Statistics Press, September 2013, Page 330.
254.439 billion RMB	1.81%	2013	<i>China Statistical Yearbook 2014</i> , China Statistics Press, September 2014, Page 192.
269.148 billion RMB	1.77%	2014	<i>China Statistical Yearbook 2015</i> , China Statistics Press, September 2015, Page 216.
307.664 billion RMB	1.75%	2015	<i>China Statistical Yearbook 2016</i> ,

cultural activities in GDP". No such statistics were made by China's National Bureau of Statistics.

			China Statistics Press, September 2016.
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2. Books

(a) Number of published titles (Name; Year; Source)

Number of published titles	Year	Source
414,005	2012	<i>China Statistical Yearbook 2013</i> , China Statistics Press, September 2013, Page 795.
444,427	2013	<i>China Statistical Yearbook 2014</i> , China Statistics Press, September 2014, Page 729.
448,431	2014	<i>China Statistical Yearbook 2015</i> , China Statistics Press, September 2015, Page 771.
475,768	2015	<i>China Statistical Yearbook 2016</i> , China Statistics Press, September 2016. ⁶

(b) Number of publishing companies

- Small size companies:
- Medium size:
- Large size: By the end of 2012, there were a total of 580 large publishers.

(c) Bookshops and sales⁷

- Bookstore chains (USD; Year; Source):
Independent Book stores (USD; Year; Source): 425.
- Book stores in other retail including department stores (USD; Year; Source):
- Online retailers (USD; Year; Source):

(d) Translation flows (Number; Year; Source)⁸

3. Music

(a) Production/ Number of albums produced

Physical format (Year; Source):

Digital format (Year; Source):

Independent (Year; Source):

7. No data found after referring to *China Statistical Yearbook 2016*, *Statistical Communique of the Ministry of Culture of the People's Republic of China on Cultural Development in 2015*, *Basic Conditions of Press and Publishing Industry of China in 2015* on the Statistics Website of SAPPRFT, and statistics of the Data Center of Ministry of Commerce.

8. No data found after referring to *China Statistical Yearbook 2016*, *Statistical Communique of the Ministry of Culture of the People's Republic of China on Cultural Development in 2015*, *Basic Conditions of Press and Publishing Industry of China in 2015* on the Statistics Website of SAPPRFT, and statistics of the Data Center of Ministry of Commerce.

Majors (Year; Source):

(b) Sales/ Total number of recorded music sales:

Physical format, decomposed through CD or other physical formats (Year; Source):

Digital format; decomposed through EP and digital album (Year, Source)⁹:

4. Media

(a) Broadcasting audience and share (Year; Source)¹⁰

Programme Type	Audience Share	Type of Ownership (Public/Private/Company)	Type of Access (Paid, Free)
1 st Channel	_____	_____	_____
2 nd Channel	_____	_____	_____
3 rd Channel	_____	_____	_____
4 th Channel	_____	_____	_____

(b) Broadcasting media organizations

Number of domestic media organizations (2012)				
Radio Channels	Television Channels	Both Radio & Television Channels	Educational Television Channels	Total
169	183	2,185	42	2,579

Source: *Annual Report on Development of China's Radio, Film and Television (2013)*, China Radio Film & TV Press, July 2013, Page 45.

Number of domestic media organizations (2013)				
Radio Channels	Television Channels	Both Radio & Television Channels	Educational Television Channels	Total
153	166	2,207	42	2,568

Source: *Annual Report on Development of China's Radio, Film and Television (2014)*, China Radio Film & TV Press, July 2014, Page 36.

Number of domestic media organizations (2014)				
Radio Channels	Television Channels	Both Radio & Television Channels	Educational Television Channels	Total

9. No data that matches the research method of UNESCO was found after referring to *China Statistical Yearbook 2016*, *Statistical Communique of the Ministry of Culture of the People's Republic of China on Cultural Development in 2015*, *Basic Conditions of Press and Publishing Industry of China in 2015* on the Statistics Website of SAPPRFT, and statistics of the Data Center of Ministry of Commerce.

10. No data found after referring to *China Statistical Yearbook 2016*, *Statistical Communique of the Ministry of Culture of the People's Republic of China on Cultural Development in 2015*, *Basic Conditions of Press and Publishing Industry of China in 2015* on the Statistics Website of SAPPRFT, and statistics of the Data Center of Ministry of Commerce.

nels		Channels	Channels	
149	159	2,214	42	2,564

Source: *Annual Report on Development of China's Radio, Film and Television (2015)*, China Radio Film & TV Press, July 2016.

Number of domestic media organizations (2015)				
Radio Channels	Television Channels	Both Radio & Television Channels	Educational Television Channels	Total
147	157	2,218	42	2,564

Source: *Annual Report on Development of China's Radio, Film and Television (2016)*, China Radio Film & TV Press, July 2017, Page 172.

(c) Number of newspapers (Year; Source)¹¹

Publishing Format	Daily Newspapers	Non-Daily Newspapers	Total
Printed			
Free Only	_____	_____	_____
Paid Only	_____	_____	_____
Both Free and Paid	_____	_____	_____
Both Printed and Online			
Free Only	_____	_____	_____
Paid Only	_____	_____	_____
Both Free and Paid	_____	_____	_____
Total	_____	_____	_____

5. Connectivity, Infrastructure, Access

(a) Number of mobile phone subscribers per 1000 inhabitants¹²

Number	Year	Source
825	2012	<i>China Statistical Yearbook 2013</i> , China Statistics Press, September 2013, Page 605.
903	2013	<i>China Statistical Yearbook</i>

11. No data that matches the research method of UNESCO was found after referring to *China Statistical Yearbook 2016*, *Statistical Communique of the Ministry of Culture of the People's Republic of China on Cultural Development in 2015*, *Basic Conditions of Press and Publishing Industry of China in 2015* on the Statistics Website of SAPPRFT, and statistics of the Data Center of Ministry of Commerce.

12. *China Statistical Yearbook* has been presenting the statistics of mobile phone accessibility rate as "per 100 inhabitants" over the years, while here we have converted it to "per 1,000 inhabitants".

		2014, China Statistics Press, September 2014, Page 579.
940	2014	<i>China Statistical Yearbook 2015</i> , China Statistics Press, September 2015, Page 618.
925	2015	<i>China Statistical Yearbook 2016</i> , China Statistics Press, September 2016.

(b) Number of households with Internet access at home¹³

Number (households)	Year	Source
175.183 million	2012	<i>China Statistical Yearbook 2013</i> , China Statistics Press, September 2013, Page 608.
188.909 million	2013	<i>China Statistical Yearbook 2014</i> , China Statistics Press, September 2014, Page 582.
200.483 million	2014	<i>China Statistical Yearbook 2015</i> , China Statistics Press, September 2015, Page 622.
259.466 million	2015	<i>China Statistical Yearbook 2016</i> , China Statistics Press, September Edition, 2016.

(c) Number of individuals using the Internet

Number	Year	Source
564 million	2012	<i>China Statistical Yearbook 2013</i> , China Statistics Press, September 2013, Page 607.
617.58 million	2013	<i>China Statistical Yearbook 2014</i> , China Statistics Press, September 2014, Page 581.

13. No "number of households with Internet access at home" is available in *China Statistical Yearbook*; the only data available is "broadband subscribers" without distinguishing between companies and households. No "number of households with Internet access at home" has been found on the Internet Report published on the website of Cyberspace Administration of China (CAC) either. We use "broadband subscribers" for now.

648.75 million	2014	<i>China Statistical Yearbook 2015</i> , China Statistics Press, September 2015, Page 620.
688.26 million	2015	<i>China Statistical Yearbook 2016</i> , China Statistics Press, September 2016.

6. Cultural Participation¹⁴

Percentage of people participating in cultural activities at least one time during the last 12 months.

Cultural Participation (in %)			
Activity	Male	Female	Total
Cinema	—	—	—
Theatre	—	—	—
Dance (including ballet)	—	—	—
Live concert/Musical performance	—	—	—
Exhibition	—	—	—
Total	—	—	—

Is there any available data on the reasons for the non participation in cultural events?

Main Reasons for Non Participation (in %)			
Reason	Male	Female	Total
Too expensive	—	—	—
Lack of interest	—	—	—
Lack of Time	—	—	—
Lack of information	—	—	—
Too far away	—	—	—
Other	—	—	—

7. Additional clarifications

N/A

14. No data was found.

**Convention on the Protection and Promotion of the
Diversity of Cultural Expressions**

**Periodic Report of the Government of the Hong Kong
Special Administrative Region**

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Executive Summary

The Government of the Hong Kong Special Administrative Region of the People's Republic of China (the Government) is committed to respecting the freedom of cultural and artistic creation and expression and providing an environment that supports the development of arts and culture, both contemporary and traditional. On top of capital works expenditure, the Government continuously allocates recurrent resources in promoting arts and culture, spending over HK\$4 billion in 2016/17, which represents an increase of about 37.5% from HK\$2.91 billion in 2010/11.

Over the decades, Hong Kong has developed into a prominent arts and cultural hub in Asia with a very vibrant and diverse cultural scene. There are a large number of programmes and activities covering a wide range of arts disciplines, comprising Chinese and Western cultures and encompassing traditional and contemporary arts going on throughout the year. There are over 1,000 performing art groups in Hong Kong. In 2014/15, there were 4,664 programmes and 8,705 performances attracting a total attendance of 3.36 million. With regard to visual arts, apart from permanent exhibitions, there were 1,318 other exhibitions, covering a wide range of art media. The average annual attendance at public museums managed by the Leisure and Cultural Services Department (LCSD) in the period from 2011 to 2016 reached over 5.5 million¹ and library materials borrowed from the Hong Kong Public Libraries reached over 51 million items in 2015.

The Government is now pressing hard on the development of the West Kowloon Cultural District (WKCD), comprising world-class arts and cultural facilities. Looking ahead, WKCD will inject new momentum into Hong Kong's arts and cultural landscape and provide enhanced cultural infrastructure to promote the long-term and diverse development of arts and culture in Hong Kong.

Overview of Cultural Policy Context

Hong Kong is a prominent arts and cultural hub in Asia with a very vibrant and diverse cultural scene. There are a large number of programmes and activities covering a wide range of arts disciplines, including music, opera, dance, drama, xiqu, film, visual arts as well as multimedia and multidisciplinary arts, comprising Chinese and Western cultures and encompassing traditional and contemporary arts going on throughout the year. Dance includes ballet, traditional dance, contemporary dance, culturally-specific dance (e.g. flamenco, tango, etc.). Theatre includes Chinese and Western plays, puppetry and musicals. Music includes Chinese and Western classical/ traditional music, contemporary music, vocal music and opera. Chinese opera includes Cantonese opera and other operatic genres, like Beijing opera and Kun opera, as well as operatic songs. Multi-arts includes any programme that performers present more

¹ The Hong Kong Museum of Art and the exhibition halls of the Hong Kong Space Museum were temporarily closed for renovation since August 2015 and November 2015 respectively.

than one art form. Visual arts includes Chinese painting / calligraphy, seal-engraving; Western arts-2D such as print-making, mural painting, cartoon, etc. and three-dimensional works of art such as ceramics, sculpture, installation, etc.; photography, mixed material, new media, design, architecture, etc. With such a diversified range of arts and cultural activities, people from all walks of life can experience the rich and diverse culture in Hong Kong every day.

The Government's vision is to develop Hong Kong into an international cultural metropolis with a distinct identity grounded in Chinese traditions and enriched by different cultures, where life is celebrated through cultural pursuit; and creativity is a constant driver of progress in the community. The Government has been actively creating an environment conducive to the diversified development of arts and culture, upholding the freedom of artistic expression and creation, and encouraging wide participation.

The policy of the Government on arts and culture comprises the following major elements:

- to respect freedom of creation and expression;
- to provide opportunities for wider participation and engage the community;
- to encourage artistic excellence as well as diversified and balanced development; and
- to provide a supportive ecology (venues, funding, education and administration).

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

The Government, together with its partners, has been enhancing Hong Kong's cultural software through a multi-pronged approach, i.e. developing cultural programmes, nurturing manpower, promoting arts education and audience building as well as facilitating cultural exchange. On top of capital works expenditure, the Government spends over HK\$4 billion in the arts and culture in 2016/17, which represents an increase of about 37.5% from HK\$2.91 billion in 2010/11. The fundings are mainly deployed for running public cultural services by the LCSD, subvention to our key strategic partners in arts and culture, i.e. the Hong Kong Arts Development Council (HKADC) and the Hong Kong Academy for Performing Arts (HKAPA); providing recurrent subventions to the nine Major Performing Arts Groups; providing venue support for arts activities; as well as undergoing arts education and promotion.

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

1. Cultural Policies

Measure 1

(1) Name of the Measure

Providing access to the public to diverse cultural expressions

(2) Key Objectives of the Measure

To provide access to the public to the diverse cultural expressions in the society through the provision of cultural hardware and software

(3) What is:

3.1. The scope of the measure

Local

3.2. The nature of the measure

Institutional

3.3. The main feature of the measure

- **Museums:** There are 14 museums, a film archive, two heritage centres and two visual arts centres managed by LCSD. They are professionally managed to provide an ideal environment for the conservation and display of collections. Large-scale thematic exhibitions are held every year to add variety to the permanent exhibitions with the ultimate goal to attract more people to visit museums. Extension activities such as film shows, demonstrations, workshops and travelling exhibitions are organised to stimulate interest and popularise museum services.
- **Libraries:** The Hong Kong Public Libraries (HKPL) managed by LCSD now provides a network of 70 static libraries and 12 mobile libraries with a comprehensive collection of library materials, including books and multimedia materials. As at 31 March 2016, HKPL had 4.38 million registered borrowers. HKPL aims to serve the public in the ways as manifested in the "UNESCO Public Library Manifesto". HKPL has continued to fulfill its commitment in promoting a knowledge-based community through reading and literary arts by organising a diversity of cultural activities by partnership with non-Government organisations (NGOs).
- **Performance venues:** LCSD manages 16 performance venues as focal points for cultural activities throughout the territory. They include three territory-wide performing arts venues, 11 district venues as well as two indoor stadia. Besides, LCSD organises programmes in performance spaces other than those under its management to further support the growth and development of local artists in the community.
- **Cultural programmes and arts education:** LCSD presents major arts festivals annually and presents quality cultural programmes on a year-round basis. The

nine major performing arts groups which receive annual subventions also present quality performances. To cultivate cultural literacy in schools and the community at large, LCSD organises free arts education and audience building activities territory-wide in schools and in the community.

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

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

Yes

[If yes] List targeted individual/social groups

- Children, youths, working adults, elderly, etc.
- Ethnic minorities
- People with disabilities

(5) What are the results expected through the implementation of the measure?

To provide access to the public to the diverse cultural expressions in the society through the provision of museum and library services, cultural programmes and arts education activities, as well as the West Kowloon Cultural District development

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Government and WKCDA

(7) Identity of non-governmental organizations and/or private entities taking part in the implementation of measures

(8) Was the measure introduced or revised in order to:

8.1 Implement the provisions of the Convention?

Yes

8.2 Support/nurture policy discussion inspired by the Convention?

Yes

8.3 Other reasons unrelated to the Convention?

To create an environment conducive to the diversified and balanced development of

culture and the arts, and provide opportunities for wide participation in culture and the arts.

(9) Has the implementation of the measure been evaluated?

[If yes]

9.1 At what level the evaluation was conducted?

Local

9.2 What were the main conclusions?

The measures were effective in providing access to the public to the diverse cultural expressions in the society.

9.3 Which indicators were used to determine impact?

Museums: LCSD monitors the performance of its museums on the basis of both quantitative and qualitative performance indicators. In addition, LCSD carries out territory-wide surveys regularly to gauge public views on the facilities and services of its museums. The average annual attendance at public museums managed by LCSD in the period from 2011 to 2016 reached over 5.5 million².

Measure 2

(1) Name of the Measure

Nurturing local artists

(2) Key Objectives of the Measure

To nourish young and talented students into artists and foster budding artists

(3) What is:

3.1. The scope of the measure

Local

3.2. The nature of the measure

Institutional

3.3. The main feature of the measure

- **HKAPA:** Established by law in 1984, HKAPA is a degree-granting institute in Hong Kong offering professional education, training and research facilities in the performing arts and related technical arts. It offers academic programmes from Certificate to Master Degree level in Dance, Drama, Film and Television, Music, Theatre and Entertainment Arts, as well as Chinese Opera.

² The Hong Kong Museum of Art and the exhibition halls of the Hong Kong Space Museum were temporarily closed for renovation since August 2015 and November 2015 respectively.

Besides, HKAPA set up the Extension and Continuing Education for Life (EXCEL) Programme in 2001, offering part-time personal enrichment courses and in-service professional training on performing arts, theatre and entertainment arts and film and television to the general public of all ages and corporate clients. EXCEL also offers a full-time programme in musical theatre that leads to the Pearson BTEC qualifications.

Established in 2007, the Performing Arts Education Centre (PAEC) is an initiative of HKAPA to strategically embed and systematically coordinate a diversity of educational outreach activities into the Academy's programmes with the aim of nourishing young and talented Hong Kong students in preparation for post-secondary and tertiary studies at HKAPA. Since 2010, PAEC has offered three specially designed Applied Learning (ApL) Courses in drama, dance and Cantonese opera. PAEC has also involved in the development of local and international networks to strategise and raise awareness of performing arts education within community activities and government circles.

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

- **Hong Kong Visual Arts Centre (vA!):** vA! under LCSD provides well-equipped studios and invigorating atmosphere for trained artists to practise in the fields of sculpture, printmaking and ceramics and facilitate their artistic creations in holding different kinds of visual arts activities. Moreover, vA! often organises various art activities for exchange of ideas among artists and fostering of budding artists.
- **Programmes on visual arts and arts administration run by tertiary institutions:** There is a wide range of sub-degree, degree and post-graduate programmes on visual arts and arts administration run by various tertiary institutions. These programmes provide professional training to students who are passionate about arts and culture.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No

(5) What are the results expected through the implementation of the measure?

To nourish young and talented students into artists and foster budding artists through the programmes offered by HKAPA, activities organised by vA! and training provided

by tertiary institutions

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Government, HKAPA and tertiary institutions

(7) Identity of non-governmental organizations and/or private entities taking part in the implementation of measures

(8) Was the measure introduced or revised in order to:

8.1 Implement the provisions of the Convention?

Yes

8.2 Support/nurture policy discussion inspired by the Convention?

Yes

8.3 Other reasons unrelated to the Convention?

To provide opportunities for those with potentials to develop their artistic talents encourage them to realise their potential in the arts.

(9) Has the implementation of the measure been evaluated?

[If yes]

9.1 At what level the evaluation was conducted?

Local

9.2 What were the main conclusions?

The measures were effective in providing an enabling environment for cultivating young and emerging artists.

9.3 Which indicators were used to determine impact?

HKAPA: In recent years, HKAPA trains about 800 students for its full time programmes and around 680 students for its junior programmes per year. In 2015/16 academic year, EXCEL provided more than 200 short-term courses for over 3 000 students.

2. International Cultural Cooperation

Measure 1

(1) Name of the Measure

Cultural cooperation frameworks, platforms and committees

(2) Key Objectives of the Measure

To promote cultural exchanges between Hong Kong with Mainland China and overseas countries

(3) What is:

3.1. The scope of the measure

Local, regional, international

3.2. The nature of the measure

Institutional

3.3. The main feature of the measure

- In our efforts to provide a platform for the cultural ministers in the region to share ideas and experience on policies and measures on arts and cultural development, Hong Kong has been organising the **Asia Cultural Cooperation Forum (ACCF)** regularly since 2003. At the 9th ACCF held in 2015 – with a theme on community participation in sustainable cultural development, we had very inspiring exchange of ideas and sharing of experiences with cultural ministers and senior officials from many ASEAN members, Japan and the Republic of Korea.
- To strengthen cultural cooperation of the Greater Pearl River Delta, **Guangdong, Hong Kong and Macao** have established a **cultural cooperation platform** for the three places to hold meetings, implement and follow up on the collaboration initiatives being put forward. The three places agreed to make available the relevant infrastructures such as performing venues, libraries and museums, for establishing a platform for exchange and cooperation, and to put in place a cooperation mechanism for enhancing cultural exchange.
- Hong Kong has also strengthened cultural cooperation with Taiwan. The “**Hong Kong – Taiwan Cultural Cooperation Committee**” was established in 2010 to further promote cultural exchange between Hong Kong and Taiwan.
- To enhance art and cultural cooperation with other countries, the Government has set up respective **cultural cooperation frameworks** with various countries, including the signing of Memorandum of Understanding on Cultural Cooperation (MoU). So far, the Government has signed MoUs with 15 countries.
- The Government also participates in international cultural forum actively. For example, Hong Kong has joined the “**World Cities Cultural Forum**” since 2013 and shared our observations in arts development and experience in policy making with other cities.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No

(5) What are the results expected through the implementation of the measure?

To promote cultural exchanges with other regions in China and overseas countries through various cultural cooperation frameworks, platforms and committees

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Government

(7) Identity of non-governmental organizations and/or private entities taking part in the implementation of measures

(8) Was the measure introduced or revised in order to:

8.1 Implement the provisions of the Convention?

Yes

8.2 Support/nurture policy discussion inspired by the Convention?

Yes

8.3 Other reasons unrelated to the Convention?

To develop Hong Kong into a prominent hub of cultural exchanges, enhance co-operation with other countries in the field of culture and the arts, and boost Hong Kong's standing in the world cultural map.

(9) Has the implementation of the measure been evaluated?

[If yes]

9.1 At what level the evaluation was conducted?

Local

9.2 What were the main conclusions?

The measures were effective in providing a platform for fostering cultural exchanges between Hong Kong and Mainland China and overseas countries

9.3 Which indicators were used to determine impact?

Measure 2

(1) Name of the Measure

Cultural exchange activities

(2) Key Objectives of the Measure

To provide opportunities for local arts groups and artists to showcase their works to audience outside Hong Kong and for the arts sector and the general public to appreciate works of overseas arts groups and artists

(3) What is:

3.1. The scope of the measure

Local, regional, international

3.2. The nature of the measure

Institutional

3.3. The main feature of the measure

- The Government closely collaborates with cultural organisations and institutions around the world in staging various **cultural exchange activities**. In 2015/16, the Cultural Presentations Section and Festivals Office under LCSD presented and sponsored 230 performances by 84 overseas arts groups and artists. LCSD Museums also collaborated with overseas and mainland museums to stage major special exhibitions in Hong Kong, including the “PICASSO – Masterpieces from Musée National Picasso, Paris” exhibition in 2012, “Studio Ghibli Layout Designs: Understanding the secrets of Takahata and Miyazaki Animation” in 2014, “Treasures from Tsarskoye Selo, Residence of the Russian Monarchs” in 2014/15, “Western Scientific Instruments of the Qing Court” Exhibition in 2015, “Claude Monet: the Spirit of Place” in 2015/16 and “Mare Nostrum: Roman Navy and Pompeii” in 2016, which were well received by the public.
- To promote the excellent art works by Hong Kong artists abroad, widen the experience and horizon of local arts practitioners and enhance Hong Kong’s profile as an international cultural metropolis, HKADC has also been supporting cultural exchange projects carried out by local arts groups and artists through the “**Cultural Exchange Project Grant**”.
- In recent years, HKADC has also proactively led Hong Kong artists to participate in **large-scale international arts activities** in the form of Proactive Projects. Hong Kong artists have been given more opportunities to establish overseas connections and engage in exchanges abroad. Through these initiatives, HKADC has presented the excellence of Hong Kong artists on the international stage for the first time in October 2015. HKADC formed a delegation of more than 80 representatives from small and medium-sized arts groups and arts practitioners to participate in the Performing Arts Market in Seoul (PAMS). From August to November 2016, HKADC also led delegations comprising local arts groups and individual artists to take part in three major international arts events, namely the “internationale tanzmesse nrw” (Tanzmesse), the Gwangju Biennale and the OzAsia Festival.
- Besides, HKAPA provides a **Staff Development Fund** to support professional enhancement of its faculty, for example, to undertake cultural exchange activities in the Mainland China and beyond. As for inbound cultural exchange, every year

HKAPA invites artists and professionals from around the world to teach students on a short-term residency basis or as visiting artists for master classes and workshops.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No

(5) What are the results expected through the implementation of the measure?

To promote cultural exchanges through staging / participating in cultural exchange activities and offering grants / funding

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Government and HKAPA

(7) Identity of non-governmental organizations and/or private entities taking part in the implementation of measures

(8) Was the measure introduced or revised in order to:

8.1 Implement the provisions of the Convention?

Yes

8.2 Support/nurture policy discussion inspired by the Convention?

Yes

8.3 Other reasons unrelated to the Convention?

To develop Hong Kong into a prominent hub of cultural exchanges, enhance co-operation with other countries in the field of culture and the arts, and boost Hong Kong's standing in the world cultural map.

(9) Has the implementation of the measure been evaluated?

[If yes]

9.1 At what level the evaluation was conducted?

Local

9.2 What were the main conclusions?

The measures were effective in creating opportunities for arts groups, artists and members of the public to engage in cultural exchanges

9.3 Which indicators were used to determine impact?

3. Preferential Treatment

Hong Kong is a free port. The Government pursues a free trade policy and does not

maintain barriers on trade. No tariff is charged on import or export of goods. Through participating in trade agreements, we secure, maintain and improve access to foreign markets for our goods and services. As of 2016, Hong Kong has signed Free Trade Agreements (FTAs) with the Mainland China and a number of countries which include New Zealand, the Member States of the European Free Trade Association and Chile. These FTAs cover liberalisation measures under cultural services.

4. Integration of Cultural in Sustainable Development Policies

Measure 1

(1) Name of the Measure

Public art and community art

(2) Key Objectives of the Measure

To offer opportunities for wider participation, engage the community and create a supportive ecology for the arts and culture

(3) What is:

3.1. The scope of the measure

Local

3.2. The nature of the measure

Institutional

3.3. The main feature of the measure

- To promote arts and culture in the community, LCSD set up Art Promotion Office (APO) in early 2001. The aim of APO is to bring visual arts to everyone's life, through continual enhancement of the public's interest in and ability of art appreciation and creation. To achieve this aim, APO has been organising various public art and community art activities and developing strategic partnership with the District Councils (DCs) and various art organisations to bring arts to different sectors of the society. For example, APO has been joining hands with different Government departments to inject artistic elements into public space of the existing and planned Government facilities such as parks, sports centres and Government premises. To further promote arts and culture, the Oil Street Art Space (Oi!), the former Royal Hong Kong Yacht Club, was opened in May 2013.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No

(5) What are the results expected through the implementation of the measure?

To encourage wider public participation in the arts and culture through various public

and community art activities

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Government

(7) Identity of non-governmental organizations and/or private entities taking part in the implementation of measures

(8) Was the measure introduced or revised in order to:

8.1 Implement the provisions of the Convention?

Yes

8.2 Support/nurture policy discussion inspired by the Convention?

Yes

8.3 Other reasons unrelated to the Convention?

To create an environment conducive to the diversified and balanced development of culture and the arts, and provide opportunities for wide participation in culture and the arts.

(9) Has the implementation of the measure been evaluated?

[If yes]

9.1 At what level the evaluation was conducted?

Local

9.2 What were the main conclusions?

The measures were effective in promoting participation in the arts and culture among members of the public.

9.3 Which indicators were used to determine impact?

Measure 2

(1) Name of the Measure

Public museums and public libraries

(2) Key Objectives of the Measure

To offer opportunities for wider participation, engage the community and create a supportive ecology for the arts and culture

(3) What is:

3.1. The scope of the measure

Local

3.2. The nature of the measure

Institutional

3.3. The main feature of the measure

- To encourage different sectors of the community to participate in **museum programmes**, museums managed by LCSD have been organising exhibitions, seminars, school and theatre programmes on culture, history and art for children and families and providing guided tours so that visitors can get the most out of their visits to the museums.
- As embedded in the Strategic Plan of Hong Kong **Public Libraries** 2009-2018, some of the strategic goals of HKPL are:
 - to bring a culture of reading to different levels of the community;
 - to bring culture to the community; and
 - to serve the community, especially special groups, by partnering with NGOs.

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

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

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No

(5) What are the results expected through the implementation of the measure?

To encourage wider public participation in the arts and culture through the provision of museum and library services

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Government

(7) Identity of non-governmental organizations and/or private entities taking part in the implementation of measures

(8) Was the measure introduced or revised in order to:

8.1 Implement the provisions of the Convention?

Yes

8.2 Support/nurture policy discussion inspired by the Convention?

Yes

8.3 Other reasons unrelated to the Convention?

To create an environment conducive to the diversified and balanced development of culture and the arts, and provide opportunities for wide participation in culture and the arts.

(9) Has the implementation of the measure been evaluated?

[If yes]

9.1 At what level the evaluation was conducted?

Local

9.2 What were the main conclusions?

The measures were effective in promoting participation in museum programmes and library activities among members of the public.

9.3 Which indicators were used to determine impact?

5. Youth

Measure 1

(1) Name of the Measure

Operational strategy for youth

(2) Key Objectives of the Measure

To provide arts and cultural education and training for the youth

(3) What is:

3.1. The scope of the measure

Local

3.2. The nature of the measure

Institutional

3.3. The main feature of the measure

- LCSD museums organised a number of education and extension programmes for the youth, including “Museum of Art on Wheels” Outreach Learning Programme of the Hong Kong Museum of Art; “Future Curator Training Course” of the Hong Kong Museum of History, “MuseTeens: Youth Leadership Scheme” of the Hong Kong Heritage Museum, and “The Young Astronaut Training Camp” of the Hong Kong Space Museum. An interactive drama organised by the Hong Kong Museum of History attracted about 4 600 students in 2014/15.
- WKCD has been active in arts and cultural education and training as well. WKCD now runs various internship programmes on a recurring basis to offer young people who are interested in developing a career in the arts the opportunities to gain unique experience. The annual M+ Summer Camp targeting secondary school students helps nurture their creativity and inquisitiveness.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

Yes

(5) What are the results expected through the implementation of the measure?

To provide arts and cultural education and training for the youth through education and extension programmes as well as internships

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Government and WKCD

(7) Identity of non-governmental organizations and/or private entities taking part in the implementation of measures

(8) Was the measure introduced or revised in order to:

8.1 Implement the provisions of the Convention?

Yes

8.2 Support/nurture policy discussion inspired by the Convention?

Yes

8.3 Other reasons unrelated to the Convention?

To provide diversified learning, training and development opportunities to young people, and encourage them to realise their potential in the arts.

(9) Has the implementation of the measure been evaluated?

[If yes]

9.1 At what level the evaluation was conducted?

Local

9.2 What were the main conclusions?

The measures were effective in providing arts and cultural education and training for the youth to enhance their artistic awareness and encourage artistic creations

9.3 Which indicators were used to determine impact?

6. Civil Society

Have you taken initiatives involving civil society in activities to:

- Collect data and share and exchange information on measures adopted at local and international level

According to the **Hong Kong Annual Arts Survey 2014/15** conducted by the HKADC, 4,664 productions³ on performing arts from the traditional to the cutting edge were staged in a year in Hong Kong to provide the public with a wide range of local and international cultural programmes. With regard to visual arts, apart from permanent exhibitions, there were 1,318 other exhibitions, with different art media involved such as calligraphy, painting, seal carving, block printing, sculpture, ceramics, photography, electronic, architecture and antiquities to suit the interest of different audience segments in the community. Besides, there were 152 film festivals and independent/ feature screening events⁴ providing 1,525 film programmes in a year for the public to appreciate both local and international films in various genres.

- Provide spaces where ideas of civil societies can be heard and discussed while developing policies

A new **Museum Advisory Committee (MAC)** supported by three standing sub-committees on art, history and science respectively have been established in October 2016. MAC is to provide overarching and visionary advice on the growing number of issues commonly faced by all public museums.

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

³ Productions staged at venues for large-scale pop concerts such as the Hong Kong Coliseum, AsiaWorld-Expo and Queen Elizabeth Stadium are not included in the Hong Kong Annual Arts Survey. Data is collected from a total of 48 venues housed in 25 arts and cultural facilities which are frequently hired by arts organisations for staging performances, for example, Concert Hall of Hong Kong Cultural Centre, Cattle Depot Theatre, etc. Other ancillary facilities also hosting performances, such as lobbies, piazzas and exhibition halls, are not included.

⁴ The sum of 41 film festival events and 111 independent / feature screening events.

The **Programme and Development Committee** supported by six Art Form Panels was formed in late 2006 to advise LCSD on the strategies of presenting performing arts programmes. Besides, the **Committee on Venue Partnership** was formed in November 2006 to advise LCSD on the implementation of the Venue Partnership Scheme that fosters partnership between venues and performing arts groups.

Apart from the formulation of the Development Plan, **WKCD** has engaged the public on various fronts. It established the Consultation Panel to gather public views on matters related to the functions of **WKCD**. To ensure public accountability, **WKCD** has introduced public webcasting of the Chief Executive Officer's Report to the **WKCD** Board since 2013. Apart from publishing an Annual Report and presenting it to the Legislative Council (LegCo), **WKCD** regularly reports to LegCo on the progress of **WKCD** project and has its Board Chairman presenting updates to LegCo annually. **WKCD** also keeps close connection with the public via its website and the use of social media.

HKADC constantly collects opinions on arts development from the arts sector in regular meetings of the ten art form groups and extension meetings of proactive projects; for example, how to actively promote contemporary dance groups and independent dancers to engage in overseas exchange.

● other

HKADC is a statutory body set up in 1995 by the Government dedicated to planning, promoting and supporting the broad development of the arts in Hong Kong, including literary arts, performing and visual arts, film and media arts. It also aims to encourage public participation in the arts, advocate arts education, advance arts criticism, raise the standards of arts administration and strengthen arts policy research. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and programme planning. The current development strategies of **HKADC** are to promote and support arts development through researches, audience building, arts education, supporting arts groups and artists, strengthening cultural exchanges, exploring arts spaces and community resources and fostering partnerships.

One of the key responsibilities of **HKADC** is to support arts projects initiated by the community through a variety of grant schemes. These grant schemes are open to the public. In addition, there are specific grant schemes that cater for different needs of the arts community. For instance, the "Emerging Artists Scheme" caters for the needs of young arts practitioners. **HKADC** also provides grants to organisations or arts projects involving disabled people every year. The total grants provided by **HKADC** for such purpose in the past four years from 2012/13 to 2015/16 amounted to HK\$3.84 million.

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

7. Achievement and Challenges

(1) Describe main results achieved in implementing the Convention
The Government is committed to upholding the freedom of cultural and artistic creation and expression and providing an environment that supports the development of arts and culture, both contemporary and traditional.

For the museums managed by LCSD, objects in museums collections (including Film Archive collections) increased from 1.3 million items in 2011 to 1.48 million items in 2015, and the average annual museum attendance had reached over 5.5 million during the period 2011-2016.⁵ LCSD also staged various large-scale thematic exhibitions. The “Legends of the Giant Dinosaurs” exhibition staged at Hong Kong Science Museum from November 2013 to April 2014 attracted over 770,000 visitors which broke the attendance record for thematic exhibitions held by any LCSD museum.

As of the end of March 2016, library materials in stock in HKPL grew to 14.21 million items. The number of library materials borrowed in 2015-2016 was 51.56 million. HKPL has been devoting its efforts to develop a balanced and “mixed” library collection of print books and e-resources that include e-book collections and e-databases covering a wide range of subjects to meet the public’s diverse needs and interests, in addition to digitised materials.

LCSD has been presenting a diverse and innovative range of programmes featuring local and internationally renowned artists and ranging from thematic traditional festival events for mass participation to audience building activities at the community and school levels. For example, since 2005, the biennial World Cultures Festival series has started its journey from Latin America, crossing the Mediterranean, the Silk Road, Asia and Eastern Europe. 2015 marked its 10th anniversary showcasing the cream of performing arts from countries around the world. 14 visiting and 41 local arts groups performed in 80 events, attracting more than 100 000 people. Besides, a number of local talents/ performing artists won international prizes and awards in recent years.

⁵ The Hong Kong Museum of Art and the exhibition halls of the Hong Kong Space Museum were temporarily closed for renovation since August 2015 and November 2015 respectively.

(2) Steps planned for the next 4 years

LCSD museums constantly renew their permanent exhibition galleries. The Hong Kong Space Museum and the Hong Kong Museum of Art are currently closed for renovation, and are targeted to be re-opened in 2017 and 2019 respectively. The renewal of permanent exhibition galleries of Hong Kong Science Museum, Hong Kong Heritage Museum, Hong Kong Museum of History and Hong Kong Museum of Coastal Defence will be completed in 2016 to 2021 by phases.

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

Following the completion of various cultural facilities at the WKCD in the near future, this iconic harbour-front Cultural District will gradually be developed into one of the world's largest cultural quarters, blending art, education and public space together. It will showcase the best of Chinese arts and culture and bring cultural programmes and exhibitions from over the world to Hong Kong. We are confident that the WKCD in Hong Kong will help bridge cultural ties between China and the world in support of the Belt and Road initiative.

Annex

Complementary data, information and statistics

1. Economy and finance

1.1. Total flows of cultural goods and services

1.1.a Cultural Goods

Trade statistics of cultural goods

(US\$ million)

Year	Import	Total Export
2011	19,865	14,107
2012	21,411	14,473
2013	21,552	14,068
2014	23,394	14,039
2015	20,961	13,184

Source: Census and Statistics Department

1.1.b Cultural Services

Total exports and imports of services of selected service component/service group relating to cultural services ¹

	US\$ million			
Year	2011	2012	2013	2014
Total export of services	31,504	36,321	42,049	41,511
Total import of services	22,029	23,209	24,323	25,128

Source: Census and Statistics Department

Notes

- 1 The definition of cultural services is based on Table 1 on P.39 of 2009 UNESCO Framework for Cultural Statistics (FCS).

1.2. Contribution of cultural activities to Gross Domestic Product (GDP)

(a) GDP at basic prices

YEAR	US\$ million
2011	244,225
2012	259,546

2013	270,511
2014	284,493

Source: Census and Statistics Department

(b) Percentage share of cultural and creative industries (CCI) in GDP

Cultural and creative industries (CCI) ¹				
	2011	2012	2013	2014
Percentage shares in GDP	4.7%	4.9%	5.1%	5.0%

Source: Census and Statistics Department

Note

- 1 Specifically, CCI comprises 11 component domains as follows: (1) art, antiques and crafts; (2) cultural education and library, archive and museum services; (3) performing arts; (4) film, video and music; (5) television and radio; (6) publishing; (7) software, computer games and interactive media; (8) design; (9) architecture; (10) advertising; and (11) amusement services.

1. 3. Government expenditure on culture

On top of capital works expenditure, the Government spends over HK\$4 billion in the arts and culture in 2016/17

2. Books

(a) Number of titles registered under the Books Registration Ordinance
(Cap. 142)

Year	2011	2012	2013	2014	2015
Number of titles registered	14,364	15,172	15,418	13,600	15,400

Source: Leisure and Cultural Services Department

(b) Number of establishments¹ (other than those in the civil service)
in "Publishing of books, directories and mailing lists"

Year	2011	2012	2013	2014	2015
Number	750	750	740	750	750

(c) Number of establishments¹ (other than those in the civil service)
in "Retail sale of books, newspapers and stationery"

Year	2011	2012	2013	2014	2015
Number	1,760	1,660	1,590	1,540	1,460

(d) Number of establishments¹ (other than those in the civil service)
in "Retail sale via mail order or internet"

Year	2011	2012	2013	2014	2015
Number	910	1,040	1,370	1,700	2,110

Source: Census and Statistics Department

Note

- 1 An establishment is defined as an economic unit which engages, under a single ownership or control, in one or predominantly one kind of economic activity at a single physical location, e.g. an individual factory, workshop, retail shop or office.

(e) Value of retail sales¹ by type of retail outlet (HK\$ million)

Year	Books, newspapers, stationery and gifts	Other consumer goods, not elsewhere classified ²
2011	6,813	27,691
2012	6,926	29,087
2013	7,290	30,842
2014	7,605	31,905
2015	7,409	30,822

Source: Census and Statistics Department

Note

- 1 Statistics on retail sales by type of retail outlet are outlet statistics, not commodity statistics.
- 2 No retail sales figures specifically for the outlet type "Bookshops sales, Online retailers and Recorded music sales" and individual sampled establishments are currently available. **Bookshops sales, Online retailers** and Recorded music sales are subsumed under the retail outlet type of "Other consumer goods, not elsewhere classified" under "Other consumer goods".

3. Music

Value of retail sales¹ by type of retail outlet (HK\$ million)

Year	Other consumer goods, not elsewhere classified ²
2011	27,691
2012	29,087
2013	30,842
2014	31,905
2015	30,822

Source: Census and Statistics Department

Note

- 1 Statistics on retail sales by type of retail outlet are outlet statistics, not commodity statistics.
- 2 No retail sales figures specifically for the outlet type "Bookshops sales, Online retailers and Recorded music sales" and individual sampled establishments are currently available. Bookshops sales, Online retailers and **Recorded music sales** are subsumed under the retail outlet type of "Other consumer goods, not elsewhere classified" under "Other consumer goods".

4. Media

(a) Broadcasting audience and share:

Programme type	Audience share	Type of ownership (Public, Private, Community)	Type of access (Paid-free)
Four major radio channels			
CR1 (FM)	51.1%	Private	Free
CR2 (FM)	40.8%	Private	Free
RTHK Radio 1 (FM)	40.2%	Public	Free
RTHK Radio 2 (FM)	35.0%	Public	Free

Source: Communications Authority (survey in 2014/2015)

Programme type	Audience share	Type of ownership (Public, Private, Community)	Type of access (Paid-free)
Four major television channels			
TVB Jade	16.5% (analogue) 23.7% (simulcast)	Private	Free
TVB HD Jade	32.4%	Private	Free
TVB iNews	13.3%	Private	Free
TVB J2	6.0%	Private	Free

Source: Communications Authority (Survey in 2013/14)

(b) Broadcasting media organizations:

Ownership	Number of domestic media organizations providing			
	Radio channels Only (as at the end of December 2011)	Television channels only (as at the end of March 2012)	Both radio and television channels	Total
Public	1	/	/	1
Private	4	5 ¹	/	9
Community	/	/	/	/
Not specified	/	/	/	/
Total	5	5	/	10

Ownership	Number of domestic media organizations providing			
	Radio channels Only (as at the end of December 2012)	Television channels only (as at the end of March 2013)	Both radio and television channels	Total
Public	1	/	/	1
Private	4	5 ¹	/	9
Community	/	/	/	/
Not specified	/	/	/	/
Total	5	5	/	10

Ownership	Number of domestic media organizations providing			
	Radio channels Only (as at the end of December 2013)	Television channels only (as at the end of March 2014)	Both radio and television channels	Total
Public	1	/	/	1
Private	4	5 ¹	/	9
Community	/	/	/	/
Not specified	/	/	/	/
Total	5	5	/	10

Ownership	Number of domestic media organizations providing			
	Radio channels Only (as at the end of December 2014)	Television channels only (as at the end of March 2015)	Both radio and television channels	Total
Public	/	/	1	1
Private	4	5 ¹	/	9
Community	/	/	/	/
Not specified	/	/	/	/
Total	4	5	1	10

Source: Communications Authority

Ownership	Number of domestic media organizations providing			
	Radio channels Only (as at the end of December 2015)	Television channels only (as at the end of March 2016)	Both radio and television channels	Total
Public	/	/	1	1
Private	3 ²	6	/	8
Community	/	/	/	/
Not specified	/	/	/	/
Total	3	6	1	9

Note

- 1 From 2011 to 2014, there were 2 domestic free television programme service licensees and 3 domestic pay television programme service licensees.
- 2 The number of domestic media organizations with sound broadcasting licence decreases to two as of 15 October 2016.

(c) Newspapers:

Local newspapers registered under the Registration of Local Newspaper Ordinance (Cap. 268).

Year (as at 31 Dec)	Newspapers (published daily or more frequent than weekly)	Periodicals

2012	51	684
2013	55	715
2014	56	725
2015	53	683

Source: Office for Film, Newspaper and Article Administration

5. Connectivity, infrastructure, access

(a) Number of mobile subscribers per 1,000 inhabitants

	Dec 2011	Dec 2012	Dec 2013	Dec 2014	Dec 2015
Mobile subscribers per 1,000 inhabitants					
- postpaid only	1,008	1,072	1,087	1,080	1,088
- postpaid + prepaid	2,099	2,303	2,381	2,391	2,290

Source: Office of the Communications Authority

(b) Number of households with broadband Internet access at home

As at	No. of households with broadband Internet access at home
Dec 2011	2,041,371
Dec 2012	2,052,460
Dec 2013	2,009,102
Dec 2014	2,030,101
Dec 2015	2,080,780

Source: Office of the Communications Authority

(c) Persons aged 10 and over who had used Internet service during the 12 months before enumeration

Survey period	No. of persons ('000)
June - August 2012	4,580.1
January - April 2013	4,671.8
June - August 2014	5,052.5
May - August 2015	5,394.9

Source: Census and Statistics Department

6. Cultural participation

Participation rate of persons aged 15 and over in cultural and social entertainment activities during the 1 month before enumeration by sex

Activities ¹	Male	Female	Total
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	%	%	%
Cultural activities (e.g. singing Cantonese opera, watching drama, watching Cantonese opera, going to museum, etc.)	8.5	10.6	9.6
Social entertainment activities (i.e. specially arranged activities such as dining with relatives and friends, going to concert, etc.)	79.3	80.9	80.1
Total	80.1	81.8	81.0

Source: Census and Statistics Department
(Survey: during September to December 2013)

Note

- 1 Multiple answers were allowed.

**Convention on the Protection and Promotion of the
Diversity of Cultural Expressions**

**Periodic Report of the Government of the Macao
Special Administrative Region**

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Background

Macao has a rich historical background and is a blend of eastern and western cultures. In this small city, people with different languages, of different ethnicities, beliefs and cultural backgrounds coexist harmoniously, contributing to Macao's unique cultural characteristics. It is precisely this historical and cultural diversity that led to Macao's diversity in cultural expressions; the protection and promotion of such cultural expressions has always been a focus of the Macao Special Administrative Region Government's policies in the cultural field. In the past four years, with the support of the Central Government, the Macao SAR Government has been actively implementing and putting into effect related legislation, policies and measures, coordinating operations and resources and promoting the sustainable development of this multiculturalism.

In these four years, the Macao SAR Government has launched initiatives such as the "Framework for Policies of Development of Macao's Cultural and Creative Industries", the "Cultural Heritage Protection Law" and the "MSAR Five-Year Development Plan (2016-2020)", strengthening a pattern of diversified development, striving to improve the relevant legal system, passing on to future generations the distinctive characteristics of a multicultural coexistence, promoting the integration and use of cultural heritage resources, constantly improving the models and dimension of the public cultural services and continuing to make full use of Macao's role as a bridge and a link for cultural undertakings between China and the Portuguese-speaking countries. It has strived to build a cultural network covering the entire city by way of libraries, museums, venues for performances and exhibitions as well as to link the world heritage district, historical buildings and the public cultural facilities scattered around the city in order to ensure the display of the city's cultural diversity.

At the same time, the MSAR Government will continue, under a people-oriented approach, to draw up, implement and carry out culture-related strategies and measures, putting resources to good use and launching cultural development works; while protecting traditional culture, it will also encourage innovation and creation. On a domestic level, it will seek integration between the different ethnicities and social consensus and strongly foster cultural industries. On an outward level, it will promote the cultural image, boost cultural and art exchanges and push for cross-border cooperation between different regions, allowing Macao's multicultural undertakings and all industries to achieve a sustainable development and allowing Macao to develop into a veritable "culturally sustainable city".

1. Cultural Policies

Through cultural policies of varied forms, levels, shapes, means and strategies, the MSAR Government has strived to protect the diversity of cultural expressions, with an aim to push forward cultural diversity and a sustainable development. Thus, with an approach of “beginning in Macao but with eyes fixed upon the world”, the MSAR Government, by keeping an open mind, has undertaken a full review of the governance direction, consolidated cultural resources, assigned cultural measures and, under the strategic goals of an “international tourism and leisure centre” and of a “service platform for commercial cooperation between China and Portuguese-speaking countries”, has been fully pushing forward Macao’s mid and long term cultural development to ensure that the diversity of cultural expressions are able to subsist and expand.

In September of 2016, the MSAR Government announced the “MSAR Five-Year Development Plan (2016-2020)”. With respect to cultural policy, it has put forward the distinctive characteristics of Macao as a place of coexistence of several cultures. While preserving history and in order to increase the cultural atmosphere of the city and enrich its citizens’ cultural life, it will continue to develop Macao’s role as a bridge and a link for cultural undertakings between China and the Portuguese-speaking countries and promote the growth of cultural and creative industries, thereby building a culturally renowned city.

To this end, the cultural departments are, on the one hand, acting in concert with the aforementioned five-year plan and carrying out all kinds of related works, including protection of cultural heritage, support to a variety of cultural and creative industries, training of all talented professionals in the cultural field, organization of art activities on different levels and promotion of an array of cultural exchanges, etc., constantly improving the efficiency and level of public cultural services and building a cultural network system that covers the whole city.

On the other hand, these departments seek to stimulate the population’s vitality by actively supporting and encouraging local organizations and individuals, spurring cultural, artistic, specialized, ethnic, religious and Macanese-related initiatives by all types of organizations and individuals, continuing to hold and participate in cultural creations and exchange activities comprising different contents and forms and gradually turning the population into the mainstay of cultural activities.

Policies /Measures 1

(1) Name of the Measure

Protection of Macao's cultural heritage reflecting the diversity of cultural expressions policy

(2) Key Objectives of the Measure

The Cultural Heritage Protection Law No. 11/2013 (hereinafter the "Heritage Law") came into effect on 1 March 2014, marking the turn of a new page in the protection of Macao's diverse cultural heritage. The Heritage Law clearly sets that any person has a duty to protect and promote cultural heritage as well as defines cultural heritage and the scope of its protection, classification procedures and standards, etc., covering classified buildings, classified movable assets, archaeological heritage, the World Heritage List-inscribed Historic Centre of Macao as well as intangible cultural heritage that fully embodies the diversity of Macao's cultural expressions. At the same time, it gives power to the Government to use the necessary measures to develop protection works and it establishes a reward and sanctions system to encourage and prompt the population to value and protect cultural heritage.

(3) What are the scope of application, nature and main characteristics of the measures?

3.1 Scope of application of the measures (option: localized)

3.2 Nature of the measures (legal, institutional)

3.3 Main characteristics of the measures

The MSAR Government, in accordance with the provisions of the Heritage Law, created the Cultural Heritage Committee as an advisory body to the MSAR Government to issue opinions on matters of its competence as defined by law; in order to promote the protection of the multicultural heritage, encourage the participation of the public from different sectors and increase social participation and transparency of protection works of the multicultural heritage.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

(5) What are the results expected from the implementation of the policies / measures?

The MSAR Government has actively answered to the national cultural heritage policy of "protection-oriented, recovery first, rational use and management reinforcement", continuing to improve the relevant system, strengthening citizens' sense of cultural belonging and identity and continuing to foster and pass on the city's characteristics of diversified integration and culture, thereby providing more elements and increasing opportunities for the tourism and cultural industries and giving a solid basis to the diversity of cultural expressions.

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Cultural Affairs Bureau.

(7) Name of NGOs and/or private companies engaged in the implementation of the measure

There are no non-governmental organizations and/or private entities taking direct part in the implementation of measures

(8) Was this measure introduced or revised in order to:

8.1 Compliance with the Convention's related provisions? (option: Yes)

8.2 Support / encourage policy discussions related to the Convention? (option: Yes)

8.3 Other reasons unrelated to the Convention? (option: Yes)

(9) Has there been an assessment of the effects of implementation of the measures?

At the moment, no assessment mechanism of the measures has been established.

Policies /Measures 2

(1) Name of the Measure

Policy for the promotion of the development of diversified cultural industries

(2) Key Objectives of the Measure

In 2010, the MSAR Government created, under the Cultural Affairs Bureau, the "Department for Promoting Cultural and Creative Industries", setting up also the "Committee for Cultural Industries". In the same year, it also formulated a preliminary policy framework for the development of cultural industries taking as priority industries in the promotion of the diversity of cultural expressions eight main industries, namely design, cinema, pop music, fashion, cartoons and comics, visual arts, performing arts and publishing, setting also short, mid and long-term development goals for the gradual development of local multicultural industries.

(3) What are the scope of application, nature and main characteristics of the measures?

3.1 Scope of application of the measures (option: localized)

3.2 Nature of the measures (financial, institutional)

3.3 Main characteristics of the measures

After more than three years of research and implementation, the MSAR Government, taking into account the support of practical needs for the development of the local cultural and creative industries, set up in October of 2013 the Cultural Industries Fund, and, in response to new circumstances, drew up on a macro level the "Framework for Policies of Development of Macao's Cultural and Creative Industries", further clarifying the position of Macao's multicultural industries, the specific goals of

policies and work contents, enabling Macao's cultural industries support system to start taking shape.

Since 2010, the MSAR Government has been building in stages the "Macao Cultural and Creative Industries Database", and, in order to continue to understand the status of the multifaceted development of the local cultural and creative industries, has successively launched the "Study of the System of Indicators of Macao's Cultural and Creative Industries" and the "Follow-up Study of the System of Indicators of Macao's Cultural and Creative Industries", progressively setting up long-term indicators for a multi-oriented development of the cultural and creative industries so as to, through scientific methods, define the development direction in every field of the cultural and creative industries. From 2013 onwards, it has successively launched the "Subsidy Programme Series for Macao's Cultural and Creative Industries", which include the "Subsidy Programme for Fashion Design on Sample Making", the "Support Programme for the Production of Feature Films" and the "Subsidy Programme for the Production of Original Song Albums", among others, thus improving original products and the service level and facilitating the forming of innovative multicultural cultural and creative industries.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

(5) What are the results expected from the implementation of the policies / measures?

Through the series of support programmes and policy measures and in response to the industries environment and market conditions, the MSAR Government provides policy and financial support to the cultural industries sector, including to ethnic minorities and young entrepreneurs. Through the launch of specialized support programmes directed at several cultural and creative fields, it provides financial assistance to upstream innovative cultural and creative companies and cultural projects and to relatively mature cultural projects of downstream industries. Through a service platform, it provides technical support to small and medium cultural and creative companies of different communities and different cultural backgrounds, helping the industry to thrive and grow and creating a brand name for Macao's cultural industries. At the same time, through an online information platform, a cultural and creative products sales network and industry exchanges, it promotes cross-border business matching. By allowing a mutual connection between multiple cultural and creative forces and traditional industries, inner connections and outer expansions, the improvement of local supply chains, the establishment of an overall cultural and creative atmosphere of multicultural coexistence, the promotion of the sustainable development of local cultural industries and the creation of even more jobs for people of all walks of life and races, it contributes to the passing on of the diversity of cultural expressions.

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Cultural Affairs Bureau.

(7) Name of NGOs and/or private companies engaged in the implementation of the measure

There are no non-governmental organizations and/or private entities taking direct part in the implementation of measures

(8) Was this measure introduced or revised in order to:

8.1 Compliance with the Convention's related provisions? (option: Yes)

8.2 Support / encourage policy discussions related to the Convention? (option: Yes)

8.3 Other reasons unrelated to the Convention? (option: Yes)

(9) Has there been an assessment of the effects of implementation of the measures?

At the moment, no assessment mechanism of the measures has been established.

Policies /Measures 3

(1) Name of the Measure

Fostering talented multicultural people policy

(2) Key Objectives of the Measure

Talented people are the root of cultural development and valuing and cherishing such people is the top duty of Macao's cultural development. In coordination with the needs for the future development of Macao's diversified arts and culture and cultural and creative industries, as well as in line with the principle of "supporting the development of local arts and culture, fostering arts and culture professionals", the MSAR Government has actively launched short, mid and long-term measures and has provided training to talented and professionally skilled administrators and promoters of local diversified arts and culture.

(3) What are the scope of application, nature and main characteristics of the measures?

3.1 Scope of application of the measures (option: localized)

3.2 Nature of the measures (financial, institutional)

3.3 Main characteristics of the measures

Since 2012, the cultural departments have gradually launched the "Arts Management Human Resources Training Programme" and the "Subsidy Programme for Cultural and Arts Studies", as well as the support and training initiatives "Certificate in Arts Administration" and "Masters Scholarship Programme", among others, in cooperation with teaching institutions. Also, in 2012, the cultural departments launched the programme "Cultural Technical Specialization Programme" which, through a systematic approach, gradually fostered the participation of youths on the margins of

society in learning and practicing activities in the fields of performing arts, building restoration, archaeology, stage production, painting and engraving, etc., helping them rebuild their lives and get back on the right track while, at the same time, expanding the social impact and highlighting the far-reaching significance of arts and culture education. In 2013, the “Lectures on Cultural Topics” were launched, with a focus on local culture, cultural knowledge and social issues and targeting general arts education in schools and society, which not only contribute to illustrate artists’ specialized skills but also passes on to the next generations values and beliefs such as tolerance, admiration, cooperation, integration, etc., as well as fosters the interest in and comprehension of arts and culture in middle and primary school students.

The Macao Conservatory is a platform for arts dissemination and specialized elementary education. It continues to shoulder a mission to “train local performing arts talents” and, through standardized, systematic and specialized dance, music and drama courses, it develops training for local performing arts talents, seeks to popularize arts education and promote the foundations of specialized arts education and nurtures both committed and creative talented persons in the cultural and arts fields. In addition, the Macao Polytechnic Institute’s School of Arts, among other local higher education institutions, is also active in teaching multicultural talented persons in a variety of fields such as design, visual arts and music.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

(5) What are the results expected from the implementation of the policies / measures?

Value and cherish talented professionals, act in accordance with future development needs of Macao’s diversified arts and culture and cultural and creative industries and provide training to talented and professionally skilled administrators and promoters of local diversified arts and culture.

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Cultural Affairs Bureau.

(7) Name of NGOs and/or private companies engaged in the implementation of the measure

There are no non-governmental organizations and/or private entities taking direct part in the implementation of measures

(8) Was this measure introduced or revised in order to:

8.1 Compliance with the Convention’s related provisions? (option: Yes)

8.2 Support / encourage policy discussions related to the Convention? (option: Yes)

8.3 Other reasons unrelated to the Convention? (option: Yes)

(9) Has there been an assessment of the effects of implementation of the measures?

At the moment, no assessment mechanism of the measures has been established.

Policies /Measures 4

(1) Name of the Measure

Promotion of performances of diverse cultural expressions policy

(2) Key Objectives of the Measure

Continuing to lead aesthetic appreciation, encouraging tolerance, highlighting a contemporary spirit, supporting local diversified arts and promoting creative quality works, among other guidelines of fundamental policies.

(3) What are the scope of application, nature and main characteristics of the measures?

3.1 Scope of application of the measures (option: localized)

3.2 Nature of the measures (financial, institutional)

3.3 Main characteristics of the measures

The MSAR Government, through the establishment of partnerships, holds large and varied cultural and arts events, such as the “Macao Arts Festival”, the “Macao International Music Festival”, the “Macao City Fringe Festival”, among other notable arts feasts, as well as a number of art events and festivals such as the “Parade Through Macao, Latin City”, “HUSH! Full Music”, “Lusofonia Festival”, “Tap Siac Craft Market”, “Nam Van Lake Craft Market”, “Southeast Asia Food Carnival”, “Myanmar Overseas Chinese Water Festival”, “Thailand Cultural Festival” and “Indian Cultural Showcase”, etc., giving not only an opportunity for participation and arts appreciation to the general public and related industries but also increasing the sense of social engagement of the different communities. Such events also enable a natural connection between the performing arts and Macao’s world heritage, unceasingly enrich and deepen its essence, raise the population’s arts appreciation level and cultural literacy, and even attract local and foreign spectators, gradually establishing Macao’s urban cultural diversity characteristics.

In addition, it will continue to intensify the essential role of the Macao Orchestra and the Macao Chinese Orchestra in the development of local music arts, putting on performances within society and the different communities, and unceasingly improving and raising the artistic level of both ensembles, helping them grow into outstanding orchestras of professional level dedicated to the promotion of a cultural diverse life. On the other hand, it will continue to bring focus to the Macao Conservatory’s role as a platform for performing arts fields such as dance, music and drama, and, through the organization of an array of concerts, continue to inject creativity and vitality into music performances and education and promotion within the communities, staging performances in world heritage sites, medical and educational facilities, public spaces

and other communal areas, thereby enriching citizens' cultural lives and driving the city's multicultural and arts atmosphere.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

(5) What are the results expected from the implementation of the policies / measures?

These different forms of art and cultural activities increase the level of public participation of the different communities and their respective culture, effectively promoting the city's multicultural expressions.

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Cultural Affairs Bureau.

(7) Name of NGOs and/or private companies engaged in the implementation of the measure

There are no non-governmental organizations and/or private entities taking direct part in the implementation of measures

(8) Was this measure introduced or revised in order to:

8.1 Compliance with the Convention's related provisions? (option: Yes)

8.2 Support / encourage policy discussions related to the Convention? (option: Yes)

8.3 Other reasons unrelated to the Convention? (option: Yes)

(9) Has there been an assessment of the effects of implementation of the measures?

At the moment, no assessment mechanism of the measures has been established.

Policies /Measures 5

(1) Name of the Measure

Building of a multicultural life network

(2) Key Objectives of the Measure

Increase the population's cultural level, improve their life quality and continuously improve the layout of the city's cultural facilities.

(3) What are the scope of application, nature and main characteristics of the measures?

3.1 Scope of application of the measures (option: localized)

3.2 Nature of the measures (institutional)

3.3 Main characteristics of the measures

Since 2012 the MSAR Government has put into operation the "Nam Van C-Shop", the Mandarin's House Cultural Heritage Info Centre and Gift Shop, the Macao Fashion Gallery, the temporary Black Box Theatre at the Old Court Building, the Taipa Library,

the Jao Tsung-I Academy, among other cultural venues, as well as the Lu Ban Carpentry Exhibition, the Patane Night Watch House, the Guia Fortress (including the Chapel and the Lighthouse) Information Centre, and many other restored historical and cultural facilities, transforming the same into display places for the cultural blend between east and west. The Government has also launched a series of leisure and cultural projects for the community, such as the “Anim’Arte NAM VAN” and the “Taipa Houses Optimization Programme” in addition to pushing forward preparatory works for the construction of cultural facilities, namely the New Central Library, the Sec Pai Van Library, the House of Literature of Macao, etc..

In 2016, through mechanisms of cross-departmental cooperation, the MSAR Government fully implemented the integration of public cultural resources, effectively making use of community venues and facilities throughout the city, allowing the originally existing libraries, museums, cultural centres, archives, galleries and exhibition spaces to fully bring out their respective capabilities to promote cultural expressions. At the same time, striving to respond to society’s needs, it continued to open an even greater diversity of public cultural spaces, offering each ethnic community and all social classes cultural facilities and services of even better quality, promoting cultural equality, further integrating culture and arts into the community, building an increasingly richer, renewed and superior cultural network city-wide and ensuring a diversity in the cultural life of residents.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

(5) What are the results expected from the implementation of the policies / measures?

Increase the population’s cultural level, improve their life quality and continuously improve the layout of the city’s cultural facilities.

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Cultural Affairs Bureau.

(7) Name of NGOs and/or private companies engaged in the implementation of the measure

There are no non-governmental organizations and/or private entities taking direct part in the implementation of measures

(8) Was this measure introduced or revised in order to:

8.1 Compliance with the Convention’s related provisions? (option: Yes)

8.2 Support / encourage policy discussions related to the Convention? (option: Yes)

8.3 Other reasons unrelated to the Convention? (option: Yes)

(9) Has there been an assessment of the effects of implementation of the measures?

At the moment, no assessment mechanism of the measures has been established.

2. International (external) cultural cooperation

(1) Name of the Measure

Launch regional and international cooperation at different levels and types in cultural areas

(2) Key Objectives of the Measure

In the “Twelfth Five-Year Plan for National Economic and Social Development of the People’s Republic of China”, the Central Government defined the policy guidelines for Macao’s promotion of an appropriate and diversified economical development and set the development positioning of the “international tourism and leisure centre”. After that, following the country’s rapid rise of national power, it put forward the establishment of the strategic concept “one belt, one road” comprising “the Silk Road Economic Belt” and the “21st-century Maritime Silk Road”, bringing to Macao a new round of development opportunities.

In the context of globalization and regionalization, the MSAR Government acts in concert with the national development plans. Also, through currently existing mechanisms, such as the “Guangdong-Macao Cooperation Framework Agreement” and the “Forum for Economic and Trade Co-operation between China and Portuguese-speaking Countries”, as well as cross-border cooperation with the Mainland, Hong Kong, Taiwan and the EU, among others, in particular cooperation between cultural and creative industries from Portuguese-speaking countries and Latin countries, through regional and international cultural cooperation on different levels and categories, it will continue to intensify the trend of regional cooperation, open up even broader development opportunities, promote the development of Macao’s multicultural undertakings and industries and push forward an organic relationship between culture, education and tourism, among others, thereby laying solid foundations for the establishment of Macao as an “international leisure centre”.

(3) What are the scope of application, nature and main characteristics of the measures?

3.1 Scope of application of the measures (option: localized)

3.2 Nature of the measures (standard, institutional)

3.3 Main characteristics of the measures

With respect to hardware, the MSAR Government, through cross-departmental cooperation, will transform the Taipa Houses into a platform for display and exchange of local Portuguese culture, and it will bring out the capabilities for interaction between the five houses and the area, striving to promote the diverse cultural characteristics of the Portuguese-speaking countries. For example, the annual “Lusofonia Festival”

showcases the long historical traditions of Chinese and Portuguese cultures and, through the care and participation of local Portuguese-speaking communities from Macao, Angola, Brazil, Cape Verde, Guinea-Bissau, Goa, Daman and Diu, Mozambique, Portugal, São Tomé and Príncipe and East Timor, push forward cultural exchanges with each Portuguese-speaking country and region and display Macao's multicultural characteristics. In addition, it invites top street art troupes from all over the world to take part in the "Parade through Macao, Latin City" showing local and foreign viewers and participants the uniqueness of Macao's historic centre, as well as spreading Macao's profound and rich in local flavour culture; after years of cultural brand management, this event has already become an important annual festival in Macao and even in the region.

With respect to cooperation in external cultural projects, the Cultural Affairs Bureau of the MSAR Government entered in 2015 into a memorandum of understanding with the Directorate-General of Books, Archives and Libraries of the Portuguese Republic. This cooperation launched the protection and digitalization works of archived "Chinese-language documents", sharing valuable historical resources and promoting cultural exchanges between China and Portugal. In this context, by means of a joint application of the Macao Archives and the Portuguese *Arquivo Nacional da Torre do Tombo*, the collection "Chinese Plates" (Chapas Sínicas) (Official documents of Macao from 1693-1886) was successfully included in UNESCO's "Memory of the World Programme" in 2016, illustrating the unique historical background of a Sino-western cultural dialogue in Macao. This collection contains official and private documents in Chinese, including over 1500 documents in Chinese language, five volumes of Portuguese translations of official matters between Macao and Portugal and four small folders of scattered documents, in a total of 3600 documents, most of which from the mid-18th to mid-19th centuries. The bulk of these, currently kept at the *Arquivo Nacional da Torre do Tombo* in Portugal, are official documents related to Chinese authorities' governance of Macao and official correspondence with Macao's *Leal Senado*, and constitute valuable first-hand materials for the study of Macao's history and the history of Sino-foreign relationships. In order to further highlight and disseminate the content of these documents, the two institutions have jointly prepared a report on the inclusion of the "Chinese-language documents" into the "Memory of the World Programme", which shall be released in 2017.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

(5) What are the results expected from the implementation of the policies / measures?

In the future, the MSAR Government will further make use of Macao's unique cultural environment and conditions and bring into full play Macao's role as an exchange platform between China and Portuguese-speaking countries. Using the experience and

basis of previous cultural exchanges and taking Macao as centre, it will turn towards a series of measures implemented by China and the Portuguese-speaking countries, allowing Chinese and lusophone cultures to get mutually acquainted and communicate with regards to language teaching, arts exchange, publishing and introduction to social traditions, among other aspects, and it will convert Macao into an important stage as “Luso-Chinese Cultural Exchange Centre”.

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Cultural Affairs Bureau.

(7) Name of NGOs and/or private companies engaged in the implementation of the measure

There are no non-governmental organizations and/or private entities taking direct part in the implementation of measures

(8) Was this measure introduced or revised in order to::

8.1 Compliance with the Convention’s related provisions? (option: Yes)

8.2 Support / encourage policy discussions related to the Convention? (option: Yes)

8.3 Other reasons unrelated to the Convention? (option: Yes)

(9) Has there been an assessment of the effects of implementation of the measures?

At the moment, no assessment mechanism of the measures has been established.

3. Cultural and Sustainable Development

Country (special administrative region) level measures

Culture is key to the city’s sustainable development and is also one of the main focuses of the MSAR Government. On an internal level, the Government will seek community integration and a social consensus, boost creativity and strongly foster cultural industries. On an outward level, it will promote the cultural image, boost cultural and art exchanges, push for cooperation between industries and strive to establish strong tourism and leisure industries, allowing Macao to develop into a veritable “culturally sustainable city”. To this end, the MSAR Government will devote efforts to software and hardware, allocate resources and fully create an ideal environment for cultural development.

Policies /Measures 1

(1) Name of the Measure

Talents’ training

(2) Key Objectives of the Measure

Talented people are the basis for social sustainable development; from booming cultural undertakings to innovative cultural and creative industries, all urgently require

multi-tiered and interdisciplinary qualified people. As a result, the MSAR Government is committed to fostering talented persons on multiple levels and different ranks, focusing in particular on the establishment of a training system for younger talents and, through appropriate support policies and measures, advance towards a systematic and institutionalized training of talented professionals. In addition, through programmes of various forms and objectives, it will continue to deepen artists' education and dissemination, building a flexible cultural environment able to develop sustainably, providing even more learning and practice opportunities and an even wider space for development.

(3) What are the scope of application, nature and main characteristics of the measures?

3.1 Scope of application of the measures (option: localized)

3.2 Nature of the measures (lawful, institutional)

3.3 Main characteristics of the measures

To build a comprehensive talent training system, the MSAR Government pays particular attention to the inclusion of communities in different social layers. The cultural departments launched in 2012 the programme "Cultural Technical Specialization Programme" in cooperation with social institutions, which is targeted at youths on the margins of society. By means of rehabilitation, guidance, assistance and training, among other stages, it encourages these young people to take part in learning and practice activities in the fields of performing arts, building restoration, archaeology, stage production, painting and engraving, etc., making full use of culture's appeal and influence to help these marginalized youth groups to rebuild positive values and get back to society on the right track.

In addition, through several teaching platforms such as the "Lectures on Cultural Topics", the MSAR Government also caters to elementary and secondary school students, community groups, social work and correctional organizations, etc., spreading knowledge on traditional Chinese culture, cultural heritage, visual arts, performing arts, community arts, Chinese literature and fine arts, among other areas, improving students' cultural literacy and bringing together each person's sense of community belonging and sense of self.

On the other hand, the MSAR Government continues to carry out the "Arts Management Human Resources Training Programme" and the "Subsidy Programme for Cultural and Arts Studies", among other cultural and creative training programmes for skilled persons and, by using the Macao Conservatory as platform, to foster qualified professionals through performing arts and practice and push forward the basis of the education system for cultural talents. Moreover, it follows closely the needs of each sector of the cultural industries and equips Macao with all kinds of qualified professionals in different fields, such as orchestras, arts management groups, specialized management and operations of culture and art, management of cultural and creative

industries, libraries management, cultural relics restoration, management and exhibition of creative industries, etc., providing the conditions for the diversity and sustainable development of cultural expressions.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

(5) What are the results expected from the implementation of the policies / measures?

Foster talented persons on multiple levels and different ranks, establish in particular a training system for younger talents and advance towards a systematic and institutionalized training of talented professionals; build a flexible cultural environment able to develop sustainably, provide even more learning and practice opportunities and an even wider space for development.

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Cultural Affairs Bureau.

(7) Name of NGOs and/or private companies engaged in the implementation of the measure

There are no non-governmental organizations and/or private entities taking direct part in the implementation of measures

(8) Was this measure introduced or revised in order to:

8.1 Compliance with the Convention's related provisions? (option: Yes)

8.2 Support / encourage policy discussions related to the Convention? (option: Yes)

8.3 Other reasons unrelated to the Convention? (option: Yes)

(9) Has there been an assessment of the effects of implementation of the measures?

At the moment, no assessment mechanism of the measures has been established.

Policies /Measures 2

(1) Name of the Measure

Preservation and transmission of multicultural traditions

(2) Key Objectives of the Measure

Since the Historic Centre of Macao was inscribed in the World Heritage List, its multicultural value has been universally acknowledged. Under the terms of the related international conventions and the Heritage Law, the MSAR Government, through cross-departmental coordination, has been constantly establishing and improving the management mechanisms in order to explore, protect and manage Macao's cultural heritage to a higher standard, further promoting the integration and use of multicultural heritage resources, enriching the public cultural services and effectively showcasing the

important role of cultural heritage in the overall layout of social and economic development.

(3) What are the scope of application, nature and main characteristics of the measures?

3.1 Scope of application of the measures (option: localized)

3.2 Nature of the measures (lawful, institutional)

3.3 Main characteristics of the measures

The MSAR Government launched in 2014 the public consultation works related to the Framework of the “Protection and Management Plan of the Historic Centre of Macao”, collecting the population’s opinions on the protection and management of this area and, on this basis, finalizing the “Historic Centre of Macao Protection and Management Plan”. Through the regulation and optimization of the currently existing daily protection and management works of the “Historic Centre of Macao”, it seeks to improve the construction of the related system, protect the world heritage, perpetuate its diverse characteristics, fully and rationally use its cultural value and promote the sustainable development of this multicultural city.

The MSAR Government also pays close attention to the valuable cultural traditions and skills of Macao’s traditional shops. In recent years, it offered financial aid to design entities to modernize brand names of traditional and characteristic stores and initiated the compilation of related materials and the preservation of some cultural relics, allowing its traditions and collective memory to be passed on and developed.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

(5) What are the results expected from the implementation of the policies / measures?

In the future, the Government will continue to allocate resources, strengthen its support, establish conditions for the sustainable development of small and medium enterprises and, while preserving Macao’s old shops, promote a diversified and sustainable social, cultural and economic development and carry through the strategy of transforming Macao into an “international tourism and leisure centre”.

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Cultural Affairs Bureau.

(7) Name of NGOs and/or private companies engaged in the implementation of the measure

There are no non-governmental organizations and/or private entities taking direct part in the implementation of measures

(8) Was this measure introduced or revised in order to:

8.1 Compliance with the Convention’s related provisions? (option: Yes)

8.2 Support / encourage policy discussions related to the Convention? (option: Yes)

8.3 Other reasons unrelated to the Convention? (option: Yes)

(9) Has there been an assessment of the effects of implementation of the measures?

At the moment, no assessment mechanism of the measures has been established.

4. Youth

(1) Name of the Measure

“Culture and Arts Management Human Resources Training Programme”, “Subsidy Programme for Cultural and Arts Studies”, “Lectures on Cultural Topics”, “Cultural Technical Specialization Programme”, “Macao Young Musicians Competition” and “Cultural Heritage Little Docents Training Programme”, among other projects.

(2) Key Objectives of the Measure

Young people are the future of society and the MSAR Government attaches great importance to the development of youth. In addition to encouraging young people to take part in cultural and art activities and the city’s festivals, to enjoy and pass on cultural heritage as well as take part in cultural, art and history exchange and promotion activities, it also continues to offer and improve a series of projects, such as the “Culture and Arts Management Human Resources Training Programme”, the “Subsidy Programme for Cultural and Arts Studies”, the “Lectures on Cultural Topics”, the “Cultural Technical Specialization Programme”, the “Macao Young Musicians Competition” and the “Cultural Heritage Little Docents Training Programme”, thereby using different angles to develop, train and allow local young people to pursue advanced studies.

(3) What are the scope of application, nature and main characteristics of the measures?

3.1 Scope of application of the measures (option: localized)

3.2 Nature of the measures (financial, institutional)

3.3 Main characteristics of the measures

In addition to encouraging young people to take part in cultural and art activities and the city’s festivals, to enjoy and pass on cultural heritage as well as take part in cultural, art and history exchange and promotion activities, the MSAR Government also continues to offer and improve a series of projects, such as the “Culture and Arts Management Human Resources Training Programme”, the “Subsidy Programme for Cultural and Arts Studies”, the “Lectures on Cultural Topics”, the “Cultural Technical Specialization Programme”, the “Macao Young Musicians Competition” and the “Cultural Heritage Little Docents Training Programme”. With regard to venues, the Government is committed to creating for the younger population a suitable mature environment of cultural diversity. For example, in 2015 it inaugurated the Taipa Library as a “children’s

library” mainly dedicated to “children” and “parents” and offering over 30,000 children’s books, featuring also a nursery room, a baby-trolley parking area and a children’s theatre. In addition, also in 2015, it put into operation the “Cinematheque · Passion” and launched the “Temporary Venue Booking Programme of Cinematheque · Passion”, through which it allowed the venue’s reservation and use by the local film industry, young filmmakers and film associations.

The MSAR Government, through cross-departmental communication and cooperation mechanisms as well as through exchange meetings and seminars, among other types of communication activities, earnestly listens to the opinions of youth, effectively implements youth policies, creates opportunities for development of young people’s assets and potential and assists in building a system to foster youth’s growth. For instance, in the cultural sector, through the “Entering Macao’s Heritage Sites” and “Know More About Macao’s Archaeology”, all included in the “Macao Cultural Heritage and Archaeology Series”, it takes Macao’s middle and primary school students to visit heritage sites with historical, cultural and architectonic worth, it holds classroom lectures on archaeology topics and organizes tours to archaeological sites, helping them understand in greater depth the importance of protecting cultural heritage and effectively carrying out the protection and passing on of Macao’s diverse cultural heritage.

(4) Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

No.

(5) What are the results expected from the implementation of the policies / measures?

Promote the development of young people, encourage their participation in cultural and art events and through different angles promote the development, training and advanced studies of local talented youths.

(6) Name of agency responsible for the implementation of the measure and financial resources allocated to implement the measure

The Cultural Affairs Bureau.

(7) Name of NGOs and/or private companies engaged in the implementation of the measure

There are no non-governmental organizations and/or private entities taking direct part in the implementation of measures.

(8) Was this measure introduced or revised in order to:

8.1 Compliance with the Convention’s related provisions? (option: Yes)

8.2 Support / encourage policy discussions related to the Convention? (option: Yes)

8.3 Other reasons unrelated to the Convention? (option: Yes)

(9) Has there been an assessment of the effects of implementation of the measures?

At the moment, no assessment mechanism of the measures has been established.

5. Civil society awareness and participation

Parties

Have the parties taken action to enlist civil society's participation:

- **Leave room during the formulation of policies to listen and debate civil society's opinions**

The MSAR Government continues to encourage residents to take part in the formulation of public policies and, as an important aspect of cultural policies, to protect and foster cultural entities, strengthen their autonomy, participation enthusiasm, richness of content and diversity of forms.

From 2012 onwards, it has steadily been improving work mechanisms and reinforcing the support and assistance to non-governmental cultural associations: it has built communication mechanisms, maintained regular contacts with non-governmental cultural associations, listened to the public opinion and improved support works; it has advanced subsidy mechanisms, invited private specialists and scholars to take part in the assessment of public funded projects, thereby increasing transparency and ensuring the openness, impartiality and fairness of subsidy mechanisms, increasing their adequacy and effectiveness.

On the other hand, by appealing to the Cultural Consultative Committee, the Cultural Heritage Committee, the Committee of Cultural Industries and other advisory bodies in a number of fields, the MSAR Government has also listened to the opinions of representatives of all sectors. Additionally, it has launched public consultations targeted at the whole population whereby it collected the public's views and encouraged public discussion. For example, with regards to the "Cultural Heritage Protection Law" and the "Historic Centre of Macao Protection and Management Plan" Framework, among other projects, it carried out extensive public consultation, listened to the population's opinions and established a solid social foundation, promoting residents' full participation in the diversified development of Macao's cultural undertakings.

- **Others (encourage citizens' participation, allow diverse arts to take root in the community)**

In 2013, the cultural departments launched for the first time the subsidy programme "Arts in the Community" which, through the financing of projects, aims to encourage Macao's art associations to get deeper into the community or into specific social groups, so that interested art associations are able to carry out many-sided studies and trials, use a variety of artistic techniques, create a bond between social groups and bring arts closer to the community.

The subsidy programme "Arts in the Community" also brought in professional reviews from different countries and regions. Through the valuable opinions of experts, it

pushed forward a more mature and diversified development of community arts and, at the same time, established a mid-term review system which shared targeted reviews with participating groups, improved the programme and contributed to the understanding of the implementation progress.

In parallel to the subsidy programme “Arts in the Community” and in cooperation with local and foreign art organizations, a series of community art lectures and workshops were planned and professionals from different art fields as well as expert researchers of community culture were invited to share experiences of community and social groups’ art and to raise local art professionals’ awareness to a multitude of community art expressions. In addition, this was also an opportunity to establish a contact network and to promote exchanges and cooperation in a diversity of arts.

Did civil society participate in the preparation of this report? (option: yes)

Did civil society take action to:

- **Raise the Government’s awareness to the population’s, non-governmental organizations’ and businesses’ concerns, including vulnerable groups such as women and ethnic minorities**

The MSAR Government, through a number of initiatives, encourages cultural equality and actively promotes the establishment of a tolerant society. For instance, for the first time in the 2014 Macao Arts Festival, the cultural departments offered activities for the visually and hearing impaired, providing audio description and theatrical interpretations services, allowing the visually and hearing impaired to fully enjoy theatrical performances. Subsequently, by using the Macao Arts Festival once again, the Macao International Music Festival and other performing arts platforms, and through cooperation with relevant social entities, it organized accessibility services and arts development activities for the disabled, providing audio description and theatrical interpretations services at drama performances, audio description and accessible captions at movie screenings as well as live simultaneous sign language interpretation. By continuing to push forward the enjoyment and participation of the hearing impaired and other socially disadvantaged groups, it will continue to put into practice the ideal of “integrated arts” and encourage all members of society to share in the joy of a diversified culture and arts.

While providing such services to disadvantaged groups, the MSAR Government, in cooperation with local and foreign organizations, has also expanded the development space for local arts development, for example by organizing arts development workshops for the disabled, inviting the participation of correlated individuals (such as persons with cognitive impairments and learning disabilities), promoting cooperation and exchange and, at the same time, taking this opportunity to train accessibility services local professionals. Moreover, it caters to the needs of such disadvantaged groups by installing barrier-free facilities in new performance venues or public spaces. In view of the fact that some performance venues are installed in heritage buildings, it has actively

pushed forward solutions to cope with these situations and installed ramps and electric stair lifts, among other barrier-free equipment, in order to allow the disabled to conveniently enjoy performances without causing damage to heritage buildings.

6. Achievements, challenges, solutions and next steps

The “Convention on the Protection and Promotion of the Diversity of Cultural Expressions” (hereinafter the “Convention”) was adopted in Paris on 20 October 2005 and the People’s Republic of China deposited its instrument of ratification with UNESCO’s Director-General on 30 January 2007. The Convention came into force for the People’s Republic of China on 30 April 2007.

Under its terms, the Member States to the Convention must submit a compliance report every four years counting on the date of ratification. In 2012, the Macao SAR prepared its own report, which was included in the PRC’s first compliance report and submitted by the PRC to UNESCO. From 2012 up to now, the MSAR Government continued to promote and develop local cultural undertakings and, through administrative and legislative means, has been striving to build an environment conducive to the promotion of the development of the diversity of cultural expressions and to the further development of diversified industries. It has made certain achievements but it has also faced a number of challenges, such as:

(1) Key achievements resulting from the implementation of the Convention

Entry into effect of the “Cultural Heritage Protection Law”

Following the inscription of the Historic Centre of Macao in UNESCO’s “World Heritage List”, in order to push forward comprehensive, extensive and effective cultural heritage protection works, the MSAR Government drew up the “Cultural Heritage Protection Law” which came into effect on 1 March 2014. The “Heritage Law” absorbed the world’s most advanced concepts regarding heritage protection, took into account related national and international legislation and collected opinions and suggestions from the public, and legally established Macao’s cultural heritage’s important position, value, meaning and its protection principles and special protections measures, thereby offering legal support and a legal basis to the protection of the rich and diverse cultural heritage.

Following the entry into effect of the “Heritage Law”, the MSAR Government devoted efforts to raise society’s awareness to the cultural heritage protection works. Besides swiftly commencing legal knowledge promotion works and actively raising the people’s awareness to the protection of cultural heritage, it also actively carried out several tasks such as the Historical Centre of Macao management and protection programme, heritage assessment and protection of intangible cultural heritage, etc.. Among these, the A-Ma Customs and Beliefs, the Na Tcha Customs and Beliefs, the Macanese Gastronomy and the Patuá Theatre, among others, were inscribed in 2012 in the “Macao Intangible Cultural Heritage List”; and, in 2014, the A-Ma Customs and Beliefs and the Na Tcha Customs and Beliefs were recognized as representative items

of the national intangible heritage. Moreover, it also dedicates endless efforts to the restoration and maintenance of historical buildings, to the revitalization of heritage buildings, to archaeological excavations and to the collection, preservation and study of historical materials, among others, carrying forward works related to the protection and revitalization of cultural heritage pursuant to the legal regime.

(2) Major challenges encountered or foreseen in the implementation of the Convention / (3) Resolution of already existing or contemplated challenges

Balance between development and protection

Cultural heritage that reflects a multicultural existence is an important public sustainable resource of Macao as well as an essential part of Macao's role as an "international tourism and leisure centre". In parallel to social economic development, the city is faced with a shortage of resources and there are unavoidable clashes and conflicts between social development and heritage preservation. However, multiculturalism is a heritage in itself and there is not necessarily an antagonistic relationship between old and new; instead, under a premise of symbiosis and complementarity, Macao's society has always shown tolerance and open-minded cultural characteristics for inter-changeability, continuity and transformation. The introduction of the "Heritage Law" was also meant to provide strong support to the protection of cultural heritage while ensuring private property and rights. The MSAR Government will uphold a principle of balance and adopt appropriate measures to ensure policies for economic growth and social development are compatible with cultural heritage protection policies and, thereby, promote Macao's comprehensive and harmonious diversified and sustainable development.

(4) Plan and priorities for the next four years

Build a city-wide multi-cultural life network system

The MSAR Government upholds a "people-oriented" governance principle and will increase plans to include cultural works in the overall situation of the Macao SAR. Through the support and financing to the organization of a variety of cultural events by associations, it continues to improve cultural forms diversification protection mechanisms, to increase the level of support to individual non-governmental cultural entities, to actively hold a variety of top-quality cultural and performing arts events, to improve Macao's cultural environment and also to enrich citizens' cultural lives, thereby allowing the population to share in the multiple forms and levels of cultural achievements.

Additionally, by means of the "Five-Year Development Plan", the MSAR Government is planning ahead and maintaining a forward-looking outlook, actively answering to internal and external challenges and continuing to develop the integration of software and hardware resources in the cultural sector. Through mechanisms of cross-departmental cooperation, it actively drives forward the planning and building of public cultural venues and facilities, effectively integrating museums, libraries, exhibition venues and art galleries, among others. Furthermore, it continues to improve the original

foundations, to increase cultural and leisure facilities in the communities, to improve the network layout of cultural venues and facilities and to endeavour to build a citywide multi-cultural life network system.

Implement the establishment of an “international tourism and leisure centre”

In conformity with the strategic goal to transform Macao into an “international tourism and leisure centre”, the MSAR Government has brought out the effects of cooperation through cross-departmental cooperation mechanisms, continuing to organize a series of festivity and cultural events and city festivals, such as the “Macao Arts Festival”, the “Macao International Music Festival”, the “Macao City Fringe Festival”, the “Parade through Macao, Latin City” and the “Macao Printmaking Triennial”, etc., constantly enriching citizens and tourists’ cultural life and filling Macao’s multicultural and leisure urban atmosphere. Moreover, through projects such as live performances on heritage sites, the “Macao International Museum Day Carnival” and the “Mobile Museum – A-Ma Bamboo Theatre”, it leads people to enjoy an array of dance, music and theatre performances, promotes Macao’s national level intangible cultural heritage and promotes the dissemination and perpetuity of culture and history.

With regard to the expansion and use of cultural spaces, from 2012 up to today, some of the new cultural venues and facilities include the “Jao Tsung-I Academy”, the “Taipa Library”, the “Patane Library”, the Nam Van “C-Shop”, the Macao Fashion Gallery, the temporary Black Box Theatre at the Old Court Building, the “Cinematheque · Passion”, the “Anim’Arte NAM VAN”, among others. In the meantime, it has also continued to improve the existing cultural facilities and build multicultural leisure spaces that meet the needs of the public.

In order to promote Macao’s image as a “creative city”, the cultural departments have launched a print version and mobile application of the “Macao Cultural and Creative Map”, which introduces to residents and tourists Macao’s cultural and creative spaces and its world heritage, promotes Macao’s cultural tourism and shapes Macao’s image as a multicultural city. In addition, the publishing of the C² digital magazine encourages an information exchange between Macao’s cultural and creative industries, promotes Macao’s cultural and creative brands and steadily enriches the city’s cultural and creative atmosphere.

Appendix: additional data and information

6.1 Publishing, Museums, Broadcasting Stations and Cinemas

	2013	2014	2015
Newspapers (No.)			
Daily newspapers			
In Chinese	10	11	11
In Portuguese	3	3	3
In English	3	3	3
Circulation ('000)	111 088	121 417	113 812
Periodicals (No.)	44	54	56
Circulation ^a ('000)	11 426	10 197	14 298
Books with ISBN (No.)	641	632	717
Museums (No.)	21	22	22
Visitors ^b ('000)	4 057	4 553	3 864
Television and radio broadcasting stations (No.)	10	10	9
Amateur radio licences (No.)	143	144	143
Cinemas (No.)	5	5	5
Screens (No.)	16	16	16
Seating capacity	3 682	3 682	3 682
Ticket revenues ('000 MOP)	106 316	122 287	136 895

a Circulation data on some periodicals are not available.

Visitor numbers for 3 museums in 2005 and 1 in 2010 are not available.

6.2 Public libraries and reading rooms

	2013	2014	2015
Libraries and reading rooms (No.)	65	66	70
Total area (Sq. feet)	605 844	794 684	821 752
Staff (No.)	346	359	391
Seating capacity (No.)	5 215	7 581	8 180
Total expenditure on purchase of books ('000 MOP)	68 609	81 813	75 212
Books (No.)	2 158 707	1 908 109	2 094 188
Periodicals (No.)	13 669	13 091	14 160
Multi-media materials (Set)	2 386 799	2 548 149	2 782 456
Electronic books	1 953 972	2 157 183	2 286 838
Electronic journals	338 170	315 568	406 889
Public computers with internet access (No.)	809	937	1 036
Visitors (No.)	4 469 786	4 756 487	5 026 353
Books borrowed	786 606	706 592	946 858
Computer users (No.)	538 491	512 658	511 840

6.3 Public Performances and Exhibitions

Type of event		2013	2014	2015
Total		38 593	41 441	38 457
	No. of sessions			
	No. of audience^a	7 500	6 807	7 365
Dance		776	118	391
	No. of sessions	220	414	387
	No. of audience	57 978	119 415	104 278
Concert				
	No. of sessions	1 143	1 387	1 570
	No. of audience	427 194	481 850	558 263
Variety show				
	No. of sessions	1 375	1 010	1 166
	No. of audience	1 387 970	1 148 838	1 122 592
Theatre				
	No. of sessions	825	842	991
	No. of audience	265 609	202 166	289 392
Movie				
	No. of sessions	34 042	36 133	33 034
	No. of audience	1 711 503	1 727 950	1 650 774
Exhibition				
	No. of sessions	583	691	608
	No. of audience	2 348 133	2 483 109	2 849 007
Others				
	No. of sessions	405	964	701
	No. of audience	1 302 389	643 790	791 085

^a Audience data on some public performances and exhibitions is not available.

6.4 Films and Performances by Classification Group

		2013	2014
Film	A	467	503
	B	68	60
	C	163	211
	D	202	208
	P	34	23
		-	1
		463	470
Performance	A	295	314
	B	139	122
	C	14	20
	D	12	10
	P	3	4

In accordance with Clause 1 of Article 12 of Decree Law No. 15/78/M of 20 May:

Group A Suitable for all.

Group B Not suitable for persons under 13.

Group C Not suitable for persons under 18 and prohibited for those under 13.

Group D Prohibited for persons under 18.

Pornography Subject to the provisions of Article 3 of Law No. 10/78/M of 8 July.