

<<中国文化产业年鉴>>

图书基本信息

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内容概要

2010 was the last year of the Eleventh Five-Year Plan period and the crucial year for the formulation of the Twelfth Five-Year Plan. In this year , cultural industries became the new forces driving local economic growth , and gradually turned to be the pillar industries of the national economy of the country. In addition , spurred by the support of state leaders and relevant policies , the development of cultural industries entered into a new era when dramatic breakthroughs would be made , and the cultural industries would have an unprecedentedly far-reaching influence on the future of the country.

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Chapter 1 National Overview Chapter 2 The Local Survey Chapter 3 Statistics and Data Chapter 4 Parks and Bases
Chapter 5 Planning and Items Chapter 6 Theoretical Studies and Publications

章节摘录

版权页：插图： 1.Increasing Capital Investment Taking international gallery such as Pace International in Beijing's 798 art zone as an example, preparation was made to counter international financial crisis. In 2010, capital investment was increased, aiming at long term management and fostering new market demand positively.

2. Differentiation of Gallery Content Differentiation of content is conducive to reflect the diversity of China's art creation status quo. Some international galleries insist on promoting first class artists and develop their own characteristics in managing artworks of Chinese artists with international fame. For instance, Pace Beijing held an exhibition of "the Great Performance", collecting works of over 30 contemporary Chinese artists, covering video, device, painting, photography, etc., and from the perspective of "behavior" traced China's artistic creation since 1990s. Domestic galleries represented by galleries such as Beijing Commune, PIFO New Art Studio, Star Gallery and Boers-Li focused on the promotion of new artists groups.

3. Positively Selecting Artistic Resources, emphasizing the cooperation between artists and exhibition organizer To select art resources consciously is one of features of China's gallery industry growing mature. In 2010, domestic galleries became more prudent with the cooperation between artists and exhibition organizers. Besides the concern of artwork's value and the market potential, selecting standards such as cooperation extent, professional extent and personal style have become important. Further more, faced with fierce competition, domestic galleries have realized the necessity of being the sole agent for specific artist. Therefore, they have strengthened cooperation with artists, especially those outstanding and young ones. Through regular operation and management, those galleries have tried to explore potential or rising artist groups.

4. Value-added service capability being boosted Some domestic galleries have been supported by art institutions and co-worked with art critics. They held art seminars and forums during exhibitions, raising the market price of artwork by the academic value; some galleries have tried to guide art collection and provide professional services such as art market analysis, artwork price analysis and artwork collection training for collectors and art lovers. They also positively interacted with art collectors for the expansion of the art collection group.

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编辑推荐

《中国文化产业年鉴(2011)》是翔实记录和反映全国文化产业年度发展状况的大型综合性、权威性、资料性年刊，也是我国文化产业研究领域信息容量大、资料索引全、可供长期保存和反复查阅的大型工具书。

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