

請將下列英文翻譯成中文，前兩題各佔三十分，後兩題各佔二十分。

1. A common feature of the better practice solution is that they all have a political empowerment component. It is often the case that the poorest members of a community are also among those least politically represented. Violence is not only a response to bad governance, however, it is a symptom of it, a sign that voices are not being heard and that groups of people are marginalized from the political process. Given the chance, communities worst affected by urban violence have shown themselves able to begin to tackle it at community and municipal levels, by trying to change the factors that are partly the result of, partly a contributing factor to, urban violence. (30%)
2. We think the importance of the arts ... [which] is not necessarily known by people .. [is] its relationship to social issues, [such as] exhibitions on AIDS, which are both educational as well as serving their artistic purpose. Our groups [are] involved in drug prevention through the arts, in working with populations that may be disadvantaged or may not have had the same opportunities, [such as] our cultural programs for children living in temporary housing. We have tried to focus a great deal of attention [on] insuring and expanding the involvement of arts organizations in society as a whole, which is part of what we think is necessary for the future. (30%)
3. In light of the reluctance of many Americans to permit the central government to take on too much authority, it was often local elites who acted as patrons of the arts by founding cultural institutions. They used their museums to display personal collections, and musical performances as occasions to display themselves. Envisaging them as quasi-private clubs, the patrons saw themselves as adhering to a democratic culture by admitting properly behaved visitors from more modest backgrounds. (20%)
4. What makes France such a fascinating and exemplary case is that, unlike the United Kingdom, it has always taken culture seriously – too seriously, some might say. After at least four centuries of state patronage, the arts and education today are as tightly bound up as ever with France's sense of itself as a unified, republican nation-state and with its partly self-created prestige as the cultural fortress of the Western world. (20%)