

**Committee on Performing Arts
Recommendation Report (I)
June 2006**

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Background

The Committee on Performing Arts (The Committee) was established in November 2004 to advise the Secretary for Home Affairs on the provision of performing arts services. Its membership is at Annex 1. The Committee is tasked to follow up on the policy recommendations related to performing arts¹ of the Culture and Heritage Commission (CHC). Its terms of reference is at Annex 2.

Three Sub-committees were set up under the Committee to look into funding policy, programme policy and venue policy respectively. The memberships and terms of references of the three Sub-committees are at Annexes 3 to 5.

After 12 months' effort, with some 40 formal and informal meetings (including Committee and Sub-committee meetings, retreat, meetings with arts groups, senior staff of Leisure and Cultural Services Department (LCSD) and representatives of LCSD Staff Associations), the Committee issued a Consultation Paper in November 2005 to propose changes in the areas of funding mechanism, programme presentation and venue provision, based on the policy direction put forward in the CHC Policy Recommendation Report. The consultation ended on 31 January 2006.

During the consultation, we held 11 consultation sessions (seven with the performing arts sector and four with the general public and District Councils). The Committee was also invited to attend three meetings to

¹ Committee on Museums and Committee on Libraries were established at the same time to follow up the other policy recommendations of the Culture and Heritage Commission.

explain the consultation paper. A list of the consultation sessions and meetings are at Annex 6. We received a further 52 written submissions and there were 34 articles in the press commenting on the Consultation Paper.

The majority of the respondents welcomed and supported the direction and overall strategy proposed in the consultation paper. Some opined that the proposed changes were long overdue and considered it an important step towards a community-driven performing arts scene. However, some showed strong concern that the proposed changes might lead to the diminishing role of the smaller groups in the performing arts scene, thus reducing the pluralistic characteristics of our arts scene.²

The Committee carefully considered the consultation responses early this year. This Recommendation Report has been written on the basis of the Consultation Paper issued in November 2005, duly revised in the light of the public views.

For a healthy promotion and sustainable development of the performing arts in Hong Kong, there are other related areas (such as performing arts education, venue hire and ticket pricing, cultural exchange, arts festivals, marketing and promotion, audience building, community support and corporate sponsorship) which need to be addressed. This Recommendation Report serves as a starting point for further studies and recommendations in the medium term.

² Members of the public are welcomed to view details of the records of consultation sessions and written submissions by contacting the Secretariat, Committee on Performing Arts.

Chapter 1: Policy on Arts Development

Policy Framework

1.1 It is the Government's policy to create an environment which is conducive to the freedom of artistic expression and creation, and a wider public participation in cultural activities. The policy comprises the following four major elements –

- Respect freedom of creativity and expression
- Provide opportunities for participation
- Encourage diversified and balanced development
- Provide a supporting environment and conditions (venue, funding, education and administration)

This policy is in line with the core values of Hong Kong as a free, diversified and open society.

1.2 Hong Kong's cultural policy is descriptive (rather than prescriptive). As a facilitator, the Government neither imposes an official definition on culture and the arts, nor influence the specific operation of artistic creation or contents of creativity. Instead, the Government is committed to upholding the freedom of cultural and artistic creation and expression, as well as providing an environment that keenly supports the development of culture and the arts. To ensure a pluralistic environment, the Government provides support both to high culture with traditional values and to avant-garde art forms.

1.3 The Culture and Heritage Commission (CHC) Policy Recommendation Report put forward six overall principles and strategies for promoting the long-term cultural development in Hong Kong. They are –

- People-oriented

The development of culture cannot be separated from the needs of the people and the community at large. The society of Hong Kong inclines towards short-term interests and utilitarianism at the expense of spiritual pursuit. We need a social environment that pays due respect to culture and the arts.

- Pluralism

Hong Kong is an international city in southern China with the overwhelming majority of the population being Chinese. We must assimilate the best of Chinese and other cultures, and build a cultural environment that starts out from local culture, is grounded in Chinese culture but pluralistic and open to the world.

- Freedom of Expression and Protection of Intellectual Property

These are essential conditions for the lively development of a thriving cultural scene. Both the Government and the community must maintain and advance the achievement of Hong Kong in these areas.

- Holistic Approach

The development of culture is closely related to many policy areas such as education, urban planning, tourism, creative industries, and trade and economic development. The Government should take cultural development as an important consideration in formulating policies.

- Partnership

The Government must allocate adequate resources on culture, encourage community participation and establish partnership among the Government, the business community and the cultural sector.

- Community-driven

In the long run, non-government organizations should take the lead in cultural development, and the Government should gradually reduce its direct involvement and management in cultural facilities and activities.

1.4 The Leisure and Cultural Services Department (LCSD) is responsible for providing, inter alia, quality performing arts services commensurate with Hong Kong's development as a world-class city and events capital. This is delivered through providing performing arts facilities, presenting cultural programmes and administering funding to major performing arts groups. Its mission in respect of performing arts covers the following five areas –

- Nurture Talents and Strive for Excellence: By supporting both established and budding local artists to strive for excellence and enrich Hong Kong’s cultural heritage.
- Serve the Public and Enhance the Quality of their Life: By strategic programming of distinguished, diverse and challenging cultural programmes to serve the different needs, aspirations and interests of the community and keep the society abreast of the international cultural scene.
- Develop the Arts and Cultivate Creativity: By providing more arts education programmes for schools and the community to foster creativity, and to raise, in particular, young people’s cultural literacy.
- Promote Chinese Culture and Tradition: By showcasing outstanding Chinese performing artists from the mainland and other places with a view to preserving Chinese cultural heritage and their contemporary manifestation.
- Foster Cultural Exchange and Maintain Cultural Links: By collaborating with cultural organizations and institutions from around the world in the organization of cultural exchange activities.

1.5 The Hong Kong Arts Development Council (HKADC) has been promoting arts development in Hong Kong according to the following four strategies –

- Develop the social functions of the arts to increase public awareness of the role of the arts in encouraging creativity and pluralism, and enhancing civil quality and integrated intelligence;
- Expand the market for the arts and build audience participation;
- Promote life-long arts education for all; and
- Enhance the artistic level and social status of artists.

1.6 The Committee considers that our cultural and arts policies will need to be timely and readily adaptable to the changing social environment. Hence, it is healthy to continue the debate on such policies in the community. The Committee wishes to reiterate two of the major policy recommendations of CHC – Hong Kong’s cultural position and the Government’s role.

Hong Kong’s Cultural Position

1.7 The Committee recognizes that while the great majority of the population in Hong Kong is Chinese, the 150 years of British administration has shaped Hong Kong as a modern city, which embraces both the essence of Chinese culture and the diversities of other cultures. The long tradition of Chinese culture has offered a great treasure house for the sustained development of the city’s local culture, as well as its pluralistic and international character, which contributes to Hong Kong’s unique cultural position, “diversity with identity”. Hong Kong people’s cultural identity should start from acknowledging its local character as well as the deeply-rooted Chinese cultural traditions. It should also possess a global vision which is open and pluralistic. As a special

administrative region of China established under the principle of “one country, two systems” and the Basic Law, Hong Kong should position itself as a metropolis in China most capable of bridging China and the rest of the world. It is on this premise that Hong Kong will be able to open up new opportunities on the cultural front and to achieve the aim of becoming an international cultural metropolis.

The Government’s Role

1.8 The Government should continue to formulate broad-based policies and deploy resources for cultural development as well as enhancing inter-departmental collaboration on this front. It is of utmost importance for the Government to continue to provide an environment of freedom for creativity. At the operational level, the Government should gradually shift from the role of an “administrator” to a “facilitator”.

1.9 The Committee believes that any major change to the performing arts scene should be carried out in a gradual manner in order to build up community ownership of the changes as well as to ensure a smooth transition. The recommendations put forward in Chapters 2 to 4 can be considered as the first phase of the implementation of such changes.

The Performing Arts Scene

1.10 The Committee considers that the above policy framework has provided the necessary environment for the artistic and pluralistic development of the performing arts scene in Hong Kong. Further, the quality of our performing arts programmes has gained increasing recognition locally, in the mainland and overseas. In a typical year, some 3 800 indoor and outdoor performances are presented by LCSD, while around 4 000 performances are presented by hirers of major facilities in LCSD venues. More than 2 500 programmes are provided in other major non-LCSD performing arts venues. Hong Kong does have a wide range of performing arts programmes to offer to our citizens and visitors. To enable culture and the arts to become a significant part of our everyday life, we have to identify ways to build up a wider audience base, to solicit greater community support and to secure increased corporate sponsorship.

1.11 Apart from the capital investment in infrastructure, public expenditure on the performing arts amounts to \$1.3 billion each year (covering resources on venue operation, grants to arts groups, organizing/presenting programmes/projects, performing arts education and related staff costs). The Committee considers that by properly reorganizing the resources, we should be able to enhance and enrich our performing arts scene. The Committee would like to emphasize that the proposed reorganization of resources is not meant to lead to any reduction in the current level of support to the performing arts. On the contrary, it is the Committee's wish that the Government could provide additional

resources to go hand in hand with the proposed changes in this Recommendation Report. As community involvement in the arts is crucial to the sustainable development of the arts scene, the Government, individual arts groups and the sector as a whole should work harder to solicit resources from the community, in particular, the business sector.

Chapter 2: Funding Support for Performing Arts Groups

Introduction

- 2.1 Performing arts groups are important cultural assets and their performances reflect the arts development in Hong Kong. A rough estimate shows that there are more than 1000 performing arts groups in Hong Kong. The majority of these arts groups are small-scale and amateur. Yet they are essential components contributing to the diversity and richness of the local arts scene. Through various kinds of support provided by LCSD and HKADC, some 500 performing arts groups staged a total of 4 200 performances/activities, reaching some 1.8 million audience in 2004-05.
- 2.2 In the past four decades, more and more professional performing arts groups have made their presence on the Hong Kong arts scene. Four of them are receiving recurrent funding directly from the government. A number of the others are supported by government funding through the Hong Kong Arts Development Council (HKADC) in the form of 3-year grants, 1-year grants, project grants, devolved grants and other grants. Many of them receive production funding from LCSD.

Support for Budding and Small-scale Performing Arts Groups

2.3 The Government currently provides support to budding and small-scale performing arts groups, which amounts to some \$150 million a year, through various types of grants administered by the HKADC as well as venue support and performance opportunities provided by LCSD. Details are set out in the following paragraphs.

2.4 Apart from government support, consulates, international cultural institutions, district councils, district cultural organizations, amateur groups, associations or federations of individual art forms, private foundations, corporations and individuals also support activities by performing arts groups or individual artists in various manners. Such participation has contributed to the pluralistic nature of our performing arts scene and enlarged the audience base of our performing arts programmes.

Cantonese Opera

2.5 Cantonese opera as a unique indigenous art is an important part of Hong Kong's local culture. To further develop the art of Cantonese opera, the Cantonese Opera Advisory Committee (COAC) was established in May 2004 to advise the Secretary for Home Affairs on the promotion, preservation, study and development of Cantonese opera. The Cantonese Opera Development Fund was subsequently set up in November 2005 to support projects, activities and research on Cantonese opera.

Support Provided by LCSD

2.6 In 2004-05, the funding provided by LCSD for supporting performing arts activities of local budding and small-scale arts groups/artists (excluding the Programme Partnership Scheme) was \$62 million in cash (inclusive of direct production and publicity costs). Another notional amount of \$58 million was spent on venue and ticketing services (inclusive of the \$37 million mentioned in para. 2.9). In total, this amounted to \$120 million.

Venue Support

2.7 Local performing arts groups which are non-profit-making organizations may apply for rental subsidy or reduction in hiring LCSD performing arts venues for organizing their own programmes. In 2004-05, there were over 2 330 hirings of LCSD venues under this arrangement.

2.8 To promote and encourage arts development in the community, most of LCSD's performing arts venues, including those larger venues like the Sha Tin Town Hall, Tsuen Wan Town Hall, Tuen Mun Town Hall, the Kwai Tsing Theatre, Yuen Long Theatre and Ko Shan Theatre, and the smaller venues such as Sai Wan Ho Civic Centre, Sheung Wan Civic Centre, Tai Po Civic Centre and North District Town Hall, offer free use of facilities and ticketing services to district arts bodies for organizing cultural activities for the local community. In 2004-05, 89 district-based arts groups received venue sponsorship for about 590 activities, serving some 120 000 people.

2.9 The notional expenditure on venue support provided for local performing arts activities in the form of subsidy/waiver of venue and ticketing charges under the above-mentioned schemes was in the region of \$37 million in 2004-05.

Performing Opportunities

2.10 LCSD supports established and budding local artists/arts groups by providing performance opportunities in the following ways:

Year-round Cultural Programmes and Arts Festivals

2.11 LCSD's programme offices, namely the Cultural Presentations Section and the Festivals Office, support local arts groups and artists, established as well as promising and budding ones, through their year-round cultural programmes, the International Arts Carnival in summer and the thematic arts festival every autumn.

These may take one of the following formats:

- **Presentation by LCSD:** LCSD presents the productions by paying a fee to the artists/arts groups and providing venue, logistical and publicity support. Ticket proceeds will be retained by LCSD. Performances by individual artists who are not associated with any organization usually take this format.
- **Programme Sponsorship:** LCSD collaborates with the non-profit-making cultural organizations by providing free use of venues, ticketing services and assistance in publicity. Production costs are borne by the sponsored organizations which retain the ticket proceeds.
- **Sponsorship with a Fee:** For established arts groups wanting a free hand to handle its own production and publicity matters, LCSD may provide a fee together with free use of venue and ticketing services. The groups concerned will be responsible for the publicity and promotion of the programmes and retain the ticket proceeds.

In 2004-05, the Cultural Presentations Section and the Festivals Office together presented or sponsored around 1 100 performances/activities featuring budding and small-scale performing arts groups (including HKADC 1-year grantees) and individual artists, serving some 324 000 audience.

Regular Free Entertainment Programmes

2.12 Upcoming artists and arts groups are presented by the Entertainment Office in free programmes at various outdoor and indoor venues in the 18 districts of Hong Kong. Over 590 performances featuring budding and small-scale arts groups/ artists were presented in 2004-05, attracting more than 130 000 audience.

Audience Building Schemes

2.13 To promote knowledge and appreciation of the performing arts, LCSD partners with local arts groups/artists to organize audience building/arts education activities at schools and in the community. The creativity and enthusiasm of these local arts groups/artists contribute much to the success of these activities. Examples include:

- **Community Cultural Ambassador Scheme:** To increase the accessibility of the performing arts to the community, the Scheme invites local performing artists to be Community Cultural Ambassadors to interact with the community via intensive outreach programmes. Such programmes aim to cultivate a wider audience base for the performing arts and develop participants' creativity. Eleven performing arts groups participated in the Scheme both in 2004-05 and 2005-06.

- **District Cantonese Opera Parade:** The District Cantonese Opera Parade promotes Cantonese opera and provides performance opportunities for budding and amateur Cantonese Opera artists. Selected groups are invited to perform at regional/district venues. A small fee and publicity support are being provided. Each year, around 16 troupes are selected for the Parade.
- **School Arts Animateur Scheme:** To promote appreciation of performing arts among students as a means to stimulate creativity, the LCSD works with professional performing arts groups experienced in arts education under the School Arts Animateur Scheme. In the 2004-05 school year, six projects on modern dance, drama, musical and multi-media arts were organized. The number of projects has increased to eight in the 2005-06 school year.
- **School Culture Day Scheme:** Under the School Culture Day Scheme, LCSD organizes schools to take part in arts education activities at LCSD venues which mainly feature local artists and arts groups. Many of these programmes are designed especially for students.

In 2004-05, LCSD's cooperation with budding and small-scale local groups/artists (including HKADC's 1 year grantees) in implementing various audience building schemes provided some 790 performing arts activities, attracting over 196 000 participants/audience.

Programme Partnership Scheme

2.14 The Programme Partnership Scheme has been launched at a number of venues since 2002, with the objective of establishing a close and long-term partnership between LCSD's performing arts venues and local artists. The Scheme aims to-

- Facilitate artistic creation;
- Establish and develop the artistic image of the venues concerned;
- Facilitate audience-building through organizing tailor-made arts programmes for the community; and
- Maximize utilization by exploring various uses of the venue facilities.

This one-year scheme provides free use of venue and ticketing facilities, as well as a subsidy to cover part of the production and publicity costs for the artists to organize a series of venue-based activities. These may include free or income-generating performances, workshops and lecture demonstrations. The scheme is welcomed by local performing arts groups as they are able to make creative use of the facilities to develop their artistic goals and build up their audience. From 2002 to 2004, four local performing arts groups participated in the Scheme. In 2005, three performing arts groups took part in the Scheme offering some 90

activities for some 10 000 audience. The full costs incurred by LCSD for these partnerships in 2005 amounted to \$3.56 million inclusive of cash costs and notional venue and ticketing charges. In 2006, LCSD is expanding the Scheme to cover six venues, namely the Tsuen Wan Town Hall, North District Town Hall, Yuen Long Theatre, Tuen Mun Town Hall, Ngau Chi Wan Civic Centre and Sheung Wan Civic Centre.

Audience Building and Marketing Activities

2.15 The Hong Kong Cultural Centre and five other performance venues, namely the Sha Tin Town Hall, Kwai Tsing Theatre, Tsuen Wan Town Hall, Tuen Mun Town Hall and Yuen Long Theatre, organize free cultural programmes at their foyer and outdoor spaces on a regular basis. In addition, the Hong Kong Heritage Museum also regularly organizes free performances of Cantonese opera excerpts and other art forms at its theatre. These activities mainly feature local artists and arts groups. In 2004-05, there were over 400 audience building activities featuring small-scale local arts groups/artists attracting a total attendance of around 260 000.

Outreach Music Programmes of the Music Office

2.16 Local artists are engaged in outreach music programmes organized by the Music Office. In 2004-05, there were over 150 such outreach music activities with a total attendance of 53 000.

Support Provided by HKADC

Funding Support

2.17 Local artists and arts groups may apply to HKADC for financial support, which amounts to about \$30 million a year, through the grant schemes described below.

1-Year Grant

2.18 Local arts groups which are non-profit-making and incorporated as limited companies may apply under the HKADC 1-Year Grant Scheme. The Grant provides strategic support for nurturing the professional development of these arts groups. Successful arts groups will receive a 1-year grant. A wide array of dance, drama, music and Chinese opera performing arts groups are supported in this manner and the Scheme helps develop their potential through organisational and capacity building. Other than performing arts groups, groups with performing arts-related objectives such as arts education or arts critic groups are also supported.

2.19 In addition, HKADC has published guidelines and self-help manuals, organized talks and workshops, as well as provided other arts support services to assist the professional development of fledgling arts groups in areas of corporate governance, promotion and marketing and resources development.

2.20 In 2004-05, HKADC supported 17 1-Year grantees. Some 150 formal productions/projects were presented, with an approximate number of 250 000 audience/participants.

Project Grant

2.21 Local artists and arts groups may apply for Project Grants from the HKADC to support their non-profit making activities that contribute directly to the promotion and development of the arts in Hong Kong. Projects worthy of support may include: performances, exhibitions, publications, education activities, community promotion projects, creation of artworks, researches/archiving, arts criticisms, training programmes, conferences/seminars/talks, cultural exchanges, video/film productions, artist-in-residence projects, etc.

2.22 In 2004-05, HKADC received a total of 143 project grant applications for performing arts. Within its available resources, 63 were approved, representing a success rate of 44%. A total of approximately 136 500 persons benefitted from these projects.

Devolved Grant

2.23 The HKADC supports fledgling artists and arts groups through the Devolved Grant Scheme. On top of financial support, local artists and arts groups may obtain artistic, technical, administrative, marketing and promotional assistance from the intermediary organizations participating in the Devolved Grant Scheme. In 2004-05, HKADC supported three drama and Chinese opera intermediary organizations. Together, they provided professional support for 24 small-scale productions from fledgling artists and arts groups for an audience of approximately 5 600 persons.

Other Support

2.24 Other than financial support, the HKADC organises partnership and proactive projects that involve local artists and arts groups. Through participating in these projects as a performer or project executor, local artists and arts groups have gained experience in working with the community and business sectors or implementing development projects with strategic significance. Examples of partnership and proactive projects are the Hong Kong Community Theatre Project, Large Scale Chinese Opera Promotion Scheme, “Art Boutique” jointly organized with the MTR and the 38th Hong Kong Products Expo.

Recommendations –Budding and Small-scale Performing Arts Groups

2.25 While recognizing that the support provided by LCSD and HKADC has contributed substantially to the pluralistic development of Hong Kong's performing arts scene, the arts community has also expressed a strong need for further support especially for the budding and small-scale performing arts groups, in order to sustain and promote the vibrancy and diversity of our performing arts scene. The Committee considers that a more structured approach should be adopted to support them.

2.26 Taking into account the concerns of the arts community about inadequate continuity in the existing project-based support provided by LCSD, the Committee recommends to set up a Programme and Development Committee and Art Form Panels (as proposed in Chapter 4) to devise development strategies according to the needs of individual art forms with a view to providing sustainable support to local artists/arts groups. This should provide more certainty for arts groups to plan for their productions. Strategies could include a referral system whereby HKADC could refer arts groups to the Programme and Development Committee. The Programme and Development Committee, once established, should identify and work out development strategies for those arts groups considered worth supporting, with input from HKADC, LCSD and other arts organizations.

2.27 In view of the thriving development of the local performing arts in recent years and to increase support to local artists, the Committee recommends that LCSD should identify resources to provide more performance opportunities to local budding and small-scale performing arts groups and extend such support to performances staged at non-LCSD venues. Moreover, LCSD could consider providing more marketing and promotional support to these groups especially at the moderately equipped venues.

2.28 There have been voices in the arts community that new and budding artists/arts groups find it very difficult to obtain project grants from HKADC. The Committee recommends that HKADC should enhance its support for new and budding artists/arts groups, for example, in the form of a new scheme to provide funding and venue support for them, in order to allow young talents a chance to showcase their creativity. The Committee welcomes the fact that the HAB intends to seek the approval of Legislative Council for a new funding injection of \$40 million to the Arts and Sport Development Fund for use by the HKADC. Moreover, we are also excited to see that HKADC is working on a project to convert a factory building in Shek Kip Mei into a creative arts centre so as to provide additional space for arts groups.

2.29 The Committee fully appreciates that the Government has been facing tight fiscal constraints even though the economy has picked up. The Committee strongly recommends that the Government should consider providing additional resources in funding and venue support to strengthen the support for budding and small-scale performing arts groups.

2.30 The Committee recognizes that Cantonese opera is an important, unique, and indigenous art form in Hong Kong and budding Cantonese opera artists/arts groups are similarly facing the problems of inadequate support. While we consider that LCSD should continue to promote Cantonese opera by staging more performances and audience building activities throughout the year, including the annual “Cantonese Opera Day”, the needs of budding Cantonese opera artists/art groups should be given due consideration in the new scheme to be devised by the HKADC to provide funding and venue support for budding and small-scale performing arts groups.

The Four Performing Arts Groups Funded by LCSD and the Six 3-Year Grantees of the HKADC

Existing Arrangement

2.31 LCSD's funding responsibility for the four performing arts groups, namely the Hong Kong Philharmonic Society (HKPS), Hong Kong Chinese Orchestra (HKCO), Hong Kong Dance Company (HKDC) and Hong Kong Repertory Theatre (HKRT) is inherited from the former Urban Council. While the HKPS has been an independent company from the outset, the HKCO, HKDC and HKRT were corporatized in April 2001 as independent companies with government funding support guaranteed to be maintained at 2000-01 level for the first four years of their operation. This was later extended for another two years, i.e., up to 2006-07 to tie in with the Committee's review on the public funding policy for performing arts groups. The funding covers the companies' production and programme costs, employment of artists and staff and administration overhead.

2.32 HKADC at present provides 3-year grants to six performing arts groups, namely, the Chung Ying Theatre Company, City Contemporary Dance Company, Hong Kong Ballet, Hong Kong Sinfonietta, Theatre Ensemble and Zuni Icosahedron. In early 2006, the HKADC has completed its assessment procedure and subsequently decided on funding level of the six performing arts

groups for a new term of 3-year grants covering the period from April 2006 to March 2009.

2.33 HKADC's 3-year grants are meant to support the performing arts groups' operation, e.g. employment of artists, staff and administration costs, etc. LCSD provides support to them by presenting selected productions/programmes and offering fees for programme production, publicity and marketing, as well as free use of venue and ticketing service. If these performing arts groups hire LCSD venues for their own activities, they are eligible for a reduction of venue and ticketing costs.

2.34 In 2004-05, public funding support for the performing arts groups funded by HKADC and LCSD amounted to \$230.65 million. The distribution is as follows:

		Government		Funding
		Support for 2004-05		
		(\$ million)		
		<u>LCSD</u>	<u>HKADC</u>	<u>Total</u>
Music	Hong Kong Philharmonic Orchestra	59.08		59.08
	Hong Kong Chinese Orchestra	50.34		50.34

	Hong Kong Sinfonietta	2.57*	11.24	13.81
Dance	Hong Kong Dance Company	28.50		28.50
	Hong Kong Ballet	11.28*	14.05	25.33
	City Contemporary Dance Company	3.43*	8.68	12.11
Theatre	Hong Kong Repertory Theatre	27.84		27.84
	Chung Ying Theatre	1.32*	5.51	6.83
	Zuni Icosahedron	1.99*	2.02	4.01
	Theatre Ensemble	1.34*	1.46	2.80
		187.69	42.96	_____
	Grand Total			230.65
				=====

* Amounts include cash support of programme fees, marketing and publicity costs, and support in kind for venue and ticketing costs, and rental subsidy/reduction for the groups' own bookings of LCSD venues.

Limitation of Existing Modes of Funding

2.35 The two modes of funding for performing arts groups administered by HKADC and LCSD have evolved from different historical backgrounds and have over the years been adjusted to cope with

changing situations. The present funding arrangements and the lack of a single set of assessment criteria for these performing arts groups are not conducive to providing a level-playing field for them to compete for public funding resources in a fair and open environment.

Recommendations - The Four Groups Subvented by LCSD and the Six 3-Year Grantees of HKADC

Assessment Mechanism and Criteria

2.36 As mentioned in paragraphs 2.31 to 2.33, the effectiveness of funding these performing arts groups using the current modes would need to be assessed and reviewed. In developing a new funding system, the Committee considers that a common assessment mechanism and a common set of criteria to assess these performing arts groups should be devised and jointly developed with each group, having regard to the special nature of their specific art form. The new mechanism and criteria should be established based on the broad principles of advancing arts development of the sector and in the community at large, better accountability for the use of public money and enhancing fairness, openness and transparency. The emphasis of assessment should be extended from ‘output’ evaluation to ‘impact’ evaluation, taking into account the tangible and intangible results of the work of each group, such as their capacity for audience building and sponsorship,

the effect of their work on the community at large and the contribution of their work to the international image of Hong Kong.

2.37 During the public consultation, many arts practitioners expressed concern that the proposed new assessment mechanism and criteria advocated would serve as the yardstick for performance measurement of all arts groups. The Committee wishes to emphasize that the new mechanism and criteria are intended to be applicable only to the performing arts groups now receiving annual subvention from the LCSD or 3-year grant from the HKADC. Moreover, there were comments that a critical mass of professional arts critics would need to be built up in order to complement the new assessment mechanism. The Committee recommends that HKADC could consider deploying resources for the promotion of professional arts critics.

2.38 The Committee considers that the major features of the assessment mechanism should include the following –

- A set of assessment criteria taking into account the artistic output of the performing arts groups and their impact on the community, their quantifiable deliverables as well as their performance in governance and management. Public funding should give the groups a base upon which they can create multiplying effects through active and multi-faceted involvement of the community and be benefitted in return;

- An adjustment system which allows the funding level of each group to be adjusted upwards or downwards in accordance with the outcome of their performance assessment so as to strengthen accountability and encourage distinguished performance; and
- An “entry and exit” system which allows other groups to join and those under-performing to go. This should be developed in the context in which other forms of public funding support are available, such as 1-year grants, devolved grants and project grants, so that an organic environment exists to enable performing arts groups to receive funding support in accordance with their specific needs/achievement and state of development.

2.39 The Committee is also mindful that each of the existing publicly-funded performing arts groups has its own history of development to which generations of artists, arts administrators, governors and audience have contributed. Their on-going operation and future development should not be threatened by abrupt changes. The Committee stresses that thorough and adequate consultation as well as sufficient time for changes should be allowed.

2.40 The Committee recommends that a set of clear and measurable assessment criteria should be developed with each of the ten groups, with appropriate weighting on –

- Artistic and community impact – Major performing arts groups should achieve high artistic standard with wide recognition in the arts community. Their performance should contribute to the development of their own art form and benefit their fellow practitioners professionally. Their performance should also enhance the cultural literacy and cultural quality of our society and strengthen our sense of identity and confidence in Hong Kong as well as Hong Kong’s international image.
- Quantifiable outputs and deliverables – The productivity of these performing arts groups should be measurable. Deliverables could include the number, scope and scale of activities, the number and types of participants/audience benefitting from the activities etc. Achievements in areas such as box office, sponsorship and donation drive can also serve as indicators for performance measurement.
- Governance and management – The quality of a performing arts group’s governing board and management team has a direct bearing on the group’s capability to realize its artistic vision and achievement . The vision of the board, its

ability to govern and its integrity will ensure accountability of the use of public money. Capability of the management team and professional delivery of supporting services are also crucial in achieving the vision of the board and the artists whilst meeting funding objectives.

2.41 The adoption of these criteria has taken reference from the broad principles adopted in the appraisal systems in governments or arts councils overseas such as the Arts Council of England whereby the artistic, managerial and financial performance of a publicly-funded arts organization over a period of time is evaluated. The criteria have to be further developed in consultation with the performing arts groups concerned so that structured evaluation and assessment can be implemented with due regard to the specific nature of different art form relevant to each group. Time has to be allowed for the process. More international reference could be drawn, for example, from Australia and Singapore where the development of arts funding systems is an on-going process.

2.42 The Committee also proposes that a “review and appeal” system should be included in the new funding mechanism. This is to ensure fairness and accountability in the funding system.

Consolidated Grant

2.43 The Committee recommends that major performing arts groups should be funded in the form of a consolidated grant, i.e. the funding given is to support employment of artists and staff, administration, programme production as well as venue rental. This should be applied to the performing arts groups funded by LCSD as well as to the HKADC 3-year grantees. This means that the latter groups will no longer be separately funded by LCSD on production basis. Under the proposal of consolidated grant, these groups can more flexibly deploy their own resources to plan productions taking into account audience demand and at venues of their own choice, within the context of their commitment in the funding agreements and any venue partnership arrangements (see Chapter 3).

2.44 For the HKADC 3-year grantees, there is a need to rationalize on how the consolidated grant is calculated. To allow time for establishing the consolidated grant, it is recommended that this arrangement be implemented from April 2007.

Single Funding Body for the Ten Performing Arts Groups

2.45 The Committee recommends that the four performing arts groups funded by LCSD and the 3-year grantees funded by HKADC should come under one roof, i.e. funded by one body. This would

enable their performances to be assessed by one common set of criteria and provide a level-playing field for these groups to compete for public funding resources in a fair and open environment.

2.46 The Committee fully recognizes the importance and the time element in:

- (a) Developing a set of assessment criteria and funding mechanism that will have a bearing on the on-going planning and development of these performing arts groups;
- (b) Consulting the governing bodies and management of the groups concerned in order to develop the new funding system on a partnership basis; and
- (c) Aligning and modifying the funding cycles and systems under the funding arrangements of LCSD and HKADC.

2.47 The Committee considers that under this new funding body, an improved system should be developed, adopting a holistic approach in line with the “holistic principle” advocated by the CHC. There should be increased transparency and enhanced accountability, as well as more flexibility in other supporting services to be offered, such as in the use of venues, better co-ordination of programme presenters, etc. so as to facilitate the

companies' further growth and contribution to the arts development of the community.

2.48 Having regard to the above, the Committee has put forward for public consultation three options for this funding body:

- (a) Government (Home Affairs Bureau (HAB)/LCSD);
- (b) HKADC; or
- (c) A new funding body.

2.49 After taking into account the response of the majority of the arts groups now receiving funding from LCSD and HKADC, as well as response of the other arts groups, organizations and individuals in the public consultation exercise, the Committee recommends option (c), i.e. Government should set up a new funding body, in the form of a Funding Committee, with members appointed by the Government. The body, with administrative support from HAB, will be responsible for advising the Government on funding major performing arts groups (but not the budding and small-scale performing arts groups) and develop a common set of assessment criteria. The Committee also recommends that the Funding Committee should consider whether there is a need for Hong Kong to establish 'flagship' companies in the long run.

- 2.50 The establishment of a new funding body meets the general aspirations of the arts sector for a greater degree of community involvement in the delivery of performance arts services, in order to move towards a “community driven” scenario as advocated by the CHC.
- 2.51 The Committee is conscious that this may create uncertainty to the stakeholders. Thus, there should be a smooth transition to ensure that the impact on the ten performing arts groups, HKADC and LCSD could be carefully managed. For the major performing arts groups and the arts sector to accept and support the new funding body, the appointment of suitable and experienced members to it would be crucial, a concern shared by many responding to the public consultation.
- 2.52 The Committee also recommends that, apart from developing the assessment mechanism and criteria, the new funding body should work out a referral mechanism with HKADC, so that the “entry and exit” system can be implemented smoothly when the funding status of any of the groups receiving recurrent funding has to be changed.

Cantonese Opera

2.53 In the course of its deliberations, the Committee notes the renewed interest and discussions in society on the positioning and future of Cantonese opera. The Committee takes full note of the concerns expressed by the Cantonese opera community that Government should establish and fund a professional Cantonese opera group for the promotion and development of Cantonese operatic art, that the sector's need for suitable performance venues should be addressed, etc.

2.54 The Committee welcomes the dedicated attention given to the development of this unique art form in Hong Kong through the setting up of the Cantonese Opera Advisory Committee (COAC) two years ago. Measures adopted in response to the advice of the COAC such as priority booking arrangements for full-length Cantonese opera at Ko Shan Theatre throughout the year, improvements works at Ko Shan Theatre and other priority bookings during the Lunar New Year and for the month of September, a peak season for Cantonese opera, at selected LCSD venues with good seating capacity have gone a long way towards meeting the sector's requirements. We also welcome the establishment of the Cantonese Opera Development Fund in November 2005 to raise funds for the development of Cantonese opera. We note that since its establishment, some \$12 million has

been raised and the Fund has already started funding applications for projects related to the art form.

2.55 We recommend that Government together with COAC should continue to address the needs and concerns of the sector, not only in the provision of performance venues, but also in the continued cultivation of performing talents and audience to facilitate the long-term development of Cantonese opera. In addition, we believe that this indigenous art form may also benefit from the recommendations contained in this report. The Committee shall work closely with COAC and representatives of the sector to ensure that the needs of Cantonese opera will be given adequate attention in the implementation of its recommendations.

Timetable

2.56 The new funding body is recommended to be set up by the end of 2006. The new set of assessment criteria is expected to be established in consultation with the ten performing arts groups in 2007 and applied to the assessment process in 2008. With the first round of assessment to be completed in 12 months, the new term of funding will start in April 2009.

Chapter 3: Venue Support for Performing Arts Groups

Introduction

3.1 LCSD manages 13 performing arts venues. Based on the design, roles and functions of the facilities, they can be classified into two broad categories:

Purpose-built performing arts venues with sophisticated technical facilities capable of accommodating major and technically demanding programmes from the international touring circuit as well as established local performing arts groups, and attracting patrons from wide catchment areas. Some of these facilities are multi-purpose in design, and may be adapted for different types of events such as concerts, theatrical and multi-arts performances. The Hong Kong Cultural Centre, Hong Kong City Hall, Kwai Tsing Theatre, Sha Tin Town Hall, Tsuen Wan Town Hall, Tuen Mun Town Hall and Yuen Long Theatre fall under this category. Among these venues, the Hong Kong Cultural Centre and the Hong Kong City Hall are territory-wide facilities patronized by local citizens as well as international visitors while the Kwai Tsing Theatre, which is most sophisticatedly equipped for theatrical productions, is capable of housing technically demanding programmes and is attracting audience from all over Hong Kong.

Moderately-equipped venues capable of accommodating small to medium-scale performances and activities including those organized by the community. The Ko Shan Theatre, Sheung Wan Civic Centre, Ngau Chi Wan Civic Centre, Sai Wan Ho Civic Centre, North District Town Hall and Tai Po Civic Centre fall under this category. Except for the Ko Shan Theatre, all other venues under this category are located in joint-user buildings with other municipal, sports, school or social welfare uses.

3.2 Besides the 13 performing arts venues, the Hong Kong Coliseum and Queen Elizabeth Stadium managed by LCSD are multi-purpose venues which also cater for cultural/entertainment performances and community functions, although priority is given to sports activities. Other LCSD facilities for performances, rehearsals and workshops include a 400-seat theatre at the Hong Kong Heritage Museum and the lecture halls at the Hong Kong Science Museum and Hong Kong Space Museum.

3.3 There are a number of major performing arts venues owned or managed by non-government organizations in Hong Kong. They include the Hong Kong Academy for Performing Arts, Hong Kong Arts Centre, Hong Kong Fringe Club, Hong Kong Convention and Exhibition Centre, Sunbeam Theatre, Baptist University Academic Community Hall, Polytechnic University Jockey Club Auditorium, Chinese University Lee Hysan Concert Hall and Chinese

University Sir Run Run Shaw Hall. These venues provide good quality performance spaces for local and visiting artists.

Existing Arrangement

3.4 LCSD performing arts venues are designed as multi-purpose venues to cater for different types of performing arts and community activities with priority use for arts-related activities. All venues are open for public hiring as well as for programmes presented by LCSD. In 2004-05, the average usage rate of these venues stood at 89%, out of which 76% were arts-related activities and 13% were non-arts activities. Hirers' bookings constitute 62% (50% being arts bookings and 12% non-arts bookings). The main users are local performing arts groups. LCSD's bookings occupy 27% (22% for local artists, 2% for visiting artists and 3% for festivals).

3.5 The users of these facilities mainly fall under the following categories:

- (a) The various arts festivals (e.g. Hong Kong Arts Festival, LCSD's autumn thematic festival, International Arts Carnival and district arts festivals);

- (b) Major local performing arts groups funded by LCSD or HKADC;
- (c) International events including LCSD presentations and special hirings for long-run musicals;
- (d) Local performing arts groups presented by LCSD;
- (e) Arts-related hirings; and
- (f) Non-arts related hirings (such as school functions, community events organized by district organizations, etc.).

3.6 In order to allow a longer planning lead-time for major local performing arts groups and to enhance Hong Kong's position as an international cultural metropolis, priority is accorded to arts festivals, performing arts groups subvented by LCSD and 3-year grantees of HKADC, international events presented by LCSD and special hirings for visiting events such as long-run musicals.

3.7 To encourage the community's involvement in cultural activities, rental subsidy is offered to non-profit-making and bona-fide district organizations to make the rental of these facilities more affordable.

3.8 To provide opportunities for performing arts groups to organize their own programmes and build up audience, a “Programme Partnership Scheme” offering free use of venue facilities and a subsidy to cover partial production costs, as described in paragraph 2.14 of Chapter 2, has been implemented at selected LCSD venues. The Scheme is also expected to help the venues concerned to develop their artistic identity and image.

3.9 The Committee notes that there is keen competition for the use of performing arts facilities especially at prime venues. However, the Committee considers that there is scope for re-prioritizing the use of performance venues in order that existing venue resources may be put to better use. The following issues related to venue support should be addressed:

- (a) Arts groups/organizations have difficulties in securing booking slots for their productions or long-run bookings since the needs of other users have to be accommodated at the same time;
- (b) As the arts community has expressed a need for dedicated venues for dedicated arts groups in order to build identity and audience, the most preferred option is to have a home base at a performance venue;
- (c) The existing Programme Partnership Scheme offered by LCSD is only providing support on a project basis in the short term;

and

- (d) The use of performing arts facilities for non-arts related community activities and school functions have further reduced venue availability.

3.10 The Committee believes that rationalization of existing venue resources to make available space for performing arts programmes should help address the concern of under-provision. Such a move will entail changing the existing booking policy to focus on use by performing arts groups. Given the heavy community use of some of the performing arts venues, it will be necessary to identify or upgrade suitable existing or alternative facilities, including non-dedicated venues, to accommodate community activities.

3.11 The Committee also recognizes the need of arts groups for dedicated venues for long-term development. The request from arts groups for home base facilities has been a long-standing issue. However, since the LCSD performing arts venues are not purpose-built for home bases, and there is a need to strike a balance between the needs of the local arts groups/organizations, the cultural sector at large, and the needs of other sectors of the community, a full-scale residency arrangement may not be a viable option.

3.12 Taking into account the views received during the consultation on development of the arts, audience building and collaboration between venue operator and programme provider, and the community driven approach advocated by the CHC, the Committee has considered a venue partnership arrangement to make the best use of existing venues based on their design and artistic strength as well as the recognised need for increased community involvement in arts programming.

Recommendations

3.13 The Committee recommends the introduction of a Venue Partnership Scheme to establish a partnership between the venues (as venue operators) and the arts groups/organizations (as programme providers). The Scheme should help establish the artistic character of individual venue, enlarge the audience base, develop venue-based marketing strategies, facilitate the solicitation of corporate/private sponsorship and encourage community involvement in the development of the arts. The Committee recognizes that there are plenty of good quality programmes offered at LCSD venues. Yet there is still room for widening the audience base. The Committee expects that by introducing a Venue Partnership Scheme, the venue operator and performing arts groups can work together to enlarge the audience base for the performing arts through more judicious use of the venues.

Venue Partnership Scheme

3.14 The Committee considers that the main features of the Venue Partnership Scheme are as follow-

- All 13 performing arts venues under LCSD will be covered under the Scheme. The performance facilities of the 13 venues with seating capacities and their indicative artistic character and ancillary facilities are listed at **Annex 7**.
- The Scheme will be open to local arts groups/organizations. Arts groups/organizations may submit a proposal singly or jointly.
- Selected arts groups/organizations will be expected to join hands with the venue operator to help build up the artistic character of the venue, broaden the range and profile of the audience, facilitate the solicitation of corporate/private sponsorship, encourage and strengthen the community's involvement in the development of the arts and raise the level of support and appreciation of performing arts.
- The proposed criteria for selection can include: compatibility of the art form with the venue's design and image; the potential partner's contribution to the vision and artistic

character of the venue; the artistic standard and merit of the planned activities; sound business and audience building plans; plans for organizational and artistic development; proper governance and managerial strength, and good track record.

- Venue partnership arrangements for a particular venue can be specifically designed to suit the facilities in the venue. Arts groups/organizations will be invited to provide their ideas and suggestions on the terms of the Scheme.
- The Scheme is envisaged to be of a three-year duration.
- For the venue partner, venue support in the form of priority booking of performance space will be offered. Ancillary facilities in the venues may also be offered subject to availability. The venue partner can be given a certain usage quota for the facilities of a specific venue according to its proposed business plan. In some cases, two or more performing arts groups can be partners of the same venue.
- In principle, the prevailing rental charges prescribed for public hiring of the facilities will apply. The partnering organization will be encouraged to increase revenue through maximizing the use of the facilities. Interested arts groups/organizations may take the opportunity of the Expression of Interest exercise to suggest, for consideration by

the Government, possible hiring/sponsorship arrangements which will generate meaningful financial returns for both the venue and the partnering organization through optimizing the utilization of the facilities.

- A specific venue partnership scheme will be designed for a specific facility or group of facilities in order to cater for the specific needs of the venues and art forms.

Implementation Plan

3.15 The Committee recommends to adopt a two-stage process to take forward the Venue Partnership Scheme -

Stage 1 - Invitation for Expression of Interest

Stage 2 – Invitation for Proposals

3.16 The purpose of the invitation for Expression of Interest (EoI) from arts groups/organizations is to gauge their interest and tap their ideas and suggestions on the Scheme including the proposed terms and assessment criteria for the Scheme on a non-committal basis.

3.17 In the EoI process, arts groups/organizations expressing interest will be invited to provide their ideas and suggestions on the Scheme including their vision, mission and objectives for the Scheme, choice of venue, programme plan, terms for the Scheme, selection and assessment criteria, evaluation and monitoring

mechanism, together with an outline of their business plan which should be realistic and achievable based on their existing funding level.

3.18 The ideas and suggestions gathered from the EoI exercise will form the basis for drawing up the assessment criteria and monitoring/evaluation mechanism of the Venue Partnership Scheme. Formal invitation for proposals from arts groups/organizations will then be issued. An assessment panel will be formed with members from HKADC, HAB, LCSD and the district community. Members of the Committee would be ready to serve on the panel if required.

3.19 It is proposed that the Venue Partnership Scheme be introduced gradually from late 2007/early 2008 (subject to venue availability as special bookings for Hong Kong Cultural Centre and Hong Kong City Hall have already been open for 2008-09) and expanded further.

3.20 The tentative implementation schedule for the Venue Partnership Scheme is as follows-

July/Aug 2006	- Invite Expression of Interest (EoI) from arts groups/organizations
Sept/Oct 2006	- Analyse EoIs received - Finalize details of the Scheme

Oct/Nov 2006	- Draw up Invitation for Proposal
Dec2006/Jan 2007	- Set up the Assessment Panel - Invite Proposals with business plans from arts groups/organizations
Feb/Mar 2007	- Assess the proposals and select performing arts groups/organizations for the Scheme
Apr/May 2007	- Negotiate with successful arts groups/organizations
May/Jun 2007	- Launch Venue Partnership Scheme to gradually phase in from late 2007/early 2008

Venue Support for Budding and Small-scale Performing Arts Groups and Other Hirers

3.21 The Committee is fully aware that the introduction of the Venue Partnership Scheme may affect certain users of LCSD venues. Although the usage of certain prime venues has reached maximum capacity, this is not so for some others (especially those in less central locations). The Committee believes that there is scope for judiciously reallocating the venue resources to cater for the need of different users. The Programme and Development Committee (as proposed in Chapter 4) should look at venue support when devising the programming strategies for the performing arts groups.

3.22 The Committee is mindful of the need to strike a balance among the needs of the local performing arts groups, the cultural sector at large and other sectors of the community. The Committee recommends that LCSD consider providing more marketing and promotional support at the moderately equipped venues to attract

audience and performing arts groups, and strengthen the use of its facilities in non-performing arts venues (such as the theatres in the museums) by budding and small-scale performing arts groups and non-arts related users. Moreover, there are a number of performing arts venues owned or managed by non-government organizations, such as those operated by the universities and suitable historical buildings available in the territory. There may be capacity for these facilities to be used by the local community. The Committee recommends that HKADC considers partnering with them to provide additional venue support for performing arts groups.

New Initiatives to Provide Venue Support

3.23 As mentioned in Chapter 2, the Committee recommends that LCSD should extend its presentation and sponsorship of local performing arts groups to be staged not only at LCSD venues but also at non-LCSD venues; and that HKADC should strengthen its support for new and budding artists/arts groups, say, in the form of a new scheme to provide funding and venue support for them. The Committee welcomes the fact that the HAB intends to seek the approval of the Legislative Council for a new funding injection of \$40 million to the Arts and Sport Development Fund for use by the HKADC.

3.24 The Committee also recommends that more opportunities should be provided for staging high quality performing arts programmes at LCSD's prime venues and LCSD should review its current booking arrangements to achieve priority for quality productions at

such venues.

Other Non-dedicated Venues

3.25 The Committee is fully aware of the need to explore the use of other non-dedicated venues such as community halls, schools, parks, amphitheatres and public spaces, heritage buildings and other facilities for the development of performing arts in Hong Kong. The use of open spaces and non-LCSD venues as well as the establishment of arts village, such as the project of converting a factory building in Shek Kip Mei into a creative arts centre, will be the next focus. The Committee considers that there is a growing demand for performing arts venues. Even with the additional facilities provided for in the West Kowloon Cultural District (WKCD), it may not be able to fully satisfy the need by that time. Hence, it will be essential to look at ways to increase the supply of venues for performing arts.

Chapter 4: Presentation of Performing Arts Programmes

Introduction

4.1 Hong Kong has one of the liveliest cultural scenes in Asia – a regional centre of the arts fusing the creative talents from the East and the West. The vibrant arts community has given Hong Kong the edge as one of the most cosmopolitan Asian cities.

4.2 Arts festivals and events involving local and international performers are enjoyed by the public and visitors alike throughout the year. They include:

- The premier Hong Kong Arts Festival with an outstanding programme of virtuoso artists; the International Film Festival which showcases a variety of screenings from around the world; the Le French May Festival of the Arts which presents the best of France’s artistic creation as well as the City Fringe Festival which presents works of emerging contemporary performers.
- The popular International Arts Carnival and autumn thematic festival, as well as year-round cultural performances presented/sponsored by LCSD or supported by HKADC.

- Presentation of Chinese traditional and folk arts programmes of Chinese operas, music, folkloric dance, puppets, acrobatics in-
 - Performances with paid admission;
 - Carnivals during traditional festive occasions, such as the Spring Lantern Festival and the Mid-Autumn Festival;
 - Religious celebrations organized by community organizations featuring, inter alia, Chinese operas presented in bamboo structures at parks, playgrounds and village open spaces during the Tin Hau or Yu Lan Festivals as a form of worship; and
 - Free outdoor events presented at parks, playgrounds, housing estates or village open spaces throughout the year.
- Regular performances by Hong Kong's major performing arts groups, i.e. orchestras, theatre, ballet and dance groups.
- A variety of performing arts events staged by private presenters, community-based performing arts groups and commercial promoters of theatre and entertainment events at

LCSD or other facilities (such as the facilities managed by the Hong Kong Academy for Performing Arts and the Hong Kong Arts Centre) for one-off or long-run productions.

All these form an integral part of Hong Kong's diverse arts scene.

Programmes Presented/Supported by LCSD

4.3 Currently, the LCSD's role in the provision of cultural performances is mainly carried out by two programme offices, namely the Cultural Presentations Section (CP) and Festivals Office (FO) through different ways of presentation or sponsorship as detailed in Chapter 2 above.

Sources of Programme Proposals

4.4 LCSD programmes are planned well in advance, up to two years ahead. Programme proposals may come through the following channels-

- **Local Artists:** Local artists/groups/agents may directly approach the programme offices. Programme offices may also take a proactive approach in pursuing special ideas, e.g. by approaching artists, groups, agents or producers for specific proposals. Where a special project is planned, LCSD may openly invite proposals on a specific theme.

- Programmes from the Mainland and Overseas: The programme offices maintain regular contacts with international, mainland and local performing arts groups, artist agents and presenters. These organizations may approach LCSD with programme proposals. Programmes may also be referred to the programme offices by advisers, other artists or cultural institutions, or identified by staff attending international festivals and during overseas visits.
- Consulates and national cultural organizations: They may collaborate with LCSD on cultural exchange programmes or provide assistance in the form of artistic advice, logistics or occasional financial support.
- Other Channels: That LCSD welcomes programme proposals is regularly publicized on the LCSD website and in its house programmes. This is also publicized in performing arts journals and arts directories from time to time.

Programme Selection Mechanism

4.5 Currently, LCSD has a fair and structured programme selection mechanism formulated in consultation with ICAC. Annual programme plans are drawn up by considering the need for

strategic promotion of different types of performances (e.g. Chinese opera), proposals at hand, audience aspirations, available resources and experience of previous years. The programme plans, including themes of the thematic festival in autumn, special programme series and year-round programme proposals, are discussed and endorsed at the annual Expert Advisers' Forum before being finalised.

- 4.6 All incoming proposals are considered at monthly programme meetings. Factors taken into account include government's cultural policies, LCSD's programme strategies, artistic/educational merit of the programme, expertise and standing of the artists, popularity of the type of programmes, need for a balanced mix of art forms and programme types, interests and needs of the local community, suitability of the programme for the occasion (e.g. carnival theme), technical feasibility, financial viability, availability of venues and avoidance of programme clash. Expert advisers are consulted on artistic merit of artists/programme proposals as and when required. For thematic festivals, an advisers' panel will be formed to give advice on the proposals.

Existing Expert Advisory Panels

- 4.7 The expert advisory panels comprise experts and scholars in the fields of music, dance, theatre, multi-arts and Chinese opera.

Each term of service of the advisory panels lasts for two years. The advisers have contributed their time and served as the “voices of the field” providing updated information and helped shape LCSD’s cultural programmes throughout the year.

Review of Existing Programme Selection Mechanism

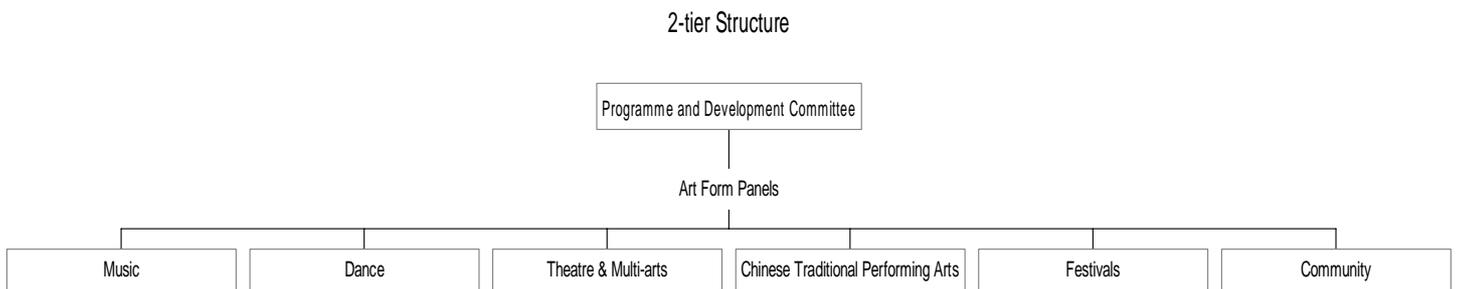
4.8 The Committee notes that the current mode of operation on programme presentation has the curatorial input from professional LCSD staff, assisted by advisers’ expertise, and programme selection is operated on principles of openness, fairness and transparency. LCSD’s neutral position enables it to balance the needs/interests of different players in the field, e.g. artists, audience, visitors, etc. when selecting programmes and is generally accepted by the arts community. Its choice of programmes have also been well received by audience and critics in terms of quality, innovation, balance, efforts in arts education and audience outreach, and reasonable ticket prices.

4.9 However, as the current mechanism is mainly operated by LCSD staff, the Committee considers that there is a need to increase the participation of the arts sector and the community in the programme/arts groups selection process so as to enhance their ownership of the programmes presented. In respect of local programmes, the Committee recommends to work out systematic development strategies on funding, venue, programming and

marketing for budding and small-scale performing arts groups. LCSD should shift from a “programme-based” to “arts group-based” programming approach in order to provide these performing arts groups with a structured and sustainable support mechanism.

Recommendations

4.10 The Committee recommends the establishment of a Programme and Development Committee (PDC) supported by six Art Form Panels (AFP). The structure is as follows:



The PDC and AFPs should be tasked to advise LCSD on the strategies of performing arts programmes (local, Mainland and overseas), formulate structured and sustainable strategies in identifying and supporting the development of budding and small-scale performing arts groups.

4.11 Under the proposed new structure, the PDC is proposed to meet twice a year to -

- Consider long term programme presentation strategies such as venue-based programming and decentralization of programming funding, AFP's proposals on development strategies in support of budding and small-scale performing arts groups;
- Consider and endorse LCSD's annual programme strategies/directions, resource allocation and programme plans; and
- Review progress of programme plans.

4.12 The AFPs will be constituted first. The PDC will comprise the chairman and one other representative from each of the six AFPs, with Chairman to be elected by PDC members.

4.13 The AFP is proposed to meet quarterly to -

- Identify upcoming talents/groups and draw up development strategies for providing support for budding and small-scale performing arts groups of respective art forms;
- Consider and endorse choice of programmes;

- Give expert advice on forthcoming programme proposals; and
- Give comments on and note lists of approved programmes, programmes under consideration and declined proposals processed according to existing mechanism.

4.14 The AFP is proposed to comprise not fewer than five experts of respective art forms; and two representatives with district/community background, with Chairman of the panel to be elected among members.

4.15 The Committee considers it important to safeguard public interest and address concerns of the public and the arts circle about possible conflict of interests among members of the PDC and AFP. It is proposed that a mechanism should be in place for avoiding conflict of interest, for members to declare interests and for such information to be documented for transparency and for public access and inspection. Furthermore, each term of appointment to the PDC and AFPs will last for two years and members should not be appointed for more than 6 consecutive years.

4.16 The Committee considers it important that existing Expert Advisory Panels on various art forms should be retained to give expert advice to LCSD in order to complement the functions of the PDC and AFPs.

4.17 The Committee proposes to set up the proposed PDC and AFPs by late 2006, and start examining programmes under the new system in 2007.

Chapter 5: Performing Arts Scene in the Medium Term

Development of the Performing Arts Scene

- 5.1 The establishment of the Hong Kong City Hall in 1962 marked a milestone in the history of cultural development in Hong Kong. Since then, in particular in the past two decades, there has been a rapid development of performing arts venues. The government, through the provision of funding support and performance opportunities via HKADC (formerly the Council for Performing Arts) and LCSD (formerly the Urban Services Department and Regional Services Department), has nurtured the growth of a significant number of performing arts groups which contribute substantially to the artistic and pluralistic development of the performing arts scene.
- 5.2 However, during the recent past, owing to the government budget deficit, the performing arts sector has been experiencing cuts in funding support and some arts groups encountered difficulties in furthering their pursuits. The arts community feels that this has hampered the development and further growth of budding artists and arts groups with good potential.
- 5.3 The Committee would like to emphasize that the proposed changes in this Recommendation Report are not meant to lead to any reduction in public funding support for the performing arts. On the contrary, we recommend that the Government should consider providing additional resources to ensure a sustainable support to performing arts groups.

Performing Arts Scene in the Medium Term

5.4 It is against this background that the Committee puts forward the recommendations in Chapters 2 to 4, hoping to reorganize the existing resources (funding, venue, expertise) to achieve a greater degree of effectiveness and efficiency in the provision of support to the performing arts sector. As we have mentioned in the “Background” chapter, this is only the beginning of a series of changes. We envisage, in the medium term, the following changes will be put in place–

- (a) A set of assessment criteria for a new funding mechanism to be devised for funding major performing arts groups to ensure a fair and open competition for public funding resources. It should be developed with inputs from the performing arts groups and take into account the special nature of specific art forms;
- (b) The venue partnership scheme to be fully implemented, with LCSD and the performing arts groups working together on venue-based audience building, marketing/promotion and corporate sponsorship;
- (c) The introduction of venue-based programme committees, with a view to decentralizing programming responsibilities and at the same time shaping the artistic character of a venue. This will be achieved with the support of LCSD staff and the performing arts groups in partnership;

- (d) Large-scale performing arts groups to take on responsibilities to collaborate with the budding and small-scale performing arts groups, providing expertise transfer and experience sharing in areas such as staging, promotion and marketing. Such relationships/arrangements need to be organic and naturally grown. It is not a requirement on the smaller groups but an expectation on the larger ones;
- (e) Hong Kong's professional performing arts groups being promoted regularly overseas and in the Mainland, particularly in the Greater Pearl River Delta region;
- (f) Effective and efficient use of the promotion and marketing resources of LCSD and the arts groups;
- (g) A steady increase of community support and corporate sponsorship for the performing arts; and
- (h) The emergence of a vibrant performing arts market.

Arts Education

5.5 Last but not least, the Committee considers that arts education is fundamental to the development of a sustainable performing arts scene. We welcome the emphasis that the Education and Manpower Bureau (EMB) places on arts education in its new secondary school curriculum. We have proposed to set up a database of arts education expertise for reference by EMB and the

schools. HKADC has already put up such a database onto its website. We have also recommended to the EMB that a requirement be imposed on all senior secondary school students to attend one performance programme at a proper performing arts venue at least once a year so as to build up their interest in the appreciation of the performing arts.

5.6 If our younger generation is to develop an interest in the performing arts, the resulting increase in audience base will help develop a vibrant performing arts market to support arts groups not only in the form of patronage and box office income but also in corporate sponsorship. This will in turn help reduce their reliance on public funding gradually.

5.7 The Committee recommends that a structured collaboration network be established between the Hong Kong Academy for Performing Arts (HKAPA) and major performing arts groups. This will help strengthen the interactive dialogue between the HKAPA as an institution, the students, the graduates and potential employers of professional performing and technical artists.

5.8 The Committee will discuss in detail the subject of performing arts education with a view to putting forward recommendations for changes in its next phase of work.

West Kowloon Cultural District

5.9 The Government's objective of developing the WKCD is to develop a world-class arts and cultural district comprising local,

traditional as well as international elements, to enrich the arts and cultural life for the people of Hong Kong as well as neighbouring areas, to create job opportunities and benefit the tourism industry, and ultimately to make Hong Kong an international cultural metropolis. This is effectively a major initiative to implement our existing policy on culture and the arts. The development of the WKCD is also in line with the CHC's views on Hong Kong's cultural position and vision, that is, a cultural metropolis in China which is most capable of bridging China and the world. In fact, the CHC has given its clear support to the WKCD development, and considered this project an unprecedented opportunity to develop culture and the arts in Hong Kong.

5.10 The Committee considers that the WKCD development is only part, though an important and coordinated part, of the cultural development in Hong Kong. We fully agree with CHC recommendation that in the development of the WKCD, emphasis should be given to the principles of "people-oriented", "partnership" and "community driven".

5.11 The latest development is that the Government, through a Consultative Committee, re-examines with a view to confirming the need for the Core Arts and Cultural Facilities in the WKCD, on the original planning basis of the facilities. The WKCD project is timely in providing additional quality venues for the performing arts in order to bring the development of performing arts in Hong Kong to new heights. We hope that the Government will decide on how to take forward the project as soon as possible. The Committee will follow closely the development.

5.12 As there is a need for sufficient new “cultural software” to make full and productive use of the new facilities at the WKCD, we recommend that additional resources should be made available for the development of such “cultural software” once a final decision has been made for the implementation of the WKCD project.

5.13 To make the WKCD project sustainable, we also believe that there is a need for the steady increase of community support and corporate sponsorship in the arts.

Key Recommendations

Funding Support for Performing Arts Groups

1. Identifying resources by LCSD to provide more performance opportunities to local budding and small-scale performing arts groups and extending such support to performances staged at non-LCSD venues.
2. Setting up a new grant scheme by HKADC to provide funding and venue support for budding artists/arts groups.
3. Developing a single assessment mechanism for major performing arts groups, with a set of clear and measurable assessment criteria focusing on artistic and community impact, quantifiable outputs and deliverables as well as governance and management.
4. Putting the four performing arts groups funded by LCSD and the six 3-year grantees funded by HKADC under one roof, i.e. funded by one single body.
5. Proposing the establishment of a new funding body to advise the Government on funding major performing arts groups from April 2007.

Venue support for Performing Arts Groups

6. Establishing a partnership between LCSD venues (as venue operators) and performing arts groups (as programme providers) to help establish the artistic character of individual venue, enlarge the audience base, develop venue-based marketing

strategies, facilitate the solicitation of corporate/ private sponsorship, and encourage community involvement in the development of the arts.

7. Putting forward all 13 performing art venues under LCSD for the Venue Partnership Scheme.
8. Encouraging local arts groups/organizations to submit proposals singly or jointly for the Scheme.

Presentation of Performing Arts Programmes

9. Setting up a Programme and Development Committee and six Art Form Panels to consider and endorse LCSD programme strategies/directions, resource allocation and annual programme plans.
10. Charging the Programme and Development Committee with the responsibility for formulating structured and sustainable programming strategies for support of budding and small-scale performing arts groups, shifting from a “programme-based” to “arts group-based” programming approach.

**Committee on Performing Arts
Membership List**

(1.11.2004 – 31.10.2006)

Chairman

Dr Darwin CHEN, SBS

Vice-chairman

Mr CHANG Ching-po, Clarence

Members

Mr CHAN Chung-bun, Bunny, BBS, JP

Mr Jolland CHAN

Mr CHENG Kam-chung, Eric, MH

Mr CHUNG King-fai, BBS

Mr Glenn FOK

Dr Saimond IP

Mr KO Chi-sum

Mr LAM Kin-ko, Stewart

Dr LAM Pun-lee

Mrs LAU KUN Lai-kuen, Stella

Miss LAU Man-man, Lisa, MH

Mr MA Fung-kwok, SBS, JP

Mr MA Hung-ming, John, BBS

Mr PUN Siu-fai

Dr SHEN Shir-ming

The Rt Rev SOO Yee-po, Thomas, JP

Mrs TOO SO Kwok-chun

Dr YU Siu-wah

Representative of Home Affairs Bureau

Representative of Leisure and Cultural Services Department

Secretary

Mr FONG Ngai, Assistant Secretary for Home Affairs (Culture)

TERMS OF REFERENCE

To advise the Secretary for Home Affairs on the provision of performing arts services, including:

1. the promotion of appreciation, expression and creativity in performing arts;
2. the formulation of strategies and plans for the development of performing arts facilities and services, with reference to the Culture and Heritage Commission policy recommendations; and
3. the encouragement of community support and partnership with different sectors in arts education, cultural exchange and other matters pertaining to the promotion of the performing arts.

**Sub-committee on Funding Policy
under the Committee on Performing Arts**

Membership

Mr Jolland CHAN (Convenor)
Mr CHAN Chung-bun, Bunny
Mr CHENG Kam-chung, Eric
Dr Saimond IP
Mr KO Chi-sum
Mr MA Hung-ming, John
Mr PUN Siu-fai
Dr SHEN Shir-ming

Terms of Reference

Taking into account previous studies and the Culture and Heritage Commission Policy Recommendation Report –

- To promote the development of performing arts through funding supports;
- To devise a funding and assessment mechanism for major performing arts organizations;
- To review the existing support arrangements for other performing arts organizations; and
- To liaise with the Sub-committees on Cultural Presentation & Programmes and Venue Policy in order to ensure a good interface on common policy areas.

Sub-committee on Cultural Presentation & Programmes under the Committee on Performing Arts

Membership

Dr YU Siu-wah (Convenor)
Mr Jolland CHAN
Mr Glenn FOK
Mr KO Chi-sum
Mr LAM Kin Ko, Stewart
Mrs LAU KUN Lai-Kuen, Stella
Mr PUN Siu-fai
Mrs TOO SO Kwok-chun

Terms of Reference

Taking into account previous studies and the Culture and Heritage Commission Policy Recommendation Report –

- To encourage the appreciation of, and participation of individuals in the performing arts through arts education and audience building;
- To review the cultural presentation policy;
- To review the policies on supporting festivals, entertainment events and film programmes; and
- To liaise with the Sub-committees on Funding Policy and Venue Policy in order to ensure a good interface on common policy areas.

**Sub-committee on Venue Policy
under the Committee on Performing Arts**

Membership

Dr Saimond IP (Convenor)
Dr LAM Pun-lee
Miss LAU Man-man
The Rt Rev SOO Yee-po, Thomas
Mrs TOO SO Kwok-chun

Terms of Reference

Taking into account previous studies and the Culture and Heritage Commission Policy Recommendation Report -

- To review the booking and pricing policy of LCSD performance venues;
- To devise a strategy for developing the character of individual performance venues;
- To explore ways of developing and utilizing non-dedicated venues for performing arts; and
- To liaise with the Sub-committees on Funding Policy and Cultural Presentation & Programmes in order to ensure a good interface on common policy areas.

Committee on Performing Arts Consultation Paper
November 2005
 Consultation Sessions

Consultation Sessions with the Arts Sector (A total of **167** people attended)

- 3 December 2005 : Senior Staff and Representatives of Staff Relations of Leisure and Cultural Services Department (LCSD)
- 5 December 2005 : Performing Arts Expert Advisers of LCSD
- 6 December 2005 : Large Performing Arts Groups
 Hong Kong Arts Festival
 Hong Kong International Film Festival
- 7 December 2005 : Major and Frequent Hirers of LCSD Performing Venues
 Non-LCSD Performing Venues Operators
- 8 December 2005 : Small / Medium-scale Performing Arts Groups Associations in Arts Sector
- 9 December 2005 : Hong Kong Arts Development Council
- 9 January 2006 : Teaching Staff and Alumni Association of the Hong Kong Academy for Performing Arts

Consultation Sessions with Public / District Councils / District Arts Bodies

(A total of **145** people attended)

- (1) 12 December 2005
- (2) 13 December 2005
- (3) 14 December 2005
- (4) 9 January 2006

Attendance at Meetings

- 7 December 2005 : 81st Meeting of Council of the Hong Kong Academy for Performing Arts
- 12 December 2005 : Meeting of the Liberal Party – Internal Consultative Forum
- 19 January 2006 : SHA's Monthly Meeting with DC Chairmen and Vice-chairmen

A. Major Facilities of LCSD's Performing Arts Venues

Venue	Major Facility	Seating Capacity	Indicative Artistic Character
1. Hong Kong Cultural Centre	Concert Hall	2,019	Orchestral music
	Grand Theatre	1,734	Theatrical arts (theatre, dance, ballet, opera, musicals, multi-media arts)
	Studio Theatre	496	Experimental theatre and dance
2. Hong Kong City Hall	Concert Hall	1,434	Music
	Theatre	463	Theatre and dance
3. Kwai Tsing Theatre	Auditorium	901	Theatrical arts (theatre, dance, multi-media arts)
4. Tsuen Wan Town Hall	Auditorium	1,420	Music
	Cultural Activities Hall	280	Various art forms
5. Sha Tin Town Hall	Auditorium	1,372	Theatrical arts
	Cultural Activities Hall	300	Various art forms
6. Tuen Mun Town Hall	Auditorium	1,372	Various art forms
	Cultural Activities Hall	300	Various art forms
7. Ko Shan Theatre	Theatre	1,031	Cantonese opera
8. Yuen Long Theatre	Auditorium	919	Various art forms
9. Sheung Wan Civic Centre	Theatre	480	Experimental arts
10. Sai Wan Ho Civic Centre	Theatre	471	Various art forms
	Cultural Activities Hall	110	Various art forms
11. Ngau Chi Wan Civic Centre	Theatre	354	Theatre and dance
	Cultural Activities Hall*	106	Experimental arts

12. Tai Po Civic Centre	Auditorium	756	Various art forms
13. North District Town Hall	Auditorium	498	Various art forms

* black box theatre

B. Ancillary Facilities of LCSD's Performing Arts Venues

Venue	Ancillary Facility (no. of facilities in brackets)	Seating Capacity (floor area in brackets)
1. Hong Kong Cultural Centre	Rehearsal Rooms (5)	150 - 250 (164 m ² - 331 m ²)
	Practice Rooms (6)	15 - 60 (16 m ² - 88 m ²)
	Function Rooms (2)	100 - 120 (118 m ² / 126 m ²)
2. Hong Kong City Hall	Committee Rooms (2)	40
3. Kwai Tsing Theatre	Rehearsal Room	50 (226 m ²)
	Dance Studio	50 (220 m ²)
	Lecture Room	98
4. Tsuen Wan Town Hall	Lecture Room	50
	Conference Room	30
5. Sha Tin Town Hall	Dance Studio	150 (285 m ²)
	Music Studio	150 (240 m ²)
	Lecture Rooms (2)	120
	Conference Room	50
6. Tuen Mun Town Hall	Dance Studio	150 (285 m ²)
	Music Studio	150 (240 m ²)
	Lecture Rooms (2)	120
	Conference Room	50
7. Ko Shan Theatre	Rehearsal Rooms (2)	40 (72 m ²)
	Committee Room	30
8. Yuen Long Theatre	Rehearsal Room	50 (192 m ²)
	Dance Studio	50 (180 m ²)
	Lecture Room	100

9. Sheung Wan Civic Centre	Rehearsal Hall	20 (224 m ²)
	Dance Practice Room	20 (70 m ²)
	Lecture Hall	150
	Art Studios (2)	20 (28 m ²)
10. Sai Wan Ho Civic Centre	Art Studios (2)	20 - 30 (37 m ² / 67 m ²)
11. Ngau Chi Wan Civic Centre	Dance Practice Room	35
	Lecture Room	90
	Art Studios (2)	10 -18 (17 m ² / 26 m ²)
12. Tai Po Civic Centre	Function Room	30 (120 m ²)
13. North District Town Hall	Function Rooms (2)	50 - 60 (100 m ² /144 m ²)