

For information

Legislative Council Panel on Home Affairs

**“Committee on Performing Arts
Consultation Paper November 2005”**

Purpose

This note informs Members of the issuance of the “Committee on Performing Arts Consultation Paper November 2005”.

Background

2. The Committee on Performing Arts was established in November 2004 to advise the Secretary for Home Affairs on the provision of performing arts services. The membership and terms of reference of the Committee are at Annex A.

3. The Committee is tasked to follow up on the Culture and Heritage Commission (CHC) policy recommendations related to performing arts. Based on the policy direction put forward in the CHC Report, the Committee has proposed to introduce changes in the areas of funding mechanisms, programme presentations and venue support. Relevant proposals are detailed in the “Committee on Performing Arts Consultation Paper” at Annex B. Members of the Committee will consult stakeholders concerned before submitting their recommendations to the Secretary for Home Affairs.

Consultation Period

4. The Consultation will last for two months from 17 November 2005 to 16 January 2006.

Secretariat, Committee on Performing Arts

November 2005

表演藝術委員會
Committee on Performing Arts

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Representative of Leisure and Cultural Services Department 康樂及文化事務署代表

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.

職權範圍

就表演藝術服務向民政事務局局長提供意見，包括：

1. 提倡表演藝術的欣賞、表達和創作；
2. 參考文化委員會提出的政策建議，制定表演藝術設施及服務的發展策略和計劃；以及
3. 鼓勵社會人士支持並與各界合力推行藝術教育、文化交流及其他提倡表演藝術的相關活動。

Committee on Performing Arts Consultation Paper

November 2005

Preface

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 Culture and Heritage Commission (CHC) policy recommendations related to performing arts.¹ Its terms of reference is at Annex 2.

In order to speed up the work of the Committee, three Sub-committees were set up 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.

In the past year, members have had nearly 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 considers the timing is right to introduce changes in the areas of funding mechanisms, programme presentations and venue provisions, based on the policy direction put forward in the CHC Policy Recommendation Report. Members wish to consult stakeholders concerned before submitting their recommendations to the Secretary for Home Affairs.

There are certainly other related areas of concerns (such as performing arts education, cultural exchange, arts festivals, marketing and promotion, audience building, community support and corporate sponsorship) which need to be addressed pertaining to the promotion and sustainable development of the performing arts in Hong Kong. This consultation paper serves as a start to a series of studies and recommendations in the medium term.

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.

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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 expression and artistic creation and which encourages people's participation in such activities. The government sees its roles as a catalyst, promoting and encouraging the development of culture and the arts through the provision of venue and financial support, programme presentation, arts education and publicity.

1.2 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 is started from local culture and 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 culture 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.

1.3 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 done in the form of 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 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 Traditions:** 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.

1.4 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.

1.5 The Committee considers that Hong Kong cultural and arts policies 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 emphasize two major policy recommendations of CHC – cultural position and government's role.

Hong Kong's Cultural Position

- 1.6 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 modernised city, drawing on the essence of the Chinese culture and a diversity of cultures in developing the city's pluralistic and international character. The long tradition of Chinese culture offers a great treasure house for the sustained development of the city's local culture. All these contribute to the uniqueness of Hong Kong's culture. 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, pluralistic and commensurate with Hong Kong's international status. As a special administrative region of China, Hong Kong should position itself as a metropolis in China which is most capable of bridging China and the world. It is on this premise that Hong Kong will be able to open up new opportunities on the cultural front.

Government's Role

- 1.7 The government should continue to make broad-based policies and deploy resources for cultural development as well as enhancing inter-departmental collaboration. It is of utmost importance for the government to continue to provide an environment for the freedom to creativity. At the operational level, the government should gradually shift from the role of an "administrator" to a "facilitator".
- 1.8 The Committee believes that any major changes to the performing arts scene should be carried out in a gradual manner in order to engage the community's ownership of the changes and ensure a smooth transition. Therefore, the recommendations put forward in Chapters 2 to 5 can be considered as the first phase of the implementation of such changes.

The Performing Arts Scene

- 1.9 The Committee considers that the above policy framework provides the necessary environment for the artistic and pluralistic development of the performing arts scene in Hong Kong. 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 at 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 maximize the impact of culture and the arts in our daily life, means have to be found to build up a wider audience base, solicit greater community support and increased corporate sponsorship.

- 1.10 Other than 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, programmes/projects, performing arts education and related staff costs). The Committee considers that by properly reorganizing the resources, we may be able to bring our performing arts scene to the next level of development. 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 other hand, the Committee wishes that the government could provide additional resources to go hand in hand with the proposed changes in this consultation paper.

West Kowloon Cultural District

- 1.11 The introduction of this consultation paper is timely in view of the recent development of the West Kowloon Cultural District (WKCD) project. The Committee considers that 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 emphasis should be given to the principles of “people-oriented”, “partnership” and “community driven” in the development of the WKCD.
- 1.12 The Committee supports the establishment of a statutory body to oversee the WKCD project and the setting up of an independent fund (\$30 billion) to support, inter alia, software aspects of WKCD including programming and arts development, as well as the operation and maintenance of its Core Arts and Cultural Facilities.

- 1.13 The Committee considers that the role of the statutory body vis-à-vis the role of the developer in the future operation and management of the facilities would need to be well defined in order to strike a balance between maintaining a high level of artistic standard on the one hand, and the introduction of stronger marketing elements in the delivery of cultural services on the other.
- 1.14 It would be advisable for the statutory body, once set up, to start investing in the development of “cultural software” for the WKCD. The recommendations put forward in this paper are indeed important steps to help develop the cultural software (i.e. artists, arts administrators and arts programmes) for Hong Kong as a whole bearing in mind the development of the WKCD.

Chapter 2: Funding for Major Performing Arts Groups

Introduction

- 2.1 Major performing arts groups are important cultural assets and their performances reflect the arts development in Hong Kong. In the past four decades, more and more performing arts groups have made their presence in the Hong Kong arts scene. While a few of them are receiving funding directly from the government; a number of the others are supported by government funding as disbursed by the Hong Kong Arts Development Council (HKADC) in the form of 3-year grants, 1-year grants, project grants, devolved grants and other grants which have evolved to address the changing needs of the arts community. The four performing arts groups funded by the government via LCSD and the six 3-year grantees of the HKADC have established themselves as major arts groups that contribute to shaping the cultural scene in Hong Kong.

Existing Arrangement

- 2.2 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 year, i.e., up to 2005/06 to tie in with the Committee's review on the public funding policy for performing arts groups. The funding covers the companies' production and programmes costs, employment of artists and staff and administration overhead.

- 2.3 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. This is the second round of 3-year grants which should have ended in 2004/05 but was likewise extended for one more year to 2005/06. The HKADC has invited application for a new term of three-year grants covering the period from April 2006 to March 2009.
- 2.4 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 programme fees, 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.
- 2.5 In 2004/05, public funding support for these major performing arts groups amounts to a total of \$230.65 million. The distribution is as follows:

		2004/05 budget (\$ 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

Drama	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	<u>1.34*</u>	<u>1.46</u>	<u>2.80</u>
		187.69	42.96	
	Grand Total			<u><u>230.65</u></u>

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

Limitation of Existing Modes of Funding

2.6 The two modes of funding adopted by HKADC and LCSD for major performing arts groups have evolved from different historical backgrounds and have been continually adjusted to changing situations over the years. The present funding arrangements and the lack of a single set of assessment criteria for all major performing arts groups are perceived to be not conducive to the provision of a level-playing field for them to compete for public funding resources in a fair and open environment.

Recommendations

Assessment Mechanism and Criteria

2.7 As mentioned in paragraphs 2.2 and 2.3, the overall effectiveness of the funding provided to the major performing arts groups needs to be assessed and reviewed. In developing a new funding system, the Committee considers that a common set of assessment mechanism and criteria to assess all major performing arts groups should be devised and jointly developed with individual performing arts groups, having regard to the special nature of their specific art forms. The new mechanism and criteria should be established upon the broad principles of advancing arts development of the sector and the community at large, increasing accountability of 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, such as audience building and sponsorship, the effects on other sectors of the community and the international image of Hong Kong.

2.8 We consider that the major features of the assessment mechanism should include the following –

- a set of assessment criteria focused on artistic output and impact on the community. Public funding should give the performing arts groups a base upon which they can create multiplying effects through active and in-depth involvement of the community and be benefitted in return;
- a “reward and penalty” system in the form of increasing or reducing funding based on performance assessment so as to heighten accountability and encourage distinguished performance; and
- an “entry and exit” system which allows new groups to join and those under-performed 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 develop from budding artists to established major arts groups.

2.9 We are also mindful that all and each of the existing public-funded performing arts groups has its own history of development that is contributed by generations of artists, arts administrators, governors and audience. Hong Kong has built up a pool of good quality performing arts groups and their on-going operation and future development should not be threatened by abrupt changes. Thorough and adequate consultation as well as sufficient time for changes should be allowed.

2.10 We recommend that a set of clear and measurable assessment criteria should be developed, with appropriate weighting on –

- artistic and community impact
- quantifiable outputs and achievements
- governance and management

The setting 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 where the artistic, managerial and financial performance of a public-funded arts organization over a period of time is evaluated. The criteria have to be further developed so that structured evaluation and assessment can be implemented, and time has to be allowed for the process. It is believed that more international reference will be drawn, for example from Australia and Singapore where there is on-going development on systems of arts funding.

2.11 We also propose that a “review and appeal” system should be featured in the new funding mechanism. This is to ensure fairness and accountability in the funding system.

Consolidated Grant

2.12 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 the arts groups in their employment of artists and staff, administration, programme production as well as venue rental. This should also apply to the HKADC 3-year grantees, which should receive a consolidated grant to cover costs for programme production and venue rental as well. This would eliminate the need for LCSD to discuss with the 3-year grantees each year on their programme plan. By introducing a consolidated grant, all major performing arts groups would have more flexibility in planning their own productions taking into account audience demand and deploying resources for the productions to take place at venues of their own choice, within the context of their commitment in the funding agreement.

Single Funding Body

- 2.13 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 facilitate the formulation of one set of assessment criteria to measure their performance and provide a level-playing field for them to compete for public funding resources in a fair and open environment.
- 2.14 The Committee fully recognizes the importance and the time element in:
- (a) developing a set of assessment criteria and funding mechanism that will have bearing on the on-going planning and development of the major performing arts groups;
 - (b) consulting the governing bodies and management of the major 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.
- 2.15 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.
- 2.16 Having regard to the above, the Committee would like to put forward the following three options for this funding body:
- (a) government (HAB/LCSD);
 - (b) HKADC; or
 - (c) a new funding body.

Option (a) : Government (HAB/LCSD)

- 2.17 There are expertise and experience in the government in managing arts funding. Civil servants, being professional and impartial, would be able to maintain a high level of accountability and creditability in the disbursement of funding to major performing arts groups.
- 2.18 However, centralization of arts funding responsibilities in government would be seen as fundamentally deviating from the “change in the role of the government from administrator to facilitator” as advocated by the CHC. This may not be easily accepted by the arts community and/or the community at large.

Option (b) : HKADC

- 2.19 HKADC has accumulated the experience in funding arts groups and activities. Its 3-year grant funding and assessment mechanism has gradually gained recognition and credibility in the arts community. It would be well placed to take over the funding responsibilities of major performing arts groups.
- 2.20 However, there have been voices in the arts community as well as within HKADC on the importance of HKADC’s role in developing upcoming artists. Such emphasis may not be compatible to the relatively large proportion of resources being devoted to funding the major performing arts groups. There has been the question whether HKADC should continue to provide funding support to major performing arts groups.

Option (c) : A New Funding Body

- 2.21 The new funding body could be formed as a trust or a non-profit-making corporation, with members appointed by the government. Its operation should be at arm’s length from the government. The body would be mainly responsible for funding major performing arts groups and seeking resources from the community. Once established, it would take over the funding responsibilities of all major performing art groups funded by LCSD and HKADC at that time.

- 2.22 A body not directly under the government will enjoy greater flexibility in introducing necessary changes to the funding mechanism and criteria as well as seeking corporate sponsorship and resources from the community. This meets the general aspirations of the arts sector and is in line with the spirit of the CHC's recommendation. This would allow greater community involvement in the administration of public funding, moving towards a "community driven" scenario as advocated by the CHC.
- 2.23 However, the establishment of any new body may create uncertainty to the stakeholders. For the major performing arts groups and the arts sector to accept and support the new funding body, the appointment of suitable and experienced governing members and the employment of dedicated and professional arts administrators would be crucial. This could be the key to the successful introduction of this new body and its implementation of the new funding system.

Timetable

- 2.24 To tie in with the new HKADC 3-year grantee funding cycle and address the LCSD-funded performing arts groups' need for a clear commitment of funding, the Committee considers that any change would fit in best if implemented from April 2006. If option (c) – the establishment of a new funding body – is chosen, we expect it to be set up in 2006/07.
- 2.25 Whichever option, we expect the new set of assessment criteria be established in consultation with major performing arts groups in 2006/07 and be used to assess all of them in 2007/08. With the first round of assessment to complete in 12 months, the new grantees could be chosen in 2008/09 for a new term of funding to start in April 2009.
- 2.26 The Committee has been carrying on discussion along the line as detailed above. It has come to a point when the Committee considers that views from the arts sector should be gathered to map out a direction for developing a fairer, more transparent and effective public funding system for major performing arts groups.

Chapter 3: Support for Budding/Small/Medium Performing Arts Groups

Introduction

- 3.1 Apart from the major performing arts groups referred to in Chapter 2, budding, small and medium local performing arts groups (including HKADC 1-year grantees) as well as individual artists are essential components contributing to the vitality and development of the local arts scene.

Current Scene

- 3.2 The government currently provides support to budding, small and medium performing arts groups 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.
- 3.3 Apart from governmental support, another form of support to performing arts groups or individual artists is provided by consulate generals, international cultural institutions, district cultural organizations, amateur groups, associations or federations of individual art forms, as well as private foundations, corporations and individuals. These activities contribute to the pluralistic nature of our performing arts scene and have enlarged the audience base of our performing arts programmes.

Support Provided by LCSD

Venue Support

- 3.4 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, over 2 330 hirings benefitted under this arrangement for use of LCSD venues.
- 3.5 To promote and encourage arts in the community, LCSD's regional/district performing arts venues, ranging from larger venues like the Sha Tin, Tsuen Wan and Tuen Mun Town Halls, the Kwai Tsing, Yuen Long and Ko Shan Theatres to smaller venues such as

Sai Wan Ho, Sheung Wan and Tai Po Civic Centres and the North District Town Hall, offer free use of facilities and ticketing services to eligible district arts bodies for organizing cultural activities for the local community. In 2004/05, 89 community arts groups were granted venue sponsorship for about 590 activities, serving some 120 000 people.

Performing Opportunities

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

Year-round Cultural Programmes and Arts Festivals

3.7 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 in their year-round cultural programmes, the International Arts Carnival in summer and the thematic arts festivals every autumn. Cooperation 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.
- **Programme Sponsorship:** LCSD collaborates with 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 will 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 small and medium local performing arts groups (including HKADC 1-year grantees) and individual artists, serving some 324 000 audience.

Regular Free Entertainment Programmes

- 3.8 Upcoming artists and arts groups are presented by the Entertainment Office as free programmes at various outdoor and indoor venues in the 18 districts of Hong Kong. Over 590 performances featuring small and medium performing arts groups/individual artists were presented in 2004/05, attracting some 130 000 audience.

Audience Building Schemes

- 3.9 To promote knowledge and appreciation of the performing arts, LCSD puts much effort partnering 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 were each selected for the Scheme in 2004/05 and 2005/06.
- **District Cantonese Opera Parade:** The District Cantonese Opera Parade promotes Cantonese opera and provides performance opportunities for amateur artists to develop their skills. 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:** Under the School Culture Day scheme, LCSD organizes schools to take part in arts education activities performed at LCSD venues which mainly features local artists and arts groups. Many of these programmes are designed especially for students.

In 2004/05, LCSD cooperated with HKADC's 1-year grantees and other local groups/artists in various audience building schemes, providing some 790 performing arts activities, attracting over 196 000 participants/audience.

Programme Partnership Scheme

3.10 The Programme Partnership Scheme has been launched at a number of venues since 2002, with an aim to 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 small/medium performing arts groups as they are able to make creative use of the facilities in a venue to develop their artistic goals and build up a body of audience for their activities. From 2002 to 2004, four local performing arts groups participated in the Scheme. In 2005, three performing arts groups take part in the Scheme offering some 90 activities for an estimated 10 000 audience. For 2006, LCSD plans to expand 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

- 3.11 The Hong Kong Cultural Centre and five performance venues in the NT Region, 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 regularly. In addition, the Hong Kong Heritage Museum organizes free entertainment programmes including Cantonese operatic excerpts at its Theatre regularly. These activities mainly feature local artists and arts groups. In 2004/05, there were over 400 audience building activities featuring small and medium arts groups attracting a total attendance of 270 000.

Outreach Music Programmes of the Music Office

- 3.12 Local artists are engaged for 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

- 3.13 Local artists and arts groups may apply to HKADC for financial support through the grant schemes described below.

1-Year Grant

- 3.14 Local arts groups which are non-profit-making and incorporated as limited companies may apply for the HKADC 1-Year Grant Scheme. The Grant provides strategic support and nurture 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.
- 3.15 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.
- 3.16 In 2004/05, HKADC supported 17 1-Year Grantees. According to the latest figures available, a total of 146 formal productions/projects were presented, with an approximate number of 256 000 audience/participants.

Project Grant

- 3.17 Local artists and arts groups may apply for a Project Grant 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.
- 3.18 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

- 3.19 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 organisations. Together, they provided professional support to 24 small-scale productions from fledgling artists and arts groups for an audience of approximately 5 600 persons.

Other Support

- 3.20 Other than financial support, the HKADC organises partnership and proactive projects that involved 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: Hong Kong Community Theatre Project, Large Scale Chinese Opera Promotion Scheme, “Art Boutique” jointly organised with the MTR and the 38th Hong Kong Products Expo.

Recommendations

- 3.21 Recognizing that the support provided by LCSD and HKADC has contributed substantially to the pluralistic development of our performing arts scene and in order to sustain and promote the vibrancy and diversity of our performing arts groups, the Committee considers that a more structured approach should be devised to support them.
- 3.22 The Committee recommends that the proposed Programme and Development Committee/Art Form Panels (as detailed in Chapter 4) should be tasked to devise development strategies with a view to providing sustainable support to local artists/arts groups according to the need of individual art forms. Such strategies could include a referral system whereby HKADC could refer arts groups to the Programme and Development Committee. Views on funding, venue, programming and marketing/promotion support to the arts

groups are most welcome so that the Programme and Development Committee, once established, could work out systematic development strategies for the arts groups, with input from HKADC, LCSD and other arts organizations.

- 3.23 There have been voices in the arts community that budding artists/arts groups find it very difficult to obtain project grants of HKADC. We recommend that HKADC should strengthen its support for budding artists/arts groups, say, in the form of a new budding grant, in order to allow young talents a chance to showcase their creativity.
- 3.24 The Committee fully appreciates that the government is experiencing a structural operating deficit even though the economy is picking up. However, we strongly recommend that government should consider providing additional resources in funding and venue for the purpose of strengthening support for budding arts groups/artists as well as small and medium performing arts groups.

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:-
 - paid performances;
 - at carnivals during traditional festive occasions, such as the Spring Lantern Festival and 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 venues at Hong Kong Academy for Performing Arts and Hong Kong Arts Centre) for one-off or long-run productions.

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

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 3 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/agents may directly approach the programme offices. Programme offices may also take a proactive approach in pursuing special ideas, e.g. by approaching artists, agents or producers for specific proposals. Where a special project is planned, LCSD may openly invite proposals on a specific theme.
- **Programmes from Mainland and Overseas:** The programme offices maintain regular contact 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 may collaborate with LCSD on cultural exchange programmes or provide assistance in the form of artistic advice, logistics or occasional financial support.
- Other Channels: The fact that LCSD welcomes programme proposals is publicized in the LCSD website and house programmes as a standing practice, and 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. They have contributed their time as advisers, served as the “voices of the field” providing updated information and helped shape LCSD’s cultural programmes throughout the year. At present, there is a total of 32 advisers with term of service from April 2004 to March 2006.

Review of Existing Programme Selection Mechanism

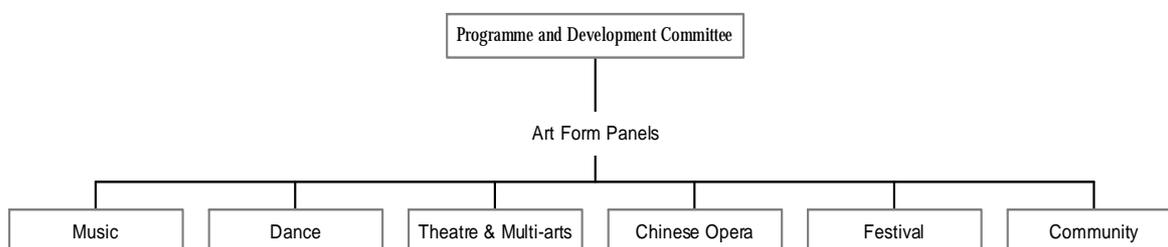
- 4.8 The current mode of operation on programme presentation has the curatorial input from professional LCSD staff and assisted by advisers’ expertise. In programme selection, it operates on principles of openness, fairness and transparency. LCSD’s neutral position enables it to balance the needs/interests of different players in the field, e.g. artists, audience, visitors, etc. by diversified and balanced programming and is generally well accepted by local groups, individual artists and the arts community. Its choice of cultural performances have been well-received by audience and critics in terms of quality, innovation, comprehensive efforts in arts education and audience outreach, and reasonable ticket price.
- 4.9 However, the Committee considers that there is a need to achieve increased openness and greater arts sector and community involvement in programme/arts groups selection so as to enhance their ownership of the programmes presented. In respect of local programmes, LCSD should shift from a “programme-based” to “arts group-based” programming approach in order to provide a structured and sustainable support mechanism for budding, small and medium performing arts groups.

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:

Proposed Programme and Development Committee and Art Form Panels

2-tier Structure



The PDC and AFPs would be responsible for formulating structured and sustainable strategies in support of the development of budding, small and medium performing arts groups, with input from HKADC, LCSD and other arts organizations.

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

- consider and endorse LCSD programme strategies/directions, resource allocation, and annual programme plans in support of budding, small and medium performing arts groups.
- review progress of programme line-up.

4.12 The PDC will comprise the chairman and one other representative from each of the six Art Form Panels, 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, small and medium performing arts groups;
- Consider and endorse forthcoming programme proposals, including choice of major programmes;
- Endorse programme line-up for the coming 12 months; and
- Note list of approved programmes and declined proposals.

- 4.14 The AFP is proposed to comprise not less than five expert advisers/artists of respective art forms including Artistic Heads/CEOs of major performing arts groups and arts organizations; and two representatives with district/community background from the Committee, HKADC, tertiary or other organizations, with Chairman of panel to be elected by members.
- 4.15 The Committee proposes to implement the proposed PDC and AFP from April 2006. Each term will last for two years. Mechanism will be devised to avoid conflict of interest. Existing Expert Advisory Panels will be retained to give expert advice to LCSD as and when required.

Chapter 5: Venue Support for Performing Arts Groups

Introduction

5.1 LCSD manages 13 performing arts venues. Based on the design, roles and functions of the facilities, they can be classified into two broad categories²:

- Territorial/thematic venues – These venues are easily accessible from all areas of Hong Kong. The facilities and equipment of these venues are capable of staging performances of professional overseas and local performing arts groups intended to draw audience from all over the territory and to attract visitors. These venues are the Hong Kong Cultural Centre, Hong Kong City Hall and Kwai Tsing Theatre.
- Regional/District venues - These venues have good performance and support facilities and most of them are capable of supporting performances of a professional standard. They also serve as a base for district arts activities. Although located in different districts, with improved transport infrastructure, these venues are not just patronized by residents in the neighbouring areas but also attracting audience from a wide catchment area if there are quality programmes. These venues are the Sha Tin Town Hall, Tsuen Wan Town Hall, Tuen Mun Town Hall, Yuen Long Theatre, Sai Wan Ho Civic Centre, Sheung Wan Civic Centre, Ngau Chi Wan Civic Centre, Ko Shan Theatre, Tai Po Civic Centre and North District Town Hall.

5.2 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.

² Recommended by the Consultancy Study on the Provision of Regional/District Cultural and Performance Facilities in Hong Kong (2002) and endorsed by the Culture and Heritage Commission Policy Recommendation Report (2003)

- 5.3 A number of major performing arts venues owned or managed by non-government organizations are also in operation. 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

- 5.4 The LCSD's 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 made available for public hiring as well as for programmes presented by LCSD. In 2004/05, the average usage rate of these venues stood at 89%, of which 76% were arts-related activities and 13% were non-arts activities. The main users are local performing arts groups.
- 5.5 The users of these facilities may be classified into the following categories:
- (a) Arts festivals (e.g. Hong Kong Arts Festival, LCSD's autumn thematic festival, International Arts Carnival, and district arts festivals at regional/district venues)
 - (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
 - (f) Non-arts related hirings (such as school functions, community events organized by district organizations, etc.)

- 5.6 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 use is offered to arts festivals, major performing arts groups funded by LCSD and HKADC, international events presented by LCSD and special hirings for long-run musicals.
- 5.7 To encourage the community's endeavour to organize its own cultural activities, rental subsidy is offered to non-profit and bona-fide district organizations to make the use of these facilities more affordable.
- 5.8 To provide opportunities for performing arts groups to organize their own programmes and build up their own audience, a "Programme Partnership Scheme" offering venue facilities and a subsidy to cover partial production costs have been implemented at selected LCSD venues (e.g. North District Town Hall, Yuen Long Theatre, Tuen Mun Town Hall and Ngau Chi Wan Civic Centre). It is expected that this will help develop the identity and artistic image of the venue.

Recommendations

- 5.9 The Committee considers that better use of existing facilities through the establishment of a partnership between the venue (as venue operator) and the performing arts group (as programme provider) will make a significant contribution to the performing arts scene in Hong Kong. Such scheme would help strengthen the artistic character of a venue, broaden the audience base of both the venue and the performing arts group, help develop venue-based rather than company-based marketing strategies, facilitate the seeking of corporate/private sponsorship, and encourage and strengthen community involvement in arts development. The Committee recognizes that there are plenty of good quality programmes offered at LCSD venues, yet there is still ample scope for the audience base to be widened. We hope that by introducing a venue partnership scheme, the venue operator and performing arts groups could work together to enlarge the audience base for the performing arts.

5.10 The proposed features of the Venue Partnership Scheme are as follows:

- The Committee considers that the Scheme could mainly make use of the three territory-wide/thematic venues, i.e. Hong Kong Cultural Centre, Hong Kong City Hall and Kwai Tsing Theatre, but the other ten LCSD venues should also be considered if they are preferred by individual performing arts groups. The performance facilities of the three territory-wide/thematic venues (with seating capacity in brackets) and the indicative venue character are given below:

Hong Kong Cultural Centre	Concert Hall (2,019)	Orchestral music (Chinese & western)
	Grand Theatre (1,734)	Theatrical arts (dance, ballet, opera, musicals, multi-media arts)
	Studio Theatre (303 - 496)	Experimental theatre and dance
Hong Kong City Hall	Concert Hall (1,434)	Orchestral music (Chinese & western)
	Theatre (463)	Theatre and dance
Kwai Tsing Theatre	Auditorium (905)	Theatrical arts (theatre, dance, multi-media arts)

- A performing arts group would be given a certain usage quota in a specific venue according to its proposed business plan. In some cases, two or more performing arts groups could be given the same venue. For those performing arts groups funded by LCSD or HKADC, the provision of venue could tie in with the funding support in the medium term.

- As LCSD performing arts venues are not purpose-built for use as home-base for performing arts groups, offer of ancillary facilities (such as rehearsal space, storage and office) would be subject to availability.
- Performing arts groups funded by LCSD and HKADC (including 3-year grantees and 1-year grantees) and other established groups could apply and compete to join the scheme.
- Selected performing arts groups would be required to join hands with the venue operator to help build up the artistic character of the venue, enlarge its audience base and seek corporate sponsorship.
- The proposed criteria for selection could include:
 - art form compatible with the venue's design and image;
 - contribution to the vision and artistic character of the venue;
 - artistic standard and merit of the planned activities;
 - sound business and audience building plans;
 - organizational and artistic development;
 - proper governance and managerial strength, and good track record.

Venue Support for Budding/Small/Medium Performing Arts Groups and Other Hirers

5.11 The Committee is fully aware that the introduction of the above venue partnership scheme may affect certain users of LCSD venues (such as small/medium performing arts groups, presenters of long-run musicals, non-arts related users). Although the usage of certain venues has reached the optimal point, the overall usage rate is less than 90%. In other words, the usage of some venues (especially those in less central locations) has not reached its capacity. We would be able to minimize the impact if we could carefully reallocate the venue resources to cater for the need of the users

affected. The Programme and Development Committee (as detailed in Chapter 4) should look at venue support in the course of devising the programming strategies for the performing arts groups.

- 5.12 We are 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. We propose that LCSD could consider providing more marketing and promotional support at the regional/district venues to attract audience and performing arts groups, and explore utilizing its non-dedicated venues (such as the theatres in the museums) for use by small/medium 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 might be capacity for these facilities to be used by the local community. We propose that HKADC could consider partnering with them to provide additional venue support for performing arts groups.

Proposed Implementation Plan

- 5.13 If the response to the above recommendations is positive, an invitation for Expression of Interest (EoI) from local performing arts groups would be arranged to gauge their ideas and suggestions on the venues and the proposed terms and assessment criteria for the Scheme on a non-committal basis.
- 5.14 The ideas and suggestions gauged from the EoI exercise would form the basis in drawing up the assessment criteria and monitoring/evaluation mechanism of the Venue Partnership Scheme. Formal invitation of proposals from arts groups would then be issued. An assessment panel would be formed with members from the Committee, HKADC, HAB, LCSD and the district community.
- 5.15 It is proposed that the Venue Partnership Scheme be introduced gradually from April 2007 (subject to venue availability as bookings would have already been open for 2007/08), followed by full implementation from April 2008.

Other Non-dedicated Venues

5.16 The Committee is fully aware of the need to explore the use of other non-dedicated venues 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 would be our next focus. We consider that there is a growing demand for performing arts venues. Even with the additional facilities provided for in the WKCD, we may not be able to fulfil the need by that time. Hence, it would be essential to look at ways to increase the supply of venues for performing arts. We welcome views in that regard.

Chapter 6: Performing Arts Scene in the Medium Term

Development of the Performing Arts Scene

- 6.1 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 helped nurture a significant number of performing arts groups which contribute greatly to the artistic and pluralistic development of the performing arts scene.
- 6.2 However, in the last few years, owing to the government budget deficit, the performing arts sector has been experiencing cuts in funding support and some arts groups had encountered difficulties in furthering their pursuits. This has been felt by the arts community as having hampered the development and further growth of budding artists and arts groups with good potential.
- 6.3 The Committee would like to reiterate that any proposed changes in this consultation paper is not meant to lead to any reduction in public funding support for the performing arts. On the other hand, we recommend that the government should consider injecting additional resources for providing a sustainable support to budding/small/medium performing arts groups.

Performing Arts Scene in the Medium Term

- 6.4 It is against this background the Committee puts forward the recommendations in Chapters 2 to 5, hoping to reorganize the resources (funding, venues, expertise) we have, to achieve greater effectiveness and efficiency in the provision of support to the performing arts sector. As we have mentioned before, this is only the start. We envisage, in the medium term, say in 3-5 years, the following changes would be engineered –

- (a) A set of assessment mechanism and criteria to be devised for the funding of major performing arts groups so that there could be 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 and Development Committee to shape the artistic character of a venue by overseeing the programme selection at the venue, with the support of LCSD staff and the performing arts groups in partnership;
- (d) Major performing arts groups to take on responsibilities to help groom the budding/small/medium performing arts groups, with the necessary venues and funding support;
- (e) Hong Kong's major performing arts groups being promoted regularly overseas and in the Mainland;
- (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 in the performing arts; and
- (h) The emergence of a healthy performing arts market.

Arts Education

6.5 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 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 of EMB and the schools. We have also recommended to the EMB a requirement for all senior secondary

school students to attend a performance at a proper performing arts venue at least once a year so as to build up their interests in the appreciation of the performing arts.

- 6.6 If our younger generation is to build up an interest in the performing arts in general, the resulting increase in audience base would help develop a healthy performing arts market to support arts groups in terms of patronage, box office income and corporate sponsorship. This could in turn help reduce their reliance on public funding gradually.
- 6.7 The Committee recommends that a collaboration network should be established between the Hong Kong Academy for Performing Arts (HKAPA) and the major performing arts groups. This would help HKAPA produce graduates suitable for the major groups and in return secure job opportunities for them.

West Kowloon Cultural District

- 6.8 At the current moment, the government has announced the way forward for the WKCD development in the light of public views received over the past 12 months.
- 6.9 The government is planning to establish a statutory body to oversee the development of WKCD, as well as requiring an injection of \$30 billion into an independent fund for the programming and operation of, inter alia, Core Arts and Cultural Facilities in the district. This would certainly increase the number and variety of venues available as well as a significant increase in arts funding.
- 6.10 We envisage that the WKCD statutory body and the independent fund, once established, would steadily build up the cultural software for the district, which would have a positive impact on the arts scene in Hong Kong. The single funding body to be set up for major performing arts group, as proposed in Chapter 2, should start an early dialogue with the statutory body of the WKCD on the coordination of roles between them. The experience of the venue partnership scheme and venue-based programming could serve as a reference for the WKCD statutory body to consider its venue operation and programming in future.

- 6.11 We consider it essential to align the building up of “cultural software” for WKCD with the physical construction of the cultural facilities there, so that when the new performing arts facilities in WKCD are ready for use, there will be sufficient new “cultural software” to make full and productive use of these facilities. This means additional resources will need to be made available for the development of such “cultural software” once a final decision has been made for the implementation of the WKCD project.
- 6.12 Finally the steady increase of community support and corporate sponsorship in the performing arts could become a strong foundation for audience building for Hong Kong as a whole and WKCD in particular.

Key Recommendations

Funding for Major Performing Arts Groups

1. Developing a single assessment mechanism for all major performing arts groups, with a set of clear and measurable assessment criteria focusing on artistic and community impact, quantifiable outputs and achievements as well as governance and management.
2. Putting the four performing arts groups funded by LCSD and the 3-year grantees funded by HKADC under one roof, i.e. funded by one single body.
3. Putting forward three options for this single funding body –
 - (a) government (HAB/LCSD)
 - (b) HKADC
 - (c) a new trust fund/non-profit-making corporation

Support for Budding/Small/Medium Performing Arts Groups

4. Establishing structured programming strategies under LCSD for sustainable support of individuals, budding, small and medium performing arts groups with good potential.
5. Strengthening HKADC's support for budding artists/arts groups in order to allow young talents a chance to showcase their creativity.

Presentation of Performing Arts Programmes

6. 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.
7. Charging the Programme and Development Committee with the responsibility for formulating structured and sustainable programming strategies for support of budding, small and medium performing arts groups.

Venue support for Performing Arts Groups

8. Establishing a partnership between selected LCSD venues (as venue operator) and performing arts groups (as programme provider) to help strengthen the artistic character of the venue concerned, broaden audience base, develop venue-based marketing strategies, facilitate the seeking of corporate/private sponsorship, and encourage and strengthen community involvement in arts development.
9. Using the three territory-wide/thematic venues (i.e. Hong Kong Cultural Centre, Hong Kong City Hall and Kwai Tsing Theatre) and possibly other venues as the venues for the Venue Partnership Scheme.
10. Encouraging performing arts groups funded by LCSD and HKADC (both 3-year grantees and 1-year grantees) and other established performing arts groups to apply for the Scheme.

**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.

The Committee on Performing Arts welcomes your comments on the Consultation Paper. Please forward your views to us by **16 January 2006**:

Secretariat, Committee on Performing Arts

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