

## Panel on Home Affairs

**The Administration's Response to the Views of Deputations/Individuals at the Meeting on 15 February 2008 to Discuss Strengthening the Software and Humanware in Culture and the Arts**

<b>1. Arts education in schools, audience building and community participation</b>		
<i>Organisation</i>	<i>Views</i>	<i>Administration's Response</i>
<i>Zuni Icosahedron</i>	<ul style="list-style-type: none"> <li>The aesthetic education under the New Senior Secondary School Curriculum should be strengthened in order to help students build up a solid foundation in arts education.</li> </ul>	<ul style="list-style-type: none"> <li>Building on the arts learning in basic education, the new senior secondary (NSS) curriculum to be launched in the 2009 academic year will provide students with more diversified learning opportunities to continue the pursuit of the arts through appreciating, creating and performing. The pathways include the provision of: (i) Aesthetic Development learning experiences for all students in arts learning throughout the three NSS years; (ii) Music and Visual Arts as elective subjects for students to pursue in-depth studies in the arts; (iii) arts-related Applied Learning courses for students to learn the arts through application; and (iv) Independent Enquiry Study in Liberal Studies for students to select 'arts' as a theme for exploration from multiple perspectives.</li> </ul>
<i>Composers and Authors Society of Hong Kong</i>	<ul style="list-style-type: none"> <li>"Integrated Arts" curriculum should be adopted in schools to facilitate students' exposure to different arts forms.</li> </ul>	<ul style="list-style-type: none"> <li>The current school arts curriculum provides students with diversified arts learning experiences. In addition to Music and Visual Arts, schools offer many learning opportunities to facilitate students' exposure to various art forms such as drama, dance and media arts through different approaches</li> </ul>

<p><i>Democratic Alliance for the Betterment and Progress of Hong Kong</i> [CB(2)1068/07-08(03)]</p>	<ul style="list-style-type: none"> <li>● The Education Bureau (EDB) should fully implement the programme “One Sport and One Art for One Student” in schools and require the school sector to strengthen teaching of arts and physical education subjects.</li> </ul>	<ul style="list-style-type: none"> <li>● Arts Education and Physical Education are two of the eight Key Learning Areas in the current junior secondary and primary school curricula. Schools are required to allocate sufficient curriculum time to the learning of the arts and physical education and provide students with diverse arts and physical learning experiences. For arts education, it is 10% to 15% of the primary school curriculum time and 8% to 10% of the junior secondary school curriculum. For physical education, it is 5% to 8% of curriculum time for both primary and junior secondary schools. In the NSS curriculum, all senior students are entitled to learn the arts and physical education with 5% of their curriculum time respectively. Students can choose Visual Arts, Music and Physical Education as their elective subjects. EDB supports the promotion of the arts and physical education in schools through the provision of curriculum documents such as curriculum guides, financial resources, in-service teacher training, learning and teaching materials and a pool of student activities open to the schools.</li> </ul>
<p><i>Hong Kong Arts Administrators' Association</i> [CB(2)1101/07-08(02)]</p>	<ul style="list-style-type: none"> <li>● The Administration should increase funding support for arts groups to strengthen their collaboration with schools and presentation of performances in schools, in order to enhance students' exposure to arts activities and their ability of arts appreciation.</li> </ul>	<ul style="list-style-type: none"> <li>● EDB allocates varied and abundant financial resources such as the Operating Expenses Block Grant and subject grants to schools as operating expense. According to their students' needs, schools can make use of these resources flexibly to organise various arts activities such as conducting artist-in-school programmes and inviting arts groups to provide training and performances to broaden students' exposure to the arts and enhance their ability of arts appreciation.</li> </ul>

		<ul style="list-style-type: none"><li>● HAB, which provides annual subvention to the 9 major performing arts groups since the 2007-08 financial year, also encourages the major performing arts groups to strengthen their outreach and arts education activities. In 2008-09, the total recurrent funding allocation for the 9 has increased from \$219 million to \$247.6 million. An element of outreach and educational activities is included in each of the 9's funding applications but no detailed breakdown is available.</li></ul>
<p><i>Democratic Party</i> <i>[CB(2)1101/07-08(07)]</i></p>	<ul style="list-style-type: none"><li>● Promotion of culture and the arts should start with education. The Administration should review adequacy of support being provided for various arts educational institutions. In undertaking that it will conduct an institutional review in 2008-2009 for the Hong Kong Academy for Performing Arts with a view to re-affirming the Academy's role, the Administration should also consider the long-term development of other arts education bodies, e.g. private arts institutions and tertiary institutions which provide arts and design courses (e.g. the Hong Kong Institute of Education offers visual arts studies), and the role they play in strengthening humanware in culture and the arts.</li></ul>	<ul style="list-style-type: none"><li>● Tertiary institutions have been nurturing talents in the fields of the arts, creative media, design, communications and cultural studies. For instance, some of our University Grants Committee (UGC)-funded institutions are offering programmes in areas such as music, visual arts and communication. In addition, the self-financed post-secondary educational institutions are also providing various courses relating to cultural and creative industries.</li><li>● In anticipation of the rapid development of the arts and creative industry, some of the UGC-funded institutions have established or expanded programmes in these areas in the 2005/06 - 2007/08 triennium. For example, the City University of Hong Kong (CityU) has expanded its creative media programme considerably, and the Hong Kong Baptist University (HKBU) has launched a Bachelor of Arts (Hons) Visual Arts programme. To cope with the demand for quality design education and training, the Vocational Training</li></ul>

		<p>Council has commenced the construction of a new campus at Tseung Kwan O to accommodate the Hong Kong Design Institute.</p> <ul style="list-style-type: none"> <li>● In 2008-09, the Hong Kong Academy for Performing Arts will be conducting a review on its strategic positioning and future direction to make sure that the institution remains a fit-for-purpose institution with the latest development of the culture and arts scene in Hong Kong. The Home Affairs Bureau will be providing additional funding support to the Academy to conduct the review.</li> </ul>
<p><i>Hong Kong Arts Centre</i> [CB(2)1101/07-08(03)]</p>	<ul style="list-style-type: none"> <li>● The Hong Kong Art School is short of government funding support for its educational programmes, and it hopes that the Wan Chai Police Station can be allocated to the School to be used as its campus.</li> </ul>	<ul style="list-style-type: none"> <li>● The Hong Kong Art School, founded in 2000, is the education arm of the Hong Kong Arts Centre. The tenancy of its premises at Hopewell Centre will expire in 2010. We have been actively assisting the Hong Kong Art School to identify suitable premises.</li> </ul>
<p><i>Hong Kong Institute of Architects (HKIA)</i> [CB(2)1053/07-08(05)]</p>	<ul style="list-style-type: none"> <li>● Apart from subvented arts and cultural groups, other self-funding institutions such as HKIA which also engages actively in the promotion of culture and the arts, require government funding support for its activities.</li> </ul>	<ul style="list-style-type: none"> <li>● The Hong Kong Institute of Architects (HKIA) is a self-funded professional body. According to its Constitution, the purposes of setting up the HKIA are for the general advancement of civil architecture and for promoting and facilitating the acquirement of the knowledge of the various arts and science connected therewith. On occasions when the HKIA organises activities that contribute to the promotion of culture and the arts, relevant Bureaux also render support. For instance, in the case of the 2007 Hong Kong/Shenzhen Biennale, both the Home Affairs Bureau and the Development Bureau provided support to the professional body.</li> </ul>

<p><i>Hong Kong Fringe Club</i> [CB(2)1101/07-08(01)]</p>	<ul style="list-style-type: none"> <li>● The Administration should sponsor cultural organisations in organising arts educational and promotional programmes for the community and also support the development of self-funding arts organisations like the Fringe Club.</li> </ul>	<ul style="list-style-type: none"> <li>● The Hong Kong Fringe Club (the Fringe Club) is a non-profit making self-funded arts organisation set up in 1982. The Government supports the Fringe Club through charging a nominal rental for its use of the premises at Lower Albert Road. In turn, the Fringe Club provides free exhibition and performance facilities for use by budding artists. Through service contracts, the Fringe Club has been receiving regular income from the restaurant operator and the pottery shop operator at its Lower Albert Road premises to meet the Fringe Club's operating expense. The Fringe Club also hires out its exhibition space for commercial use to fund its activities geared towards supporting new artists and operates its own catering service to generate income to support the arts activities. The Fringe Club is also a one year grantee of the Hong Kong Arts Development Council in 2007-08 receiving \$600,000 to support its administration expenses. On occasion, the Fringe Club receives funding support to organise outbound cultural programmes.</li> </ul>
<p><i>Hong Kong Institute of Contemporary Culture</i></p>	<ul style="list-style-type: none"> <li>● Research study on arts education should be conducted to understand the current situation in the provision of arts education in schools, constraints and problems, and adequacy of teaching resources and support measures in schools, etc.</li> </ul>	<ul style="list-style-type: none"> <li>● The Arts Education Working Group under the Committee on Performing Arts set up by the Home Affairs Bureau will be commissioning a research study on general arts education in Hong Kong soon. The provision of general arts education in schools will be covered in the study.</li> </ul>
<p><i>Mr YEUNG Wai-sing,</i> <i>Eastern District Council</i> <i>member</i> [CB(2)1053/07-08(06)]</p>	<ul style="list-style-type: none"> <li>● Reference should be made to the arts curricula for primary and secondary schools in overseas places in seeking improvements to the local arts curriculum which seems to</li> </ul>	<ul style="list-style-type: none"> <li>● The Curriculum Development Council and EDB have made reference to the arts curricula of various regions, and received comments and suggestions from overseas consultants when designing the local arts curriculum.</li> </ul>

	<p>have over-emphasised training of technical skills rather than students' ability of appreciation.</p> <ul style="list-style-type: none"> <li>● The Administration should set up a special fund for supporting cultural exchanges for participation of students to widen their vision in culture and the arts.</li> </ul>	<p>The new senior secondary Music and Visual Arts curricula have also been benchmarked with international curricula to assure their academic standard. The <i>Arts Education Key Learning Area Curriculum Guide (P1 – S3)</i> sets out the four Learning Targets, i.e. (i) developing creativity and imagination; (ii) developing skills and processes; (iii) cultivating critical responses; and (iv) understanding arts in context. In this connection, schools should devise an effective and progressive arts curriculum with a wide range of learning activities including appreciating, creating and performing so as to achieve the four Learning Targets.</p> <ul style="list-style-type: none"> <li>● EDB always supports and encourages the organisation of cultural and arts exchange activities for students. For example, EDB has collaborated with Osaka Foundation of International Exchange to conduct an Elementary Schools Artwork Exchange Programme. EDB supports Po Leung Kuk to organise the annual International Art and Design Competition, which invites entries from all over the world to foster our students' understanding of different cultures through art. Many schools also organise a wide range of exchange activities, such as music performances and art exhibitions and cultural tours in the mainland and overseas countries. These activities contribute to widening both students' and teachers' vision in culture and the arts.</li> </ul>
<p><i>Ink Society Limited</i> [CB(2)1302/07-08(01)]</p>	<ul style="list-style-type: none"> <li>● EDB should review the arts curriculum with a view to strengthening studies in the arts,</li> </ul>	<ul style="list-style-type: none"> <li>● EDB regularly reviews the arts curriculum taking into account the advice and recommendations from the</li> </ul>

	<p>music and drama in primary, secondary schools and tertiary institutions. The development of a comprehensive arts curriculum and strengthening arts teacher training are needed to cultivate local arts talents.</p>	<p>Curriculum Development Council Committee on Arts Education, which is a key consultative organisation responsible for providing suggestions and advice to EDB. All schools offer the Arts Education KLA in basic education, where Music and Visual Arts are generally provided. Most of the schools also provide students with diverse arts experiences such as visual arts exhibitions, drama learning activities, dance and instrumental classes, school bands and orchestras, musical competitions and performances, and community arts activities. In the new senior secondary curriculum to be implemented in 2009, all students are entitled to opportunities to pursue arts learning with the provision of more diversified pathways. EDB organises a variety of in-service training programmes on different arts related areas for teachers. Moreover, tertiary institutions and organisations also provide programmes to cater for teachers' professional needs. To help the nurturing of students' arts talents, the newly set up Hong Kong Academy for Gifted Education will offer professional support to teachers and parents.</p>
<p><i>Mr Oscar HO Department of Cultural and Religious Studies, Chinese University of Hong Kong [CB(2)1068/07-08(01) and (02)]</i></p>	<ul style="list-style-type: none"> <li>● The Administration should collaborate with tertiary institutions to encourage undertaking more arts research activities and production of arts educational aid, e.g. publications on arts management and arts appreciation.</li> </ul>	<ul style="list-style-type: none"> <li>● EDB always collaborates with tertiary institutions to develop a variety of learning and teaching materials, organise in-service professional training programmes and conduct research projects. For example, a series of learning and teaching materials on visual arts appreciation and criticism is being developed in collaboration with different tertiary institutions and academics. In addition, EDB commissions different tertiary institutions to conduct many in-service professional training programmes related to the arts every year.</li> </ul>

		<ul style="list-style-type: none"> <li>● The Home Affairs Bureau has, since the 2007 academic year, provided additional recurrent funding support of over \$2 million to the Hong Kong Academy for Performing Arts to set up the Performing Arts Education Centre which has been organising arts education programmes to assist teachers in conducting courses on learning experiences of aesthetic development under the new senior secondary curriculum.</li> </ul>
<p><i>Islands District Council</i> [CB(2)1101/07-08(06)]</p>	<ul style="list-style-type: none"> <li>● The Leisure and Cultural Services Department (LCSD) should provide cultural and arts activities free of charge or at a low cost for students and residents in the Islands District as they may not be able to afford the expensive traffic cost to travel outside their district to attend such activities.</li> </ul>	<ul style="list-style-type: none"> <li>● The LCSD has been implementing a number of audience building schemes to provide activities free of charge or at minimal fees for students and members of the public. Many of these activities are held at schools and at community venues all over Hong Kong. For instance, the School Arts Animateur Scheme offers arts educational projects lasting for a few months to a full year at schools; and 5 schools in the Islands District were selected to participate in this Scheme in 2007-08. Furthermore, the Community Cultural Ambassador Scheme provides a wide range of outreach programmes in various districts, including the Islands District.</li> <li>● LCSD also organizes regular free entertainment programmes in the 18 districts on a monthly basis in collaboration with the District Councils, among them the Islands District.</li> </ul>
<p><i>Ink Society Limited</i> [CB(2)1302/07-08(01)]</p>	<ul style="list-style-type: none"> <li>● Arts groups, such as the Chung Ying Theatre Company which has been successful in the past in giving</li> </ul>	<ul style="list-style-type: none"> <li>● The drama series by the Chung Ying Theatre Company and the Spring-Time Experimental Theatre in Tin Shui Wai were specially funded by the Home Affairs</li> </ul>

	<p>performances in Tin Shui Wai, should expand their outreach programmes to other districts for the young people to enhance their opportunities of engaging in arts activities.</p>	<p>Department for the opening of the Tin Ching Community Hall and the performances were included in Yuen Long District's major community involvement project "Colourful Life @ Yuen Long" in 2007-08. Whether arts groups would expand outreach programmes to other districts would depend on the interest of the relevant arts groups and the funding support they could obtain. Resources available to the District Councils for a financial year will be deployed as the District Councils themselves decide. For the 9 major professional performing arts groups, an element of outreach/educational activities is included in their recurrent funding.</p>
<p><i>Hong Kong Institute of Contemporary Culture</i></p>	<ul style="list-style-type: none"> <li>● There may be a general misunderstanding amongst District Council (DC) members that cultural and arts activities are equivalent to leisure and recreational activities. The Administration should promote understanding of cultural and arts activities among DC members with a view to facilitating their organisation of cultural and arts activities for residents by making better use of \$300 million being allocated to DCs for the implementation of community involvement projects.</li> </ul>	<ul style="list-style-type: none"> <li>● The District Councils have been organising programmes like 'District Arts Culture Festivals'.</li> <li>● The Hong Kong Arts Development Council is considering further collaboration with the districts to strengthen district arts activities.</li> </ul>
<p><i>The Composers &amp; Authors Society of Hong Kong</i></p>	<ul style="list-style-type: none"> <li>● In order to encourage more people in the community to engage in cultural and arts studies, a trust fund, similar to the Continuing Education Fund, for subsidising such studies should be set up for application by the public.</li> </ul>	<p><u>Hong Kong Jockey Club Music &amp; Dance Fund</u></p> <ul style="list-style-type: none"> <li>● The Hong Kong Jockey Club Music and Dance Fund was set up in 1980 with the objective to promote and develop training and education in music and dance in Hong Kong by way of providing scholarships and/or</li> </ul>

		<p>grants.</p> <ul style="list-style-type: none"><li>● The Fund awards scholarships to enable exceptionally talented young people to pursue integrated programmes of post-diploma/post-graduate studies or professional training in music or dance at world-renowned institutions or to undertake less formal studies, projects or creative work outside Hong Kong.</li><li>● Each scholarship is tenable up to a maximum of two years and will cover tuition fee, subsistence allowance and return flight tickets to the intended country of study. Applications for scholarships are invited on a yearly basis. Auditions/interviews are conducted for the selection of successful awardees.</li></ul> <p><u>Continuing Education Fund</u></p> <ul style="list-style-type: none"><li>● The objective of the Continuing Education Fund (CEF) is to provide subsidy to learners direct so as to encourage them to pursue continuing education, according to their own learning needs. It is therefore up to the applicants to make use of the subsidy to take part in the registered CEF course(s) of their choice. As to the courses, it is up to the course providers to design and organise courses that fall within the specified domains having regard to market needs. Subject to prior assessment by the Hong Kong Council for Accreditation of Academic and Vocational Qualifications, the course providers may apply for registration of these courses as reimbursable courses under the CEF. “Creative industries” is one of the specified domains that may be registered under the CEF. The course providers may apply for registration</li></ul>
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		of their courses under the CEF any time and the reimbursable course list maintained on the website of the Office of the Continuing Education Fund will be updated whenever there is a new course approved.
<i>Professional Commons</i>	<ul style="list-style-type: none"> <li>● District Cultural Centres should be set up to promote appreciation of culture and the arts in the community. Cultural activities should be organised to encourage reading habit among the younger generation.</li> </ul>	<ul style="list-style-type: none"> <li>● Community halls (CHs) are built to provide a focal point for local community activities undertaken by all age groups, including such activities as meetings of local community organisations; social groups and civic education activities; training courses; as well as celebration, recreation and sport activities. To enable the CHs to become more versatile and amenable to small-scale cultural performances, the Home Affairs Department has considered incorporating upgraded facilities to meet cultural use when planning for new CHs. Improvement items include upgrading of stage lighting and sound system, improvement to admission and stage area, and size of proscenium, etc.</li> <li>● The Hong Kong Public Libraries promotes reading through a rich and balanced collection as well as through organising a diversity of activities on a regular basis specifically targeted at the younger generation to cultivate a lifelong reading habit.</li> </ul>
<b>2. Professional training on the arts, arts administration and arts criticism</b>		
<b><i>Organisation</i></b>	<b><i>Views</i></b>	<b><i>Administration's Response</i></b>
<i>Mr Oscar HO Department of Cultural and Religious Studies, Chinese University of</i>	<ul style="list-style-type: none"> <li>● The importance of training of arts educators, arts critics and arts administrators for Hong Kong has long been neglected in the past. As these</li> </ul>	<ul style="list-style-type: none"> <li>● The eight UGC-funded institutions are autonomous statutory bodies governed by their respective ordinances. They enjoy autonomy in their academic planning and curriculum development, including the</li> </ul>

<p><i>Hong Kong</i> [CB(2)1068/07-08(01) and (02)]</p>	<p>professionals play an important role of promoting culture and the arts to the audience, the lack of these professionals has undermined the effectiveness of the work of bringing cultural and arts presentations to the audience. This has resulted in a small audience base in culture and the arts and a lack of interest of the local media in covering cultural and arts programmes. Hong Kong should embark on timely measures to strengthen manpower training in order to realise the vision of the West Kowloon Cultural District (WKCD) project in facilitating the long-term development of culture and the arts. For example, the M+ of WKCD will pose a large demand for professionals of museum management.</p> <ul style="list-style-type: none"> <li>● More training programmes (e.g. degree/certificate courses; internships/practicum opportunities) should be provided for artists/cultural workers.</li> </ul>	<p>provision of culture-related programmes. Institutions will balance various factors, such as the Administration's advice on manpower requirements for specific sectors and professions (such as doctors and lawyers), community needs, institutional capacity, their specific role and future development, the number of academic staff available, the admission quality and the demand from other academic departments, etc. in considering their academic development plans and allocating student places among various disciplines.</p> <ul style="list-style-type: none"> <li>● The Hong Kong Academy for Performing Arts, with the support of the Home Affairs Bureau, will be bringing in from the UK the Clore Leadership Programme in October 2008 to engage arts administrators in a 4-day symposium on topical arts administration issues. There will be open forum sessions in the symposium to attract the attendance of non-practitioners to arouse more interest from outside the sector to join the profession of arts administrators.</li> </ul>
<p><i>The Association of Managers, Cultural Services</i> [CB(2)1068/07-08(05)]</p>	<ul style="list-style-type: none"> <li>● The brain drain rate of cultural services managers in the past two years was 18% and that of deputy managers was 26%. The Administration should address serious brain drain pertaining to arts administrators, and devise measure to retain talents and strengthen manpower training.</li> </ul>	<ul style="list-style-type: none"> <li>● In the past few years, due to recruitment freeze, civil service vacancies and new vacancies established for new services have to be filled by non-civil service contract staff. The turnover rate of non-civil service contract staff is relatively higher when compared to that of civil servants.</li> <li>● LCSD has also commenced a civil service 'Assistant Manager, Cultural Services' recruitment in May 2007. The recruitment has completed and some 70 Assistant</li> </ul>

		<p>Managers, Cultural Services will be appointed on new civil service entry terms (i.e. 3-year probation and 3-year agreement terms). As at 1.4.2008, 47 Assistant Managers, Cultural Services have reported duty. The stability of a professional workforce will improve.</p> <ul style="list-style-type: none"> <li>● LCSD plans to step up the manpower training for the Manager, Cultural Services Grade. Professional training will be enhanced. For example the LCSD will sponsor officers to attend local higher education programmes to build up their knowledge on arts appreciation, arts administration and arts management.</li> </ul>
<p><i>Composers and Authors Society of Hong Kong</i></p>	<ul style="list-style-type: none"> <li>● Management training in the arts is very lacking in Hong Kong. Only one such course is offered by the Chinese University of Hong Kong and another one, the “Postgraduate Diploma in Creative Industries Management”, will be launched by the School of Professional and Continuing Education of the University of Hong Kong in April 2008.</li> <li>● While the Administration should attract more people to embark on studies relating to the arts, the reimbursable amount under the Continuing Education Fund, i.e. \$10,000 per person, should also be increased. The administration of the Fund should also be transferred from the Labour and Welfare Bureau to EDB.</li> </ul>	<ul style="list-style-type: none"> <li>● The eight UGC-funded institutions are autonomous statutory bodies governed by their respective ordinances. They enjoy autonomy in their academic planning and curriculum development, including the provision of culture-related programmes. Institutions will balance various factors, such as the Administration’s advice on manpower requirements for specific sectors and professions (such as doctors and lawyers), community needs, institutional capacity, their specific role and future development, the number of academic staff available, the admission quality and the demand from other academic departments, etc. in considering their academic development plans and allocating student places among various disciplines.</li> <li>● Following the re-organisation of the Government Secretariat on 1 July 2007, the responsibility for overseeing the operation of the Continuing Education Fund (CEF) has been transferred from the former</li> </ul>

	<ul style="list-style-type: none"><li>● The Administration should address the problem of inadequate performing venues available for teaching purpose in relation to theatre and entertainment arts training. The Administration should also subsidise arts management training courses organised by local or overseas educational institutions.</li></ul>	<p>Education and Manpower Bureau (EMB) to the Labour and Welfare Bureau (LWB). The Continuing Education Fund is a subject for manpower training coming under LWB.</p> <ul style="list-style-type: none"><li>● A review on the scope and operation of the CEF was completed by the former Education and Manpower Bureau in May 2007. According to a survey conducted by an independent consultant in the context of the review, half of the respondents considered the maximum subsidy provided under the CEF (i.e. \$10,000 per person) reasonable. The consultant also concluded that the existing funding arrangements for the CEF were appropriate. The survey results as well as the recommendations of the review were reported to and endorsed by the Legislative Council Panel on Manpower in May 2007.</li><li>● To support the university teaching in the creative disciplines, the UGC and the Government have supported a number of related capital works projects of the UGC-funded institutions, including Multi-media Building of CityU, School of Communication-cum-School of Creative/Visual Arts Building of HKBU, and School of Design Development of the Hong Kong Polytechnic University.</li><li>● In response to demands for designated performing arts venues, the Home Affairs Bureau has planned to provide additional cultural facilities in various districts to meet the diversified needs of the performing arts and the community sector.</li></ul>
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		<p>Projects in the pipeline which will be equipped with facilities suitable for training/rehearsal purposes include the following:</p> <ul style="list-style-type: none"> <li>(a) Cross District Cultural Community Centre in Kwun Tong – it will be provided with several drama/rehearsal rooms of various sizes to cater for the training needs of the theatrical, musical and dance sectors.</li> <li>(b) Ko Shan Theatre Annex – it will comprise some large rehearsal rooms for use by the performing arts community, especially the Cantonese Opera sector.</li> <li>(c) Yau Ma Tei Xiqu Activity Centre – the Centre to be converted from the Yau Ma Tei Theatre and the Red Brick Building will be equipped with a small theatre (about 300 seats) and some small practising/activity rooms mainly for performances by and training of budding Cantonese Opera artists.</li> </ul>
<p><i>International Association of Art Critics, Hong Kong (AICA/HK)</i> [CB(2)1101/07-08(04)]</p>	<ul style="list-style-type: none"> <li>● The Administration should address the problem that Hong Kong has no dedicated artists' residency programme for visiting artists. Reference should be made to the Taipei Artist Village which has an excellent purpose-built facility to accommodate artists of different disciplines. The lack of such facilities in Hong Kong has hindered implementation of exchange programmes</li> </ul>	<ul style="list-style-type: none"> <li>● The Hong Kong Arts Development Council has been supporting artists' residency programme via its cultural exchange scheme. The Hong Kong International Artists' Workshop presented by the AiR Association Limited is one of the programmes recently supported. Under this programme, AiR has invited 8 overseas artists to work with 8 local counterparts in artist talks, youth education workshops and public presentation during a 2-month period from March to May 2008.</li> </ul>

	<p>with overseas artists.</p>	<p>The overseas artists are provided residence in private premises in Shamshuipo.</p> <ul style="list-style-type: none"> <li>● The Hong Kong Jockey Club Creative Arts Centre in Shek Kip Mei also has plans to operate artists-in-residence programmes to further enhance the vibrancy of the Centre. The first of these programmes will take place in the 4<sup>th</sup> quarter of 2008 in collaboration also with the Hong Kong Arts Development Council. The duration of this residence will be between two weeks and three months. Separately, universities also have artist-in-residence programme. For example, the HK Baptist University has operated an artist-in-residence programme since the launch of their BA (Hons) Visual Arts programme.</li> </ul>
<p><i>Hong Kong Arts' Administrators' Association</i> [CB(2)1101/07-08(02)]</p>	<ul style="list-style-type: none"> <li>● The Administration should provide funding support for small and budding arts groups to employ administrative staff so as to relieve the artists of these groups from administrative burden and to offer more training opportunities for arts administrators.</li> <li>● The Administration should provide funding support for major arts organisations to operate training programmes to train junior and middle managers and encourage these arts organisations to accept interns.</li> <li>● The Administration should provide training opportunities to attract experienced administrators in other fields who are</li> </ul>	<ul style="list-style-type: none"> <li>● The Hong Kong Arts Development Council provides one-year grant to support the administration expenses of the small and medium-sized groups. The groups can use the grants to hire administrative staff. In 2007-08, the HKADC has supported 30 one-year grantees at a range of funding from \$220,000 to \$784,300. The total amount of one-year grant disbursed in 2007-08 amounted to \$14,866,200.</li> <li>● The Hong Kong Academy for Performing Arts, with the support of the Home Affairs Bureau, will be bringing in from the UK the Clore Leadership Programme in October 2008 to engage arts administrators in a 4-day symposium on topical arts administration issues. There will be open forum sessions in the symposium to attract the attendance of non-practitioners to arouse more interest from outside</li> </ul>

	<p>passionate about the arts to become arts managers.</p> <ul style="list-style-type: none"> <li>● The Administration should enhance exposure of participating arts organisations under the Venue Partnership Scheme to venue management.</li> </ul>	<p>the sector to join the profession of arts administrators.</p> <ul style="list-style-type: none"> <li>● LCSD will enhance collaboration with performing arts organisations under the Venue Partnership Scheme on venue-based programming and building of venue character.</li> </ul>
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### 3. Surveys on Cultural Software

<i>Organisation</i>	<i>Views</i>	<i>Administration's Response</i>
<p><i>International Association of Art Critics, Hong Kong (AICA/HK)</i>  <i>[CB(2)1101/07-08(04)]</i></p>	<ul style="list-style-type: none"> <li>● The manpower mapping survey will not be useful unless there is a clear direction devised for the development of the cultural policy. Before launching the manpower mapping survey, the Administration should work out the delineation of roles and functions between LCSD and the future WKCD Authority and their respective positioning. For example, whether the two will compete for audience, or whether WKCD is positioned to make Hong Kong an international cultural metropolis whereas LCSD is to specialise in the promotion of culture and the arts in the community.</li> </ul>	<ul style="list-style-type: none"> <li>● LCSD is responsible for the management and operation of, amongst others, existing public performance venues and museums. It has been providing established and budding artists/arts groups with performance and exhibition opportunities by featuring them in a wide range of cultural programmes, exhibitions and audience building and arts education activities.</li> <li>● The WKCD Authority is responsible for the management and operation of an integrated arts and cultural district comprising different arts and cultural facilities in the WKCD, as well as arts, cultural and entertainment programmes there, with a greater degree of private sector and community involvement. In carrying out these functions, the WKCD Authority would need to have regard to the vision and objectives of the WKCD project, which include facilitating the development of Hong Kong as an international cultural metropolis, enhancing excellence in the arts, promoting the appreciation and participation in the arts and culture, nurturing of local talents and arts groups,</li> </ul>

		<p>encouraging wider participation of the local community in the arts and culture, and facilitating the growth and development of cultural and creative industries. These have also been set out in the enabling legislation for the WKCD Authority.</p> <ul style="list-style-type: none"> <li>● The roles of the WKCD Authority and the LCSD are thus complementary to each other in facilitating the long-term development of culture and the arts in Hong Kong.</li> </ul>
<p><i>The Association of Managers, Cultural Services</i> [CB(2)1068/07-08(05)]</p>	<ul style="list-style-type: none"> <li>● Information and data on the "audience's demands" should be obtained by conducting surveys on (i) how Hong Kong people allocate their leisure time, and (ii) the pattern of cultural consumption (文化消費) of the people.</li> </ul>	<ul style="list-style-type: none"> <li>● The Leisure &amp; Cultural Services Department conducts audience surveys from time to time. It has taken note of the Association's suggestion and will take these dimensions into account when it conducts its next round of audience surveys.</li> </ul>
<p><i>Democratic Party</i> [CB(2)1101/07-08(07)]</p>	<ul style="list-style-type: none"> <li>● The Administration should formulate strategies to develop humanware for culture and the arts, taking into account the findings of the manpower mapping survey to be conducted. The Administration should also conduct a survey on audience' interests making reference to a survey study on performing arts commissioned by the then Culture and Recreation Branch in 1992.</li> </ul>	<ul style="list-style-type: none"> <li>● The Home Affairs Bureau is planning to conduct a manpower mapping study on the arts and cultural sector for future planning and training purposes. We are now preparing some pre-study ground work.</li> <li>● The Hong Kong Arts Development Council is planning to conduct an arts sector ecological development study later this year which will also cover the performing arts. This study will be conducted at regular intervals in future to track the relevant development.</li> </ul>
<p><b>4. Developing performing venues and exploring new and alternative art spaces in the community</b></p>		

<b>Organisation</b>	<b>Views</b>	<b>Administration's Response</b>
<p><i>The Association of Managers, Cultural Services</i> [CB(2)1068/07-08(05)]</p>	<ul style="list-style-type: none"> <li>● The Administration should map out strategies for the creation of alternative arts spaces. Apart from school-based facilities, vacant factory buildings should be explored as far as possible. The Foo Tak Building in Wanchai and the Fotanian Arts Studio are successful examples which still have room for further expansion. Rate or land tax concessions should be offered to encourage private owners of vacant buildings to rent their premises to arts groups/artists to showcase their creative work.</li> <li>● The Administration should address the criticisms made by performing arts groups regarding the Venue Partnership Scheme, e.g. it has reduced the opportunities of community arts groups as well as medium and small sized arts groups in using certain venues.</li> </ul>	<ul style="list-style-type: none"> <li>● In the case of the Jockey Club Creative Arts Centre, a non-profit making alternative arts space championed by the Hong Kong Baptist University which operates a 3-tier concessionary rental scheme to support budding artists, established artists/arts groups and arts institutions, the Government supports the University on the rental charges for the use of the site.</li> <li>● On the suggestion for Government to offer rates and government rent concession, since rates are charged on the basis of the rateable value of a property, irrespective of its use, it is considered inappropriate to link the rates payable of a property with how or to whom it is rented.</li> <li>● Similarly, government rent is the rent that the relevant owners are required to pay to the Government during the term of their land leases. It is considered inappropriate to link the government rent payable with how and to whom the owners are renting their properties.</li> <li>● The Venue Partnership Scheme has selected not only major performing arts groups but also medium and small sized arts groups as venue partners at the 10 LCSD venues. Venue partners' use of the respective venue facilities will be balanced with that of the other arts groups and community arts organizations. Apart from existing venues, new and alternative spaces for LCSD's cultural activities will be actively explored to minimize displacement. These spaces include the</li> </ul>

		Jockey Club Creative Arts Centre and the HK Academy for Performing Arts Drama Theatre.
<i>International Association of Art Critics, Hong Kong (AICA/HK) [CB(2)1101/07-08(04)]</i>	<ul style="list-style-type: none"> <li>● Improvements should be made to the management of arts facilities in consultation with community arts groups. The Government Property Agency imposes stringent control in its management of the Cattle Depot -Artist Village- in To Kwa Wan to the detriment of expression of creativity of artists using the facility.</li> </ul>	<ul style="list-style-type: none"> <li>● The Government Property Agency has advised that it does not impose any stringent control on the management of Ex-Ma Tau Kok Cattle Depot. Common property management practices, such as requiring visitors to register their Identity Card number outside normal office hours, are adopted for the subject site.</li> </ul>
<p><b>5. Resources allocation and increasing support for small and medium sized arts groups as well as the young and budding arts groups/artists</b></p>		
<b><i>Organisation</i></b>	<b><i>Views</i></b>	<b><i>Administration's Response</i></b>
<i>Museum of Site</i>	<ul style="list-style-type: none"> <li>● The Administration should allocate more resources for culture and the arts as there has been no increase in the annual recurrent expenditure on culture and the arts in the past decade.</li> <li>● The Administration should provide a breakdown on the total expenditures of the 18 District Councils for culture and the arts in 2006-2007.</li> <li>● The Administration should increase the annual recurrent expenditure on culture and the arts from \$2.5 billion to \$2.75 billion. The 10% increase is intended to cover the expenses on preparation works for WKCD</li> </ul>	<ul style="list-style-type: none"> <li>● In 2008-09, the total funding allocated for culture and the arts is \$2.75 billion, as compared to \$2.5 billion in 2007-08.</li> <li>● The breakdown of total expenditure on funding for the arts in the 18 districts in 2006-07 and 2007-08 is at <b><u>Annex I.</u></b></li> </ul>

	<p>and set-up cost of a Heritage Protection Fund if it is provided.</p>	
<p><i>Civic Party</i> [CB(2)1068/07-08(04)]</p>	<ul style="list-style-type: none"> <li>● The Hong Kong Arts Development Council (HKADC), which supports the diversified development of local artists and arts groups, only receives about 2.8% of the government's annual recurrent expenditure whereas LCSO receives some 79%. The Administration should increase the recurrent funding for HKADC in order to enhance its funding support for the diversified development of local arts groups.</li> <li>● The Administration should enhance funding support for the development of medium and small sized performing arts groups which receive funding allocation from HKADC at a level of amount of less than one third of that allocated to the 10 major performing arts groups.</li> <li>● The subvention mode of "One-Year Grant" is not conducive to the development of new and budding arts groups in planning for long-term programmes. The subsidy mode for small and medium arts groups should be diversified.</li> <li>● While the Administration undertakes that it will increase funding support for the 10 major performing arts groups for 2008-2009 and 2009-2010, the Administration should</li> </ul>	<ul style="list-style-type: none"> <li>● The Government disbursed an extra \$10 million and \$11.5 million respectively to the HKADC in its recurrent subvention for 2007-08 and 2008-09. The funds have been deployed to provide enhanced support to small &amp; medium-sized arts groups as well as to new emerging artists. The total funding allocated for one-year grantees in 2007-08 amounted to \$14,866,200 and that for project grantees in 2007-08 amounted to \$10,268,750.</li> <li>● In 2008-09, HKADC will allocate more funding to expand the number of one-year grantees and to enhance support to those existing one-year grantees with outstanding performance.</li> <li>● To cater to the needs of the small &amp; medium-sized arts organizations, HKADC reinstated the <i>multi-project grant scheme</i> in 2007 to support the development of well-organized and established small &amp; medium-sized groups. By offering comparatively longer-term support, more arts groups should be able to plan more strategically. The scheme will continue this year.</li> <li>● Last year, HKADC also established the <i>Grant for Emerging Artists</i> and the <i>2008-09 Drama Devolved Grant Scheme for Emerging Artists</i>. HKADC will continue both grant schemes this year. Individual artform groups will also launch their <i>Internship for Young Artists</i> and <i>Artists-in-Residence Scheme</i>.</li> <li>● The Home Affairs Bureau is planning to develop a new</li> </ul>

	<p>explain what changes and improvements will be made to the relevant funding and evaluation mechanisms.</p>	<p>set of assessment criteria for the major professional performing arts groups and to develop a new funding mechanism for them.</p>
<p><i>International Association of Art Critics, Hong Kong (AICA/HK)</i> [CB(2)1101/07-08(04)]</p>	<ul style="list-style-type: none"> <li>● The Administration should review the current position that a large proportion of the government's annual recurrent expenditure and venues for culture and the arts is allocated to LCSD under its control, and this may not be conducive to the diversified development of local arts groups. The level of government involvement in arts and culture is unnecessarily high. For better utilization of the facilities, the Administration should release some LCSD venues for the community to run directly.</li> <li>● The Administration should review the effectiveness of HKADC in performing its role, e.g. HKADC, since its inception, has not fulfilled its roles of undertaking independent research and giving advice to the Government on arts policy issues.</li> </ul>	<ul style="list-style-type: none"> <li>● The implementation of the Venue Partnership Scheme as recommended by the Committee on Performing Arts is a development initiative for LCSD to partner with arts organizations to better utilize venue resources in the medium term before the development of the West Kowloon Cultural District. For new venues under planning, different modes of operation will be explored to better realize the “community driven” principle.</li> <li>● Under the Venue Partnership Scheme, medium and small sized arts groups will be given support of venue resources as well as programme fees to facilitate their production of programmes and marketing work as venue partners. Those major professional groups who become venue partners will also receive additional funding support for related activities from the Home Affairs Bureau.</li> <li>● HKADC has a long history of supporting research projects through project grants and research projects initiated by the HKADC itself. As of today, over 300 research projects, including art form-specific (e.g. <i>Hong Kong Ritual Performances Statistics Programme</i>) and industry-specific research topics (e.g. <i>A Study on Cultural Exchange of Local Arts Groups with the Mainland</i>), have been sponsored.</li> <li>● HKADC has been discharging its advisory role on arts policy issues to the Government by channelling the</li> </ul>

		<p>collective views of the arts community to the Government, especially as expressed by the nominated representatives of the 10 arts interests. For example, the HKADC had been sending its views on the West Kowloon Cultural District to the Government. The HKADC Chairman also attended the LegCo Home Affairs Panel to give the Council's views. The HKADC has also set up a working group to study the proposal for an arts channel with a view to advising the Government on the best way forward.</p>
<p><i>Spring-time Stage Productions Limited</i> [CB(2)1163/07-08(01)]</p>	<ul style="list-style-type: none"><li>● The current policy of heavily subsidising the 10 major performing arts groups has led to unfair competition within the sector, which is not conducive to the development of the arts. The non-subsidised drama groups are competing unfavourably with the established ones which can lower their ticket prices to a level below their production cost. The non-subsidised arts groups also have great difficulty in getting private investment than the subsidised arts groups, as the latter enjoy guaranteed government subsidies contributing to lower production costs.</li><li>● The Administration should review its policy of heavily subsidising the 10 major performing arts groups in the light of current circumstances. The Administration should provide justifications for adopting such a policy and review fairness of the policy.</li></ul>	<ul style="list-style-type: none"><li>● The Home Affairs Bureau is planning to develop a new set of assessment criteria for the major professional performing arts groups and to develop a new funding mechanism for them. The study will also examine the need for support to the non-subsidised sector to bring about a sustainable performing arts sector.</li></ul>

<p><i>Mr YEUNG Wai-sing, Member of Eastern District Council [CB(2)1053/07-08(06)]</i></p>	<ul style="list-style-type: none"> <li>● The funding methodology for subvented arts/cultural organisations should be reviewed to rectify the problem of imbalance. In reforming the methodology, the Administration should actively engage the arts sector in the process.</li> </ul>	<ul style="list-style-type: none"> <li>● The Home Affairs Bureau will develop a new set of assessment criteria for the major professional performing arts groups and to develop a new funding mechanism for them. The study will also examine the relationship between funding for these majors and the non-majors as well as the need for any policy support to the non-subvented sector to bring about a sustainable performing arts sector.</li> <li>● The arts sector will be extensively engaged in the process.</li> </ul>
<p><i>Democratic Party [CB(2)1101/07-08(07)]</i></p>	<ul style="list-style-type: none"> <li>● The Administration should reduce subsidies to the established arts groups gradually and the resources relieved should be redeployed to support the small and medium arts groups as well as young and budding artists. To help such artists, the Government should identify more performance/exhibition venues as platforms for them to cultivate their craft, and allow street-artists to perform in areas with high pedestrian flow.</li> </ul>	<ul style="list-style-type: none"> <li>● The Home Affairs Bureau will develop a new set of assessment criteria for the major professional performing arts groups and to develop a new funding mechanism for them. The study will also examine the relationship between funding for these majors and the non-majors as well as the need for any policy support to the non-subvented sector to bring about a sustainable performing arts sector.</li> <li>● LCSD will strengthen its support to the local small and medium sized performing arts groups by presenting or sponsoring their events in both LCSD and non-LCSD venues. Alternative venues being explored include the Jockey Club Creative Arts Centre and the Drama Theatre of the Hong Kong Academy for Performing Arts.</li> <li>● On the visual arts front, the community art project “Artists in the Neighbourhood Scheme” introduced in 2000 aims to bring visual arts to the community.</li> </ul>

		<p>Through partnership with various organisations, new exhibition venues have been constantly explored. The Scheme is committed to taking high-quality local art to different districts on the Hong Kong Island, in Kowloon, the New Territories and the outlying islands. Besides popular LCSD venues, alternative venues used include shopping malls, MTR and KCR stations, hospitals and bookstores, etc.</p> <ul style="list-style-type: none"> <li>● Insofar as street performance is concerned, given the congested nature of the streets in Hong Kong, on the condition that no nuisance will be created for pedestrians by the performance, the District Councils may want to identify suitable locations in their districts and take it up with the relevant departments at the district level.</li> </ul>
<p><i>International Association of Art Critics, Hong Kong (AICA/HK)</i> [CB(2)1101/07-08(04)]</p>	<ul style="list-style-type: none"> <li>● Local young artists have limited opportunities to develop their talents. The Hong Kong Tourism Board should be more proactive in promoting the work of local artists abroad.</li> </ul>	<ul style="list-style-type: none"> <li>● The Hong Kong Tourism Board (HKTB) promotes local arts and cultural programmes, such as Cantonese opera, Chinese orchestra, Canto-pop concerts, classical ballet and contemporary Chinese dance, Hong Kong Asian Film Festival, arts exhibitions etc through various channels, including the internet, publications, tourist hotline and information and services centres to enrich visitors' nightlife and tourism experience.</li> <li>● The Tourism Commission, in collaboration with the Home Affairs Bureau and the major local performing arts groups and the tourism sector, established a working group in October 2007 to devise and implement a pilot scheme to promote cultural tourism in Hong Kong. The objectives of the pilot scheme are</li> </ul>

		<p>to –</p> <ul style="list-style-type: none"> <li>(a) provide a platform to facilitate the communication between the local performing arts groups and the tourism sector with a view to further promotion of our cultural and arts programmes to visitors;</li> <li>(b) upgrade HKTB’s website for more effective promotion of upcoming event highlights to the travel trade partners and overseas visitors; and</li> <li>(c) enhance the user-friendliness of the existing online ticketing system of the Leisure and Cultural Services Department for internet booking of arts and cultural programmes in Hong Kong by the travel trade partners and individual overseas visitors.</li> </ul> <p>The Government will continue to join hands with the participating performing arts groups and the tourism sector representatives to improve the marketing platform. Subject to market feedback, we shall expand the scheme to include other interested local performing arts groups and travel trade partners.</p>
<p><i>Spring-time Stage Productions Limited</i> [CB(2)1163/07-08(01)]</p>	<ul style="list-style-type: none"> <li>● Many graduates of HKAPA cannot get performing opportunities in the drama sector and this is not conducive to the target of nurturing and retaining arts talents.</li> </ul>	<ul style="list-style-type: none"> <li>● In January 2007, the Home Affairs Bureau had sought the approval of the LegCo Finance Committee to inject \$40 million into the arts portion of the Arts and Sport Development Fund with a view to providing support to the arts sector, in particular, the new and budding artists. In August 2007, the HKADC launched the Scheme for Emerging Artists. There were 6 successful cases in the first round of the Scheme. The</li> </ul>

		<p>funding disbursed ranged from \$12,500 to \$30,000. The total amount of funding disbursed was \$119,500. HKADC will invite the next round of applications in June 2008.</p>
<p><i>Hong Kong Philharmonic Society Ltd (HKPS)</i> [CB(2)1053/07-08(04)]</p>	<ul style="list-style-type: none"> <li>● The Administration should increase adequate funding support for local arts groups in order to materialise the vision of WKCD. The current level of government funding HKPS received has, however, been reduced by \$12 million compared to the level in 1998-1999.</li> </ul>	<ul style="list-style-type: none"> <li>● In 2008-09, the HK Philharmonic Society (HKPS) is receiving subvention at \$60.3 million (exclusive of support as venue partner) as compared to \$56.5 million in 2007-08. The Society will receive another venue partnership related grant from the Home Affairs Bureau after the Leisure and Cultural Services Department has completed negotiation with all the prospective venue partners and worked out relevant funding advice in respect of the use of venue by the major professional performing arts groups.</li> <li>● For a sustainable performing arts scene, the HKPS and the other major professional performing arts groups are encouraged to strengthen their efforts in seeking corporate sponsorship and to grow their audience base for increased box office receipt.</li> </ul>
<p><i>Hong Kong Arts Festival Society</i> [CB(2)1101/07-08(05)]</p>	<ul style="list-style-type: none"> <li>● There has been no increase in government funding support for the Hong Kong Arts Festival since 2005. In recent years, the actual funding support, after deducting venue rental and other necessary costs, amounted to less than 15% of the operating budget. The funding level is low and the quality of its programmes may be affected in the long term.</li> <li>● The Hong Kong Arts Festival Society can</li> </ul>	<ul style="list-style-type: none"> <li>● The funding support to the Hong Kong Arts Festival will be increased in 2008-09 to strengthen its programmes at NT venues and to enhance the overall support. Public funding will account for 24.5% of the Festival's total expenditure in 2009.</li> <li>● The long-term development of the Hong Kong Arts Festival will be further discussed with the Hong Kong Arts Festival Society.</li> </ul>

	<p>provide opportunities of internship programmes for arts management training if it receives funding support from the Administration in this respect.</p>	
<p><b>6. Other suggested initiatives to facilitate the development of culture and the arts, e.g. introducing institutional reform and setting up a Cultural Affairs Bureau</b></p>		
<i>Organization</i>	<i>Views</i>	<i>Administration's Response</i>
<p><i>Chinese Artists Association of Hong Kong</i>  <i>Museum of Site</i></p>	<ul style="list-style-type: none"> <li>• These two organisations suggest setting up of a Cultural Affairs Bureau in the Government to be responsible for implementing active measures to promote culture and the arts in schools and in the community and to oversee implementation of the cultural policy and related resources allocation. Museum of Site further suggests that this new bureau should oversee the operation of the WKCD Authority as the WKCD project is also a major cultural initiative of the Administration. In addition, Museum of Site suggests that a trust fund for culture and the arts should be set up and administered by this new bureau for supporting community cultural and arts activities.</li> </ul>	<ul style="list-style-type: none"> <li>• The Home Affairs Bureau is the policy bureau responsible for cultural policy. The Bureau is underpinned by the Leisure and Cultural Services Department as its executive department and by the statutory body, the Hong Kong Arts Development Council, which advises it in its work under this policy portfolio.</li> <li>• The arts portion of the Arts and Sport Development Fund (ASDF) established in 1997 is a dedicated sub-fund under the Sir David Trench Fund to support major initiatives on culture and the arts recommended by the Hong Kong Arts Development Council. When approval for a new injection of \$40 million into the arts portion of ASDF was sought in January 2007, it was agreed that one of the four major areas of proposed activities to be supported with the new funding injection would be arts education, arts promotion and community participation.</li> </ul>
<p><i>Hong Kong Institute of Contemporary Culture</i></p>	<ul style="list-style-type: none"> <li>• The cultural policy involves implementing initiatives straddling different bureaux, e.g. arts education in schools, provision of televisions channels for cultural and arts</li> </ul>	<ul style="list-style-type: none"> <li>• To facilitate continuous promotion of the arts and culture, the Home Affairs Bureau (HAB), the Education Bureau (EDB), the Development Bureau (DEVB) and the Commerce and Economic Development Bureau (CEDB)</li> </ul>

	<p>programmes, development of creative industries, and revitalising heritage buildings by bringing in cultural and arts activities, which are under the purview of Home Affairs Bureau (HAB), EDB, the Commerce and Economic Development Bureau (CEDB) and the Development Bureau respectively. To avoid lack of coordination among bureaux and to foster the development of culture and the arts, an integrated unit should be created for implementation of the cultural policy. Reference can be made to South Korea where a public-funded organisation overseeing implementation of initiatives relating to the development of culture and the arts has been set up.</p>	<p>have been collaborating closely with each other. For example, EDB communicates and works closely with HAB in developing implementation strategies and work plans on the promotion of Cantonese Opera and other arts and cultural initiatives. Moreover, EDB representatives also serve on many panels and committees of various arts-related bodies to render support and recommendations, and exchange views for promoting arts education in schools and in the community.</p> <ul style="list-style-type: none"> <li>● In taking forward CE’s election manifesto to adopt creative approaches to preserve historic buildings and expand their usage, with a view to transforming these buildings into unique cultural landmarks, DEVB has launched the “Revitalising Historic Buildings Through Partnership” Scheme. DEVB has established an effective liaison network with relevant Bureaux/Departments, including the Home Affairs Bureau, Home Affairs Department, Government Property Agency, Housing Authority, Architectural Services Department etc., and will report progress of the Scheme to the LegCo Home Affairs Panel from time to time.</li> <li>● HAB and CEDB also work closely on creative industry initiatives. For instance, CEDB and HAB will be collaborating in Hong Kong’s participation at the 4<sup>th</sup> International Cultural Industry Fair in Shenzhen in May this year.</li> </ul>
<p><i>Zuni Icosahedron</i></p>	<ul style="list-style-type: none"> <li>● There should be a clear delineation of roles between HAB and EDB in taking forward different initiatives, e.g. strengthening basic arts education and</li> </ul>	<ul style="list-style-type: none"> <li>● EDB is responsible for developing arts education in the school curriculum. In this connection, EDB communicates regularly with different stakeholders such as parents, teachers, principals, students and academics of tertiary</li> </ul>

	<p>professional training, for the promotion of arts in the community.</p>	<p>institutions through seminars, sharing sessions and workshops with a view to strengthening the promotion of the arts in schools.</p> <ul style="list-style-type: none"> <li>● The Working Group on Arts Education under the Committee on Performing Arts established by the Home Affairs Bureau will soon launch a research study on the provision of general arts education in Hong Kong. There will be a stock take of the provision both in the school context and outside schools. The research will make reference to international best practice with a view to recommending improvement measures.</li> <li>● As regards the provision of professional training in the arts, the Home Affairs Bureau is planning a separate manpower mapping study on the arts and cultural sector for future planning and training purposes.</li> </ul>
<p><i>Mr Oscar HO</i> <i>Department of Cultural and Religious Studies,</i> <i>Chinese University of Hong Kong</i> <i>[CB(2)1068/07-08(01) and (02)]</i></p>	<ul style="list-style-type: none"> <li>● The Administration should put in place a mechanism, with the participation of the cultural and arts sectors, for conducting review of the cultural policy and its implementation.</li> </ul>	<ul style="list-style-type: none"> <li>● The Culture and Heritage Commission (CHC) was set up in April 2000 to advise the Government on the long-term policies and funding provision in the development of culture in Hong Kong. On 31 March 2003, CHC submitted its Policy Recommendation Report to the Government. The Government accepted the CHC Report and set up the Committee on Performing Arts (CPA), the Committee on Libraries (CoL) and the Committee on Museums (CoM) to follow up on the CHC recommendations. The CPA submitted its report to the Government in June 2006. The CoL submitted its report in May 2007 and the CoM submitted its report in May 2007. There had been extensive consultation with the arts sector before these reports were finalised. The Government has in principle accepted the</li> </ul>

		<p>recommendations of the three reports and follow-up is under way.</p> <ul style="list-style-type: none"> <li>• While the CoL and the CoM have been dissolved, the CPA has been appointed for a second term to continue discussion on the subjects of arts education, venue hiring policy and programme promotion and development. The CPA will consult the arts sector at a later stage on its recommendations on the three subjects.</li> </ul>
<p><i>The Association of Managers, Cultural Services</i> [CB(2)1068/07-08(05)]</p>	<ul style="list-style-type: none"> <li>• The Administration should conduct studies on "Art Licensing" (藝術授權) with a view to promoting the development of creative industries.</li> <li>• The Administration should open more public TV channels and require commercial TV broadcasters to provide free channels for broadcasting arts and cultural programme during licence renewal.</li> <li>• Measures should be devised to encourage the business sector and the community to sponsor and make donations for arts groups. Tax concessions and matching grants should be offered to encourage donations to arts groups. The Administration should also consider enhancing legislation on intellectual property right and copyright to safeguard the interests of artists.</li> </ul>	<ul style="list-style-type: none"> <li>• Original works included in a piece of artwork is protected by copyright under the Copyright Ordinance (Cap 528, Laws of Hong Kong). Copyright is subject to limited duration. For example, the copyright of a literary, dramatic, musical or artistic work in general lasts until 50 years after the creator of the work dies. Copyright owners have the exclusive right to carry out certain acts restricted by copyright such as copying the work or making the work available on the internet. However, the Copyright Ordinance permits certain acts to be done in relation to the copyright works notwithstanding the subsistence of copyright. The primary consideration is that the act should not conflict with a normal exploitation of the work by the copyright owner, or unreasonably prejudice his legitimate interests.</li> <li>• Besides copyright, the Copyright Ordinance also confers moral rights on the author of a copyright work or director of copyright films such as the right to be identified as the author or director, the right to object to derogatory treatment of the work, and the right against false attribution of work. Another related right available to artists in Hong Kong is the performer's rights of a</li> </ul>

		<p>performer, whereby his/her consent is required for the fixation of his/her performance and/or exploitation thereof.</p> <ul style="list-style-type: none"><li>● Intellectual property rights protection for artworks may also be available by way of registered design under the Registered Designs Ordinance (Cap 522, Laws of Hong Kong). Original trademarks or logos may be protected under the Trade Mark Ordinance (Cap 559, Laws of Hong Kong) as registered trademarks in addition to their being protected as copyright work.</li><li>● Under our existing legal framework, the owner of intellectual property rights has the full right to license his/her intellectual property rights. The scope of licensed use can be set out expressly in the relevant licence agreement.</li><li>● Certain licensing schemes for copyright works are available in Hong Kong. The Intellectual Property Department operates the Copyright Licensing Bodies Registry which administers a voluntary licensing scheme for the registration of copyright licensing bodies. At present, the Registry has registered three licensing bodies. They are : (a) the Composers and Authors Society of Hong Kong (CASH); (b) the Hong Kong Copyright Licensing Association Limited (HKCLA); and (c) the Hong Kong Reprographic Rights Licensing Society (HKRRLS). CASH acts for copyright owners in musical works and lyrics in licensing matters. HKCLA administers a licensing scheme for photocopying of newspapers and magazines in Hong Kong. HKRRLS represents the authors and publishers of publications</li></ul>
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		<p>published in Hong Kong and overseas on licensing matters of these works. Meanwhile, there are certain unregistered licensing bodies such as IFPI representing the recording industry on licensing matters in relation to sound recordings.</p> <ul style="list-style-type: none"><li>● With regard to the suggestion to enhance legislation on intellectual property rights to safeguard the interest of artists, the view is held that the rights afforded to the relevant owners of intellectual property rights, the duration of the rights, together with the relevant exemptions available have already ensured a fair balance between the interest of rights owners and users. Further, the copyright regime itself is under constant review to keep abreast of development.</li><li>● The Copyright (Amendment) Ordinance 2007, amongst others, enhances copyright protection of copyright works. For example, it introduces new civil liability against any person who offers films or comic books for commercial rental without the authorization of the copyright owners. Further, a public consultation document on copyright protection in the digital environment was issued in December 2006. Preliminary proposals have recently been submitted to LegCo for consideration.</li><li>● With regard to the broadcast of arts and cultural programmes on television, the existing domestic free television programme service licensees are required to provide a certain amount of arts and cultural programming. The Government and the Hong Kong Arts Development Council (HKADC) will continue to explore with the Hong Kong Cable Television Limited</li></ul>
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		<p>(HKCTV) the feasibility of setting up an arts and cultural channel on the HKCTV platform.</p> <ul style="list-style-type: none"> <li>On the question of sponsorship for the arts, we have been encouraging the business sector to sponsor and make donations to the arts through positive recognition to them. The HKADC's award for arts sponsors is one such measure.</li> </ul>
<p><b>7. Promotion of Chinese culture</b></p>		
<p><b><i>Organization</i></b></p>	<p><b><i>Views</i></b></p>	<p><b><i>Administration's Response</i></b></p>
<p><i>Democratic Alliance for the Betterment and Progress of Hong Kong [CB(2)1068/07-08(03)]</i></p>	<ul style="list-style-type: none"> <li>LCS D should promote Chinese traditional cultural customs, e.g. lantern carnivals (Mid-Autumn Festival) and lantern riddle game night carnivals, and it should provide more venues for such activities.</li> <li>LCS D should enhance resources support for community groups to organise local cultural activities, e.g. dragon-boat race, during festivals, and promote it as a kind of water sports in Hong Kong.</li> </ul>	<ul style="list-style-type: none"> <li>Every year, LCS D organizes large-scale territory-wide carnivals and thematic lantern displays at prominent venues in the urban and New Territories areas to celebrate the two major traditional festivals, namely the Lunar New Year and the Mid Autumn Festival. Besides spectacular thematic lantern displays showcasing traditional craftsmanship and design of lantern-making, Chinese traditional performances are staged at these carnivals together with participatory activities, such as palm reading, lantern riddles, nostalgic games and handicraft stalls to promote and preserve Chinese traditional custom and folk arts. A lantern design competition cum exhibition, co-organized with the Education Bureau during Mid Autumn Festival also aims to arouse the interest of students and public in the traditional folk art of lantern-making.</li> <li>LCS D supports the promotion and development of dragon boat activities, including training and competition, through the HK Dragon Boat Association, by provision of an annual subvention under the Sports</li> </ul>

		<p>Subvention Scheme. Moreover, District Councils are also encouraged to organize specific district activities under the enhancement of function of District Councils. For example, the Sai Kung District Council has proposed to include dragon boat in its water sport activities.</p>
<p><i>The Chinese Artists Association of Hong Kong</i></p>	<ul style="list-style-type: none"> <li>• The development of Cantonese operas should be promoted and a training school on Xiqu (戲曲) should be set up. Venue problem caused by the demolition of the Sun Kwong Theatre in North Point should be addressed.</li> </ul>	<ul style="list-style-type: none"> <li>• The Government is committed to the preservations, promotion and development of Cantonese opera. The Government has been supporting Cantonese opera training through various means :             <ul style="list-style-type: none"> <li>(a) The Cantonese Opera Development Fund (CODF), a dedicated fund set up by the Home Affairs Bureau to support Cantonese Opera in November 2005, has provided funding support of about \$1 million to sponsor children and youth training programmes and performances since its establishment. In addition, the CODF has approved a grant of \$3 million to subsidise the setting up of the “Hong Kong Young Talent Cantonese Opera Troupe” for a period of three years starting from 2008, so as to provide training and performance opportunities to young resident performers.</li> <li>(b) Since 1996, the HKADC has provided funding to support the part-time evening training courses in Cantonese opera performance, other short courses and student performances of the Cantonese Opera Academy of Hong Kong (COA). The funding support provided by HKADC, CODF and LCSD to COA amounted to about \$1.1 million in 2007-08.</li> <li>(c) Starting from 2007-08, the Home Affairs Bureau has</li> </ul> </li> </ul>

provided an annual subvention of \$5.4 million to the Hong Kong Academy for Performing Arts (HKAPA) to support its full-time and part-time Cantonese opera programmes in subjects including performance, music accompaniment, creative work and research.

- The Government has been in close contact with the Cantonese Opera sector and has the following plans to provide venues of different scales to meet the needs of the sector -
  - (a) The Yau Ma Tei Theatre and Red Brick Building will be converted into a Xiqu Activity Centre comprising a small theatre of about 300 seats, for use mainly by young Cantonese Opera artists. The Centre is scheduled to complete in 2011.
  - (b) An Annex Building for the Ko Shan Theatre, comprising a medium-sized modern theatre of about 600 seats for use mainly by the Cantonese Opera Sector, is scheduled to be constructed by 2012.
  - (c) A Xiqu Centre dedicated for Cantonese opera and other xiqu is proposed to be built in the “West Kowloon Cultural District”. The Centre will comprise a large theatre (1,200 – 1,400 seats), a small theatre (400 seats), and other practising and supporting facilities.
- As a transitional arrangement before the completion of the new performance venues mentioned above, the Cantonese Opera sector has applied to become a “venue

		<p>partner” under the Venue Partnership Scheme of the Leisure and Cultural Services Department (LCSD) at the Shatin Town Hall.</p> <ul style="list-style-type: none"> <li>• The Government will continue to work closely and exchange views on the development of Cantonese Opera with the Chinese Artists Association of Hong Kong.</li> </ul>
<p><i>Mr YEUNG Wai-sing, Member of Eastern District Council [CB(2)1053/07-08(06)]</i></p>	<ul style="list-style-type: none"> <li>• The Administration should enhance national education and organise more exchange programmes to the Mainland to facilitate people’s understanding of the roots of Hong Kong's culture.</li> </ul>	<ul style="list-style-type: none"> <li>• The Commission on Youth and the Committee on the Promotion of Civic Education, two advisory bodies of the Home Affairs Bureau, organise the Community Participation Scheme for Organising Study Tours to the Mainland. Through sponsoring community organisations in organising study tours (including those providing volunteer services and practical work placements), the Scheme aims to enhance Hong Kong youth’s knowledge and understanding of the Mainland, including its history, political system, economic system, culture, the arts, science, sports, people’s livelihood, social system, etc. It also seeks to promote exchange with Mainlanders to foster a stronger sense of national identity among the young people of Hong Kong. 169 projects were sponsored in 2007-08, with over 7,000 participants aged between 12 and 29. To encourage those who have not visited the Mainland before to participate in the programmes, participants who visit the Mainland for the first time will receive additional sponsorship in 2008-09.</li> </ul>
<p><b>8. Development of public libraries and museums</b></p>		

<b>Organization</b>	<b>Views</b>	<b>Administration's Response</b>
<p><i>Democratic Alliance for the Betterment and Progress of Hong Kong</i> [CB(2)1068/07-08(03)]</p>	<ul style="list-style-type: none"> <li>The Administration should strengthen support for the development of public and private museums and consider setting up a Child Museum in Hong Kong.</li> </ul>	<ul style="list-style-type: none"> <li>We welcome the establishment of private museums which are conducive to the pluralism and diversity in our cultural ecology. At present, we do not have an established mechanism for supporting the operation of private museums, which should usually include a carefully deliberated system of selection, accreditation and regulation, funding arrangements as well as performance monitoring and evaluation. In the absence of such a mechanism at present, we would need to consider any proposal from individual private museums on a case-by-case basis. We are studying the subject and will consider formulating such a framework by making reference to relevant overseas experience and by consulting stakeholders in due course.</li> <li>With most of exhibits specially designed for children, the Children's Discovery Gallery of the Hong Kong Heritage Museum serves the function of a Children's Museum in Hong Kong by offering a fun way for kids to learn about the wonders of nature, discover the mysteries of archaeology and experience some sweet memories of Hong Kong. The gallery consists of eight learning playzones which allow the children to roam through the Mai Po Marshes, penetrate deep underground and dive into the ocean to get to know birds, insects and sea creatures etc. In addition, the exhibition Hong Kong Toy Story introduces the development of local toys and allows even adults to recapture some childhood memories. We have no plans to establish a separate Child Museum in Hong Kong.</li> </ul>

<p><i>International Association of Art Critics, Hong Kong (AICA/HK)</i> [CB(2)1101/07-08(04)]</p>	<ul style="list-style-type: none"> <li>● The Administration should provide a timetable for introducing changes to the management of Hong Kong’s public museums with a view to granting them full autonomy in decision-making “in line with international practices”.</li> <li>● There is no art facility displaying the history of Hong Kong art, and the Hong Kong Museum of Art has very limited collections on permanent display. If the visual arts of Hong Kong are to make any impact internationally, visiting curators should have the chance to see the range of Hong Kong visual art physically for themselves.</li> </ul>	<ul style="list-style-type: none"> <li>● The Government has in principle accepted the recommendations put forward by the Committee on Museums. As regards the proposed change in the mode of governance of public museums, we consider that the entire transformation process will take considerable time to complete having regard to the need to conduct a detailed planning study on the future alignment of museum clusters, the need to draft the enabling legislation and the need to resolve issues relating to the transitional arrangement for existing museum staff.</li> <li>● The Hong Kong Museum of Art (HKMA) has taken different initiatives to promote an appreciation and understanding of Hong Kong art over the years. There is a designated gallery to display Hong Kong art and explore alternative approaches to showcase Hong Kong culture and the arts under the themes of the “Chinglish” (2007) and the "Made in Hong Kong" (2007-08) exhibitions which display the artistic identity of contemporary local artists. The Museum also organizes the HK Art Biennial Exhibition to exhibit the wide array of local art forms and local media on a periodical basis. The next Biennial is scheduled in 2009. Recently, HKMA launched the new initiative “Open Dialogue” and will be presenting four shows by local guest curators to be followed by a large scale international exhibition between 2008-10 in promotion of the HK art from a fresh range of perspectives. The number of collections displayed at HKMA rose from 732 items in 2005-06 to 924 items in 2006-07; and to 1,124 items in 2007-08.</li> </ul>
<p><i>Museum of Site</i></p>	<ul style="list-style-type: none"> <li>● The Administration should review its policy on public libraries in Hong Kong</li> </ul>	<ul style="list-style-type: none"> <li>● Public Lending Right (PLR) usually refers to the remuneration right of an author to receive financial</li> </ul>

	<p>taking into account latest development "Public lending right" (PLR) that has been introduced in many European countries, i.e. the right of authors to receive payment under PLR legislation for the loan of their books by public libraries. In the United Kingdom, writers, illustrators, photographers, translators and editors who have contributed to books lent out by public libraries receive PLR payments each year.</p>	<p>compensation for the public lending of his/her work. The International Federation of Library Associations and Institutions (IFLA) does not favour the principles of PLR which can jeopardize free access to the services of publicly accessible libraries, which is the citizen's right. IFLA also affirms that public lending is essential to culture and education and should be freely available to all. We also agree that it is in the public interest that lending should not be restricted by legislation or by contractual provisions such as licensing.</p>
<p><i>Mr YEUNG Wai-sing, Member of Eastern District Council [CB(2)1053/07-08(06)]</i></p>	<ul style="list-style-type: none"> <li>• The Administration should provide each district with resources to set up its district-based museum of history.</li> </ul>	<ul style="list-style-type: none"> <li>• The suggestion for setting up district-based museums of history is noted. In general, museums are not provided on district basis. The theme of individual museum has to be considered holistically on a territory-wide basis having regard to the collections, expertise and resources available. A properly managed museum should serve a number of functions which include collection of artifacts, academic research, conservation and preservation, and the organization of exhibitions for educational purpose. As the capital and recurrent costs of running a museum is very high, the provision of new museums should be carefully considered by taking into account factors such as overall policy objectives, priorities for the allocation of resources, public demand and the interface with the existing museums.</li> </ul>
<p><b>9. Heritage conservation</b></p>		
<p><b><i>Organization</i></b></p>	<p><b><i>Views</i></b></p>	<p><b><i>Administration's Response</i></b></p>
<p><i>Democratic Alliance for</i></p>	<ul style="list-style-type: none"> <li>• The Administration should compile a</li> </ul>	<p><u>Tangible cultural heritage</u></p>

<p><i>the Betterment and Progress of Hong Kong [CB(2)1068/07-08(03)]</i></p>	<p>comprehensive inventory and database on Hong Kong's tangible and intangible cultural heritage.</p>	<ul style="list-style-type: none"><li>● The Government has developed various computer databases with the aim to provide information on built heritage and archaeology of Hong Kong for the public. They are the Geographical Information System on Hong Kong Heritage (GISH), the Virtual Heritage Explorer System and the Hong Kong Traditional Chinese Architectural Information System.</li><li>● The GISH was developed to provide information relating to historic buildings and archaeological sites in the forms of texts, geographical maps and photographs on web-based application. Records of the 83 declared historic buildings/structures with some graded buildings and archaeological sites have been released to the public on the internet since October 2005.</li><li>● The Virtual Heritage Explorer System launched in mid 2007 provides 360-degree cubical panorama for about 60 historic buildings and sites in Hong Kong. The public can explore the real-like monuments through the internet and kiosks installed at the Hong Kong Heritage Discovery Centre and the Ping Shan Tang Clan Gallery cum Heritage Trail Visitors Centre. DVDs of the virtual tours are distributed to school students for learning and activities relating to Hong Kong's heritage.</li><li>● The Hong Kong Traditional Chinese Architectural Information System contains the research data provided by the Chinese Architectural Heritage Unit of the Chinese University of Hong Kong of their research project on representative traditional Chinese buildings and villages in</li></ul>
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		<p>research data for the compilation of an inventory of the ICH of Hong Kong. The report of the pilot study was submitted by the University in November 2007. With reference to the findings and recommendations of the report of the pilot study, the Government is now planning to commission survey team(s) that have the expertise to carry out a territory-wide survey of ICH of Hong Kong. A Task Force consisting of experts in local ICH and representatives from the community will be set up to advise the Government on the territory-wide survey. Upon completion of the survey, a database on Hong Kong's ICH will be set up and an inventory of local ICH will be compiled.</p>
<p><i>Chinese Artists Association of Hong Kong</i></p>	<ul style="list-style-type: none"> <li>● Proper conservation of heritage buildings with historical significance can be one of the means of strengthening Hong Kong people's cultural identity. The heritage conservation policy should allow preservation of historic buildings of less than 50 years but with historic significance.</li> </ul>	<ul style="list-style-type: none"> <li>● The Antiquities and Monuments Office (AMO), being an executive arm of the Secretary for Development for heritage conservation, is conducting heritage assessment of some 1,440 historic buildings selected from a territory-wide survey. These items are largely from pre-1950. The assessment results will form the basis for considering the conservation of historic buildings in Hong Kong. Given the stringent resources and the competing priorities, the AMO would only review whether a survey on modern buildings would be conducted when the assessment exercise is completed.</li> </ul>

### Funding for the Arts by the 18 District Councils

	District	Expenditure	
		2006/07	2007/08
1.	<i>Shatin</i>	1,617,966.43	1,456,411.10
2.	<i>Sai Kung</i>	1,217,333.00	1,167,860.25
3.	<i>North</i>	775,548.00	811,361.50
4.	<i>Yau Tsim Mong</i>	249,115.60	239,942.00
5.	<i>Kowloon City</i>	409,066.70	342,643.10
6.	<i>Eastern</i>	1,200,632.97	1,180,234.99
7.	<i>Tai Po</i>	552,598.85	613,333.80
8.	<i>Kwun Tong</i>	363,936.30	628,263.80
9.	<i>Islands</i>	224,417.40	671,728.80
10.	<i>Sham Shui Po</i>	537,286.70	977,435.30
11.	<i>Tsuen Wan</i>	2,290,837.60	1,308,112.10
12.	<i>Tuen Mun</i>	1,705,301.00	1,376,668.10
13.	<i>Central and Western</i>	1,982,909.57	1,026,352.85
14.	<i>Wanchai</i>	1,246,238.61	589,433.65
15.	<i>Yuen Long</i>	1,140,276.00	2,481,330.00
16.	<i>Kwai Tsing</i>	1,153,064.16	3,060,499.65
17.	<i>Wong Tai Sin</i>	1,862,808.00	2,055,460.00
18.	<i>Southern</i>	999,773.85	921,193.00
	<i>Total:</i>	<b>19,529,110.74</b>	<b>20,908,263.99</b>