

For discussion on 30 June 2008

Legislative Council Panel on Home Affairs

**Funding Support for the Local Performing Arts Groups,
Manpower Training in Culture and the Arts and
Promotion of the Participation of Persons with
Disabilities in Artistic Creation**

Purpose

This paper sets out information on the provision of funding support for the local performing arts groups, manpower training in culture and the arts and the promotion of the participation of persons with disabilities in artistic creation.

Funding Support for the Local Performing Arts Groups

2. The policy objective of Government funding for the local performing arts groups is to enable the public to have access to quality performing arts programmes at affordable prices for the purpose of enriching the cultural life of the community and enhancing the overall quality of community life in Hong Kong. The provision of regular funding to the major performing arts groups also enables the groups to develop in a stable economic environment with a view to their achieving excellence in their respective art forms benefiting not only the groups, the arts community but also the local audience as well as Hong Kong as a whole as we strive to achieve our vision to become an international arts and cultural metropolis. To ensure diversity and excellence, we have so far put in place a tiered funding system to provide incremental funding support to artists/arts groups with good potential so as to establish a progression ladder for the promising budding arts groups to progress to small and medium sized groups and for some, to progress to the league of majors in future. It is also our policy intention that our funding mechanism and assessment mechanism will move with the times such that subvented arts groups, as they build up a good audience base and having reached a certain level of maturity, will, depending on their artistic direction, be able to graduate from the subvention system. There is thus a need for the groups to expand their audience base and drum up corporate sponsorship and donation.

3. To achieve a sustainable performing arts scene, we believe that policy support should not be restricted to subvention. Venue support is another form of support. With the recently introduced Venue Partnership Scheme^{Note 1}, groups which are assessed to be the most suitable have been made venue partners regardless of whether they are subvented or not. At present, the Home Affairs Bureau (HAB), the Leisure and Cultural Services Department (LCSD) and the Hong Kong Arts Development Council (HKADC) take respective responsibilities in providing funding support for the local performing arts groups.

4. HAB has, since 1 April 2007, been funding the major professional performing arts groups. LCSD and HKADC are supporting the others in good artistic standing under their different arrangements/schemes. To improve the existing assessment and funding mechanism for the major groups as well as to strengthen the progression ladder for the second tier artists/arts groups, HAB will be conducting a research study to develop a new set of assessment criteria for the major groups taking into account, amongst other indicators, the artistic quality of the groups, their impact on community, their quantifiable deliverables including programmes performed and educational activities conducted and their performance in governance and management. The study will also examine the establishment of “flagship” companies, an entry and exit mechanism to the league of majors and an articulation ladder for the second and lower tier arts groups to become majors. With the growing maturity of the performing arts market, the funding study will also examine whether, and if so, what complementary measures should be developed to support the non-subvented performing arts sector to achieve a more vibrant and sustainable performing arts scene.

(A) Funding for the Major Performing Arts Groups

(a) The Role of HAB

5. Following up on the recommendation of the 2006 Recommendation Report (I) of the Committee on Performing Arts (a Committee set up by HAB to advise the Government on providing services to the performing arts) to put the major professional performing arts groups on the same platform for consideration of funding support, the funding responsibility for the then Big 10, namely, the Hong Kong Philharmonic Orchestra, the Hong Kong Chinese Orchestra, the Hong Kong Repertory

^{Note 1} Venue Partnership Scheme (VPS) is the scheme recently introduced to the 10 LCSD performing arts venues. Under the VPS, venue partners not only enjoy a priority in booking of the relevant venue, but will also be invited to collaborate with the venue management to build the character and audience base of the relevant venue.

Theatre, the Hong Kong Dance Company (the four formerly subvented by LCSD), the Hong Kong Sinfonietta, the Hong Kong Ballet, the City Contemporary Dance Company, the Chung Ying Theatre Company, Zuni Icosahedron and Theatre Ensemble (the six former HKADC three-year grantees) has been transferred to HAB. Starting from 1 April 2008, Theatre Ensemble left the Government subvention system voluntarily to take on new development direction under the name PIP Cultural Industries Ltd. Tables showing the funding support for the then Big 10 and now Big 9 from 2004-05 to 2008-09 with their respective activity levels are at **Annexes 1A and 1B**.

6. With the transfer of funding responsibility for the major groups to HAB on 1 April 2007, the funding arrangement has been standardized. Like the ex-LCSD four, the ex-HKADC six have since received an annual consolidated grant from HAB which comprises an element of administration grant akin to the nature of the 3-year grant disbursed by HKADC in the past and an encashment of all programme fees, venue hiring concessions, nominal publicity and ticketing support which used to be provided by LCSD. The total funding support for the then Big 10 has increased from \$231 million in 2004-05 to \$247 million in 2008-09 for the Big 9 (this is exclusive of further support for the groups that have just become venue partners). The future funding direction of the groups will be determined in the light of the funding study which is expected to be completed in 2009 and to be applied to the 2010-11 funding cycle at the earliest. The development plans of the Big 9 as submitted by the groups themselves are at **Annex 2**.

(b) COMPAG Case in 2007

7. In late 2006, the Competition Policy Advisory Group (COMPAG) received an unfair competition complaint against the existing government subvention policy for the performing arts groups. The complainant was dissatisfied with the prevailing assessment and implementation arrangements of the existing subvention system. The complainant held the view that more support should be channelled towards the nurturing of young and budding artists and art groups and that there should also be differentiation by art form and if there was support in the market for a particular art form, subvention for groups in that art form should stop. The rationale behind the existing subvention policy and the impending policy review were explained to COMPAG. HAB would submit the outcome of its funding study to COMPAG when completed.

(B) Funding for the Small and Medium-sized Performing Arts Groups and the Budding Artists/Arts Groups

(a) Leisure and Cultural Services Department (LCSD)

8. The LCSD provides the following support to small and medium-sized performing arts groups and artists at a total estimated cost of \$161 million, inclusive of \$91 million cash support and \$70 million notional venue and ticketing charges, in 2008-09 –

- (i) Provision of professional arts administration support services in the areas of management of performing arts venues, presentation of programmes and audience building activities, marketing of venues and programmes, ticketing services, etc by LCSD staff to enhance the development of local performers in Hong Kong.
- (ii) Provision of quality performing arts venues for arts organisations to organize cultural activities. Non-profit-making arts organisations are offered rental subsidy or reduction (ranging from 50% to 80% reduction) in the hire of these venues. Moreover, district arts bodies are given free use of district venues for organising cultural activities for the local community. The notional expenditure on venue support to local performing arts activities in the form of subsidy/waiver of venue and ticketing charges under these schemes amount to \$42 million in 2008-09.
- (iii) Provision of performance opportunities to over 500 local artists/performing arts groups:
 - Organisation of year-round cultural programmes and arts festivals featuring local groups;
 - Organisation of audience building and arts education programmes featuring local established groups and local artists under the various LCSD schemes such as the School Culture Day Scheme, School Arts Animateur Scheme, Community Cultural Ambassador Scheme, Pilot Scheme for Senior Secondary Students, District Cantonese Opera Parade, promotional activities of performing arts venues, etc; and

- Organisation of regular district cultural entertainment programmes in the 18 districts and territory-wide carnivals featuring upcoming artists and arts groups.

The total cash support involved in providing performing opportunities to these local artists/arts groups, inclusive of direct production cost and publicity cost, is estimated at \$91 million in 2008-09 and the notional cost of venue support and ticketing charge is about \$28 million.

A table showing the breakdown of the number of small and medium-sized groups supported/to be supported by LCSD and the amount of funding support involved from 2004-05 to 2008-09 is at **Annex 3**.

(b) Hong Kong Arts Development Council (HKADC)

9. Since 1 April 2007, HKADC has transferred its funding responsibility for its three-year grantees to HAB and has since refocused its funding efforts to the nurturing of small and medium-sized arts groups and budding artists.

10. To strengthen the structure of its support framework for performing artists and arts groups, HKADC has since 2008-09, enhanced the level of support for the most promising of its “one year grantees”. HKADC has also reintroduced the “multi project grant scheme” to provide a more stable support to those groups with high artistic standard and proven ability. In 2007, HKADC has established a new Emerging Artists Grant to provide funding support to fresh graduates from performing arts programmes to allow them an opportunity to test their skills and to encourage them to set up their own groups or to be talent-spotted by more established groups. In 2008-09, the total budgets for all grant schemes of HKADC, including performing arts and non-performing arts projects, amount to \$39,739,000. Details of each of the HKADC schemes are set out below -

(i) One-year Grant

HKADC established the One-year Grant Scheme in 1998. The objective of this grant is to nurture the professional development of small and medium-sized arts groups through a yearly grant to support the administration and programming of these groups. This support is crucial to grooming second-tier

arts groups to form the basis of a sustainable line of succession to the major arts organisations.

The average one-year Grant subsidy level of a performing arts group has increased from \$489,000 in 2007-08 to \$563,000 (a 15% increase) in 2008-09. In addition, two more performing arts groups were made one-year grantees in 2008-09 as compared to 2007-08. Those one-year grantees with outstanding achievements in 2007-08 have also been awarded with higher grant amounts in the region of \$800,000 to \$900,000 in 2008-09. This is a deliberate attempt to enhance support to the most promising groups to encourage excellence.

(ii) Project Grant

The Project Grant subsidy scheme was first established in 1995. The target recipients of the Project Grant are individual artists who are ordinarily resident in Hong Kong, as well as organisations which are registered and operating in Hong Kong. Project types supported include performance, exhibition, publication, educational activity, community/promotional project etc. The level of support provided through the Project Grant subsidy scheme may reach \$500,000 at maximum. In 2007-08, the HKADC introduced two new Project Grant categories –

- (a) an Emerging Artists Grant to provide opportunities for emerging artists; and
- (b) Cultural Exchange Grant to support cultural exchange activities between Hong Kong and the Pearl River Delta.

(iii) Multi-Project Grant

The HKADC reintroduced the Multi-Project Grant in 2007 to provide enhanced support to local small and medium-sized arts organisations of high artistic standard and proven ability to organize a series of independent arts projects.

In 2007-08, the funding level of Multi-Project Grant ranges from approximately \$100,000 to \$500,000.

(iv) Devolved Grant

Under the Scheme established in 1999-2000 and reintroduced in 2007-08, arts groups selected as Intermediary Funding Organisations will be responsible for developing specific grant programmes to nurture smaller groups.

In 2007-08, the amount of grant disbursed to Intermediary Funding Organisations under the scheme ranges from \$100,000 to around \$500,000.

Through the re-introduction of the Multi-Project Grant, the HKADC aims to create a 4-tier grant structure namely, project grant, devolved grant, multi-project grant and one-year grant to provide support to arts groups of different size, nature and at different development stage. The different tiers also put into effect an “entry and exit” system within HKADC where arts groups may receive enhanced support when they achieve excellent results, and vice versa. HKADC is actively looking into the feasibility of introducing a two-year grant scheme to provide a more stable funding to the well qualified arts groups.

11. A table setting out the number of successful grantees under the various HKADC schemes and the size of support provided under each scheme for performing arts from 2004-05 to 2008-09 is at Annex 4.

12. Apart from recurrent subvention, the arts portion of the Arts and Sport Development Fund (ASDF), a sub-fund established in 1997 under the Sir David Trench Fund for Recreation, also serves as another source of funding support for worthwhile projects identified and recommended by the HKADC. Since its inception, 1,159 projects at an approved amount of \$246.7 million have been supported under ASDF.

(c) Arts Development Fund

13. The Arts Development Fund (ADF), a fund administered by HAB and dedicated to support outbound cultural exchange of arts groups since 2001, has been funding outbound cultural exchange activities of local artists/arts groups, regardless of whether they are majors or non-majors, on invitation by established overseas institutions. A table setting out the number of approved applications and the size of funding involved from 2004-05 to 2008-09 is at Annex 5.

Manpower Training in Culture and the Arts

(A) Basic and Senior Secondary Education

14. School education is regarded as an important means to provide students with the knowledge, skills, positive values and attitudes necessary for cultivating the cultural and aesthetic qualities of the people in Hong Kong in general as well as to develop the interest and expertise useful for pursuing careers/related careers in culture and the arts. Supporting measures such as the provision of financial resources, curriculum resources, professional development programmes and projects, are regularly provided to schools and teachers by the Education Bureau (EDB).

15. Arts Education is one of the eight Key Learning Areas (KLAs) in basic education (Primary 1 to Secondary 3) and all students are entitled to arts education at all school levels. The *Arts Education KLA Curriculum Guide (P1-S3) (2002)* sets out clear directions and guidelines for schools to implement arts education. The learning in other KLAs (e.g. Chinese Language Education, Personal, Social & Humanities Education) complements arts learning by providing relevant knowledge, skills and values about the different aspects of cultures necessary for arts appreciation and artistic expression. Schools diversify students' arts learning experiences by providing them with the learning of various art forms, as well as adopting life-wide learning strategies to engage students in arts learning in authentic learning contexts.

16. Building on arts learning in basic education, the new senior secondary (NSS) curriculum to be launched in the 2009 school year will provide all students with more diversified pathways to continue their pursuit in the arts. These include the provision of –

- (i) Aesthetic Development learning experiences for all students throughout the three years of NSS schooling;
- (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.

17. EDB allocates varied and abundant financial resources such as the Operating Expenses Block Grant to schools as operating expenses for their flexible organisation of various 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 arts ability.

18. The Quality Education Fund (QEF) finances projects to promote all-round quality education. It has been funding projects to enhance students' learning of various art forms and cultures, such as those related to music, drama, dance, visual arts, Chinese operas, multimedia production, traditional and contemporary Chinese culture, as well as local arts. Many of these projects also provide training opportunities to enhance teachers' professional knowledge in the arts and culture as well as enhance the sustainability of arts and culture education in schools.

19. "Creative Arts Education" has been introduced as a priority theme for the QEF application in 2008 with the aim to strengthen learning and teaching strategies and resources exploration for fostering students' creativity and critical thinking skills, as well as enhancing their understanding and appreciation of the arts and cultural heritage.

20. Every year, EDB collaborates with tertiary institutions to develop a variety of learning and teaching materials, organise in-service professional development programmes and conduct research projects. In the 2006-07 school year, for example, more than 20 000 training places were offered by various KLA Sections to enhance the capacity of teachers involved in teaching the arts and culture.

21. EDB has also conducted collaborative projects with schools and professional experts to provide teachers with professional development opportunities, and to generate useful experiences and references for curriculum planning and implementation.

(B) Tertiary Education

(a) University Grants Committee-funded sector

22. The eight University Grants Committee (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 arts- and culture-related programmes. Institutions will take into account relevant factors, such as the Government's advice on manpower requirements for specific sectors and

professions, 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, in considering their academic development plans and allocating student places among various disciplines. In the 2007/08 and the 2008/09 academic years, the number of students and the approved student number targets (in full-time equivalent terms) in academic programme categories related to the arts, design and performing arts are as follows –

Level	2007/08 academic year (student number)	2008/09 academic year (approved student number target)
Sub-degree	411	398
Undergraduate	1,488	1,607
Taught postgraduate	9	10
Research postgraduate	65	65
total	1,973	2,081

(Due to rounding of the figures, the sum may not add up to the corresponding total.)

23. In anticipation of the rapid development of the arts and creative industries, some UGC-funded institutions have established or expanded programmes in these areas in the 2005/06 to 2007/08 triennium. For example, the City University of Hong Kong has expanded its creative media programmes considerably, and the Hong Kong Baptist University has launched a Bachelor of Arts (Hons) Visual Arts programme.

(b) The Hong Kong Academy for Performing Arts (HKAPA)

24. The Hong Kong Academy for Performing Arts (HKAPA) is the only performing arts degree-granting institution in Hong Kong. Established in 1984, the Academy has been providing professional post-secondary performance education in music, dance, drama, theatre and entertainment arts, film and TV, and since 1999, Chinese traditional theatre which focuses on teaching Cantonese Opera. Since the 2006 academic year, the School of Music and the School of Dance have started to run self-financed Master's degree programmes. Since the 2007 academic year, the School of Drama has also started to run Master's degree programmes. A table showing the student enrolment by school and by programme at HKAPA since 2003 is at Annex 6. The number of graduates for the different levels of study from 2003 to 2007 is at Annex 7. The amount of Government recurrent subvention for HKAPA increased from \$156.8 million

in 2004-05 to \$183.9 million in 2008-09. It is to be noted that starting from the 2008-09 academic year, to address the chronic shortage of theatre production personnel with the increased demand both locally and from Macao, the School of Theatre and Entertainment Arts will be introducing an intensive enabling programme at both the fundamental level and the re-skill level for 12 weeks each to train students in fundamental skills for entry into the industry as well as to train students who already possess some fundamental skills in other disciplines such as electronics, audio, etc to join the profession. For the medium term, the School will expand the student intake of the full time Foundation Programme in Theatre and Entertainment Arts to 74. To ensure that the HKAPA remains a fit-for-purpose institution with the rapid development in the arts and cultural scene in the near future, it will carry out a strategic positioning and institutional review in 2008-09.

25. In anticipation of the increasing demand for arts administrators in the near future, HKAPA is planning to run a self-financed postgraduate diploma course in Arts, Event and Stage Management in 2009-10. HKAPA is also in discussion with the University of Hong Kong for future holders of this post-graduate diploma to be granted exemption for some modules in the latter's Master of Business Administration Programme.

26. Supported by HAB, HKAPA will be organizing a Clore Leadership Symposium with the renowned Clore Leadership Programme from the UK in October 2008. The symposium will be a 4-day event featuring the discussion of topical issues in arts administration open to practising arts administrators and interested members of the public.

(C) Hong Kong Arts Development Council (HKADC) and others

27. The HKADC administers arts scholarships for overseas and local foundations to support overseas training in culture and the arts for local talents. HKADC will continue to explore with HAB and the other community partners further overseas training opportunities for local arts practitioners.

28. Since 2004-05, HKADC has been administering the "HKADC Arts Scholarships" for the Croucher Hong Kong Charitable Trust and the "HKADC – University of Leeds Scholarships" for the Croucher Hong Kong Charitable Trust and the University of Leeds. In 2004-05 and 2005-06, 4 successful scholars on HKADC Arts Scholarship pursued Master's programmes in the UK. In 2007-08, 2 successful scholars made use of the "HKADC – University of Leeds Scholarships" to pursue arts-discipline Master's degree at the University of Leeds.

29. The Hong Kong Arts Administrators Association, the only association of its kind in Hong Kong, also organizes arts administration events for members from time to time.

30. The other more notable non-profit making provider of arts training in Hong Kong is the Hong Kong Arts Centre (HKAC). HKAC founded the Hong Kong Art School (HKAS) in 2000 to provide accredited training in fine art, applied art and media art locally. The level of programmes offered by the HKAS ranges from foundation diploma, higher diploma, bachelor's degree to master's degree. With the continuous support from HKAC, HKAS is operated on a self-financed model, with no recurrent funding from Government.

31. LCSD also sets aside an annual training budget for its cultural manager and curatorial grade staff. The total number of staff who have been supported on local/overseas programmes grew from 57 in 2003-04 to 105 in 2007-08. In 2008-09, LCSD has set aside training funds to support over 110 manager/curatorial grade staff to go on local/overseas training programmes.

(D) Manpower Mapping Study

32. HAB is planning to conduct a manpower mapping study on the arts and cultural sector for future planning and training purposes. The study is expected to include a survey on the present manpower demand and supply of the arts and cultural sector, and to make recommendations for strengthening the cultural software and humanware in Hong Kong.

Promotion on the Participation of Persons with Disabilities (PWDs) in Artistic Creations and the Organisation of the Next International Festival of Inclusive Arts

(A) Work of the Labour and Welfare Bureau (LWB)

33. The Rehabilitation Team in LWB has made special efforts in encouraging PWDs' participation in the arts, as part of the PWDs' rehabilitation, and their integration into society. A key initiative is the "Jockey Club Arts for the Disabled Scheme" (the Scheme). Sponsored by the Hong Kong Jockey Club Charities Trust and administered by the Rehabilitation Team, the Scheme has been launched since 2004 to enhance basic training for PWDs and assist them in developing a life-long interest in the arts and culture. In collaboration with rehabilitation agencies, arts

bodies and special schools, free, basic and continuous training programmes and outreach interest classes and workshops in visual and performing arts are organized for PWDs and for students in special schools/special child care centres. Under the Scheme, the Music Office under LCSD also organizes Outreach Music Interest Classes for students with disabilities. Over 6,000 special school students and more than 1,000 PWDs benefit annually from these training programmes.

34. To equip arts trainers, workers in non-governmental organisations (NGOs) and teachers of special schools with the necessary skills and techniques, train-the-trainers workshops are organized and a manual on teaching methods and assistive devices for PWDs in arts and cultural learning is being developed. The scheme also supports the organisation of annual performance-cum-exhibition to showcase the PWD trainees' artistic talents, as well as to provide these local artists with disabilities with opportunities to perform and to exchange with artists from overseas.

35. The Social Welfare Department has been providing, through NGOs, arts programmes to PWDs as part of their personal development training under the "Community-based Support Project". Subsidies are also provided to NGOs to set up gateway clubs using the existing facilities of rehabilitation centres to organize recreational and cultural activities for people with intellectual disabilities during weekends and holidays and promoting "a Society for All" through the participation of volunteers and parents.

36. The International Festival of Inclusive Arts 2006 was organized in December 2006 to showcase to the public the artistic talents of PWDs through the co-operation between persons with or without disabilities in arts activities. The Festival was successfully concluded with the participation of over 20 arts groups, 250 artists with or without disabilities from local and overseas, and over 40,000 members of the public. Building on the success of the Festival, the Administration will continue to maintain close collaboration with the arts bodies and other organisations in arranging suitable programmes on an ongoing basis to promote inclusiveness through arts and cultural activities. As these efforts will continue year-round, there are no specific plans for another Festival event in the near future.

(B) Work of LCSD

37. LCSD has been providing accessible venues, concessionary fares, staff training, inclusive programmes, special facilities and services catering to the needs of PWDs to encourage their participation in cultural and arts

activities. Details are as follows –

(a) Accessible Venues

38. All LCSD venues built after 1997 are in compliance with the design and facility requirements of the *Design Manual : Barrier Free Access 1997* (“*Design Manual*”) issued by the Buildings Department. For venues built before 1997, improvements for compliance with the requirements of the *Design Manual* will be carried out with renovation or alteration works when implemented subject to the technical and physical setting constraints. Improvement works for PWDs have been completed in 11 cultural venues in 2007-08 and further improvement/upgrading works in 13 cultural venues/facilities have been scheduled for 2008 to 2010 to better meet the needs of PWDs.

39. Most of the LCSD cultural venues provide facilities that address the needs of PWDs, such as handrails, access ramps and lifts. Tactile-braille markings and audio annunciation devices have also been installed in some of the lifts.

(b) Concessionary Fares

40. PWDs and their minders (on one-to-one basis) can purchase half-price concessionary tickets to performing arts programmes presented by LCSD as well as fee-charging exhibitions and activities of LCSD museums.

(c) Staff Training

41. Staff members at all LCSD cultural venues have been trained to provide necessary services to the public in a helpful and courteous manner, including PWDs. LCSD frontline staff are always ready to render appropriate assistance to PWDs if required.

(d) Inclusive programmes, special facilities and services catering to the needs of PWDs

42. To facilitate Internet browsing at the Hong Kong Public Libraries by the visually impaired, some Internet workstations in 30 public libraries are installed with special aiding devices, including screen magnification software, Cantonese and English voice synthesiser software, and Easy Dots – a Chinese input software customized for the visually impaired. Refreshable braille display devices are available in the Hong Kong Central Library as well as the City Hall, Kowloon, Sha Tin, Tsuen Wan, and Tuen Mun Public Libraries to enable the visually impaired to read texts on the

Internet by touch.

43. For the hearing impaired to enjoy performances, the Concert Hall and the Grand Theatre of the Hong Kong Cultural Centre, the Auditorium of Kwai Tsing Theatre and the Auditorium of Yuen Long Theatre are equipped with an induction loop system. At the Hong Kong Central Library and some major public libraries, the enquiry counters have also installed such aiding systems for the benefit of those in need. Most of the museum exhibitions organized by LCSD provide guide maps, leaflets or audio guide service. Some major museums offer special guided tours of specific exhibitions to the public, including PWDs. For those museums, performing venues and public libraries without such a service, frontline staff stand ready to assist.

(e) Encouraging PWDs' participation in cultural and arts activities as well as collaboration with arts bodies

44. Every year, LCSD presents or supports programmes of performing arts groups involving disabled artists, such as the "Theatre of the Silence", "Asian People's Theatre Festival Society" "Silent Group", "Chosen Power", etc. During the financial years of 2003-04 to 2007-08, a total of 120 such cultural performances had been performed attracting more than 124 700 audience.

45. The Audience Building Office of LCSD has included all special schools in the territory on its mailing list to invite students with disabilities to participate in its activities, including the "School Culture Day Scheme" and "School Arts Animateur Scheme". The School Culture Day Scheme encourages schools to bring their students to attend cultural activities at the LCSD performing venues, museums and libraries during school hours. In the 2007-08 academic year, a total of 33 special schools had joined the Scheme. The School Arts Animateur Scheme is a programme that brings local artists to schools to provide a series of training activities for the students. Five special schools had participated in the Scheme in 2007-08.

46. Apart from organizing cultural activities for PWDs, LCSD also co-operates with arts groups of PWDs or rehabilitation agencies to organize performances, workshops or exhibitions with a view to giving PWDs further opportunities to develop their artistic potential. For example –

(i) LCSD and the "Arts with the Disabled Association Hong Kong" have jointly organized the LCSD Artists-in-Residence Scheme to present the *Interactive Theatre for All – Expressing Diversity*. LCSD has also

joined hands with the “Theatre of the Silence” in presenting the Community Cultural Ambassador Scheme : *Theatre Unlimited*.

- (ii) The Art Promotion Office has collaborated with the voluntary agency “Art in Hospital”, “The Arts with the Disabled Association Hong Kong”, “The Spastics Association of Hong Kong” in organizing arts workshops and exhibitions in hospitals, rehabilitation centres and schools for the disabled, as well as LCSD performing venues and the Hong Kong Visual Arts Centre.
- (iii) Venue sponsorship has also been provided by the Extension Activities Unit of the Hong Kong Public Libraries for the “Hong Kong Joint Council of Parents of the Mentally Handicapped” to organize exhibitions on information of rehabilitation agencies and institutions for the disabled and displayed works of PWDs.
- (iv) In addition, the Music Office gives Care and Concern Concerts during its annual visits to various institutions for the disabled or rehabilitation agencies.

For the future, LCSD will continue to be proactive in improving its venue facilities to better meet the needs of the PWDs. LCSD’s existing support to PWDs that will continue include –

- (i) offer of half-price concession for PWDs and their minders to purchase tickets to performing arts programmes, admission and fee-charging activities of the museums;
- (ii) provision of suitable activities under the “School Culture Day Scheme” and the “School Arts Amateur Scheme” for the participation of students of special schools;
- (iii) provision of guide maps, leaflets or audio guide service for museum exhibitions organized by LCSD, and special guided tours of specific exhibitions at major museums for the public, including PWDs;

- (iv) co-organisation of performances, training courses, seminars or exhibitions with disabled artists or art groups of PWDs; and
- (v) organisation of cultural activities for the general public, including PWDs, with a view to promoting their interests in culture and the arts.

(C) Work of HKADC

47. The various grant schemes under HKADC are open to application by all local organisations. Since 1995, HKADC has approved a total of 27 projects involving disabled artists, the most recent being a multi-project grant for 2008-10 proposed by the “Arts with the Disabled Association Hong Kong” at an approved budget of \$420,000 to showcase dance, painting and photography by disabled artists and their collaboration with abled artists and another project on audience development again to be organized by the same organisation to train sign language helpers to help the hearing-impaired appreciate drama programmes at an approved budget of \$175,000.

(D) Arts Development Fund

48. The Arts Development Fund (ADF) has also been supporting cultural exchange activities of disabled artists. The number of outbound activities involving disabled artists supported and the size of funding involved from 2004-05 to 2008-09 is set out at Annex 8. During the period, all except two applications for cultural exchange activities involving disabled artists have been approved.

**Home Affairs Bureau
Education Bureau
Labour and Welfare Bureau
Leisure and Cultural Services Department**

June 2008

Government Subvention for the Major Performing Arts Groups from 2004-05 to 2008-09

Name of Performing Arts Group		2004-05 Actual		2005-06 Actual		2006-07 Actual		2007-08 Outturn Forecast		2008-09 Estimates		Additional funding for participation in the Venue Partnership Scheme (VPS)
		Government subvention/ HKADC grant (\$)	Subsidy rate %	Government subvention/ HKADC grant (\$)	Subsidy rate %	Government subvention/ HKADC grant (\$)	Subsidy rate %	Government subvention (\$)	Subsidy rate %	Government subvention@ (\$)	Subsidy rate %	
HK Philharmonic Orchestra		59,078,000	61%	56,538,000	61.6%	56,538,000	53.2%	56,538,000	52.4%	60,300,000	54.1%	Unknown yet
HK Chinese Orchestra		50,343,000	90.3%	48,178,000	93.7%	48,178,000	88.3%	48,178,000	83.1%	51,605,000	79.2%	
HK Sinfonietta	(a)	11,239,000 (HKADC)	51.6%	10,750,000 (HKADC)	48.4%	10,750,000 (HKADC)	44.4%	13,507,000	51.2%	18,747,000	58.7%	
	(b)	2,645,992 (LCSD)*	12.1%	2,867,414 (LCSD)*	12.9%	2,909,230 (LCSD)*	12%					
	(a)+(b)	13,884,992	63.7%	13,617,414	61.3%	13,659,230	56.5%					
HK Repertory Theatre		27,837,000	85.8%	26,640,000	80.9%	26,640,000	76.7%	26,640,000	70.6%	28,706,000	72.7%	
Chung Ying Theatre Company	(a)	5,514,000 (HKADC)	57.9%	5,274,000 (HKADC)	52.8%	2,650,000 (HKADC)	29.9%	5,059,000	49.2%	7,661,000	55.7%	
	(b)	1,354,299 (LCSD)*	14.2%	2,323,794 (LCSD)*	23.2%	2,832,445 (LCSD)*	32%					
	(a)+(b)	6,868,299	72.1%	7,597,794	76%	5,482,445	61.9%					

Name of Performing Arts Group		2004-05 Actual		2005-06 Actual		2006-07 Actual		2007-08 Outturn Forecast		2008-09 Estimates			
		Government subvention/ HKADC grant (\$)	Subsidy rate %	Government subvention/ HKADC grant (\$)	Subsidy rate %	Government subvention/ HKADC grant (\$)	Subsidy rate %	Government subvention (\$)	Subsidy rate %	Government subvention@ (\$)	Subsidy rate %	Additional funding for participation in the Venue Partnership Scheme (VPS)	
Zuni Icosahedron	(a)	2,022,000 (HKADC)	20.8%	1,934,000 (HKADC)	17.3%	2,750,000 (HKADC)	29.6%	4,844,000	47.3%	7,438,000	54.5%	Unknown yet	
	(b)	2,169,447 (LCSD)*	22.3%	2,119,436 (LCSD)*	18.9%	1,953,721 (LCSD)*	21%						
	(a)+(b)	4,191,447	43.1%	4,053,436	36.2%	4,703,721	50.6%						
HK Dance Company		28,496,000	91.9%	27,270,000	94.8%	27,270,000	84.4%	27,270,000	71.7%	29,361,000	85.7%		
HK Ballet	(a)	14,047,000 (HKADC)	41.4%	13,436,000 (HKADC)	42.4%	13,436,000 (HKADC)	41.4%	24,918,000	64.8%	29,615,000	55.9%		
	(b)	11,523,725 (LCSD)*	33.9%	11,445,615 (LCSD)*	36.1%	11,019,322 (LCSD)*	33.9%						
	(a)+(b)	25,570,725	75.3%	24,881,615	78.5%	24,455,322	75.3%						
City Contemporary Dance Company	(a)	8,682,000 (HKADC)	40.1%	8,304,000 (HKADC)	40.2%	8,304,000 (HKADC)	39.2%	12,110,000	53.1%	14,194,000	57.9%		-
	(b)	3,569,902 (LCSD)*	16.5%	3,605,916 (LCSD)*	17.4%	3,972,804 (LCSD)*	18.8%						
	(a)+(b)	12,251,902	56.6%	11,909,916	57.6%	12,276,804	58%						

Name of Performing Arts Group		2004-05 Actual		2005-06 Actual		2006-07 Actual		2007-08 Outturn Forecast		2008-09 Estimates		
		Government subvention/ HKADC grant (\$)	Subsidy rate %	Government subvention/ HKADC grant (\$)	Subsidy rate %	Government subvention/ HKADC grant (\$)	Subsidy rate %	Government subvention (\$)	Subsidy rate %	Government subvention@ (\$)	Subsidy rate %	Additional funding for participation in the Venue Partnership Scheme (VPS)
Theatre Ensemble#	(a)	1,455,000 (HKADC)	16%	1,392,000 (HKADC)	7.4%	3,200,000 (HKADC)	12.4%	4,600,000	11.7%	-	-	-
	(b)	1,357,006 (LCSD)*	14.9%	785,186 (LCSD)*	4%	1,811,306 (LCSD)*	7%					
	(a)+(b)	2,812,006	30.9%	2,177,186	11.6%	5,011,306	19.4%					
Total	(a)	208,713,000 (HKADC)	-	199,716,000 (HKADC)	-	199,716,000 (HKADC)	-	223,664,000	-	247,627,000	-	-
	(b)	22,620,371 (LCSD)*	-	23,147,361 (LCSD)*	-	24,498,828 (LCSD)*	-					
	(a)+(b)	231,333,371	-	222,863,361	-	224,214,828	-					

Remarks –

- Subsidy rate % Subsidy rate is the percentage share that the annual public funding support (from LCSD/ HKADC as the case may be in the years 2004-05 to 2006-07 or from HAB in the years 2007-08 and 2008-09) accounts for in the total expenditure of the group in that year.
- # Theatre Ensemble has graduated from the Government subvention system in 2008-09.
- @ The Government subvention for 2008-09 includes an earmark grant for outbound cultural exchange activities.
- * For the six ex-HKADC three year grantees, apart from the annual cash support from HKADC, LCSD also supported them through programme fees, subsidized venue rental, notional publicity support and ticketing cost.

Level of Activities of the Major Performing Arts Groups from 2004-05 to 2008-09*

Name of the Performing Arts Groups	2004-05 (Actual)				2005-06 (Actual)				2006-07 (Actual)				2007-08 (Outturn Forecast)				2008-09 ⁽⁴⁾ (Estimates)			
	Nos. of Performances				Nos. of Performances				Nos. of Performances				Nos. of Performances				Nos. of Performances			
	Core Programme	Outreach / community / educational activities ⁽²⁾	Outbound Tour	Others ⁽³⁾	Core Programme	Outreach / community / educational activities ⁽²⁾	Outbound Tour	Others ⁽³⁾	Core Programme	Outreach / community / educational activities ⁽²⁾	Outbound Tour	Others ⁽³⁾	Core Programme	Outreach / community / educational activities ⁽²⁾	Outbound Tour	Others ⁽³⁾	Core Programme	Outreach / community / educational activities ⁽²⁾	Outbound Tour	Others ⁽³⁾
Hong Kong Philharmonic Society	75	83	1	9	71	121	0	20	76	125	0	20	70	104	6	21	72	86	5	1
Hong Kong Chinese Orchestra	40	74	10	7	48	93	8	5	53	88	13	52	68	75	17	5	46	75	4	2
Hong Kong Sinfonietta	33	2	2	34	42	1	4	87	37	4	7	29	39	2	7	21	34	4	0	45
Hong Kong Repertory Theatre	140	169	16	6	127	194	6	9	119	147	60	17	151	309	21	22	157	270	28	20
Chung Ying Theatre Company	49	1,306	6	8	56	637	16	5	55	1,478	0	1	79	1,261	0	0	73	1,456	10	1
Zuni Icosahedron	54	106	55	8	79	125	34	9	52	157	11	8	32	202	21	11	40	195	18	6
Hong Kong Dance Company	20	551	7	47	46	837	4	55	44	1,387	0	39	28	1,886	8	30	35	1,506	10	19
Hong Kong Ballet	35	719	15	0	37	606	14	0	43	572	3	9	44	737	5	16	43	779	4	7
City Contemporary Dance Company	28	6,260	98	27	29	5,887	13	47	39	6,683	81	43	17	7,503	7	46	34	7,231	86	16
Theatre Ensemble ⁽¹⁾	71	320	5	17	159	1,023	15	23	157	1,032	5	9	154	740	3	20	-	-	-	-

Note

* The level of activities of the groups is only one measure of output. Other measures of output/outcome include audience number, artistic impact, community impact and corporate governance etc. The funding study to be conducted by the Home Affairs Bureau will develop all relevant measures of outcome to be applied under a new set of common assessment criteria for the major performing arts groups. Hong Kong Sinfonietta (HKS) has registered strong reservation on the presentation of the above data. Please refer to Annex 2 for the views of HKS. Zuni Icosahedron (Zuni) has also asked to include the group's remarks on the subject to highlight the specific nature of Zuni's case. Please refer to Annex 2 for the views of Zuni.

(1) Theatre Ensemble has graduated from the Government subvention system starting in 2008-09.

(2) 'Outreach / community / educational activities' include school performances, community performances, talks, seminars, workshops, classes, camps, open rehearsals, meet-the-artists, etc.

(3) 'Others' include accompaniment performances, hired engagement, press conference, exhibition, reception, publication, recording, autograph session, etc.

(4) The number of activities for participation in Venue Partnership Scheme has yet to be included.

Future development of the 9 Major Performing Arts Groups

Hong Kong Philharmonic Society

Since 2004, the Hong Kong Philharmonic Orchestra (HKPO) has embarked on an intensive program of artistic growth and development which has proceeded hand-in-hand with dramatic growth in audience numbers and a vigorous policy to build relationships with the community through access programs, creative educational activities and outreach projects.

The next phase of the HKPO's growth will continue its upward artistic trajectory to become the leading orchestra in Asia with a committed and proud support base at home in Hong Kong and an enviable international reputation for excellence built up through touring in Mainland China and abroad. The HKPO is committed to providing Hong Kong with an internationally renowned performing arts company which will contribute meaningfully to Hong Kong's goal of becoming a cultural destination.

The HKPO is further determined to earn a permanent and focal place in the West Kowloon Cultural District to provide the lifeblood of the new performing arts venues and to bring its already well established audience base into West Kowloon as soon as the venues are open for business.

Hong Kong Chinese Orchestra (HKCO)

As a flagship performing arts company and cultural ambassador of Hong Kong, HKCO will continue its work in the development and promotion of Chinese music culture by organizing various kinds of concerts and activities for the community of Hong Kong at large. Program will range from traditional to contemporary; from high artistic value to educational and popular catering for the needs of different sectors of the society. Besides, HKCO will sustain its leading role in the world Chinese orchestral music industry and continue to project artistic impact on the longterm development of Chinese music culture. Work will include research and development of Chinese musical instrument, issue of publications and audio-visual products and organization of international conference and competition.

Hong Kong Dance Company

The Company produces 5 large-scale programmes each year. Programme planning focuses on “Dancing across East and West, Moving to the Tempo of Hong Kong”. Dual emphasis is placed on artistic quality as well as market value. The Company aims to promote Chinese dance culture and develop Hong Kong artistic characteristics. It nurtures local dancers and creative talents through the “8/F Platform” experimental theatre project. It produces 3 dance programmes through the “8/F Platform” each year to provide dancers opportunities for creative work, education as well as performances. The “8/F Platform” is also a means for audience building.

To strengthen arts education, the Outreach and Education Section organizes various dance courses as well as school tour performances. It introduces dance art into schools to respond to new education policies. It co-operates with the Education Bureau and schools to merge multiple arts education into quality education curriculum. It organizes special performances for students, bringing students to theatres to strengthen their knowledge in art and culture.

Moreover, the Company strives to develop the “Children’s Troupe”, providing members the opportunity for professional training, performance appreciation and cultural exchange. The Company will further enhance members’ interest in dance and their ability in art appreciation in order to establish a high quality dance education centre in future.

To respond to the “Venue Partnership Scheme”, the Company will form partnership with Tsuen Wan Town Hall. It will bring high quality programmes into Tsuen Wan Town Hall to provide varied dance activities for the district community and students. It will join efforts with all concerned to establish a cultural centre for the promotion of Chinese arts and dance.

The Company will strive to tour programmes with Hong Kong characteristics in the Mainland and overseas in order to promote Hong Kong dance culture and cultural exchanges. The Company will perform “Qingming Riverside” at the National Centre for the Performing Arts, Beijing on 16 and 17 July 2008.

The Company will strive to enhance its contribution to society, image-building and social identity. Besides the regular seasonal programmes, the Company actively participates in community and ceremonial events, such as the National Day, “Culture in the District” programme of the Central and Western District Council and the Olympic Torch Relay.

Hong Kong Repertory Theatre (HKRT)

We are proud of what we have achieved in the previous years, and our being recognized as the leading drama company in the local arena. We are fully aware of the community's expectation with regard to our artistic work, our social responsibility, our marketing strategies and our ability to broaden our sources of income.

Looking forward, we will continue to diversify our mainstream artistic direction, produce works of high quality and standard, balanced variety, good taste and ample social impact, with the aim of grooming the Company into a "national theatre", and to be able to stage extraordinary-class productions befitting the stature of the soon-to-be-born West Kowloon Cultural District.

High artistic goals and commercial value can coexist. We will provide more widely appealing productions to Hong Kong audiences, but not to develop ourselves as a "market-oriented" company.

In Hong Kong, under present circumstances of the popularity of theatre, "guest stars" are sure ways of attracting the public and developing new audiences. Internally, we plan to uplift our acting company's substance and enhance their creativity, "star" quality and capability in performing Cantonese/Mandarin, or Cantonese/English bilingual productions to attract diverse audiences.

Additionally, we will encourage works of different performance styles, explore and redefine contemporary theatre with a conspicuous local flavour, invite working partners, different actors as well as new stars to work with the HKRT, so that new combinations can catalyze ideas and creativity.

Venue partnership offers the HKRT a focal point. We plan to increase the frequency of performances and rotate works that are in repertory at the City Hall Theatre. In conjunction with our high-quality works, we will also organize related activities in the venues, such as reading sessions and stage installations. We could also explore the Exhibition Hall and even the City Hall Memorial Garden for other presentations. We expect the entire City Hall to become the "Hong Kong Dramatic Arts Centre", which in turn provides us additional marketing direction.

We will redefine our "experimental" works and be specific in our management. We will produce traditional productions and classical theatre in a black box format, and use the format of "Reader Theatre" to introduce new scripts or rarely performed works from China and abroad.

We will develop stronger theatre education programmes and outreach activities throughout the territories, with a view to promoting theatre as an integral part of humanist education, and building a greater audience, especially young people, and uplifting their ability in viewing and appreciating the theatre arts, in their high school education.

We will strengthen and intensify performance-related research, to deepen the research value of each production, as well as strengthen dramaturgical approach and development of publications and side products.

We will be more sensitive and receptive to new creative impetuses from the industry, to help Hong Kong develop into a city of cultural significance.

Towards these developmental goals, we will actively raise funds, seek collaborations with and sponsorship by the commercial sector, through enterprises' investment in our drama productions, and do everything necessary to develop greater brand equity.

We will also strive to expand international networks to secure more outbound exchanges and co-performance opportunities, so as to operate in tandem with the Chinese drama markets of the Mainland, Hong Kong and Taiwan.

Hong Kong Sinfonietta

Hong Kong Sinfonietta, in its 10th year as a professional symphony orchestra has proven track records in –

- (a) Achieving and maintaining high audience attendance rates (an average of more than 90% in recent years);
- (b) Presenting professional quality classical concerts and providing accompaniments for Hong Kong Ballet and Opera Hong Kong;
- (c) Presenting innovative cross-media programmes to attract new audience to classical music;
- (d) Making classical music accessible through new media, and making music relevant to the daily lives of Hong Kong people;
- (e) Nurturing local musicians, artists and arts administrators;
- (f) Touring abroad and making a name for Hong Kong internationally;
- (g) Generally enhancing public awareness of the art of music in Hong Kong.

Pending the funding situation, Hong Kong Sinfonietta will continue to explore grounds to better the achievements stated above and will have the following plans for the future –

- (a) Become a full-time professional orchestra so that trained musicians can have the benefit of a fully professional environment;
- (b) Acquire a “home base” for the orchestra so that musicians and arts administrators have a place to develop and help establish the venue and the orchestra as cultural icons of Hong Kong, which would in turn enhance Hong Kong’s image as a cultural metropolis;
- (c) Provide further platforms for creative artists in music and other artforms;
- (d) Continue to make classical music a part of the Hong Kong community so that the West Kowloon Cultural Project will not be just talk;
- (e) Hong Kong Sinfonietta aspires to exemplify how music can be a respected profession in Hong Kong.

On Annex 1B of this paper, HKS has insisted that its position as set out below be made known – ‘ HKS feels strongly that comparison of such data does NOT reflect the true picture of what the 10 groups have been doing and is very misleading, since this does NOT take into consideration anything regarding: artistic value, quality, differences in the artistic genres, community impact, size of the performances, audience numbers, attendance rates, mass media appeal, etc. Please note also that : Hong Kong Sinfonietta’s core programmes INCLUDE educational concerts. The categorisation and rationale are different. HKS’s “Outreach/community/educational activities” included here are mainly performances at schools, and do NOT include “talks, seminars, workshops, classes, camps, open rehearsals, meet-the-artists, etc.” as stated in (2). Likewise, HKS’s “Others” included here are mainly accompaniment performances and hired engagements which do not include “press conference, exhibition, reception, publication, autograph session, etc.” as stated in (3). ’

Hong Kong Ballet

Having been selected as venue partner of Hong Kong Cultural Centre (HKCC) Grand Theatre, The Hong Kong Ballet is entering a new era with exciting development.

The venue partner status not only gives the Company a relatively more stable performance home but also sees the Company's initiative to develop various branding campaign and audience building plans at the Centre, one of which is a series of interactive lecture-demonstration in the Studio Theatre, HKCC. They aim to give the public a chance to learn about the art and development of ballet, understand the working process of each production, meet face-to-face the world-class répétiteurs, choreographers and designers working with The Hong Kong Ballet on each production.

The scheme also provides the Company with more fund-raising platforms to bring in private sponsorship from individuals and corporate. The Nutcracker Christmas Benefit and the Company annual fund-raising ball are planned to be held at HKCC.

Tan Yuan Yuan, one of the world's top ballerinas to emerge from China, will be joining The Hong Kong Ballet as Guest Principal Dancer and *Tricolor* will mark her first-ever appearance with the Company in her new role. Yuan Yuan, currently principal dancer of the San Francisco Ballet, will divide her time between San Francisco and Hong Kong during the coming year.

The Company is always taking an active role participating in various cultural festivals. In the year of 08/09 at *Le French May*, we will stage *Tricolor*, an eclectic programme comprising three highly challenging masterworks of the 20th century. The Hong Kong Ballet will also join the Hong Kong Arts Festival 2009 with its new mix-bill production – *All Bach* featuring classical and contemporary ballets set to Bach music.

The Company will continue to support the development of young choreographers with an annual Choreographic Workshop and the enhancement of the existing choreographic apprenticeship scheme. With such planning, we aim to find new inspirations and talents for the sustainable development of ballet in Hong Kong.

The Company plans to expand its audience and develop its market in China by launching cultural exchange activities and touring to major Mainland cities such as Shanghai and Hang Zhou.

At the same time, The Hong Kong Ballet is committed to contributing to the community. The Company will continue to produce innovative education and outreach programmes, including our tailor-made school outreach tour, multi-media dance projects with LCSD, its popular Sunday ballet workshops and our week-long Youth Intensive Workshop for young ballet learners.

City Contemporary Dance Company

Founded in 1979 by its Artistic Director Willy Tsao, City Contemporary Dance Company (CCDC) is a Hong Kong-based professional dance company that endeavours to rally the best of Chinese talent to create dance in the contemporary context of China. Throughout years of continuous effort, CCDC is renowned in reflecting the vigour and creativity of Hong Kong's multifaceted contemporary culture and has made marvellous accomplishments in promoting dance and dance education; thus making modern dance an essential part of Hong Kong's cultural life. CCDC commits to long-term development of the arts and culture by enhancing the following initiatives:

Produce original creations of the highest standard

Working in close collaboration with internationally renowned artists, CCDC continues to produce a multitude of original creations of the highest standard every year. The inspiration for the company's work ranges from Chinese myths to contemporary western literature. Productions include stage performance, environmental dance and dance video which attract thousands of culture lovers.

Nurture outstanding choreographers in Hong Kong

CCDC presented and produced over 200 original works and has been nurturing the best choreographers in town who set the standard of modern dance in Hong Kong in the last three decades with international acclaim.

Cultivate dance culture through education programmes and community development

Being a pioneer in dance education, CCDC Dance Centre in Wong Tai Sin is a landmark of dance culture. It provides a comprehensive platform for dance classes and performances, as well as cultural exchange and networking among dance lovers. In collaboration with Wong Tai Sin District Council and various schools and community organisations, the Centre also reaches the youth and the public by bringing dance workshops and a number of free performances to the community.

Become Hong Kong's cultural ambassador

Since its establishment, CCDC has made 70 international tours to the world's foremost dance stages and festivals in over 30 major cities to enhance Hong Kong's identity as the world's cultural metropolis.

Contribute to the development of contemporary dance in China

CCDC has been actively engaged in supporting the development of dance in China under the leadership of Willy Tsao. Through the fluid exchange and mobilisation of resources and talents among the three major driving forces (CCDC, Guangdong Modern Dance Company and Beijing LDTX Modern Dance Company) of the China Dance Development Programme, CCDC has made an impressive advancement in encouraging original and innovative creation. The three companies work closely to facilitate further artistic exchange and the annual Guangdong Modern Dance Festival, which has become the most appealing national dance event with international recognition.

Chung Ying Theatre Company

The Company is dedicated to producing high quality theatrical productions through adapting classical masterpieces in order to introduce meaningful works to the public. The Company also produces original theatrical works about the lives and sentiments of the people and the public affairs in Hong Kong and the Mainland as an attempt to examine livelihood issues and promote theatrical arts in the community. Through the launching of outreach and theatrical production training programmes in collaboration with the Hong Kong Academy for Performing Arts (HKAPA), the Company contributes to training of theatrical talents and thus enhances the development of the sector.

In response to the Venue Partnership Scheme and curriculum reform, the Company will perform its Drama / Theatre-in-Education functions in a more strategic manner. Efforts in this respect include the launching of large-scale scheme on performances for students, school tours, Drama/ Theatre-in-Education workshop and training in support of the new senior secondary school curriculum. The Company will continue to work with the Education Bureau and HKAPA in promoting Drama/ Theatre-in-Education to teachers and theatre practitioners.

The Company strives to promote theatrical art through outreach programmes. In recent years, new and more effective means have been adopted in audience building and enhancing the cultural atmosphere in the local society. By networking with community organisations, business enterprises, government departments, schools and other art groups, the Company has staged performances in community facilities for the general public, the young people and the socially disadvantaged groups, assisted in the formation of district arts groups, and provided training to them.

Zuni Icosahedron

Selected as the venue partner of the Hong Kong Cultural Centre, Zuni Icosahedron will implement its HOMEBASE Artist-in-Residence Scheme in the coming three years. With the hardware support from the Venue Partnership Scheme and the launch of outreach programmes, Zuni aims to strengthen its programme planning, promotion and outreach functions in addition to its production work. It will strive to enhance artistic quality, consolidate professional operation, establish artistic brand name, and nurture artistic and cultural talents to provide the humanware necessary for the long-term development of the performing arts sector in Hong Kong. Zuni will also cooperate with the partnered venue in areas such as programme running, publicity and marketing, outreaching and education, stage facilities and technology in an effort to optimize the performance venue policy, promote professionalism and enhance artistic and performance quality.

On Annex 1B of this paper, in Zuni's case, attendance at conference, talks, seminars, hosting workshops, exhibitions and cultural exchange visits by invitation are included under "Outbound Tour". Zuni has also insisted that its position as set out below be made known – 'The Company's core programmes were/would be staged in different venues. Depending on the size of the venue, while the number of performances might appear to be smaller in number in one year but as the performances in that year might have been staged in a larger venue, the size of audience reached might be similar or even larger. Take for example, the number of performances in 2006-07 at 52 seemed to have been reduced to 32 in 2007-08 but the audience size had not changed because much larger venues were used in 2007-08. Other factors such as the number of programmes and the scale of the productions should also be taken into account in order to give a fairer picture of Zuni's level of activities. The number of "New programmes" produced by the company in a year should also be taken into account. A breakdown of the scale of the various Zuni productions and the number of new programmes involved from 2004-05 to 2008-09 is set out below –

Number of programmes breakdown by production scale

Type of Production* / Year	2004 / 05		2005 / 06		2006 / 07		2007 / 08		2008 / 09	
Grand Scale	**1	8 perf	**1	21 perf	---	---	1	7 perf	1	8 perf
Medium Scale	1	32 perf	1	12 perf	3	31 perf	2	15 perf	3	15 perf
Small Scale	3	14 perf	4	46 perf	3	21 perf	2	10 perf	3	17 perf
Total	5	54 perf	6	79 perf	6	52 perf	5	32 perf	7	40 perf
No of “new programs” out of the total no. of productions	<u>4</u>		<u>5</u>		<u>5</u>		<u>5</u>		<u>6</u>	

* Production cost reference : Grand Scale \$1.5M and above; Medium Scale \$0.8-1.5M; Small Scale \$0.4-0.8M

** Both are re-run productions with popular demand

Leisure and Cultural Services Department
Support to the Small and Medium-sized Local Arts Groups

	2004/05	2005/06	2006/07	2007/08	2008/09 (Estimated)
(A) Performance Opportunities :					
(i) No. of performing arts groups presented/sponsored	487	472	539	510	530
(ii) <u>Cash</u> support given to local small and medium-sized groups through programme presentation by various offices (inclusive of direct production cost and publicity cost)	\$62,139,000	\$57,230,000	\$65,180,000	\$73,858,000	\$90,961,000*
(iii) Notional venue hire and ticketing charges incurred for (i) and sponsored programmes	\$20,677,000	\$23,324,000	\$23,994,000	\$22,763,000	\$28,047,000*
(B) Venue Support :					
(i) Amount of revenue forgone under the rental subsidy/reduction schemes	\$31,403,000	\$39,544,000	\$34,434,000	\$34,740,000	\$34,740,000
(ii) Amount of revenue forgone through providing non-profit district arts organizations with the free use of venue and ticketing services (e.g. venue sponsorship programmes etc)	\$6,058,000	\$8,269,000	\$7,802,000	\$6,908,000	\$7,016,000
(C) Summary :					
(i) Cash	62,139,000	57,230,000	65,180,000	73,858,000	90,961,000
(ii) Venue Support (notional)	58,138,000	71,137,000	66,230,000	64,411,000	69,803,000
Total	120,277,000	128,367,000	131,410,000	138,269,000	160,764,000

Figures rounded to the nearest thousand

* Additional resources provided for venue based programming and the introduction of the Venue Partnership Scheme.

Hong Kong Arts Development Council
Support to the Local Performing Arts Groups

	2004/05		2005/06		2006/07		2007/08		2008/09	
	No. of successful cases	Amount disbursed HK\$	No. of successful cases	Amount disbursed HK\$	No. of successful cases	Amount disbursed HK\$	No. of successful cases	Amount disbursed HK\$	No. of successful cases	Amount to be disbursed HK\$
One Year Grant	16	8,908,000	16	8,410,000	16	8,360,000	18	8,801,200	19	10,689,700
Devolved Grant	2	700,700	-	-	1	1,100,000	-	-	6	1,752,000
Project Grant	65	3,966,640	62	4,014,620	63	3,629,555	73	5,157,180	1 st round : 32 2 nd round : yet to be approved	5,401,200* (1 st round amount disbursed : \$2,447,040)
Multi Project Grant @	-	-	-	-	-	-	33	8,029,300	Yet to be approved	5,500,000#
Emerging Artists Grant @	-	-	-	-	-	-	9	220,000	Yet to be approved	750,000#

* This is the budget for Project Grant in 2008/09.

The total budget for Multi-Project Grant and Emerging Artists Grant in 2008/09 are \$11,000,000 and \$1,500,000 respectively. It is expected that 50% of the total budget for both grant schemes will be used to support performing arts projects.

@ Newly introduced / reintroduced in 2007-08.

Arts Development Fund (ADF)
Approved Applications from 2004-05 to 2008-09
(up to 31 May 2008)

Year	Number of approved applications from the major professional performing arts groups (2)	Amount approved for the major professional performing arts groups (1) (\$)	Number of approved applications from other arts groups/individuals	Amount approved for other arts groups/individuals (\$)
2004-05	9	3,450,000	11	608,100
2005-06	3	962,000	21	1,474,550
2006-07	4	1,151,700	24	1,495,100
2007-08	10	4,151,000	35	2,150,405
2008-09 (up to 31 May 2008)	1	153,000	5	283,000
Total	27	9,867,700	96	6,011,155

Remarks:

- (1) ADF supports both performing arts and visual arts cultural exchange projects.
- (2) The 'major professional performing arts groups' include the Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, Hong Kong Sinfonietta, Hong Kong Dance Company, Hong Kong Ballet, City Contemporary Dance Company, Hong Kong Repertory Theatre, Chung Ying Theatre, Zuni Icosahedron and Theatre Ensemble. Theatre Ensemble graduated from the Government subvention system since 1 April 2008 and is not included in this category for 2008-09 in the above table.

THE HONG KONG ACADEMY FOR PERFORMING ARTS
Student Enrolments from 2003 to 2007
(2003)

Post-secondary and Undergraduate Programmes	Dance	Drama	Film and Television	Music	Technical Arts	Chinese Traditional Theatre	Academy Total
Diploma	51	51	23	66	65	10	266
Degree	32	53	74	57	83	Not Applicable	299
Advanced Diploma	16	6	Not Applicable	29	19	1	71
Professional Diploma	3	2		21	5	Not Applicable	31
Certificate	34	Not Applicable		12	2	2	50
Advanced Certificate	17			7	0	3	27
Professional Certificate	3		2	0	Not Applicable	5	
2003/2004 Enrolments	156	112	97	194	174	16	749

THE HONG KONG ACADEMY FOR PERFORMING ARTS
Student Enrolments from 2003 to 2007
(2004)

Post-secondary and Undergraduate Programmes	Dance	Drama	Film and Television	Music	Technical Arts	Chinese Traditional Theatre	Academy Total
Diploma	39	53	25	71	60	8	256
Degree	37	48	75	65	91	Not Applicable	316
Advanced Diploma	17	3	Not Applicable	23	10	5	58
Professional Diploma	8	1		12	8	Not Applicable	29
Certificate	35	Not Applicable		13	4	9	61
Advanced Certificate	20			8	2	3	33
Professional Certificate	1			1	1	Not Applicable	3
2004/2005 Enrolments	157	105	100	193	176	25	756

THE HONG KONG ACADEMY FOR PERFORMING ARTS
Student Enrolments from 2003 to 2007
(2005)

Post-secondary and Undergraduate Programmes	Dance	Drama	Film and Television	Music	Technical Arts	Chinese Traditional Theatre	Academy Total
Diploma	50	54	23	55	57	4	243
Degree	42	48	77	77	90	Not Applicable	334
Advanced Diploma	16	4	Not Applicable	20	10	5	55
Professional Diploma	4	0		17	5	Not Applicable	26
Certificate	19	Not Applicable		15	7	8	49
Advanced Certificate	29			7	3	1	40
Professional Certificate	2		1	2	Not Applicable	5	
2005/2006 Enrolments	162	106	100	192	174	18	752

THE HONG KONG ACADEMY FOR PERFORMING ARTS
Student Enrolments from 2003 to 2007
(2006)

Post-secondary and Undergraduate Programmes	Dance	Drama	Film and Television	Music	Technical Arts	Chinese Traditional Theatre	Academy Total
Diploma	47	50	28	64	50	3	242
Degree	45	51	79	77	81	Not Applicable	333
Advanced Diploma	18	3	Not Applicable	21	9	3	54
Professional Diploma	2	0		7	4	Not Applicable	13
Certificate	11	Not Applicable		14	4	2	31
Advanced Certificate	29			7	1	7	44
Professional Certificate	1			2	1	Not Applicable	4
Total	153	104	107	192	150	15	721

Master's Degree Programmes	Dance	Drama	Film and Television	Music	Technical Arts	Chinese Traditional Theatre	Academy
Master	11	Not Applicable	Not Applicable	9	Not Applicable	Not Applicable	20

Grand Enrolments	164	104	107	201	150	15	741
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THE HONG KONG ACADEMY FOR PERFORMING ARTS
Student Enrolments from 2003 to 2007
(2007)

Post-secondary and Undergraduate Programmes	Dance	Drama	Film and Television	Music	Theatre and Entertainment Arts *	Chinese Traditional Theatre	Academy Total
Diploma	45	47	25	70	Not Applicable	8	195
Foundation	Not Applicable	Not Applicable	Not Applicable	Not Applicable	55	Not Applicable	55
Degree	61	59	72	85	108		385
Advanced Diploma	13	0	Not Applicable	16	8	4	41
Professional Diploma	1	1		4	4	Not Applicable	10
Certificate	12	Not Applicable		11	Not Applicable	10	33
Advanced Certificate	14			7	4	6	31
Professional Certificate	2			1	1	Not Applicable	4
Total	148	107	97	194	180	28	754

Chinese Traditional Theatre Part-time Programmes (Full time equivalent student numbers)	30#	30#
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Master's Degree Programmes	Dance	Drama	Film and Television	Music	Theatre and Entertainment Arts	Chinese Traditional Theatre	Academy
Master	16	5	Not Applicable	16	Not Applicable	Not Applicable	37

Grand Enrolments	164	112	97	210	180	28	791
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Grand Enrolments including full time equivalent student numbers in the Chinese Traditional Theatre Part-time Programme	164	112	97	210	180	58	821
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Notes:

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The school has also restructured its diploma programme in 2007 and replaced it by a 1-year Foundation programme.

#1 full time equivalent student is equivalent to 2 part-time students

THE HONG KONG ACADEMY FOR PERFORMING ARTS
 Number of Graduates from 2002-03 to 2006-07
 Undergraduate and Post-secondary Programmes

	2003	2004	2005	2006	2007
Diploma	156	140	157	132	169
Bachelor's Degree	100	82	96	108	98
Advanced Diploma	37	36	30	28	26
Professional Diploma	26	28	21	25	8
Certificate	22	19	32	25	12
Advanced Certificate	14	11	12	15	22
Professional Certificate	2	4	2	5	3
Total:	357	320	350	338	338

Arts Development Fund
Approved Applications from 2004-05 to 2008-09
Involving Participation of Disabled Artists

Year	Number of Approved Applications	Approved Amount (\$)
2004/05	1	15,000
2005/06	4	120,200
2006/07	5	133,100
2007/08	5	192,400
2008/09	-	-
Total	15	460,700