

For information on
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Legislative Council
Panel on Home Affairs and Panel on Education
Promotion of Arts and Cultural Education

PURPOSE

This paper briefs members on the promotion of arts and cultural education (arts education) in Hong Kong and on measures to strengthen coordination and create synergy among different stakeholders.

THE PROMOTION OF ARTS EDUCATION

2. To promote arts education for enhancing students' whole-person development as well as for nurturing arts talents, measures are provided with relevant resources devoted to the following areas:

- Broad and solid foundation – to develop students' aesthetic sensitivity, abilities and interest in the arts at schools complemented by activities outside the classroom;
- Professional training – to provide professional training at tertiary and vocational institutions; and
- Grooming the gifted – to organise special and tailor-made programmes and activities for the gifted.

3. Bringing arts to the public and audience building are important components of our arts and culture policy. To this end, the Government organises and supports various arts education activities outside schools to encourage students' and public participation in cultural activities.

BROAD AND SOLID FOUNDATION

Arts Education in Schools

4. The Government advocates the promotion of arts education in schools for developing students' creativity, nurturing their aesthetic sensitivity and life-long interest in the arts, so as to facilitate their

whole-person development and enhance their cultural literacy. From pre-primary education to senior secondary education, students can enjoy the arts in their daily lives, and their career aspirations related to the arts can be inspired in the process.

Pre-primary Education

5. The *Guide to the Pre-primary Curriculum* (2006) recommends schools to cultivate children's aesthetic sensitivity and appreciation capability through interesting, balanced and diversified arts activities such as music, drama and visual arts. Through different media, children can extend their sensory experiences, enhance their expression and powers of communication through imagination and association, experience and appreciate different cultures as well as develop creativity. More importantly, enjoyable and exploratory experiences in arts appreciation and performance will arouse children's life-long interest in the arts and facilitate whole-person development.

Basic Education

6. Arts education is one of the eight Key Learning Areas (KLAs) in the school curriculum, and every student is entitled to arts education. The *Arts Education Key Learning Area Curriculum Guide (P1–S3)* (2002) sets out clear directions and guidelines for schools to design a school-based arts curriculum through appreciating, creating and performing activities, so as to enhance students' aesthetic sensitivity, creativity, critical thinking and communication skills.

7. At the primary and junior secondary levels, lesson time for arts learning is 10-15% and 8-10% of the total lesson time respectively. In addition to Music and Visual Arts, many schools also provide their students with learning experiences in drama, dance and media arts, and adopt life-wide learning strategies for them to learn the arts in authentic contexts.

8. Students' learning in other disciplines, such as Chinese Language, English Language, humanities, science and technology, complements arts learning by providing relevant knowledge, skills and values that are relevant to the understanding of the different aspects of cultures and are essential to artistic appreciation and expression. There are many cross-curricular learning opportunities across KLAs, all of which enable students to investigate the arts from different perspectives and gain deeper insights into the arts and different subject areas.

9. Dance is one of the learning areas in Physical Education. Students are encouraged to take part in various dance forms to develop their aesthetic sensitivity, physical skilfulness, as well as ability of appraising and performing aesthetic movements of dance.

New Senior Secondary (NSS) Curriculum

10. The NSS curriculum implemented in 2009 has entitled all students to arts learning opportunities as well as provided diversified opportunities for sustaining contacts with the arts, developing creativity, cultural and artistic accomplishments, i.e. (i) participating in the Aesthetic Development (AD) learning experiences for no less than 135 hours; (ii) selecting Music and Visual Arts as elective subjects; (iii) studying arts-related Applied Learning courses as electives; and (iv) choosing “arts” as a theme for the Independent Enquiry Studies in Liberal Studies.

11. AD is an essential component in Other Learning Experiences of the NSS curriculum and enhances the interface between arts learning at basic education and senior secondary levels. All senior secondary students continue to learn the arts to further develop aesthetic sensitivity and foster a life-long interest in the arts. To complement the learning in lessons, students also participate in arts activities in authentic contexts such as visiting exhibitions and museums, as well as attending arts performances and training programmes. The implementation of AD in schools is progressing smoothly, and according to a survey by the EDB in 2009, 89% of secondary schools allocated time-tabled lessons for their Secondary 4 students in the 2009/10 school year.

12. The new academic structure encourages changes to the university admission requirements. For instance, arts elective subjects, i.e. Music and Visuals Arts, are recognised for admission to various UGC-funded institutions. Individual institutions also consider awarding arts-related Applied Learning courses with extra bonus, and this varies accordingly to institutions, faculties or programmes. Moreover, students’ learning from AD in Other Learning Experiences will be recorded in the Student Learning Profile (SLP), in which students’ aesthetic senses and experiences are valued. SLP serves as a document of good reference for admission to different university programmes.

13. To help schools implement AD and enhance students’ ability in appreciating the arts, the EDB has launched a Scheme on “A Journey on Learning the Arts for New Senior Secondary Students” with support from the Leisure and Cultural Services Department (LCSD) and various arts groups since February 2010. The Scheme aims to provide senior

secondary students with opportunities to attend a variety of arts performances and exhibitions free, including Chinese and Western music, Chinese opera, drama, dance, visual arts and films. To enhance learning effectiveness, suggested learning and teaching materials as well as activities are designed by the EDB for schools' reference. The Scheme has so far offered about 44 280 places for secondary schools.

14. The LCSD organises the Arts Experience Scheme for Senior Secondary Students through collaborating with the EDB. The Scheme offers a spectrum of tailor-made performing arts programmes with added interactive and educational elements. Programmes of the Scheme are complemented by pre- and post- performance talks, demonstrations and interactive workshops, with a view to enhancing students' understanding of the arts and cultivating their interest in the arts. Admission fees are set at a minimal level, ranging from \$30 to \$140, to encourage students to attend performing arts programmes. Eighteen programmes, as detailed in **Annex A**, are offered in the 2010/11 school year.

15. The NSS arts elective subjects provide students with opportunities for in-depth studies, and help lay a good foundation for further studies as well as careers in the arts and creative industries. In the 2009/10 school year, a significant increase of students' enrolment in NSS Music and Visual Arts was observed, for which there are 29% and 2% increases in the percentages of student enrolment in Music (403 students) and Visual Arts (6 735 students) respectively when compared with the figures of HKCEE 2009. The increments imply that more students have benefited from the implementation of the NSS curriculum, in which students have more opportunities and choices to pursue studies in the arts.

16. In addition to arts elective subjects, arts-related Applied Learning courses in the area of creative design as well as media and communication are designed to help students with different interests and inclinations explore their career aspirations. Examples of these courses and students' enrolment in the 2010-12 school years are at **Annex B**.

Arts Activities outside the Classroom

17. To support the promotion of arts education in schools, the EDB regularly organises and supports a wide range of arts and cultural activities for students so that they can demonstrate their talents and share their accomplishments with peers and the public.

18. The annual Exhibitions of Primary and Secondary School Students' Visual Arts Work received more than 3 500 pieces of artwork on various

themes and with a variety of media such as painting, sculpture, print-making and media art in the 2009/10 school year. There were over 14 500 visitors to these two exhibitions last year. Furthermore, an annual theme-based Photography Competition cum Exhibition, which invites entries from school teachers and students to demonstrate artistic creativity and multiple ways of seeing and thinking, also attracted around 500 pieces of creative photographic works last year.

19. The annual Schools Creative Music Showcase and Schools Speech Choir Showcase aim to cultivate students' creativity and musicality as well as promote creative music making in schools. Each Showcase has attracted several hundred student participants while several thousand people, including educators from tertiary institutions, composers, schools principals, teachers, parents and students have attended the final performance each year.

20. In addition, every year, the Schools Music Festival, Schools Dance Festival, Schools Drama Festival and Schools Speech Festival provide platforms for students to demonstrate their arts talents and attract a huge number of students' participation. There were more than 791 700 student participants in various arts and cultural activities organised and supported by the EDB in the 2009/10 school year with the total expenses amounting to \$12.8 million. Examples of these activities with the numbers of students' participation are at **Annex C**.

21. The EDB collaborates closely with different government bureaux / departments and non-government organisations, e.g. the Home Affairs Bureau (HAB), LCSD, Hong Kong Arts Development Council (HKADC), Hong Kong Composers' Guild and Hong Kong Schools Music and Speech Association, to provide students with diversified arts learning opportunities in different contexts, e.g. the School Culture Day Scheme, School Arts Animateur Scheme, Arts Experience Scheme for Senior Secondary Students, Arts Ambassadors-in-School Scheme, Art in the Parks and Experiencing Composition and Contemporary Music Series.

Impact on Student Learning

22. Notable improvements have been observed regarding students' creativity and interest in the arts since the curriculum reform. According to a survey conducted by the EDB in 2008, the majority of primary and secondary school heads, KLA coordinators and teachers deemed that students' interest in aesthetic and physical activities had been enhanced. Also, a majority of Primary 6 and Secondary 3 students indicated that they

enjoyed appreciating the arts and reported that they could “think of unique and innovative ideas”.

23. Hong Kong students have won many prizes in various international competitions, such as the Gina Bachauer International Junior Piano Competition, Llangollen International Musical Eisteddfod, International Meeting of Juvenile Art, International Competition of Children’s Art Works, International Children’s Painting Competition on the Environment, Small Montmartre of Bitola and other arts competitions held by United Nations organisations, International Students’ Visual Arts Contest cum Exhibition of Hong Kong, Intel International Science and Engineering Fair, International Mathematics Olympiad, International Physics Olympiad, International Olympiad in Informatics and International Robot Olympiad. The student winners will be valuable human assets for the development of arts and creative industries as well as the West Kowloon Cultural District Project in Hong Kong.

PROFESSIONAL TRAINING

24. Building on its foundation, the Hong Kong Academy for Performing Arts (HKAPA) provides specialised training for performing arts and media professionals as well as arts administrators. Apart from the HKAPA, the UGC-funded institutions, the Vocational Training Council as well as other post-secondary institutes also offer education programmes on arts-related disciplines.

Hong Kong Academy for Performing Arts

25. The HKAPA offers academic programmes from the Diploma/ Foundation to the master’s degree level in Dance, Drama, Film and Television, Music, Theatre and Entertainment Arts, as well as Chinese Traditional Theatre.

26. Every year, the HKAPA provides training for approximately 850 students under its full-time programmes, producing over 300 full-time equivalent graduates every year, and 770 students for its Junior Music and Gifted Young Dancer programmes. Furthermore, its extensive EXCEL (Extension and Continuing Education for Life) Programmes offers part-time personal enrichment courses and in-service professional training to nearly 8 000 students each year.

27. The HKAPA’s Performing Arts Education Centre is a recent initiative to strategically embed and systematically coordinate various

educational outreach activities into the HKAPA's programmes with an aim to nourish young and talented local students. Community programmes are designed and offered with the expertise of the Academy.

UGC-funded Institutions

28. UGC-funded institutions provide a large number of arts and culture-related programmes at undergraduate, postgraduate and sub-degree levels to nurture expertise for the development of arts and creative industries.

29. In the 2009/10 academic year, over 2 000 students were enrolled in the UGC-funded undergraduate, postgraduate and sub-degree programmes related to "arts, design and performing arts" such as fine arts, visual arts, music, cultural studies, creative media, design and fashion.

30. In anticipation of the rapid development of the arts and creative industries, some institutions have established or expanded programmes in these areas.

Vocational Training Council (VTC)

31. The VTC's member institutes, such as the Institute of Vocational Education and the Hong Kong Design Institute, provide school leavers with a wide range of vocational education programmes including most design and related streams such as product design, fashion and image, interior design, digital media, communication design, film and TV, computer games and animation etc., equipping them for further studies and career advancements in the arts and creative industries. In the 2010/11 academic year, about 4 000 VTC students were enrolled in these programmes.

Self-financing Post-secondary Institutions

32. Self-financing post-secondary institutions including the Open University of Hong Kong, HKU SPACE Po Leung Kuk Community College, CUHK-Tung Wah Group of Hospitals Community College, Caritas Bianchi College of Careers, Hong Kong Art School, Hong Kong College of Technology, and community colleges of UGC-funded institutions offer a variety of self-financing post-secondary courses related to design and creative industries, ranging from fashion, image design, product design to advertising and visual communication.

33. In particular, both Hong Kong Art School and The Savannah

College of Art and Design are post-secondary institutions specialised in the provision of arts education in Hong Kong. The self-financed Hong Kong Art School of the Hong Kong Arts Centre also offers diploma, undergraduate, post-graduate degree programmes related to visual arts, design, performing arts and media arts. In 2008/09, about 1 300 students were enrolled in these courses. Moreover, the School runs programmes in collaboration with local and overseas universities in conferring bachelor's and master's degrees.

34. The Savannah College of Art and Design offers bachelor's and master's degrees in Hong Kong. Its bachelor's degrees offer four years of instruction, including a core curriculum in fine art foundation studies and general education, before progressing into the major programme of study, e.g. graphic design, animation, interactive design and game development. The master's degrees require advanced knowledge and specialised study that may include field or teaching internships and thesis projects or exhibitions.

35. All graduates from locally-accredited arts-related programmes are eligible to teach in all primary and secondary schools. Graduates of these programmes who wish to pursue a profession in education are advised to obtain an additional teacher qualification, i.e. post-graduate diploma/certificate, by studying programmes offered by relevant institutions such as HKU, CUHK, HKBU and HKIEd.

GROOMING THE GIFTED

36. The EDB advocates the nurturing of arts talents through a “three-tier model”, for which students are nurtured in the arts at the “classroom”, “pull-out” and “exceptionally gifted” levels.

Classroom Level

37. Students are provided with opportunities for discovering and nurturing their arts talents through exposure to different art forms. Coupled with the introduction of the integrated learning mode in teacher training programmes as well as experience-sharing series with professional artists in the field through Dialogue with Celebrities Series, front-line teachers are equipped with the necessary knowledge and skills to enhance students' learning in the regular classroom with a view to fostering students' interest and nurturing their talents.

Pull-out Level

38. To pull out arts talents for further development, schools could provide additional programmes and accelerated programmes within schools for their more talented students. These pull-out programmes apply to the learning of various art forms such as music, visual arts, drama and dance, and are effectively implemented in schools by tapping community resources. For instance, many schools offer music learning opportunities for selected and more able students in activities such as master classes, choirs, ensembles, brass bands, orchestras, folk and pop groups and musicals. Professional artists are hired to help develop these students' music abilities in pull-out programmes. At the same time, the EDB organises and supports many arts programmes for students to display their talents and strive for excellence, including various territory-wide competitions in music, dance, drama and creative visual arts. Through the advocacy in the competitions and relevant teacher training programmes, professional advice and support are provided by the EDB to empower schools and teachers to stretch arts talents further.

39. Some schools have been networked to form clusters to share their experiences in organising pull-out programmes in arts education such as the schools under the support from Quality Education Fund (QEF). The QEF Thematic Network on Gifted Education, with professional advice from the Gifted Education Section comprises about 80 primary schools with one core school leading six partner schools. Some other schools may make optimum use of their alumni to give master classes in instruments, composing, music appreciation and critique, etc. to outstanding students identified with musical talents.

40. Apart from degree and community programmes, the HKAPA also offers junior programmes, which play an important role in identifying students with potential for the Academy. The HKAPA has also proposed to the West Kowloon Cultural District Authority to set up a purpose-built Arts Education Centre, which would target at developing young artists at primary and secondary school levels.

41. The nurturing of talents by individual visual arts, music and dance teachers is common in the private sector with successful cases seen from time to time.

Exceptionally gifted

42. For those exceptionally gifted identified through different platforms such as various territory-wide competitions and artwork exhibitions, extended learning opportunities are arranged by the EDB to help them set their personal development plan and further advance their

aspiration for higher achievements.

43. Each year, two winners of the Hong Kong Schools Music Festival are recommended to participate in the international music contest Llangollen International Musical Eisteddfod held in the United Kingdom, so as to broaden their music and cultural horizons and widen their scope of music learning. Indeed, Hong Kong students have won numerous prizes in the competition over the past years.

44. The Schools Creative Music Showcase and the Schools Speech Choir Showcase provide opportunities for music talents to express themselves through music and multi-media. To further explore the music potential of these talents, one of the winners of the Prize for Individual Composition in the Showcase will be recommended by the EDB to attend a series of composition tutorials provided by the Hong Kong Composers' Guild. Not only can the music talented young people acquire a better understanding of their potential in creating, a good foundation is also provided for their future development in music.

45. The EDB and the Po Leung Kuk jointly organised the first International Students' Visual Arts Contest cum Exhibition of Hong Kong in mid 2010, which invited entries from students all over the world. The event served as a valuable opportunity for art talents to showcase their outstanding accomplishments in the visual arts in an international arena. About 3 200 pieces of high quality artwork from countries and regions of the five continents were received. A judging panel comprising internationally renowned artists, art critics and art educators, selected 12 excellent artworks from all entries. Excellent art works were awarded Grand Prizes, whereas six of them were created by art talents from Hong Kong.

46. A Scheme for Early Identification-cum-Enhancement for Art Talents (Art Talent Scheme) was organised to award 20 secondary students with Grand Prizes in the EDB annual art exhibitions to join an art tour in early 2010. This Art Talent Scheme has helped the young artists to further explore their capability in the visual arts, acquire a better understanding of their potential, and set the direction for their personal development plans.

47. The establishment of the Hong Kong Academy for Gifted Education (HKAGE) provides structured educational services for exceptionally gifted students as well as to support teachers and parents in nurturing creative thinking among gifted and talented students. The HKAGE broadens current gifted programmes to all the key knowledge

domains, including the arts, technology and sports.

48. The newly formulated three-year Strategic Plan of the HKAGE has included the proposal of developing more programmes in the arts, especially programmes in media art such as Creative Visual Imaging and competitions in drama. Music programmes will be also developed in subsequent years. The HKAGE will extend these programmes and services to upper primary level in the coming years. It is also open to collaborate with stakeholders in the arts and creative industries, for the development of arts education in connection with the West Kowloon Cultural District Project.

PROMOTION OF THE ARTS AT COMMUNITY LEVEL AND AUDIENCE BUILDING

49. In addition to programmes and schemes targeting at students, we have been bringing the arts and culture to the community through various initiatives and promotional activities at district level.

Leisure and Cultural Services Department

50. LCSD has set up the Audience Building Office, the Art Promotion Office and the Music Office to promote knowledge and appreciation of various art forms. They work to raise cultural literacy at community and school levels, making arts a lifelong pursuit especially for the young generation and benefiting the entire community of Hong Kong.

Audience Building Office

51. The Audience Building Office promotes knowledge and appreciation of performing arts at community and school levels through organising a wide spectrum of audience building schemes and arts educational activities such as –

- (a) “School Culture Day Scheme” – Student visits are arranged to LCSD’s performing arts venues, museums and public libraries during school days to take part in tailor-made cultural programmes. In the 2010/11 school year, 13 programmes comprising 109 arts education/arts appreciation activities specially designed for student are organised (**Annex D**). Apart from the above mentioned tailor-made programmes, a diverse range of some 650 arts education activities are also organised in LCSD cultural venues in the 2010/11 school year.

- (b) “School Arts Animateur Scheme” – LCSD joins hands with local professional performing arts groups experienced in arts education to implement various arts education projects for schools including introductory performances, workshop series lasting for a few months to an entire school year, student finale performances / exhibitions and students’ performances for the community. In the 2010/11 school year, 12 projects are conducted under the Scheme (**Annex E**).
- (c) “Let’s Enjoy Cantonese Opera in Bamboo Theatre” – LCSD and district groups co-organise free Cantonese opera excerpt performance cum interactive educational activities specially designed for students at bamboo theatres at various districts. In the 2010/11 school year, 12 performances in three districts are offered under the Scheme (**Annex F**).

52. The Office also carries out a spectrum of projects in cooperation with district and non-government cultural organisations to introduce the arts to the community, including –

- (a) “Community Cultural Ambassador Scheme” – LCSD supports local performing arts practitioners in conducting outreach/ promotional arts activities at indoor and outdoor venues for the public and specific populations. The activities include performances, workshops, lectures, demonstrations, exhibitions, etc. 22 arts groups/artists (**Annex G**) were selected as Cultural Ambassadors for the 2011 Scheme through open invitation for proposals.
- (b) “District Cantonese Opera Parade” – The Project provides performance opportunities for budding and amateur Cantonese opera troupes (**Annex H**) to perform at the district level. 18 Cantonese opera troupes were selected through open invitation for proposals for the 2010/11 Scheme.
- (c) “Community Oral History Theatre Project” – LCSD collaborates with the Chung Ying Theatre Company and community voluntary agencies to pilot the “Community Oral History Theatre Project – Sham Shui Po District” in 2010/11, with an aim to promote arts development in the community and encourage the elderly to participate in arts and cultural activities. The project comprises workshop series aiming at providing the elderly participants with drama training and gathering oral history for script formation and finale performances for the elderly to perform their own stories on

stage. In view of the satisfactory results, the project will be extended to other districts in the coming year.

Art Promotion Office

53. The Art Promotion Office organises territory-wide activities in community art and public art, as well as provides wide-ranging visual arts activities and services of high quality for the public such as –

- (a) The “Artist in the Neighbourhood Scheme” – Launched with an aim to bring visual art into the communities, the Scheme is an attempt to introduce art into the everyday lives of the public by displaying the latest works of talented artists in districts throughout Hong Kong. Through partnerships with various organisations, such as the MTR Corporation and shopping malls, we constantly explore new exhibition venues and expand the audience base of local art activities.
- (b) A variety of arts education and extension programmes including exhibitions, symposiums, thematic seminars/talks, interactive workshops, demonstrations, in-house video shows, outreach activities, public art projects and community art projects have been provided to school students and other audience groups so as to broaden the audience base, to nurture creativity and to address the needs of students. A list of major education / promotion activities on visual arts is at **Annex I**.

54. In addition, LCSD has embarked on a number of public and community arts projects, including “Park Deco” and “Art @ Government Buildings”, to present art works in ordinary settings and public space such as parks and Government buildings. The opportunity is also taken to bring together professional artists, aspiring artists and students to create and display public art work. LCSD will strengthen co-operation with different organisations to continue organising more creative public art activities, including guided tours, seminars and outdoor sculpture exhibitions, and enhance the publicity and promotion of public art such as setting up websites and publishing guide maps to promote Hong Kong’s public art.

Music Office

55. The Music Office provides instrumental and ensemble music training classes and music appreciation programmes for the youth at an affordable price. It offers orchestral training, touring exchange and outreach programmes to promote general music education among the

public. Training in more than 30 Western and Chinese musical instruments is provided for young people between the ages of 6 and 23, recruited through open audition, from beginners up to grade 8 level at its five music centres in Wan Chai, Mong Kok, Kwun Tong, Sha Tin and Tsuen Wan. As ensemble training is an integral part of music learning, the Music Office also runs 16 youth orchestras / bands (i.e. one symphony orchestra, four string orchestras, one junior chamber ensemble, five Chinese orchestras, one children's Chinese orchestra, three youth bands, one children's band) and two choirs (i.e. one youth choir and one children's choir). In 2010/11, about 8 400 trainees received musical instruments training provided by the Music Office.

56. In addition, the Music Office arranges concerts and outreach interest courses to promote music in the community, including "Music for the Millions" concerts in primary and secondary schools, international youth music exchange programmes, annual music camp and annual contests for youth orchestras and bands. Over 165 000 people participated in these activities in 2010/11. The Office also organises arts education activities in support of the "School Culture Day Scheme" (**Annex J**).

57. Moreover, to promote student participation in arts and cultural activities, it is LCSD's policy to offer 50% discount tickets to full-time students for the arts programmes sponsored by the Department. Its museums also offer a 50% discount in admission fee for full-time students, and school group visits may apply for free admission.

Hong Kong Arts Development Council

58. HKADC initiates arts education activities in partnership with different government bureaux and departments and arts groups, as well as organises an array of activities on an on-going basis to bring the arts closer to the public, and to expand the audience base for arts activities including those run by its one-year/two-year grantees. Such projects include –

- (a) "Arts Ambassadors-in-School Scheme" – This Scheme, supported by the EDB, seeks to inspire primary and secondary students with a flair for the arts to become arts ambassadors and to take their passion for the arts beyond campuses into the community. Each ambassador has the opportunity to take part in an array of workshops, free performances and shows, volunteer services and competitions. Entering into the third year in 2010-11, the number of participating schools increased from 500 to 656.

- (b) “Community Arts Activities Enhancement Scheme” – The Scheme provides arts and cultural activities e.g. training courses, public performances and multi-media exhibitions, for participation and appreciation by the public in various local communities throughout the territory. In 2010/11, the HKADC supported 17 community-based art groups and district organisations in organising such arts and cultural activities.
- (c) “Artwork on Loan Scheme” – Jointly organised with LCS D, a total of 60 artists have been invited to take part in the Scheme to provide over 280 pieces of artwork. Reproductions of the artworks have been made available for loan by the public. Since the launch of the second phase of the Scheme in 2008, there have been over 8 000 loan records and some 160 schools borrowed these artworks for different on-campus arts activities.
- (d) “Hong Kong Dance Festival” – The Festival aims to showcase the originality and diversity of local dance artists and to encourage public participation in and appreciation of the fun of dance in Hong Kong. In 2010, LCS D, HKAPA and eight local dance companies were invited to be strategic partners, and programmes included stage performances, competitions, symposium and flash dance performances.
- (e) “Hong Kong Arts Development Awards” – This annual flagship event in the local arts scene aims to give formal recognition to distinguished arts practitioners, groups and organisations that have made significant contributions to the local arts development. It encourages the community to support, sponsor and participate in local arts activities.

59. Further to the above proactive projects, HKADC administers a variety of grant schemes that help small and medium-sized arts groups and emerging artists realise their artistic, creative and developmental endeavours and promote arts education. In 2009/10, among the grants projects, over 30 projects were dedicated to arts education solely. The one-year / two-year grantees are also active in their outreach pursuit. In 2010/11, the audience outreach by HKADC’s one-year / two-year grant projects was over 1.6 million.

Major Performing Arts Groups

60. The nine major performing arts groups¹ devote much effort to organising educational programmes and audience building activities. On top of the baseline subvention of \$224 million for furthering artistic excellence and nurturing professional talents, additional annual provisions of \$40.5 million for the five years from 2010/11 are allocated to these major performing arts groups to provide outreach activities such as school performances, community performances, ensemble visits, talks, seminars, workshops, classes, camps, open rehearsals, meet-the-artists. To broaden their audience base beyond the conventional target, these groups from time to time put forth creative arts education and outreach activities such as drum festivals as well as concerts for young kids and babies.

61. As a measure to support student participation in their fee-charging performances, concessionary tickets are offered by the major performing arts groups. In 2009/10, over 87 700 student concessionary tickets (accounting for over 25% of the total number of tickets sold) were sold by the groups, in addition to their various tailor-made outreach programmes for students in the preceding paragraph.

Hong Kong Arts Festival

62. Additional resources amounting to \$80 million from 2010/11 to 2014/15 are provided to the Hong Kong Arts Festival for, inter alia, staging quality performances in various districts including the New Territories, enhancing the arts education and audience building elements of the programmes and supporting the production by local arts groups and artists. These initiatives seek to arouse the public's interest in the arts and make the enriched programmes of the Arts Festival as our cultural brand more accessible to the potential audience.

Further Enhancement Measures

63. Established in November 2010, the Advisory Committee on Arts Development (ACAD) is tasked to advise the Government on matters relating to local arts development, including the strengthening of the cultural software. The promotion of arts education is a priority area of ACAD's work on the cultural software, as it runs parallel to audience building and capacity building of arts groups in the long term. To

¹ The nine major performing arts groups include Chung Ying Theatre, City Contemporary Dance Company, Hong Kong Ballet, Hong Kong Chinese Orchestra, Hong Kong Dance Company, Hong Kong Philharmonic Orchestra, Hong Kong Repertory Theatre, Hong Kong Sinfonietta and Zuni Icosahedron.

strengthen coordination and create synergy between different stakeholders, a Subcommittee on Arts Education has been set up under the ACAD to advise Government on the strategies in the provision of arts education, including the coordination of work in the public sector. The Subcommittee will also advise and assist the Government to engage stakeholders and to promote community support and partnership with different sectors in arts education and related matters.

64. To further enhance our arts education, a consultant has been commissioned to study and analyse the public arts education currently provided to children and adults, both in and outside schools, in Hong Kong, and to give recommendations to nurture a greater appreciation of culture and the arts among students and the local populace. Having considered the findings and recommendations of the study as contained in its executive summary at **Annex K**, the ACAD Subcommittee on Arts Education has identified the following enhancement measures as its priority –

- (a) to proactively promote the value of the arts in the community through a coordinated promulgation campaign in collaboration with stakeholders; and
- (b) to enhance the coordination mechanism on the provision of arts education in the public sector involving HAB, EDB, LCSD, HKADC, the West Kowloon Cultural District Authority, HKAPA and relevant local experts.

RESOURCES FOR ARTS EDUCATION

At the School Level

65. All schools have arts teachers teaching Music and Visual Arts. In addition to teaching posts provided on the basis of well-established formulae and policies, the Government also provides recurrent resources for the promotion of arts and culture education in schools. For instance, the Operating Expenses Block Grant and Extended Operating Expenses Block Grant give schools a greater control over their operating expenses in achieving their school-based educational objectives. Schools can use the block grants flexibly to purchase resource materials for arts-related subjects as well as organise various activities such as conducting artist-in-school programmes and inviting arts groups to provide training and performances to broaden their students' horizons in the arts and enhance their arts ability.

66. Schools can also utilise the Capacity Enhancement Grant (CEG) in accordance with the schools' development priorities for curriculum development, catering for learners' diversity as well as enhancing students'

language proficiency. For instance, schools can use CEG to subsidise their senior secondary students to attend arts-related Applied Learning courses, and employ artists, part-time teachers or teaching assistants to assist in preparing teaching materials and conducting learning activities in supporting the school-based arts curriculum.

67. In addition to the above operating expenses, various financial resources have been continuously devoted through different channels to supporting the implementation of arts education in schools. In the 2009/10 school year, an amount of about \$47.4 million was used for conducting professional development programmes, producing arts-related resource materials and organising various arts programmes and activities for teachers and students, as well as financing schools offer arts elective subjects and arts-related Applied Learning courses in the NSS curriculum.

68. Schools can apply for the Diversity Learning Grant to support students taking arts-related Applied Learning courses provided by approved course providers. Schools can also make use of DLG to organise Music and Visual Arts network programmes with other schools, as well as arts-related gifted education programmes. DLG enables schools to procure services or employ teachers/teaching assistants, and purchase learning and teaching materials necessary for the programmes. In the 2009/10 school year, about \$5.8 million was allocated for schools to support students to take part in the arts-related Applied Learning courses and arts-related network programmes.

In-service Professional Development

69. The EDB regularly organises many professional development programmes (PDPs) to help in-service teachers keep abreast of the latest arts curriculum development and enhance their capability of teaching the arts and culture as well as for the development of students' creativity. The PDPs are well-organised with a variety of themes and focuses in series, and provided in the form of seminars, workshops and sharing sessions to cater for teachers' professional needs. All school teachers are well-informed of these PDPs through the Training Calendar System of the EDB. In the 2009/10 school year, about \$12.7 million was spent by various KLA sections on offering over 20 000 training places for enhancing the capacity of teachers involved in teaching the arts and culture.

Learning and Teaching Resources

70. The EDB provides abundant resources and collaborates with tertiary institutes and experts for developing learning and teaching

materials for teachers' reference to support the implementation of the arts and culture education in schools. In the 2009/10 school year, expenditure on developing relevant materials was about 6.7 million. These materials covering a wide range of themes have been disseminated to schools in the form of booklets, DVDs and downloadable versions on the Internet. Examples of the materials that have been completed since 2002 are at **Annex L**.

Quality Education Fund

71. QEF has been supporting schools through funding to organise a wide range of arts and cultural programmes and projects for students since its establishment in 1998. In the 2009/10 school year, it financed projects on the arts and culture amounting to \$6.2 million, covering a wide range of art forms and media such as music, drama, dance, visual arts, Chinese operas, multimedia production, traditional and contemporary Chinese culture, as well as local arts. Moreover, over \$2 million has also been used to support two QEF Thematic Networks (QTNs), namely, QTN on Drama in Education and QTN on Film Art to enhance collaboration and sharing of good practices among schools on teaching and learning of drama and film respectively. Creative Arts Education has been introduced as a priority theme for application since 2008 to strengthen learning and teaching strategies and resources exploration for fostering students' creativity and arts abilities, as well as enhancing their understanding and appreciation of the arts and cultural heritage.

Support for Students with Financial Difficulties

72. The School-based After-school Learning and Support Programme (the Programme) has been established by the EDB to provide School-based Grant for students in receipt of Comprehensive Social Security Assistance and full-grant under the Student Financial Assistance Schemes, so as to let them participate in activities for broadening their learning experiences outside the classroom, such as arts and cultural activities, sports, leadership training, voluntary service, visits and tutorial service. SBG has been increased from \$200 to \$400 per target student per annum starting from the 2010/11 school year. In addition, the Programme provides the Community-based Project Grant for non-government organisations (NGOs) to conduct community-based projects for youths and students. While all projects related to the arts and culture are supported, around \$2.9 million was allocated for them in the 2009/10 school year. In 2010/11, the total sum allocated for NGOs to organise projects related to the arts and culture is about \$6.3 million.

73. To help students with financial difficulties, the Hong Kong Jockey Club Life-wide Learning Fund has been set up to provide financial support for needy students in primary and secondary schools to participate in life-wide learning activities, including those related to the arts and culture, thereby helping to ensure that these students have opportunities to acquire balanced learning experiences. In the 2009/10 school year, over \$40 million has been disbursed to support the needy students.

Community Arts Promotion and Audience Building

74. Government recurrent subvention for HKAPA amounts to \$197.2 million and \$201.7 million in 2010/11 and 2011/12 respectively.

75. The total budget for LCSD's Audience Building Office, Art Promotion Office and Music Office in organising arts education related programmes costs is \$73.2 million and \$73.8 million in 2010/11 and 2011/12 respectively.

76. HKADC receives a recurrent Government subvention of \$80.6 million and a funding of \$30 million from the arts portion of the Arts and Sport Development Fund. In 2009/10, it initiated a total of 18 projects on arts promotion and arts education with a total budget of about \$13 million. In 2009/10, the funding for the 30 projects under HKADC's grant schemes dedicated to arts education exceeds \$2.9 million.

77. From 2010/11 to 2014/15, an additional \$486 million will be provided to strengthen our cultural software. Excluding the funding to support the development of Cantonese opera and the arts administrators' internship programme, a total of \$385 million will be allocated to enhance outreach and arts education activities of key players (e.g. LCSD, the major performing groups and the Hong Kong Arts Festival), to step up the promotion of public art and to facilitate student participation in arts and cultural activities as follows –

- (a) \$22 million (i.e. over \$4 million per year) to enhance the promotion of the arts education to develop young people's interest in visual arts and their appreciation skills and abilities in these areas, including curating extension activities such as guided tours, seminars and other activities outside the classroom for students;
- (b) \$80 million to step up the promotion of public art and organise popular arts activities in the community;
- (c) \$203 million for the nine major performing arts groups to step up their outreach efforts, among others; and

- (d) \$80 million for the Hong Kong Arts Festival to enhance the arts education and audience building elements of its programmes, among others.

78. With an injection of \$1.5 billion into the arts portion of the Arts and Sport Development Fund in July 2010, it is estimated that an annual provision of about \$60 million would be available for disbursement. Apart from the funding for HKADC to support projects under its purview, \$30 million will be disbursed under a new Arts Capacity Development Funding Scheme. This new Funding Scheme seeks to enhance the capacity of local artistic talents and to support applications that meet the four major objectives of arts development², with arts education being one of them.

CONCLUSION

79. The Government is committed to promoting arts education in schools for students' all-rounded development and training of arts talents, and nurturing a society that savours culture and the arts through appreciation and participation, inspiring creativity and promoting diversified cultural developments. Our effort to broaden the provision and enhance the quality of the arts and cultural learning in schools is most effective in nurturing of human resources for the future development of Hong Kong. The Government will continue to strengthen the support for the learning and teaching of the arts and culture in basic education and the NSS curriculum through the following measures:

- rendering support and resources including grants, learning and teaching materials and PDPs for schools and teachers;
- reviewing and refining the strategies on curriculum implementation to facilitate the development of the arts and culture in school curriculum;
- collaborating closely among Government departments and arts bodies in organising various activities and programmes for students held outside the classroom; and
- communicating with schools, parents and the public to further promote the importance of the arts and cultural learning in schools.

We believe that with the concerted efforts of various stakeholders and community members, our younger generation will benefit greatly from the learning of the arts and culture, and their potential in different aspects can

² The four major objectives include contents development, audience building, arts education and capacity building.

be more fully tapped.

**Education Bureau
Home Affairs Bureau
May 2011**

Arts Experience Scheme for Senior Secondary Students
高中生藝術新體驗計劃
(organized by Audience Building Office, LCSD)
(由康樂及文化事務署觀眾拓展辦事處舉辦)

Arts Groups/Artists 藝術團體／藝術工作者	Programmes 節目	Date 日期
Kung Chi-shing# 龔志成#	“City Inside a Broken Sky II” 《迷走都市 II》	8.10.2010
Zuni Icosahedron* 進念・二十面體*	“1587 – A Year of No Significance” 《萬曆十五年》	11-12, 14-15.10.2010
Guangdong Modern Dance Company, Tang Lok-yin, Pun Siu-fai and the Hong Kong New Music Ensemble# 廣東現代舞蹈團、鄧樂妍、潘少輝及香港創樂團#	“Mr. Vampire” 《月亮光光》	28-29.10.2010
JAM#	“Sand · Moon: Jamming Muqam” 《沙·月：維族木卡姆愛情遺歌》	3-4.11.2010
Chung Ying Theatre Company* 中英劇團*	“The Merchant of Venice” 《威尼斯商人》	6.11.2010
Nancy Loo and Friends 羅乃新與友人	“Extraordinary Music Concert II” Concert 「睇與聽打通音樂世界」音樂會	17.11.2010 23.11.2010
Zuni Icosahedron* 進念・二十面體*	“Stage Sisters” 《舞台姊妹》	18-19.11.2010
Hong Kong Chinese Orchestra* 香港中樂團*	“Magic Chinese Music” Concert 「動畫世界」音樂會	26.11.2010
Musica Viva 非凡美樂	“Amahl and the Night Visitors” 《三王夜訪》	2-3.12.2010
Hong Kong Dance Company* 香港舞蹈團*	“Poet Dongpo” 《瀟灑東坡》	4.12.2010
City Contemporary Dance Company* 城市當代舞蹈團*	A Xing Liang Choreography “Six Degrees” 邢亮的《六度》	11.12.2010

The Hong Kong Ballet* 香港芭蕾舞團*	“The Nutcracker” 《胡桃夾子》	18.12.2010
Alice Theatre Laboratory# 愛麗絲戲劇工作室#	“Fear and Misery of the Third Reich” 《第三帝國的恐懼和苦 難》	6-7.1.2011
The Absolutely Fabulous Theatre Connection English Theatre 誇啦啦藝術集匯	“Death of a Salesman” 《推銷員之死》	14-15.2.2011
Hong Kong Theatre Works 香港戲劇工程	“Love in Shakespeare” 《愛情莎翁》	3-4.3.2011 10-11.3.2011 17-18.3.2011
Hong Kong Repertory Theatre* 香港話劇團*	“Death and the Maiden” 《不道德的審判》	15, 17.3.2011 22, 24.3.2011 29.3.2011
Cantonese Opera 粵劇	“The Story of Doue” 《六月雪》	6.4.2011 7.4.2011 11.4.2011 12.4.2011 13.4.2011
Unlock Dancing Plaza Multimedia Dance Theatre 不加鎖舞蹈館	“Lost & Found” 《失物啓事》	7-8.7.2011

* Programmes contributed by major performing arts companies receiving consolidated grant from HAB

節目由接受民政事務局恆常資助的主要藝團提供

Programmes contributed by other programme offices of LCSD

節目由康樂及文化事務署其他節目辦事處提供

**Arts-related Applied Learning Courses and
Students' Enrolment in 2010-12 School Years**
在 2010-12 學年修讀與藝術相關的應用學習課程的學生人數

Area of Studies 學習範疇	Course Cluster 課程組別	Course 課程	No. of participating schools 參與學校數目	No. of participating students 參與學生人數
Creative Studies 創意學習	Design Studies 設計學	Image Design 形象設計	157	776
		Innovative Product Design 創新產品設計	40	134
		Jewellery Arts and Design 珠寶藝術與設計	28	38
	Media Arts 媒體藝術	Commercial Comic Art 商業漫畫創作	59	87
		Multimedia Entertainment Studies 多媒體科藝	69	249
	Performing Arts 表演藝術	Introduction to Theatre Arts 戲劇藝術入門	46	56
		Taking a Chance on Dance 舞出新機 – 舞蹈藝術	52	79
Media and Communi- -cation 媒體及傳意	Films, TV and Broadcasting Studies 電影、電視與 廣播學	Film and Video Studies 電影及錄像	48	283
		Media Writing and Production 媒體寫作及 製作	27	47
		Radio Host and Programme Production 電台主持與節目製作	94	173
Sub-total 小計 :			/	1 922
For Students with Intellectual Disabilities 為智障學生而設的課程				
Area of Studies 學習範疇	Course 課程		No. of participating schools 參與學校數目	No. of participating students 參與學生人數
Creative Studies 創意學習	Dancing Art (A) 舞蹈藝術(A)		7	11
	Dancing Art (B) 舞蹈藝術(B)		6	9

Dancing Art (B) (Mode II class) 舞蹈藝術(B)(模式二)	2	11
Professional Training of Playback Theatre (Improvisation) 一人一故事 (即興) 劇場專業培 訓	6	10
Ceramic 陶瓷藝術	6	8
Digital Photography and Desktop Publishing Design 數碼攝影及桌上出版設計	10	14
Sub-total 小計:	/	63
Total 總數:	/	1 985

Examples of Student Activities Related to the Arts and Culture (2009/10 School Year)

學生文化藝術活動例子 (2009/10 學年)

(organized by EDB, LCSD and other organisations)

(由教育局、康樂及文化事務署及其他機構舉辦)

Event 活動	No. of participants 參與人數
Hong Kong Schools Music Festival 香港學校音樂節	146 223
Hong Kong Schools Speech Festival 香港學校朗誦節	189 636
Hong Kong Schools Drama Festival 香港學校戲劇節	17 560
Hong Kong Schools Dance Festival 香港學校舞蹈節	22 411
Schools Creative Music Showcase 學校音樂創藝展	2 320
Schools Speech Choir Showcase 學校動感聲藝匯演	840
A Journey on Learning the Arts for New Secondary Senior Students 新高中學生藝術學習之旅	5 258
School Collaboration Scheme of Music Training for Senior Secondary Students 高中音樂科學校協作計畫	170
Experiencing Composition and Contemporary Music Series 音樂創作與現代音樂體驗系列	427
Exhibition of Primary School Students' Creative Visual Arts Work 小學生視覺藝術創作展	5 000
Exhibition of Secondary School Students' Creative Visual Arts Work 中學生視覺藝術創作展	9 500
"Time" – A Photography competition cum Exhibition 「時間」攝影比賽暨展覽	1 300

Event 活動	No. of participants 參與人數
International Students' Visual Arts Contest cum Exhibition of Hong Kong 香港國際學生視覺藝術比賽暨展覽	7 200
Exhibition of Senior Secondary School Students' Visual Arts Portfolio 高中學生視覺藝術作品集展	1 500
Art in the Parks Guided Tours for Schools 藝術在公園：學校導賞活動	5 838
School Arts Animateur Scheme 學校藝術培訓計劃	66 243
Arts Experience Scheme for Senior Secondary Students 高中生藝術新體驗計劃	14 768
School Cultural Day Scheme 學校文化日計劃	113 206
Arts Ambassadors-in-School Scheme 校園藝術大使計劃	639
中國中學生作文大賽決賽	100 000
中國中學生作文大賽（香港賽區）文學講座：好文章的要素	300
中國中學生作文大賽（香港賽區）文學講座：作家對談系列 — 從經典出發	243
中國中學生作文大賽決賽頒獎典禮文學講座：靈感從何而來？— 美感經驗之轉化	539
中國中學生作文大賽（香港賽區）頒獎典禮延續活動：獨幕劇《風雨橫斜》（學生專場）演出暨演前導賞及演後座談	354
作家對談系列二 — 作家談創作	356
獅子山詩歌朗誦會 2010 — 詩與音樂	125
全港小學普通話戲劇小品比賽	300
全港中小學普通話演講比賽	1 473
「少兒曲藝香港行」講座、示範及交流表演	700
兒童金口獎作文及演講比賽	460
“The Sunday Smile” Drawing and Writing Competitions	5 580
Statistics Creative-Writing Competition for Secondary School Students 2009 中學生統計創意寫作比賽 2009	180
Science Alive 2009: Who wants to be a superhero? (Science Drama Show) 「2009 活的科學」：誰想當大英雄？(校園巡迴表演)	2 455
InnoCarnival 2009 創新科技節 2009	70 000

<p style="text-align: center;">Event 活動</p>	<p style="text-align: center;">No. of participants 參與人數</p>
<p>Elite Student Project in Chinese Language 中、小學中國語文菁英計畫</p>	<p style="text-align: center;">713</p>
<p>Hong Kong Budding Poets (English) Award 香港傑出學生詩人(英文)獎</p>	<p style="text-align: center;">1 706</p>
<p>The Young Achievers' Gallery Arts Competition 「薈萃館」藝術比賽</p>	<p style="text-align: center;">226</p>
<p>Enhancement Programmes on Creativity and Arts organised in Fung Hon Chu Gifted Education Centre 馮漢柱資優教育中心舉辦著重創意及藝術培訓的增益課程: 室內設計、我的天地</p>	<p style="text-align: center;">20</p>

School Culture Day Scheme
學校文化日計劃
(organized by Audience Building Office, LCSD)
(由康樂及文化事務署觀眾拓展辦事處舉辦)

Arts Groups/Artists 藝術團體／藝術工作者	Programmes 節目	Date 日期
Exploration Theatre 赫墾坊劇團	"Three versions of two letters" 《三兩》	13.10.2010 19-20.10.2010
Sky Bird Puppet Group 飛鵬木偶團	"Be Friend with Puppet – Interactive Puppet Performance cum Workshop" 《親親木偶 – 互動演出暨工作坊》	14-16.9.2010 20-21.9.2010 4-5.10.2010 14-15.10.2010 19-21.10.2010
Hong Kong Young Talent Cantonese Opera Troupe 香港青苗粵劇團	"Cantonese Opera Demonstration Performance" 粵劇導賞演出	2.3.2011 3.3.2011
Absolutely Fabulous Theatre Connection 誇啦啦藝術集匯	"The Adventures of Tom Sawyer" (Excerpts) 《湯姆歷險記》(選段)	21-22.10.2010
Make Friends with Puppet 偶友街作	"Woola Jungle" 《烏拉森林》互動人偶音樂劇	12-14.10.2010
Y Space 多空間	"Hong Kong – The Story of Island and Boat 2011" 《香港 – 船與島的故事 2011》	23-24.3.2011
Drama Gallery 劇場工作室	"The Echo Story" 《天神愛說話》	28-29.10.2010 1.11.2010
Hong Kong Ballet* 香港芭蕾舞團*	"The Sleeping Beauty" (Excerpts) 《睡美人》(選段)	2-3.11.2010
Hong Kong Ballet* 香港芭蕾舞團*	"Jazz, Rituals & War : Stravinsky's Revolution" 《破格芭蕾：史特拉汶斯基之音樂革命》	21.3.2011
City Contemporary Dance Company* 城市當代舞蹈團*	"Focus on the Motion: Dance & Dance Video" 《光影之間 – 舞蹈與舞蹈錄像》	8.3.2011 9.3.2011 14.3.2011 22.3.2011

Hong Kong Chinese Orchestra* 香港中樂團*	"Chinese Music Showcase" 《中樂導賞音樂會》	15.3.2011
Hong Kong Dance Company* 香港舞蹈團*	"Across the Stage – Exploring and Appreciating Chinese Dance" 《穿越舞台 – 中國舞蹈探源及賞析》	15.10.2010
Zuni Icosahedron* 進念·二十面體*	"Ink Pond – Si Shu Xi" An Installation and Multimedia Presentation 《「墨池-私塾.習」裝置及多媒體展示》	6-8,11-15.12.2010

* Programmes contributed by major performing arts companies receiving consolidated grant from HAB
節目由接受民政事務局恆常資助的主要藝團提供

Note 備註

Apart from the above mentioned tailor-made programmes organized by the Audience Building Office, the Scheme also offered a diverse range of some 650 arts education activities organized by other LCSD programme offices, museums and public libraries.

除了以上由觀眾拓展辦事處所舉辦的專門設計節目外，計劃亦提供約 650 個由康樂及文化事務署其他節目辦事處、博物館及公共圖書館所舉辦的一系列藝術教育活動。

School Arts Animateur Scheme
學校藝術培訓計劃
(organized by Audience Building Office, LCSD)
(由康樂及文化事務署觀眾拓展辦事處舉辦)

Arts Groups/Artists 藝術團體／藝術工作者	Projects 計劃	Period 時期
Unlock Dancing Plaza 不加鎖舞蹈館	“UDP@School RJ” Multi-Media Dance Education Scheme 「UDP@School RJ 迷幻版」多媒體舞蹈教育計劃	9.2010 - 12.2011
Chung Ying Theatre Company* 中英劇團*	“Play-Writing, Directing and Acting - One to 3” Youth Drama Animateur Scheme 「編導演 One to 3」青年戲劇培訓計劃	9.2010 - 3.2011
City Contemporary Dance Company* 城市當代舞蹈團*	“Dancing Between Poverty and Affluence” Modern Dance Animateur Scheme 「舞在貧乏與富足之間」現代舞培訓計劃	9.2010 - 7.2011
Hong Kong Composers’ Guild 香港作曲家聯會	“Composition ad libitum” Music Composition Animateur Scheme 「自由自在創新曲」音樂創作培訓計劃	9.2010 - 7.2011
Hong Kong Ballet* 香港芭蕾舞團*	“Little Green Warriors” Creative Ballet Animateur Scheme 「綠色環保小戰士」創意芭蕾舞培訓計劃	9.2010 - 7.2011
Hong Kong 3 Arts Music Institute 香港音樂劇藝術學院	“Triple Threat • Triple Fun” English Musical Theatre Animateur Scheme 「三重藝力 • 樂滿校園」英語音樂劇培訓計劃	9.2010 - 7.2011
DanceArt Hong Kong 動藝	“Fairytale Revisited” Musical Creative Animateur Scheme 「童話再造」音樂劇創作及培訓計劃	10.2010 - 7.2011
Prospects Theatre 新域劇團	“Rediscovering My City” Drama Animateur Scheme 「『慢』遊我城」戲劇培訓計劃	9.2010 - 7.2011
Exploration Theatre 赫墾坊劇團	“A Confident Speaker” Drama-in-Teaching Scheme 「能說善道」教育戲劇計劃	9.2010 - 6.2011
Kim Sum Cantonese Opera Association 劍心粵劇團	“Cha-duk-chang in Campus” Cantonese Opera Animateur Scheme 「校園粵藝查篤撐」粵劇培訓計劃	9.2010 - 7.2011
Theatre Space 劇場空間	“Superstar English Drama” English Drama Animateur Scheme 「精英戲劇」英語戲劇培訓計劃	9.2010 - 7.2011

Class 7A Drama Group 7A 班戲劇組	“Origin of a Play - Drama Workshop” Appreciation of Classics and Script Writing Drama Amateur Scheme 「一劇之本戲劇工作坊」名著導讀及劇本 創作戲劇培訓計劃	9.2010 - 7.2011
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* Programmes contributed by major performing arts companies receiving consolidated grant from HAB

節目由接受民政事務局恆常資助的主要藝團提供

Let's Enjoy Cantonese Opera in Bamboo Theatre**戲棚粵劇齊齊賞****(organized by Audience Building Office, LCSD)****(由康樂及文化事務署觀眾拓展辦事處舉辦)**

Arts Groups/Artists 藝術團體／藝術工作者	Programmes 節目	Date 日期
Host: SUN Kim-long 主持：新劍郎	Cantonese opera excerpts <i>Stealing the Celestial Herb</i> and <i>Luhadang</i> cum interactive session 粵劇折子戲《盜仙草》及《蘆花蕩》暨互動環節	20-21.12.2010 (Tai Po) (大埔) 14-15.1.2011 (Sai Kung) (西貢) 3-4.5.2011 (Tseung Kwan O) (將軍澳)

Community Cultural Ambassador Scheme
社區文化大使計劃
(organized by Audience Building Office, LCSD)
(由康樂及文化事務署觀眾拓展辦事處舉辦)

Arts Groups/Artists 藝術團體／藝術工作者	Projects 計劃	Period 時期
Ng Cheuk-yin 伍卓賢	“My Encyclopedia of Music” 「中西古今音樂百科」	3.2011-11.2011
Windpipe Chinese Ensemble 竹韻小集	“From Cantonese Music to Cantopop” 「香江情懷」	3.2011-11.2011
Hong Kong Harmonica Association 香港口琴協會	“Community in Harmony: Harmonica for Families” 「社區親子口琴樂」	5.2011-12.2011
Stanley Chen, Yuko Niitsuma 陳偉倫、新妻裕子	“Brass Band Showcase” 「銅管樂·同歡樂」	6.2011-8.2011
Ken Kwok, Eve Leung, Andy Cheung 郭偉傑、梁美嘉、張熙傑	“Tap Dance Show : Sidewalk Café” 「街頭踢躑舞——拍拍大排檔」	3.2011-12.2011
Unlock Dancing Plaza 不加鎖舞蹈館	“Hero@Expired” 「英雄@過期」	4.2011-11.2011
DanceArt Hong Kong 動藝	“Ahead of Avant-garde” 「走!在前衛之前」	4.2011-11.2011
Wong Siu-sang 黃肇生	“Cantonese Opera Open Stage” 「社區大戲台」	2.2011-8.2011
Sunny Cantonese Opera Troupe 艷陽天粵劇坊	“New Theatre: Cantonese Opera from All Angles” 「新舞台——粵劇藝術面面賞」	3.2011-10.2011
Kim Sum Cantonese Opera Association 劍心粵劇團	“Cantonese Opera: Gongs & Drums” 「得戚，撐、撐、撐」	3.2011-11.2011
Hong Kong Youth of Chinese Opera College 香港青年京劇學院	“The Glamorous Cheng School of Chinese Opera” 「國粹生香·程韻添彩」	4.2011-9.2011
Drama Gallery 劇場工作室	“Chinese Myths in Hong Kong” 「創出香港神話」	3.2011-6.2011
Prospects Theatre 新域劇團	“Theatre in Celebration of the Joy of Eating and Cooking” 「演藝廚房之食得是福」	3.2011-6.2011
Centre for Community Cultural Development	“Circle Art · Circle Life: Inclusive Community Event”	3.2011-7.2011

社區文化發展中心	「『圓』藝·『共』生—社區藝術共融盛會計劃」	
Goodnews Communication International Ltd. 真証傳播	“A Magnificent Life with Musicals” 「歌·舞·演人生」	3.2011-9.2011
Theatre Space 劇場空間	“2 or 3 Things I Know about the North West” 「三城兩語話西北」	3.2011-11.2011
Class 7A Drama Group 7A 班戲劇組	“In and Out III: An Atlas of Hong Kong Folk Culture” 「潮與古 III—香港(民文化管道)圖譜」	4.2011-9.2011
Theatre Ronin 浪人劇場	“Hong Kong Custom Theatre II: Shanghai Romance” 「香港風俗劇場 II—上海風流」	4.2011-11.2011
Actors Family 演戲家族	“The Invisible Man in Wonderland” 「隱形客漫遊 2011」	5.2011-8.2011
Theatre of the Silence 無言天地劇團	“Deaf Theatre in Community” 「聾人劇場·與你共賞」	5.2011-8.2011
Trinity Theatre 三角關係	“i: pop” 「今期流行 i: pop」	5.2011-9.2011
Asian People's Theatre Festival Society 亞洲民眾戲劇節協會	“Hong Kong 1911: Giant Puppets Parade and Performance” 「香港 1911—大木偶巡遊劇匯演」	6.2011-10.2011

District Cantonese Opera Parade
社區粵劇巡禮
(organized by Audience Building Office, LCSD)
(由康樂及文化事務署觀眾拓展辦事處舉辦)

Cantonese Opera Troupes 粵劇團	Programmes 節目	Date 日期
Classical Chinese Opera & Musical Club 樂軒粵藝社	“Princess Chang Ping” 《帝女花》	27.12.2010
Yue • Opera Troupe 粵 • 劇團	“The Goddess of the River Luo” 《洛神》	28.12.2010
Kam Chi King Chinese Opera 金紫荊劇團	“The Blessing of the Moon” 《雙仙拜月亭》	8.1.2011
Man Cheung Hung Chinese Opera 萬丈紅粵劇團	“The Swallow Returns but not My Beloved” 《燕歸人未歸》	15.1.2011
Dan Fung Cantonese Opera 丹楓粵劇團	“The Rendezvous” 《樓台會》	16.1.2011
Chi Chuk Hin Cantonese Opera Society 紫筑軒曲藝社	“The Story of the Purple Hairpin” 《紫釵記》	22.1.2011
Aroma Cantonese Opera Troupe 錦添花粵劇團	“A Precious Fan” 《穿金寶扇》	23.1.2011
Choi Lun Cantonese Opera Association 彩麟粵劇社	“Emperor Li” 《李後主》	25.1.2011
Sensational Sprouts Cantonese Opera Association 天馬菁莪粵劇團	“Love and Hatred between Two Generations” 《兩代情仇》	26.1.2011
Ming Chu Cantonese Operatic Songs Association 明珠曲藝研習會	“The Injustice Done to Dou E” 《六月雪》	19.2.2011
Hei Shing Sheung Opera Society 喜成雙劇團	“Butterfly and Red Pear” 《蝶影紅梨記》	20.2.2011
Chuk Lin Wah Cantonese Opera Troupe 祝年華劇團	“A Buddhist Recluse for Fourteen Years” 《火網梵宮十四年》	26.2.2011
Yvonne and Sabrinas’ Cantonese Opera Troupe 小百合劇團	“The Peony Pavilion” 《牡丹亭驚夢》	27.2.2011
Ching Nam Art Square	“War and Never Ending	1.3.2011

清楠藝舍	Love” 《戎馬金戈萬里情》	
YSF Cantonese Opera Promotion Association 揚聲輝粵藝社	“Forty Years after the Death of a Fair Maid” 《夢斷香銷四十年》	5.3.2011
Kiu Fai Conton Opera Group 翹輝粵劇團	“Bloodshed on Mount Pipa” 《琵琶山上英雄血》	6.3.2011
Shiny Light Troupe 頌英暉劇團	“Princess Chang Ping” 《帝女花》	12.3.2011
New Star Cantonese Opera Troupe 新聲粵劇團	“A Comedy of Error in the Flower Fields” 《花田八喜》	13.3.2011

Major Arts Education/Promotion Activities on Visual Arts

主要視覺藝術教育／推廣活動

(organised by Art Promotion Office, LCSD)

(由康樂及文化事務署藝術推廣辦事處舉辦)

Event / Programme 項目／節目	Period 時期
Together We Stride - Community Art Promotion Project 長幼同行-社區藝術計劃	7.2010 – 5.2011 10 – 16.8.2011
Artist in Residence Programme 2010@VAC: New Media Art 藝術家留駐計劃 2010@VAC：新媒體藝術	4.2010 – 3.2012
Art Specialist Course 2011/12@VAC: Specialised art training programme (Mar 2011 – Dec 2011) Graduation exhibition (Jan 2012) 藝術專修課程 2011/12@VAC	4.2011 – 1.2012
Art@Government Buildings 藝聚政府大樓	6 – 11.2011
Art Summer@VAC: (Day camp & graduation ceremony (Jul – Aug 2011) Exhibition (Aug – Nov 2011) 藝術暑假期@VAC	7.2011 - 11.2011
School Programme Series@VAC: Teacher Ambassador Scheme (Jun – Jul 2011) Students' Excursion Scheme (Oct 2011 – Mar 2012) 教與學推廣計劃@VAC：教師大使計劃及學習外展計劃	6.2011 – 3.2012
Sai Kung District Council Public Art Project 西貢區議會公眾藝術計劃	Mid 2011 onwards 2011 年中起
ArtAlive@Park 藝綻公園	2 – 4.2012

Artists in the Neighbourhood Scheme V 藝遊鄰里計劃 V	2011 – 2013
Public Art Scheme of the “Public Art Scheme of the Town Park, Indoor Velodrome-cum-Sports Centre, in Area 45, Tseung Kwan O 公共藝術計劃 - 將軍澳第 45 區市鎮公園、室內單車場及體育館（暫名）	2012 – 2013
Young Artists Portfolios (Tentative name) 青年藝術新星計劃（暫名）	A bi-monthly exhibition programme will start from 2012 coincide with the opening of the new art space at Oil Street 將於 2012 年開幕的雙月展覽，以配合位於油街的藝術空間開幕時間
The Amoeba Project (Tentative name) 亞米巴建築新裝計劃（暫名）	An annual installation project will start from 2012 coincide with the opening of the new art space at Oil Street 將於 2012 年開幕的全年性的裝置藝術計劃，以配合位於油街的藝術空間開幕時間
Crossover Pairing (Tentative name) 跨媒介藝術併發計劃（暫名）	A quarterly exhibition project will start from 2012 coincide with the opening of the new art space at Oil Street 將於 2012 年開幕的季度展覽，以配合位於油街的藝術空間開幕時間

Arts education activities organised by Music Office in support of the “School Culture Day Scheme”

音樂事務處舉辦的藝術教育活動以支援「學校文化日計劃」

Arts Groups/Artists 藝術團體／藝術工作者	Programmes 節目	Date 日期
Music Office - Instructors’ Wind Ensemble 音樂事務處 - 導師管樂小組	"The Echo of Silk Road" Wind Music Concert by Music Office 音樂事務處《絲路迴響》管樂音樂會	4.10.2010 8.11.2010
Music Office - Instructors’ Chinese Ensemble 音樂事務處 - 導師中樂小組	"Music & Literature" Chinese Music Concert by Music Office 音樂事務處《音樂・文學》中樂音樂會	25.10.2010 8.11.2010
Music Office - Instructors’ String Ensemble 音樂事務處 - 導師弦樂小組	“String Music from Movies” String Music Concert by Music Office 音樂事務處《電光幻影》弦樂音樂會	8.11.2010 22.11.2010
Music Office – Guest Lecturer 音樂事務處 – 客席講師	“World Music Tour – Asian Music” Lecture Series by Music Office 音樂事務處《漫遊民族音樂—亞洲篇》 講座	14.10.2010 1.11.2010 18.11.2010 24.11.2010 3.12.2010 6.12.2010
Music Office – Guest Lecturer 音樂事務處 – 客席講師	“World Music Tour – American Music” Lecture Series by Music Office 音樂事務處《漫遊民族音樂—美洲篇》 講座	13.10.2010 5.11.2010 18.11.2010 23.11.2010 29.11.2010 7.12.2010
Music Office – Guest Lecturer 音樂事務處 – 客席講師	“World Music Tour – African Music” Lecture Series by Music Office 音樂事務處《漫遊民族音樂—非洲篇》 講座	15.10.2010 4.11.2010 12.11.2010 23.11.2010 3.12.2010 6.12.2010
Music Office – Guest Lecturer 音樂事務處 – 客席講師	“World Music Tour – European Music” Lecture Series by Music Office 音樂事務處《漫遊民族音樂—歐洲篇》 講座	12.10.2010 3.11.2010 17.11.2010 24.11.2010 26.11.2010 7.12.2010
Music Office - Instructors’ Wind Ensemble 音樂事務處 - 導師管樂小組	"The Echo of Silk Road" Wind Music Concert by Music Office 音樂事務處《絲路迴響》管樂音樂會	9.5.2011 27.6.2011
Music Office - Instructors’	“String Music from Movies” String	27.6.2011

String Ensemble 音樂事務處 - 導師弦樂小組	Music Concert by Music Office 音樂事務處《電光幻影》弦樂音樂會	
Music Office - Instructors' Chinese Ensemble 音樂事務處 - 導師中樂小組	"Animal and Me" Chinese Music Concert by Music Office 音樂事務處《動物與我》中樂音樂會	27.6.2011

Executive Summary

BACKGROUND

1. The *Home Affairs Bureau* (HAB) established the *Committee on Performing Arts* (CPA), the *Committee on Museums* and the *Committee on Libraries* in November 2004. Pursuant to its Recommendation Report, in June 2006, the CPA set up the *Working Group on Arts Education* in 2007 to study and recommend strategies to nurture arts development in the community and to strengthen arts education in schools. To assist the Working Group, the HAB commissioned *InnoFoco* in June 2009 to conduct a consultancy study to analyse the adequacy and effectiveness of the existing provision of public arts education in Hong Kong from early childhood to adulthood within and outside schools. InnoFoco conducted the study in association with the *Hong Kong Institute of Education* (HKIEd) and Professor Anne Bamford (UK). The study was conducted from July 2009 to June 2010.

OBJECTIVES

2. Against the background of Hong Kong aspiring to be a creative metropolis in the region, the study aims to address the following key questions:

- In what ways can **formal arts education** at the school level bring about more sustainable and life-long interest and active participation in arts activities?
- How can we build a **broader audience base** for arts programmes in Hong Kong? How can the accessibility to and participation in arts activities for all people in Hong Kong including people with special needs (including people with disabilities) be enhanced?
- How can we inculcate a greater **community understanding and appreciation of the value of the arts** amongst young people, schools, parents and people from all walks of life?
- How can Hong Kong nurture more quality **professionals** and passionate **talents** in arts education, including teachers, artists and arts administrators/ facilitators?
- Can **resources** in arts education be more effectively deployed?
- What should be the optimal **organisational framework** and structure for developing and promoting arts education and audience development in Hong Kong in the long run?

MEANING OF THE ARTS

3. International trends suggest an increasing convergence of various art forms that break down the traditional classification of high/classical and low/popular arts. Through new technology and increased design and aesthetic awareness, the arts are integrated into the daily life of people and no longer confined only to museums and concert halls. This study adopts a broad definition of the arts. We embrace all conventional and evolving forms and styles of arts, including popular arts/culture, design and moving image.

4. Arts should bring personal, cultural, economic and social benefits, and are instrumental to the development of a creative city and the enjoyment of a quality life. Individuals enjoy the pleasure, stimulation and the meaning making as they create and consume arts. Arts can also cultivate growth in individual capacities, including creativity, communication skills, critical thinking, empathy, mental health and understanding of the world. Economically, the creative industries are a key driver of economic growth and regeneration. Arts education produces a workforce that enables creativity and innovation to permeate the economy. Socially, arts help nurture a shared identity and build community cohesion. The arts are also potent means of inclusion, empowerment and transformation for the underprivileged and disabled.

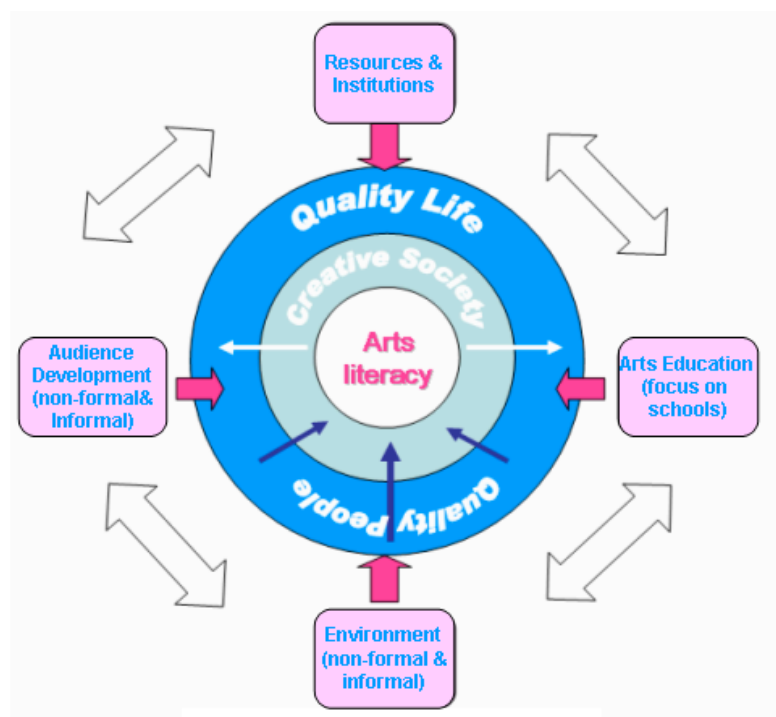
DEFINITION OF ARTS EDUCATION

5. This study looks into three systems of arts education:

- **Formal arts education:** the hierarchically structured, chronologically graded full time education system, running from primary school through the university
- **Non-formal arts education:** organized educational activities outside the established formal school system which aim to serve identifiable learning clienteles and learning objectives
- **Informal arts education:** unorganised, unstructured and unintended exposure to the arts – otherwise known as ‘arts learning’

The three systems of arts education are complementary and interactive with overlapping areas, and should play an equally important role in nurturing an arts literate populace.

The Arts Education Ecology



METHODOLOGY

6. The Consultancy Team undertook an empirical review and analysis of existing provisions in Hong Kong. The research methodologies used included document and media analysis, surveys, interviews, focus groups and field observations. Close to 250 people were interviewed directly as either members of the 24 focus groups, panels or through individual or group interviews. Additionally, 74 arts organisations responded to a survey and 181 schools or kindergartens completed surveys. The Consulting Team also visited 8 arts organisations and 15 schools.

7. The data was analysed according to statistical and thematic frameworks. Themes were derived from international quality indicators and inductively from the data collected. The themes fell broadly under the headings of **formal arts education, non-formal arts education, audience development, environment for the arts, and policy, institutions and resources**. The observations and recommendations of this study are based on BOTH quantitative data as well as qualitative inputs and insights.

8. On the basis of the agreed scope and methodology for the study, the Consulting Team has made the best efforts to ensure the validity and reliability of the findings. However, there are several limitations to the study:

- Owing to resources constraints, the research could not include a quantitative survey to understand the attitude and behaviour of the community towards arts appreciation and consumption.
- There is a lack of time-series hard data related to the arts sector in Hong Kong to enable evidence-based analysis and longitudinal tracking of trends
- The broad scope of the study means that the recommendations are directional only
- The core research period ran from July 2009 – June 2010 and thus the study is unable to include all the latest developments and initiatives in arts education

FORMAL ARTS EDUCATION

9. The results of the study indicate that the arts are given a substantial priority in the lives of children and young people in Hong Kong. In terms of participation, it would appear that Hong Kong probably outperforms the UK with very high levels of participation in school, in 'extended school' and after school times and in leisure time. By international standards children and students in Hong Kong are very skilled in the arts. However, arts education as a means of creative learning has yet to take roots in the system.

Arts Education in Schools

10. The arts and creative areas have benefited from recent curriculum reforms that embed creativity and culture at the core of the formal education system. More schools in Hong Kong promote themselves as being 'creative' or arts-rich schools. The parents surveyed in the study demonstrate some understanding about the aims of arts education and grasp the significance of the arts for their child's future.

11. Despite general support for the arts, there is a difference between the relatively narrow definition of the arts that exists within the school system and the wider definitions of the arts within Hong Kong's creative life. While policy and curriculum documents encourage education through the arts and creative approaches to teaching and learning, schools are free to choose different learning and teaching strategies and in practice may not necessarily accord priority to arts education. For some schools, there could also be a lack of recognition of the strong connection between arts education and creative learning.

12. Changes in assessment, including a more comprehensive approach in identifying learning outcomes and less 'examination-oriented' learning, are taking place in Hong Kong. The EDB is promulgating a greater diversity of assessment approaches, such as project-based and portfolio assessments. Whilst these reforms are gradually being adopted in schools, the survey results suggest that many schools still put emphasis on assessing students' products (rather than the process) as evidence- of learning.

13. **Capacity building** seems to be the key to enable major education reforms to take roots in the system. Teachers may not always feel confident to teach in more creative and integrated ways, with creative flexibility being most likely in primary schools and less so in secondary schools. Many schools also express the need for more creative and dynamic teaching materials. The Consulting Team's observation is that schools have been given considerable autonomy in how to organise their curriculum time, they need support and time to move towards the destination at their own pace.

14. The schools surveyed generally feel that teacher education needs to be more creative. Creative teacher education includes learning creative arts and how to use creative arts as platforms for learning other subjects as well as cooperation of arts and non-arts teachers. Creative teachers are in demand and reportedly there are shortages of well-trained specialist teachers especially in music. These perceived shortfalls could be addressed through professional development. Whilst a number of professional development opportunities are currently available, they need to be better structured, coordinated and more effectively communicated to encourage more teachers to attend, in particular for the non-art specialist teachers. Teachers need to be given release time and financial support to attend the courses. Similarly, school leaders need continued professional development to ensure they are progressive, supportive and visionary towards arts education and education through arts.

15. According to international best practice, **partnership** working is a significant element of high quality arts education. School principals and teachers acknowledge the value of working in partnership and are keen to develop more partnerships with artists. They are able to secure funding from a range of sources to support partnership projects. Arts groups in Hong Kong see the value of arts education and are keen to be more involved in arts education but from their perspectives arts development funding currently favours 'artistic excellence' over audience development/arts education. Also schools do not necessarily have the knowledge or the expertise to select the appropriate partners. There seems to be a case for a better coordination mechanism to be set in place to enable a more strategic, diversified and sustainable partnership between the schools and the arts organisations/artists.

Tertiary Arts Education

16. In tertiary arts education, the number of UGC financed places for students have increased slightly over the last decade but self-financed programmes have increased more significantly, particularly in master programmes. This may indicate a market demand for more arts-related places. The HKAPA is conducting a strategic review on its future developments as a ‘university of the arts’. The Academy of Visual Arts at the Baptist University is aspiring to become ‘the’ visual arts school in Hong Kong with a few master programmes in the pipeline. The School of Creative Media at the City University has just launched a new media art research centre at the Science Park. The School of Design at the Polytechnic University is also expanding into new domains like design research, interaction design and design strategies, whilst design education at the sub-degree level is also being augmented with the setting up of the Hong Kong Design Institute under the Vocation Training Council. The Hong Kong Institute of Education offered the only bachelor programme in contemporary music and performance pedagogy in 2008 and the UGC-funded Bachelor of Creative Arts and Culture will be launched from September 2011, aiming to nurture community-based artists.

17. Currently, formal courses are operated largely in a **discipline-based** manner. More integrated and cross-disciplinary arts forms, including new media and business learning, need to be introduced into programmes. **Entrepreneurial training** and support should also be strengthened, especially for arts students and young artists.

18. General comments about Hong Kong’s design education are that it is too **skill-based** with inadequate creative and strategic thinking. Given Hong Kong as the most service-oriented economy in the world, Hong Kong’s tertiary education institutes can develop the emerging discipline of **service design** – an inter-disciplinary approach focused on the design of strategies, systems, processes and touch points to provide a holistic experience to the user.

19. Hong Kong needs more professionals who can help manage and market Hong Kong arts. Both formal and in-service trainings for **arts administrators** are limited in Hong Kong. There are current initiatives to augment the professional development for arts administrators, including a LCSD internship scheme and a Cultural Leadership Academy jointly run by the School of Humanities at the University of Hong Kong and the Clore Leadership Programme in the UK.

Talent Development

20. Some schemes exist to support young people with talent to pursue further training and to gain international experience, but for these to be successful, early identification of talent is important. This is particularly true in some performing arts disciplines such as dance, voice and instrumental training. International opinions are divided as to whether specialist secondary schools for talented arts pupils were conducive to greater fostering of talent. General views support a diverse and open access to arts for young children and talent pathways and specialisation for older children. There should also be more scholarship and internship opportunities for young talents.

NON FORMAL ARTS EDUCATION

21. In addition to the formal courses, there are a number of **non-formal and lifelong arts education** courses. These include kindergartens, after school arts classes and private and public

music and arts schools throughout Hong Kong. For instance, according to anecdotal sources, it is a conservative estimate that over 60,000 candidates sit for various music examinations in Hong Kong every year. Some of the non-formal offers are popular but can be quite costly. Greater collaboration between the formal and non-formal arts education sectors would benefit schools and the broader community.

22. The LCSD is dedicated to promoting arts education outside the formal curriculum through its **Audience Building Office**. It organizes the School Culture Day Scheme (school visits of the LCSD arts and cultural venues), the School Arts Animateur Scheme (campus-based arts learning run jointly with arts organisations) and the Arts Experience Scheme for Senior Secondary Students (tailor-made performing arts programme with education and interactive elements) every year with a view to creating a favourable atmosphere for the arts and culture in schools. However, there is mixed feedback to these schemes. Owing to resources reasons, the Office cannot entertain all the school demand satisfactorily. It seems there is room to devise a better mechanism whereby the schools can connect and work with the appropriate arts groups.

23. On the visual arts front, the LCSD **Museums** provide non-formal arts education programmes. An **Art Promotion Office** was established in 2001 to complement the work of the museums to enhance the public's awareness and appreciation of visual arts, as well as to nurture the development of budding artists. The Office organizes education and extensions activities; public art and community art programmes and also provides visual art studio facilities. Recently, additional resources have been provided to strengthen its work on audience building and nurturing of young artists.

24. The **Music Office** was established in 1977 to promote knowledge and appreciation of music in the community, especially amongst young people, through the provision of instrumental and ensemble training and the organisation of various activities. It has come under the management of the LCSD since 2000. The Music Office is a very valuable pool of resources in the LCSD with its five music centres across Hong Kong. There is a need to review its mandate, positioning, target 'customers' and service provisions, which have not changed fundamentally since its establishment.

25. The extramural departments of tertiary institutions and other organisations like the Hong Kong Arts School provide continuing non-formal arts education on a wide range of arts and creativity related courses, most of which are elementary offerings designed for **personal development and enjoyment**. There is scope to enrich the provisions of short professional development courses at more advanced levels. There is also a need to develop more courses to address the interfaces issues between arts on the one hand, and business and the society on the other. The **Continuing Education Fund** (CEF) is set up to encourage Hong Kong's citizens to pursue continuing education so as to better equip them in an increasingly globalised and knowledge-based economy. Creative Industries is one of the eligible domains but there are few creative arts courses eligible for the CEF because of their limited relevance to business application.

AUDIENCE DEVELOPMENT

26. Audience development encompasses aspects of non-formal and informal arts education, and includes programming, commissioning, promotion, pricing, customer relationship management.

27. According to the HKADC 2007/08 survey, Hong Kong people on average attended 0.4 concert/theatre event in the year. A total of 5,672 performances were presented in the year, reaching nearly 2.79 million attendances. There is a case for arts organisations in Hong Kong to develop a more holistic audience development strategy to lower the entry threshold to the arts. It requires a more **audience-centric** mind-set and a more strategic, inclusive and progressive audience building approach in making arts more accessible to the populace. Mainstream audience development programmes tend to be quite conventional with inadequate regard to the interests of the young people. While the arts organizations surveyed nominated audience development as a priority, only 6 % of the respondents put the interest of the audience as a top priority. Some arts organisations in Hong Kong are particularly concerned about ‘dumbing down’ the quality of arts offerings to suit the taste of a wider audience. However, evidence from the UK and elsewhere has shown that democratising the arts does not necessarily imply dilution of quality.

28. There should be a **broad definition** of arts. From the focus group findings, the typical attitudinal and behavioural traits of the young people who are not currently attending the ‘classical’ or “conventional” performing arts or visual arts activities are:

- They favour more contemporary and engaging art forms.
- They want to see more varied and interesting collections and engage in well-promoted arts education activities.
- Multimedia arts appear to be more popular with these young people than more traditional art forms.
- Many expressed their wish to see more ‘local contents’, ‘innovation’, ‘integration of art forms’, ‘multi-media and technology applications’ etc.

29. Youth **engagement** is particularly important. As part of the global trend of co-creation and user-led/user-generated contents, more and more international arts groups are engaging the audience in the creation and production process. A couple of arts groups in Hong Kong have begun to move in this direction and should be encouraged by the funding authorities.

30. The current **funding** policy of the HKADC is too heavily geared towards artistic development, with not enough emphasis on audience development. Arts organisations are not encouraged and well supported to invest in research, marketing and customer relationship management. The HKADC has begun to conduct an annual survey on the arts sectors in Hong Kong. It is a good initiative which could be further developed with a greater “audience focus”. There is a shortage of reliable and comprehensive audience data for meaningful analysis on audiences’ likes and dislikes, their information consumption channels, their preferences for arts programmes and activities etc. More capacity building for artists and arts organizations is required in the areas of research, marketing, customer relationship management and technology application; and resources (funds and expertise) should be made available to the arts organizations. There is also a need for the arts sector to work more closely in partnership with various sectors in the community, notably with the business, education and NGO sectors.

31. Information, pricing and distance could be the barriers to arts participation. There is a general feeling that **information** on arts activities is not easily available and accessible to the non-

audience. Greater use could be made of digital marketing technologies, as these are the preferred modes of communication for young people. Schools could be more strategically used as hubs for communication about cultural offers. The focus group respondents also pointed out the MTR as an important channel for disseminating arts information.

32. **Pricing** is another issue, especially for young people and families. To make different art forms more accessible to the general public, there is scope for more incentives and a more innovative sales strategy. Related to the affordability issues, participation rates in arts are increasing more rapidly in the outlying areas of Hong Kong, compared to central Hong Kong as **distance** and the resulting transport costs are often quoted as a barrier.

ENVIRONMENT FOR THE ARTS

33. The arts cannot be separated from the life of people. A lot of the non-formal and informal arts education happens in the environment in Hong Kong, including the physical, economic and social environments. There is also the issue of accessibility for people with special needs.

Physical Environment

34. To nurture the awareness and interests of the non-audience, it is imperative to make arts part of the community life – to bring arts to the people and not vice versa. This is how arts education takes place in an informal context with unintended exposure to the arts. Low threshold **outdoor and community events** are an effective way to encourage non-audience to become connected with the arts. Despite the policy intention to make arts more accessible to the community, it remains a cumbersome process to get approval from the various government departments (e.g. the Food and Environmental Hygiene Department, the Fire Services Department, the Highways Department, the Lands Department, the Transport Department and the Police) for outdoor events. **District-based cultural facilities and programmes** can play a very important intermediary role between arts education in schools and the more formal arts offerings at major cultural venues. Resource seems not a major issue but more capacity building work is required to bring about more quality community arts programmes.

35. The public can learn to appreciate arts through the different touch points in their every day life. The Government can play a significant role in enhancing the arts literacy of the public through **investment in good public design**, from its marketing communications materials (print, online and electronic media), the architectural and interior design of public buildings to public art work and installations in the streets and in government offices. Enhancing the design standard in the government will require expertise, resources as well as changes to the procurement system as the lowest bidder may not provide the quality of work required.

36. Most successful **arts venues** in the world offer a total experience for visitors who can combine enjoyment of arts with other activities. This is essential to attract the visits of people who do not have the habit of visiting arts and cultural venues. The interviewees commented that Hong Kong as a world city does not necessarily have world class arts and cultural facilities, from the architectural and space design, the acoustics, the information display, audio-visual guides to the opening hours, customer service, the arts education activities, ancillary facilities and services and

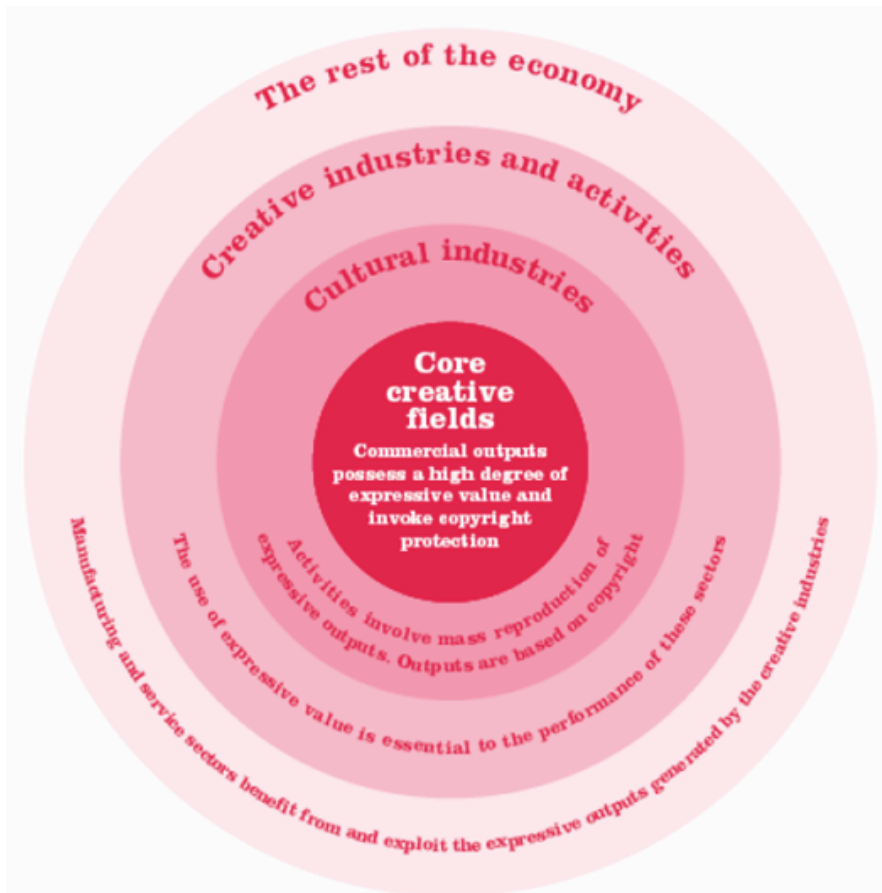
provisions for people with disabilities. The government should invest not just in West Kowloon but also in the existing cultural venues and facilities. We understand that the LCSD has begun to look into the issue. A few arts groups commented that the intended benefits of the Venue Partnership Scheme have yet to be fully realized owing to the constraints imposed by the government administrative system. They also find it difficult to build up the artistic character of a venue, as it is still, for historical reasons, subject to multiple uses. The limitation is probably not so much the lack of professionalism but the constraints imposed by some government rules and regulations, which may not be the most suitable for managing cultural facilities.

37. It was frequently suggested that there is a lack of robust arts coverage and promotion in the Hong Kong **media**. In September 2009, the government announced that RTHK would be given the responsibility of expanded services for the community including launching its own digital TV channel. A couple of telecommunications operators have also expressed the intention to operate free TV services in Hong Kong. These developments could be an opportunity for Hong Kong to have a dedicated TV channel on arts and cultural programmes. Following the mid-term licence review in June 2010, ATV and TVB are required to provide additional arts and cultural programmes but there is obvious scope to do more.

Economic Environment for the Arts

38. In the last decade, Hong Kong has made a number of efforts at harnessing the value of the creative industries. In the October policy address of 2008, the Chief Executive of Hong Kong identified the 'Creative and Cultural Industries' as being one of the six new pillars of economic growth. There is a general feeling amongst the interviewees that the potential of the **creative industries** to drive economic growth in Hong Kong has yet to be fully understood and exploited. The creative industries are still being seen as isolated sectors with limited integration into the mainstream economy. The valued added of creative industries has fallen from 4.1% in 1996 to 3.8% in 2008. More job opportunities (and higher valued added jobs) can be created for the creative professionals if arts and design are integrated into each and every facet of the economy - and the society. Education and social services are two huge potential areas for absorbing more arts talents, and so is the scope for design to become an integral and strategic part of business. There is also a need to equip the young talents with entrepreneurial skills and encourage creative start-up businesses.

The Creative Economy



Source: A Creative Economy Green Paper for the Nordic Region

Social Environment for the Arts

39. Many interviewees pointed out the difficulty of promoting arts in Hong Kong, given the **pragmatic, goal-oriented and 'fast food' culture** of the community. Many people tend to perceive arts as something that they will pursue if they have the talents or the luxury of time and money. However, there are also positive signs that more people (including parents) are seeing the value of the arts. More and more children are engaged in arts learning from a young age and they in turn, have a positive influence on their parents. It is paramount to articulate clearly the personal, cultural, economic and social values of arts, and to impart the simple message that arts can give Hong Kong people a happier and better quality of life.

Arts for People with Disabilities

40. Hong Kong upholds strong principles of equal opportunity for everyone in society, including people with special needs. The arts sector and the broader community are very supportive but in practice there are still barriers to full participation. Significant improvements in terms of accessibility for people with disabilities are needed in terms of both the design of the arts programmes and the venue facilities. Children and young people with disabilities are particularly disadvantaged when compared to the general population in terms of the provision of specialist after schools lessons in

music, dance and visual arts. Going forward, it would be desirable for issues of accessibility and inclusion be considered more fully at the planning and implementation phase of the arts and cultural policy.

West Kowloon Cultural District

41. While beyond the specific scope of this report, many of the respondents interviewed commented on the West Kowloon Cultural District and its potentially enormous contribution to arts education. The impact of the Western Kowloon Cultural District should not be confined to West Kowloon but permeates throughout Hong Kong. The first Chief Executive of the West Kowloon Cultural Authority has already underlined arts education as one of his priorities and his intention to collaborate with existing arts and cultural institutions.

POLICY, INSTITUTIONS AND RESOURCES

42. The HKSAR Government aims to create an environment, which is conducive to artistic expression and creation, and the wider participation in cultural activities. The Home Affairs Bureau (HAB), the Education Bureau (EDB), the Commerce and Economic Development Bureau (CEDB), the Leisure and Cultural Services Department (LCSD) and the Hong Kong Arts Development Council (HKADC) are the major institutions responsible for arts education and audience development. It is crucially important for these institutions to work closely under a strategic and well-coordinated framework to avoid major **overlaps and gaps**. Currently, there are certain overlaps in the mandates of the LCSD and the HKADC – the latter has been given a broad mandate but with limited resources support. Within the LCSD, there is a dedicated Audience Building Office for performing arts and the Arts Promotion Office could be developed to play a more proactive role in visual arts education. There are also other offices in the LCSD doing directly or indirectly arts education/audience building activities and are contributing relevant programmes/activities to the work of the Audience Building Office. There is scope for greater inter-office collaboration.

43. During the research, some respondents would like to see a greater involvement on the part of the EDB. Given the multiple values of the arts, it is difficult to pin down the responsibility of arts education to any single policy bureau. International practices point out the paramount importance of joint ownership, close coordination and collaboration amongst various policy bureaus. To achieve this, there is a shared view with the respondents that the HKSAR Government needs to articulate a **clearer vision and policy for arts education**: Why are the arts important? What are the vision and priorities? Who should be responsible? The Government should be committed to realizing the vision through **strong leadership**, adequate and effective resources allocation and complementary government regulations.

44. **Funding** for arts education comes from a range of sources. The issue for Hong Kong is probably not a matter of inadequate resources but how the resources can be coordinated and deployed more effectively. Greater efficacy would be achieved if **more joined-up** managing and funding of the arts occurred. Many arts groups commented that the funding process of the HKADC is cumbersome, whilst the Consultancy Team observed that there is a need to establish better **quality assurance** and **monitoring** in the funding mechanism. Apart from the nine regularly funded performing arts organizations, funding tends to be short term and for relatively small amounts. There is also evidence to suggest that current funding schemes favour the performing arts at the

expense of the visual arts. Multi-media and multi-disciplinary art forms are not adequately encouraged, as they do not fit into a single funding category.

45. There is potential for more **private funding** for arts education activities, but currently there is a lack of connection between potential sponsors and appropriate arts organizations. The HKADC is establishing an Arts Community Fund to encourage corporate and community support for the arts and tax or other incentives for philanthropic support might assist provisions in arts education.

46. To measure the return on investment in arts education, there is a need for better collection of **data and statistics** in the arts and creative fields in Hong Kong. Future project and organizational funding should be linked to clear and comparable data collection frameworks. These in turn should be cross-referenced against international benchmarks to provide a reliable comparison. One central agency should be charged with collecting, collating and interpreting this information so that trends in data can be recognized quickly and policy can be informed by current evidence and predictable trend data.

RECOMMENDATIONS

47. The Consulting Team has made reference to best practices in arts education in the UK, the Netherlands and South Korea in formulating the recommendations. It should be noted that the recommendations are directional only, and more detailed reviews, feasibility studies and pilots should be conducted in the implementation process. Also arts education is essentially a society's investment in its people. It is about changing the mindsets, culture and value systems. Whilst some of the recommendations could be implemented as a matter of priority, others will have to be considered and planned for the medium and long term. The Consulting Team recommends that the Government can give **priority** to the following:

Specific measures to promote arts education

- Set up a **dedicated arts education team** to map out the agenda and priorities for capacity building and incentives for schools to implement quality arts education as well as for community arts education; and to coordinate efforts in arts education, audience and talent development by various departments and organisations
- Make **audience development** (and together with it arts education) one of the assessment criteria for arts funding and give more resources and support to arts organisations to augment their audience development capacity in the areas of research, marketing, customer relationship management and technology application
- Put in place a mechanism to assess and communicate the **impact and return on investment** on arts education and audience development

General measures to provide more conducive environment for arts education

- Articulate a clearer **vision** and **mission** for arts education, underpinned by high level policy support and commitment

- **Promulgate** the personal, cultural, economic and social **values of the arts** with the support of the business community, education institutes and NGOs, and launch an **integrated marketing communications campaign** to promote the values of the arts in the community and to enhance the community understanding of local arts
- Enhance the **coordination mechanism** among various departments at the high level to channel resources and facilitate collaboration in improving the environment for the arts, with a view to enabling more outdoor arts, providing better visitor experience at cultural venues/facilities, making good design an integral part of public service delivery and enhancing the accessibility of the arts to people with special needs
- Enhance inter-disciplinary learning, administration and entrepreneurial training in **tertiary and continuing arts education**
- **Engage youth** in arts education and audience development provisions

Vision and Mission

48. Arts education should be seen in the wider context of Hong Kong's aspiration to become a creative metropolis, and how it can help cultivate a new generation of creative citizens and to bring about a quality life for its people. Such vision is to be attained through:

- Making quality arts education accessible to the populace, from children, youth to life long learners
- Nurturing a greater understanding/appreciation of and participation in the arts through investment in audience development, from programming, pricing to promotion and customer relationship management
- Integrating arts into the everyday life for every one and in every sector of the society i.e. an arts for all environment

Promulgation of Arts Values

49. To attain the vision of cultivating *quality people and quality life* through arts education, it is necessary to get societal buy-in to the personal, cultural, economic and social benefits of arts education. It will be desirable to solicit a community-wide buy-in to the values of the arts, e.g. through a manifesto, with the Government, the business community, NGOs and academic institutions pledging their support and commitment to:

- Using arts and design to create value for their organisations
- Engaging more arts and design professionals in their organisations as employees, interns or artists-in-residence
- Supporting arts education and development in the community

Dedicated Arts Education Team

50. There is a commonly expressed view that more concerted efforts are required in Hong Kong to augment the quality and accessibility of arts education both inside and outside schools in respect of:

a) Teacher Education

- Review teacher supply in arts education (in terms of both quantity and quality) to determine whether additional training places are required in the medium and the long term and whether and how the use of creative pedagogy should be reinforced in the initial teacher education.

b) Teacher Development and Support Programme

- Develop a more structured training and development programme in arts education with incentives (e.g. sponsorship and recognised qualifications) and more effective communication to encourage enrolment by teachers, administrators and school principals
- Invest in designing more arts learning materials in various media, across different art forms and disciplines to support the curriculum reforms

c) Creative Partnership Scheme

- Empower and facilitate schools to work with artists and arts organisations on a sustainable basis through a pilot registration system of quality arts education services-providers in various art forms and the provision of an online database for their direct contact with the service providers

d) Incentive Scheme

- Enhance the impact of the existing award schemes (e.g. Arts Development Awards and Chief Executive's Award for Teaching Excellence) to reward outstanding teachers, school administrators and schools for quality arts education

e) Music Office

- Review its mandate, positioning, target 'customers' and service provisions to ensure its offerings stay relevant to present and future societal needs
- Augment its collaboration with schools and NGOs to provide music education to young people including those with special needs, as well as coordination with the other non-formal and informal arts education offices of the LCSD to maximise the synergistic impact

f) Non-formal and informal arts education in the districts

- Augment district arts provisions to encourage and facilitate community-wide participation in the arts, including the setting up of district art centres inside existing arts, cultural and community facilities

g) Talent development

- Develop a talent development programme together with the HKAPA, the HKADC, the Hong Kong Design Centre, NGOs and other education institutions to identify, nurture and promote budding artists and designers
- Encourage and support NGOs to develop creative talent platforms (both online and offline) with a more youth-centric, inclusive and multidisciplinary focus to give opportunities for young talents to shine

51. We recommend the setting up of an inter-departmental task force to map out the agenda; priorities and implementation plan, including the nature, structure, manpower provisions and resource requirements of the dedicated arts education team.

Enhanced Coordination Mechanism

52. Enriching the environment for the arts (informal arts education) involves high-level policy coordination, as the responsibilities tend to cut across different bureaus and organisations. Similar to the development of the West Kowloon Cultural District, it is vital to enhance the coordination mechanism at the high level to channel resources and facilitate collaboration of the relevant government and public bodies. This platform can also invite the inputs of other stakeholders, such as the arts and the business communities, as and when required. This coordination mechanism will be responsible for spearheading various initiatives to develop an “arts for all environment”:

a) Make arts more accessible to all

- Review government policies, rules, regulations and practices to facilitate more outdoor arts activities
- Provide more holistic, engaging and quality visitor experience at arts and cultural venues
- Consider free admission to museums to young children, students, elderly and people with disabilities
- Encourage more public arts through special and incentive schemes e.g. a ‘Percent for Art’ Scheme to require all government-funded capital construction projects to devote 1% of the net construction costs to investment in public arts and a ‘Public Arts Tax Incentive’ scheme to encourage public arts investment by the commercial sector

b) Invest in design

- Provide high level commitment to the importance of design for the public sector
- Integrate the importance of quality design in procurement rules and regulations
- Equip public sector employees with design literacy and design management skills

- Employ more designers in government departments and public bodies to make design an integral and strategic part of government service delivery

c) Social dimensions

- Recognise and support the role of arts education in health and social policies, particularly its therapeutic and restorative dimensions and values in social inclusion, cohesion and harmony
- Provide funding support under appropriate grants of the HKADC and other schemes (e.g. Community Investment and Inclusion Fund)

d) Participation of people with special needs

- Understand the needs and expectations of people with special needs by enhancing the understanding of and communication between the NGOs concerned and the arts sector so as to facilitate programming and marketing of related arts activities
- Adopt a universal design approach for new arts and cultural facilities and improve existing ones
- Provide disability awareness training to staff of arts and cultural facilities
- Ensure equal opportunities for artistic talents including people with disabilities to pursue a career in the arts.
- Include as part of an audience development strategy people with disabilities as regular patrons and participants of arts and culture programmes

Audience Development

53. The HKADC can take the lead in augmenting audience development work by the arts organisations, including:

a) Regular audience surveys

- Conduct a baseline study and regular tracking of audience attitude and behaviour to track progress of audience development work

b) Capacity building for arts organisations

- Launch a regular and sustained capacity building education programme for arts organisations to augment their research, marketing, customer relationship management and technology application skills
- Invite international expertise in providing the programme so as to train the local trainers

c) Audience development as a funding criterion

- Consider 'audience development' as one of the criteria for funding, together with artistic excellence and other considerations (e.g. innovation, diversity and inclusiveness)

- Track effectiveness of audience development work through qualitative and quantitative measurements for each grant to arts organization.

d) Local arts promotion

- Increase community awareness of local arts through an upgraded HKADC Arts and Culture Directory, including the possibility of an online transaction platform to make it easier for the general public to buy affordable local work of arts

54. Whilst outside the scope of this study, there are suggestions to review the priorities of the HKADC as to whether it should remain largely as a funding agency or whether it should augment its role and capacity in audience development.

Tertiary and Continuing Arts Education

55. Apart from formal education in schools, the study has identified the following areas to be considered in tertiary and continuing arts education:

- Review the number of UGC-financed programmes in music, visual arts and design vis-à-vis other disciplines in light of changing demand for creative talents and the supply of self-financed or privately funded programmes
- Encourage the tertiary education institutes to strengthen interdisciplinary learning through inter-faculty and/or inter-institutional collaboration in Hong Kong and overseas, including the potential development of Hong Kong as a learning entre for service design (an interdisciplinary design approach to address the needs of the service economy)
- Introduce more courses/programmes on arts administration and consider setting up a Qualifications Framework for arts administrators
- Expand opportunities for scholarship and exchange programmes in the international sphere
- Encourage providers of continuing and professional education to offer more short and advanced courses in arts and design, in addition to courses for personal interest and enjoyment
- Widen the set of competencies for CEF reimbursable courses to include not just “creative industries” but also “application of arts and design in the business and NGO sector”
- Provide more formal (curriculum based) and non-formal training on creative entrepreneurship, including incubation support programme for enterprising artists

Youth Engagement

56. Youth voice is increasingly important in arts and cultural education programmes around the world. The level of youth voice in programmes can range from youth consultation and cadre advisory groups through to programmes that are developed, implemented, evaluated and reported by young people. To enhance the relevance and effectiveness of the arts education initiatives, it is

important for the government, the HKADC and the arts organisations to canvass the views of the young people in Hong Kong through various channels and platforms.

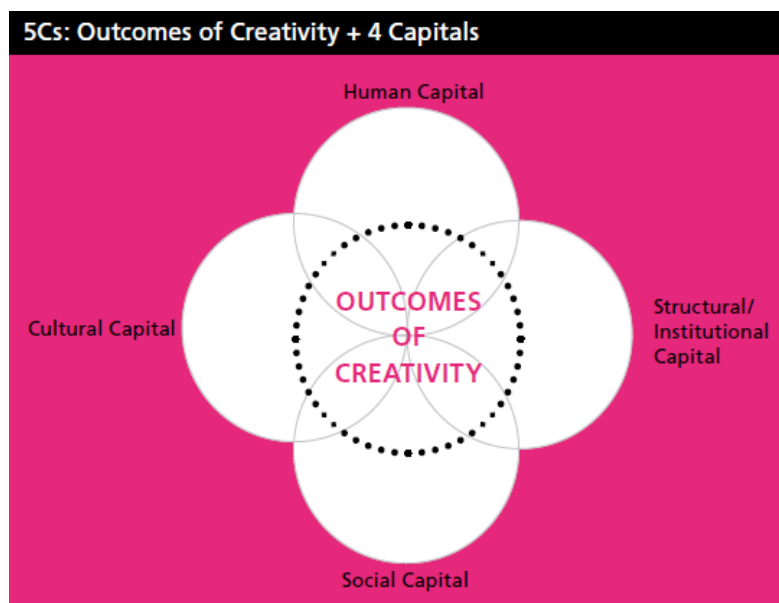
Sustained Promotion

57. Hong Kong needs a sustained promotion campaign to enhance public understanding on the personal, cultural, economic and social benefits of the arts. There could be greater collaboration amongst major players in arts promotion to launch more integrated marketing communications programmes through a variety of channels and means, including role models, case studies/success stories, talks, workshops, festivals, performances, offline and online media etc. Information dissemination of arts programmes and activities should be strengthened, including a better user experience for the websites of the LCSD and URBTIX. The CEDB should continue to require the licensees of domestic free TV programme services to dedicate more airtime to arts and cultural programmes.

Impact Assessment

58. The Government can compile a creativity index on regular intervals to track the return on investment in arts education, in respect of the impact on Hong Kong’s human, economic, social, cultural and institutional capital. In this connection, it is necessary to establish a more rigorous data collection mechanism in the arts and creative domains for the relevant bureaux and departments.

Hong Kong Creativity Index



Source: *Centre for Cultural Policy Research* of the University of Hong Kong

Resources

59. The Consultancy Team considers that the recommendations will not require substantial investment, as a significant portion of the additional provisions can be attained through redeployment or more efficient use and allocation of resources. The four key areas that should be provided with additional resources are:

- **HKADC:** Following the injection of \$3 billion seed money into the Arts and Sport Development Fund, an enhanced provision of around \$30 M will be reserved annually for schemes/projects undertaken or recommended by the HKADC.
- **Dedicated arts education team:** With reference to the set up of CreateHK and the annual budget of the Korea Arts and Education Service (KACES), a ballpark annual estimate for the dedicated arts education team will be around \$30 M, some of the staff resources can possibly be redeployed from the LCSD and the EDB.
- **District arts provisions:** To augment community arts promotion and to enable the LCSD to work more closely with the districts in providing more quality arts education, the LCSD's Regional Offices should be strengthened with more staff resources at around \$15 M a year.
- **Arts education campaign:** The integrated marketing communications campaign will require around \$10 M a year and can be shared between the Government and the West Kowloon Cultural Authority.

Except for the enhanced provision to the HKADC, it should be noted that the above are ballpark estimates only. The actual financial implications have to be worked out in light of the scope and modus operandi of the recommended institution, provisions and activities.

60. Schools committed to implement quality arts education would need more resources on a sustainable basis. The teacher-training programme will also require additional resources. We consider that there are adequate funding channels (e.g. the Operating Expenses Block Grant and Quality Education Fund) to meet the resource requirements.

61. As for the application of arts education for social purposes, the HKADC could take into account social inclusion as one of the funding criteria. The Community Investment and Inclusion Fund could also be an alternative source.

62. In formulating the recommendations, the Consulting Team has focused on **capacity building, incentives, quality assurance, partnership and impact monitoring** as the key change drivers. The Government should play the role as a champion, an enabler, a facilitator and a coordinator. The invitation to conduct this research is reflective of the priority given to arts education in Hong Kong and the dedication to evidence-based decision-making at the highest levels. Throughout the research, many respondents have been welcoming and honest and have shown the highest level of interest to see the study recommendations happen. It is hoped that this research report presents an authentic picture of these voices and that as it is read, arts and education colleagues can feel a strong affinity with the strengths, challenges and recommendations being highlighted.

行政摘要

背景

1. 民政事務局於 2004 年 11 月成立表演藝術委員會、博物館委員會及圖書館委員會。根據 2006 年 6 月發表的建議報告，表演藝術委員會於 2007 年成立藝術教育工作小組，專責研究和建議合適的策略以推動社區的發展藝術，同時加強學校的藝術教育。為協助工作小組，民政事務局於 2009 年 6 月委託懿高有限公司展開顧問研究，分析香港現時在校內外為兒童以至成人提供的公共藝術教育是否足夠，並評估其成效。懿高聯同香港教育學院及 Anne Bamford 教授（英國）進行是項研究。是次研究是由 2009 年 7 月至 2010 年 6 月進行。

目標

2. 鑑於香港銳意成為區內的創意之都，故研究針對以下主要議題：
 - 在學校層面，如何通過**正規藝術教育**令藝術成為市民的終生興趣，並鼓勵市民積極參與藝術活動？
 - 如何**擴大**香港藝術項目的**觀眾群**？如何拉近藝術與公眾的距離，加強市民參與（包括殘疾人士等有特殊需要人士）？
 - 如何令青年人、學校、家長及各界人士更加**認識及欣賞藝術的價值**？
 - 香港應如何培育更多優秀的藝術教育**專才**及充滿熱忱的**藝術人才**，包括教師、藝術家及藝術行政人員／統籌？
 - 如何能更有效分配藝術教育**資源**？
 - 長遠而言，怎樣的**組織框架**和結構最能協助香港推廣藝術教育和吸納觀眾？

藝術的意義

3. 國際趨勢顯示，藝術形式層出不窮，逐步打破高級／古典藝術與低級／通俗藝術的傳統界線。隨著科技創新，社會追求更出色的設計與美學，藝術已融入日常生活之中，跳出博物館和演奏廳的框框。本研究就「藝術」採用廣義的定義，涵蓋所有傳統及新興藝術形式和風格，包括通俗藝術／文化、設計和動態影像。
4. 藝術能惠及個人、文化、經濟及社會，是推動創意城市發展和締造優質生活的重要途徑。市民創作和享用藝術時能獲得喜悅和刺激，有所啟發。藝術亦有助提升個人能力，包括創意、溝通技巧、批判思考、同理心、精神健康及對世界的認知。在經濟角度而言，創意工業是推動經濟增長、振興經濟的重要動力，接受過藝術教育的勞動人口能為經濟注入創意及創新精神。而在社會層面，藝術有助塑造共同身份，凝聚社會，更可幫助弱勢社群和殘疾人士融入社區，自立自強，扭轉人生。

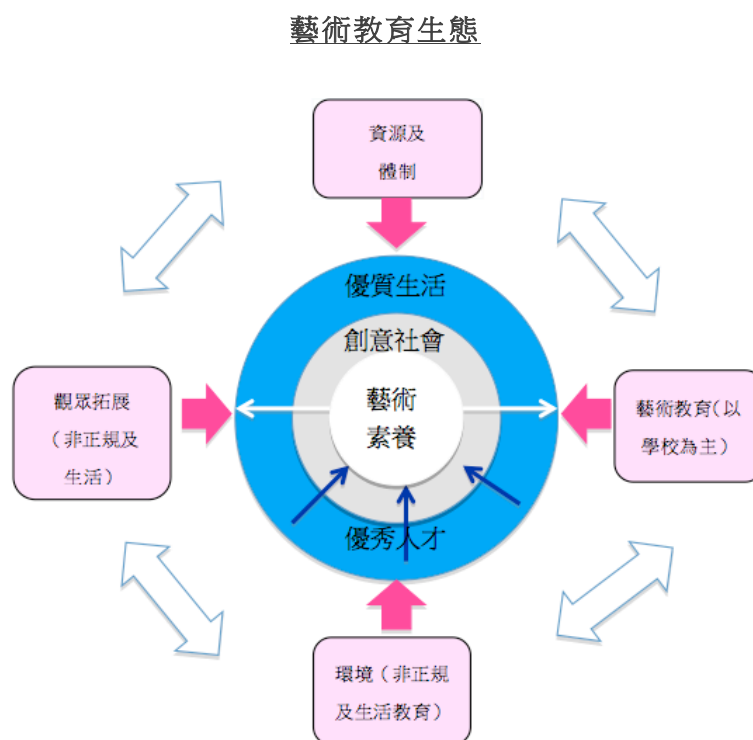
藝術教育的定義

5. 本研究探討三種藝術教育制度：
 - 正規藝術教育**：從小學至大學按年齡分級的全日制教育制度；
 - 非正規藝術教育**：現有正規藝術教育制度以外的有組織教育活動，針對個別

學習客戶群及學習目標；

→**生活藝術教育**：以未經組織和特別安排的方式接觸藝術，亦稱為「藝術學習」。

三種藝術教育制度相輔相成，不斷互動，有若干重疊範圍，在培育通曉藝術的人才方面同樣重要。



研究方法

6. 顧問小組檢討和分析香港現有的藝術教育，採用的研究方法包括文件和媒體分析、問卷調查、訪問、聚焦小組及實地視察。24 個聚焦小組及委員會的成員以個人或小組形式訪問近 250 名人士，另外共有 74 個藝術團體回應問卷調查，並有 181 間學校或幼稚園完成問卷。顧問小組亦造訪了八個藝術團體及 15 間學校。
7. 顧問小組按照統計及主題分析數據，主題則按國際質素指標制定，並以所收集的數據為基礎，大致分為**正規藝術教育**、**非正規藝術教育**、**觀眾拓展**、**藝術環境**，以及**政策**、**體制**及**資源**。本研究的觀察及建議乃建基於定量數據、定性資料和意見。
8. 按照約定的研究範圍和方法，顧問小組盡力確保所得結果有效可靠。但研究仍有若干限制：
 - 由於資源所限，本研究並未能包括了解社會欣賞及享用藝術態度及行為的定量問卷調查。
 - 缺乏與香港藝術界相關的具體時間序列數據，以進行實據分析及縱向趨勢追蹤。

- 研究範圍廣泛，建議僅作指導用途。
- 主要研究期為 2009 年 7 月至 2010 年 6 月，故無法納入最新的藝術教育發展及活動。

正規藝術教育

9. 研究結果指出藝術在香港兒童及青年人生活中所佔的份量甚重。以參與率計算，香港的兒童及青年人在學校、補習學校、課餘時間及餘暇參與藝術活動的程度似乎遠超過英國。按照國際標準，香港的兒童及學生擁有相對高藝術技巧，惟藝術教育尚未在教育制度中紮根成為創意學習的途徑。

學校藝術教育

10. 全賴近年的課程改革，創意及文化逐漸成為正規教育制度的重點範圍，有利藝術及創意發展。香港越來越多學校標榜自己著重「創意」或「藝術」。受訪家長表示明白藝術教育的目的，亦理解藝術對兒童未來發展的重要性。
11. 雖然各界普遍支持藝術，但學校對藝術相對狹窄的定義與藝術在香港創意社會存在的廣泛定義依然存在差距。儘管政策及課程文件鼓勵學校通過藝術和創意的方法授課，但學校有權選擇不同的教學策略，無須以藝術教育為先，部份學校更不明白藝術教育與創意學習之間的關係。
12. 此外，香港現正改革舊有的表現評估方法，包括以更全面的方式評估學習成果，減少以考試為目的的學習。教育局提出不同的評估方式，例如專題項目評估及作品集評估，而學校亦逐步採用。然而，調查結果顯示許多學校仍只以學生的作品作為評估學習的依歸。
13. 各大教改如要成功，**能力建立**乃箇中關鍵。教師往往未必有信心以更具創意和綜合的方式授課，以小學教師可發揮創意的彈性相對比中學教師較大。多間學校表示需要增加創意和動態教材。根據顧問小組的觀察，學校擁有大量的自主權決定如何分配課程時間，但需要支援和時間按各自的步伐實踐目標。
14. 受訪學校普遍認為教師需要接受更具創意的培訓。創意教師培訓包括學習創意藝術、利用創意藝術作為教授其他科目的平台，以及加強藝術科及非藝術科教師之間的合作。創意教師的需求殷切，據報部份科目缺乏訓練有素的專科教師，特別是音樂科，而專業的教師培訓應可解決上述問題。雖然目前有不少專業發展機會，但結構及協調可發展得更完善，同時更有效傳達，以鼓勵更多教師參與培訓，特別是非藝術科教師。學校亦應向教師提供時間和財政資助修讀課程。同樣，學校領導人亦需要持續接受專業培訓，確保具備前瞻的視野，循序漸進實現藝術教育和透過藝術培育下一代。
15. 根據國際最佳做法，**夥伴合作**是締造優質藝術教育的重要元素。校長和教師深明互相合作的重要性，並樂於與藝術家加強合作，亦能獲得不同資助支持合作項目。香港的藝術團體明白藝術教育的價值，亦願意更積極參與藝術教育，但認為現時的藝術發展資助傾向單一鼓勵「卓越藝術成就」，而忽略拓展觀眾／藝術教育。學校

亦未必具備物色合適藝術夥伴所需的知識或專業知識。目前，香港需要更完善的協調機制，確保學校與藝術團體／藝術家之間能建立更多元化的長期策略合作夥伴關係。

專上藝術教育

16. 在專上藝術教育方面，儘管大學教育資助委員會（「教資會」）在過去十年略為增加資助學額，但自負盈虧的課程數量增幅卻更大，特別是碩士學位課程，反映市場對藝術相關學位的需求。香港演藝學院現正就升格為「藝術大學」進行策略檢討，而香港浸會大學視覺藝術學院則銳意成為香港的視覺藝術學校，並計劃開辦多個碩士藝術學位課程。此外，香港城市大學創意媒體學院最近於科學園開設全新的媒體藝術研究中心，香港理工大學設計學院亦拓展設計研究、互動設計及設計策略等新範疇。職業訓練局成立香港知專設計學院後，設計教育副學士學位課程數目亦有所增加。香港教育學於 2008 年開辦香港首個當代音樂及演奏教育學學士學位課程，亦將於 2011 年 9 月開辦教資會資助的創意藝術及文化學士學位課程，致力培育社區藝術家。
17. 現時大部份正規課程是以個別**學科**作為學習基礎。發展路向是有需要引入更全面的跨學科藝術形式，包括新媒體及商業學習，並加強對藝術學生及年輕藝術家的**創業培訓**和支援。
18. 受訪人士普遍認為香港的設計教育過於**著重技巧培訓**，缺乏創意及策略思維訓練。香港是全球最倚賴服務業的經濟體系，故本地高等院校可研究開辦新發展、跨學科的**服務設計**課程，涵蓋策略、系統、程序及接觸點 (touch points) 設計等多個範疇，為服務使用者締造全面的體驗。
19. 香港需要更多專才管理及推廣香港的藝術，惟**藝術行政人員**的正規及在職訓練有限，目前已有多項措施加強相關的專業培訓，包括康樂及文化事務署的藝術行政見習員培訓計劃，以及香港大學人文學院與英國藝術領袖培訓計劃（The Clore Leadership Programme）合辦的文化領袖學院。

人才發展

20. 香港有不少計劃鼓勵具備藝術才華的青年人進修，汲取國際經驗，但要成功，便要及早發掘人才，特別是舞蹈、唱歌及樂器等表演藝術。對於藝術專科中學能否培育藝術專才，國際間意見分歧，但普遍認為有需要為幼童提供多元化而開放的渠道藝術接觸，並為較年長的兒童提供發展專門藝術才能的機會，同時亦要為年輕的藝術人才提供更多獎學金及實習機會。

非正規藝術教育

21. 除正規課程外，還有不少**非正規和終身藝術教育**課程，包括幼稚園、課餘藝術班及公私營音樂藝術學校等。保守估計，香港每年有超過六萬名學生報考各類音樂考試。市場亦有不少非正規的藝術課程，但費用較高，故正規與非正規藝術教育界加強合作，將可惠及學校和廣大社會。

22. 康樂及文化事務署透過轄下的**觀眾拓展辦事處**，致力在正規課程以外推廣藝術教育。辦事處每年也舉辦學校文化日計劃（安排學校到署方轄下的藝術文化表演場地參觀）、學校藝術培訓計劃（與藝術團體合作在學校舉辦藝術課程），以及高中生藝術新體驗計劃（包含教育及互動元素的特別表演藝術課程），務求在學校塑造有利藝術文化發展的環境。然而，各界對上述計劃意見並不一致。由於資源有限，辦事處無法完全滿足所有學校的訴求，機制仍有待改善，以加強學校與合適藝術團體的聯繫和合作。
23. 在視覺藝術方面，康樂及文化事務署轄下的**博物館**亦提供非正規藝術教育課程。於 2001 年成立的**藝術推廣辦事處**輔助博物館的工作，加強公眾對視覺藝術的意識及欣賞能力，並致力培育新晉藝術家。辦事處舉辦各類教育及延伸活動，並推出公共藝術及社區藝術節目，以及提供視覺藝術工作室設施。最近，辦事處更獲增撥資源加強觀眾拓展及培育年輕藝術家的工作。
24. 政府於 1977 年成立**音樂事務處**，旨在透過樂器訓練、樂團訓練及舉辦各類型音樂活動，提高市民（尤其是青少年）對音樂的認識和欣賞能力。音樂事務處於 2000 年納入康樂及文化事務署後，其在香港的五個音樂中心成為署方寶貴的資源。然而，音樂事務處的職責範圍、定位、目標「客戶」及服務自成立以來沒有多大改變，故有需要作出檢討。
25. 高等院校及其他機構的校外部門（如香港藝術學院）開辦不同的藝術及創意相關課程，提供持續非正規藝術教育，當中大部份屬於為**培養個人興趣、陶冶性情**而設的入門課程。現時有空間可開辦更高階的短期專業培訓課程，亦有需要開辦更多課程加強藝術與商業和社會的互動交流。**持續進修基金**鼓勵香港市民持續進修，裝備自己，迎接全球化知識型社會的挑戰。創意產業是其中一個適合發展的範疇，但由於現時創意藝術課程難以應用於商業，故只有少數創意藝術課程獲持續進修基金認可。

觀眾拓展

26. 觀眾拓展涉及非正規及生活藝術教育的各個範疇，包括藝術節目編排、委託、宣傳、定價及客戶關係管理等。
27. 香港藝術發展局於 2007／2008 年度進行的調查顯示，年內每位香港人平均欣賞 0.4 場演唱會／劇場演出。該年共演出 5,672 場表演，吸引近 279 萬名觀眾入場。香港的藝術團體需要制定更完善的觀眾拓展策略，以降低欣賞藝術的門檻。藝術團體應從**觀眾的角度出發**，以循序漸進、更具包容性的策略，令更多觀眾可接觸藝術。主流的觀眾拓展計劃比較傳統，未能考慮青年人的興趣所在。雖然受訪藝術團體均認為拓展觀眾為首要工作，但只有 6%受訪者會以觀眾的興趣為首要考慮。部份藝術團體憂慮若要滿足大眾的品味，將會有損藝術表演的質素。然而，英國等地的證據顯示，藝術普及未必會影響藝術質素。
28. 藝術應獲賦予**廣義的定義**。聚焦小組的討論結果顯示目前不參與「古典」或「傳統」表演藝術或視覺藝術活動的青年人有以下典型態度及行為：

- 他們偏好較現代及吸引的藝術形式。
 - 他們希望欣賞更多元化及有趣的節目，參與大肆宣傳的藝術教育活動。
 - 多媒體藝術比傳統藝術在青年人圈子中更加流行。
 - 很多青年人表示希望欣賞更多「包含本地題材」、「創新」、「結合不同藝術形式」及「應用多媒體和科技」的藝術節目。
29. 青年人的**參與**對藝術發展尤其重要。合作創作及使用者主導／使用者原創藝術內容已成為國際趨勢，越來越多國際藝術團體邀請觀眾參與創作及製作過程。香港數個藝術團體亦開始朝著這個方向發展，資助機構應給予鼓勵。
30. 香港藝術發展局現時的**資助**政策焦點落在藝術發展上，有關觀眾拓展的工作，可鼓勵和支持藝術團體投放更多資源於研究、推廣及客戶關係管理。香港藝術發展局現針對本地藝術界展開年度調查，但若更注重新「以觀眾為本」，則會更佳。由於缺乏可靠全面的觀眾數據，故難以仔細分析觀眾的喜惡、接收資訊渠道，以及他們對藝術節目及活動的偏好。藝術家及藝術團體在研究、推廣、客戶關係管理及科技應用等方面的能力有待增強，而政府亦應向藝術團體提供足夠的資源（資金及專業知識）。藝術界也應與社區各界加強合作，特別是商界、教育界及非政府組織。
31. 資訊、定價和演出地點也會削弱市民參與藝術活動的意欲。受訪者普遍認為「非觀眾」人士難以獲得及得知藝術活動的資訊。我們建議更廣泛採用青年人常用的數碼宣傳技術，並利用學校作為宣傳文化活動的樞紐。聚焦小組的成員亦指出港鐵站是發放藝術資訊的重要渠道。
32. **票價**是觀眾（特別是青年人及家庭）考慮的另一個問題。為了令市民更容易接觸各類藝術，政府及藝術團體可提供更多誘因和制定創新的銷售策略。另一個有關負擔能力的問題，是**演出地點**和交通費往往成為障礙，故香港偏遠地區的藝術活動參與率增幅較市中心更快。

藝術環境

33. 藝術與市民生活密不可分。無論是實際環境、經濟環境，還是社會環境，均可發揮正規及非正規藝術教育的功能。而有特殊需要人士參與藝術活動也是值得留意的問題。

實際環境

34. 為培養非觀眾人士對藝術的認識及興趣，必須將藝術融入社區生活，主動把藝術帶到市民面前，而並非靜待市民步向藝術，這正是在生活中進行藝術教育的方法。門檻較低的**戶外及社區活動**能有效地拉近非觀眾人士與藝術的距離。儘管政府的政策旨在普及藝術，但戶外活動要經過多個政府部門（如食物環境衛生署、香港消防處、路政署、地政總署、運輸署及香港警務處）審批，過程漫長。**地區文化設施及節目**也能夠在學校的藝術教育與大型文化場地的正規藝術節目之間擔當重要的橋樑角色。資源分配的問題不大，但需要加強認知和能力，以舉辦更多優質的社區藝術節目。

35. 市民可透過日常生活的不同層面學習欣賞藝術，政府亦可通過**投資優良的公共設計**提升市民的藝術素養，例如宣傳通訊材料（印刷品、互聯網及電子媒體）、公共建築的建築及室內設計，以至街上及政府辦公室的公共藝術品及裝置藝術。若要提升政府的設計水平，便需要更好的專業知識及資源，以及改變目前的採購制度，因為以最低價中標的中標者未必能符合要求的服務質素。
36. 世界各地大部份成功的**藝術場地**都會將藝術與其他活動結合，為觀眾締造全面的體驗。此舉對吸引甚至到訪藝術文化場地的人士而言尤其重要。受訪者表示香港作為國際城市，卻缺乏世界級藝術文化設施，建築及空間設計、音響、資訊顯示、影音導賞、開放時間、客戶服務、藝術教育活動、配套設施及服務和殘疾人士設施及服務等方面均有不足。除西九文化區外，政府亦應投資於現有文化場地和設施。據悉康樂及文化事務署已著手處理此問題。部份藝術團體表示由於受政府行政制度所限，場地夥伴計劃未能完全發揮成效，加上場地長久以來一直用作多用途場地，故難以為場地塑造藝術形象。原因大多並非有關管理人員缺乏專業知識，而是政府的規例和規定限制眾多，未必有利管理文化設施。
37. 不少受訪者認為香港的**傳媒**鮮有重點報導和宣揚藝術活動。於 2009 年 9 月，政府宣布香港電台可擴大社區服務範圍，包括開設香港電台專屬數碼電視頻道，多間電訊服務營運商均表明有意在香港經營免費電視頻道，香港亦可藉此機會開設一條藝術文化節目頻道。2010 年 6 月中期牌照檢討後，政府要求亞洲電視及無綫電視增加藝術文化節目，但顯然尚有大量改善空間。

藝術的經濟環境

38. 過去十年，香港不斷提倡創意產業的價值。行政長官在 2008 年 10 月發表的施政報告中，將「文化創意產業」定為推動經濟增長的六大支柱產業之一。然而受訪者普遍認為**創意產業**對推動香港經濟的潛力仍有待充分理解及利用。目前創意產業仍被視為個別行業，尚未完全融入主流經濟。創意產業帶來的附加值從 1996 年的 4.1% 下跌至 2008 年的 3.8%。若要把藝術和設計融入經濟和社會的各個層面，政府可為創意專才創造更多職位（和較高增值的職位）。教育及社會服務是吸納藝術人才的兩大潛在行業，而設計成為商界的重要策略部份也非常重要。此外，年輕藝術人才需要掌握創業技巧，香港亦應鼓勵他們開展創意業務。

創意經濟



資料來源：北歐地區創意經濟綠皮書

藝術的社會環境

39. 鑑於香港社會非常實際，凡事講求目標為本，速食文化充斥，多位受訪者均表示難以在香港推廣藝術。很多人認為若有天賦或有時間或金錢，才會鑽研藝術。然而，亦有跡象顯示越來越多人（包括家長）明白藝術的價值。自幼學習藝術的兒童數目與日俱增，他們亦對家長構成正面影響。政府應清晰展示藝術對個人、文化、經濟及社會的價值，並且宣揚藝術能締造更美好優質生活的簡單訊息。

殘疾人士參與藝術

40. 香港社會主張平等，包括有特殊需要人士，藝術界及廣大社會均非常支持此原則，但在現實中要讓他們參與藝術仍有不少障礙。政府必須大力改善藝術節目和場地設施的設計，方便殘疾人士參與藝術。殘疾兒童及青年人在課餘接受音樂、舞蹈及視覺藝術等專業訓練的機會，亦比一般人少。因此，未來政府在規劃及落實藝術文化政策時必須更全面地考慮項目的方便程度及融入程度。

西九文化區

41. 雖然本報告的研究範圍並不包括西九文化區，但多位受訪者也談及西九文化區及其對藝術教育的潛在貢獻。西九文化區的影響力不應局限於西九龍區，而應滲透至全香港。西九文化區管理局首任行政總裁已將藝術教育列為首要工作之一，並表明有計劃與現有藝術文化機構合作。

政策、體制及資源

42. 香港特區政府希望營造有利藝術表達和創作的環境，鼓勵更多市民參與文化活動。民政事務局、教育局、商務及經濟發展局、康樂及文化事務署及香港藝術發展局是負責藝術教育及觀眾拓展的主要機構。這些機構必須共同制定策略框架，緊密協調和合作，以防**職能重疊或遺漏**。目前，康樂及文化事務署與香港藝術發展局的部份職能重疊，後者職能相當廣泛，但資源有限。康樂及文化事務署轄下設有觀眾拓展辦事處，專責就表演藝術拓展觀眾基礎，署方可令藝術推廣辦事處更積極推廣視覺藝術教育。康樂及文化事務署轄下設有其他辦事處，直接或間接負責藝術教育／觀眾拓展，並舉辦相關節目／活動以配合觀眾拓展辦事處的工作，而各個辦事處之間還有更多合作的空間。
43. 在研究期間，部份受訪者希望教育局能夠增加參與藝術教育。由於藝術的價值眾多，實在難以將藝術教育的重責委以任何一個政策局。國際最佳案例指出各個政策局應共同肩負責任，通力合作，共同統籌藝術教育。為實現此目標，受訪者一致認為香港特區政府需要制定**更清晰的藝術教育願景及政策**：為何藝術如此重要？有何願景和重要工作？由誰負責？政府應通過**加強領導**、充足有效的資源分配及相配的規例，致力實踐願景。
44. 另一方面，藝術教育**資金**的來源眾多，香港的問題並非資源不足，而是如何有效協調和分配資源。若能**加強**管理和資助各藝術團體的協調，相信成效將會更佳。多個藝術團體表示香港藝術發展局審批資助的程序繁複，顧問小組認為有需要改善資助機制的**品質保證**及**監察**步驟。除九個定期撥款的表演藝術團體外，政府傾向提供短期的小額資助，亦有證據顯示現時的資助計劃側重表演藝術，忽視視覺藝術。此外，由於多媒體及跨界別藝術並不符合任何一個資助類別的要求，故亦未能得到足夠鼓勵和資助。
45. **私人資助**藝術教育活動雖然具備潛力，但有意贊助商與合適藝術團體之間缺乏聯繫。香港藝術發展局現正成立香港藝術發展公益基金，鼓勵企業和社區支持藝術發展，而慈善資助的稅務優惠或其他誘因亦可推動藝術教育發展。
46. 要計算藝術教育的投資回報，需要收集更多有關香港藝術及創作界的**數據和統計資料**。未來的項目及組織資助應按照清晰而可資比較的數據收集框架進行，並對比國際標準以提供可靠的比較數據。香港應由一個專責機構負責搜集、整理和解讀有關資料，以便確定趨勢，再按照現有的證據及可預測的趨勢數據制定政策。

建議

47. 顧問小組參攷了英國、荷蘭及南韓在藝術教育上一些成功經驗，以制定建議。但以下建議僅作指導用途，實施時應進行更詳細的檢討、可行性研究及先導計劃。藝術教育是社會對市民的長遠投資，以改變公眾的思維、文化及價值觀。部份建議宜優先實行，其他則應納入中長期考慮及規劃。顧問小組建議政府**優先處理**以下各項：

推廣藝術教育的特定措施：

- 成立**專責藝術教育小組**負責制定發展大綱和訂出優先次序，鞏固學校藝術教育的能力及提供誘因，以促進落實優質藝術教育；同時推動社區藝術教育；並協調各個部門及機構的藝術教育、觀眾拓展及人才發展工作。
- 將**觀眾拓展**（連同藝術教育）納入藝術項目撥款的評審準則，為藝術團體提供更多資源及支援，加強其在研究、推廣、客戶關係管理及科技應用方面拓展觀眾的能力。
- 建立機制評估和宣揚藝術教育及觀眾拓展的**影響及投資回報**。

締造有利藝術教育發展環境的一般措施：

- 制定更全面的政策，訂立更清晰的藝術教育**願景及使命**。
- 與商界、院校及非政府組織一同**宣傳藝術**的個人、文化、經濟及社會**價值**，展開全面的**宣傳計劃**，向社會推廣藝術價值，提升社會對本地藝術的認識。
- 改善上級部門之間的**協調機制**，以便更有效分配資源及促進各方合作，從而改善藝術發展的環境，務求推動更多戶外藝術活動，為觀眾提供更優質的文化場地／設施，亦令優秀設計成為公共服務不可或缺的一環，以及方便有特殊需要人士接觸藝術。
- 加強**專上及持續藝術教育**的跨界別學習、管理及創業培訓。
- 鼓勵青年人參與**藝術教育及觀眾拓展政策及活動的制定。

願景及使命

48. 推動藝術教育時，應以香港銳意成為創意之都為目標，以及藝術教育如何有助培育新一代創意公民，為市民締造優質生活。政府可通過以下各項使命實現此願景：
- 令各社會階層也能獲得優質藝術教育，包括兒童、青少年以至終身學習人士等。
 - 致力通過投資觀眾拓展工作鼓勵市民參與藝術，同時提升他們對藝術的認識和欣賞能力，包括藝術節目編排、定價、推廣以至客戶關係管理。
 - 將藝術融入日常生活及社會各個層面，營造藝術普及的環境。

宣揚藝術價值

49. 要通過藝術教育實踐「培訓優秀人才，締造優質生活」的願景，我們必須令社會認同藝術教育的個人、文化、經濟及社會價值。其中可行方法是由政府、商界、非政府組織及院校制定宣言表示對藝術的支持，並承諾：
- 利用藝術及設計為其機構創造價值；
 - 在其機構內僱用更多藝術及設計專才擔任員工、見習生或駐場藝術家；
 - 支持社區的藝術教育及發展。

專責藝術教育小組

50. 受訪者一致認香港各界需要同心協力就以下各方面提升校內外的藝術教育質素及接觸層面：

- a) 教師培訓
 - 檢討藝術教育教師的供應（包括數量及質素），以確定中長期內是否需要提供額外培訓機會，以及應否及如何在初期教師培訓時加強創意教學。
- b) 教師發展及支援計劃
 - 開辦結構更完善的藝術教育培訓及發展課程，並提供誘因（如贊助及認可資歷）和加強宣傳鼓勵教師、管理人員及校長報讀課程。
 - 投放資源設計更多不同媒體及橫跨多元藝術形式及範疇的藝術學習材料，以支援課程改革。
- c) 創意夥伴計劃
 - 推行試驗登記制度，並建立網上資料庫讓學校直接聯絡專長各種藝術形式的優質藝術教育服務提供者，鼓勵及協助學校與藝術家和藝術團體展開長期合作。
- d) 獎勵計劃
 - 加強現有獎勵計劃的影響力（如香港藝術發展獎及行政長官卓越教學獎），以表揚在優質藝術教育方面表現傑出的教師、學校管理人員及學校。
- e) 音樂事務處
 - 檢討現時的職能、定位、目標「客戶」及服務，以確保能夠應付現時及未來的社會需要。
 - 加強與學校及非政府組織合作，為青年人提供音樂教育（包括有特殊需要人士），同時與康樂及文化事務署轄下其他非正規及生活藝術教育辦事處合作，擴大協同效應。
- f) 地區性非正規及生活藝術教育
 - 增加地區藝術項目，鼓勵及促進社區參與藝術，包括在現有的藝術、文化及社區設施內設立地區藝術中心。
- g) 人才發展
 - 聯同香港演藝學院、香港藝術發展局、香港設計中心、非政府組織及其他教育院校制定人才發展計劃，發掘、培育及提拔新晉藝術家及設計師。
 - 鼓勵及支持非政府組織發展以青年人為對象的創意人才平台（網上及網外），並擴大對象範圍，讓不同藝術範疇的青年人一展所長。

51. 我們建議成立跨部門專責小組制定發展大綱，確立優先處理事項及落實計劃，包括專責藝術教育小組的性質、架構、人員配置及資源要求。

加強協調機制

52. 由於豐富藝術環境（非正規藝術教育）涉及不同的部門及組織，故政府的政策必須協調得宜。如西九文化區的發展一樣，政府必須從上級加強協調機制，以便分配資源予相關政府及公共機構，同時加強各方合作。此協調平台亦可在有需要時邀請其

他持份者參與，如藝術界及商界。此機制可牽頭展開多項措施，專責塑造「藝術普及的環境」。

a) 拉近藝術與市民的距離

- 檢討政府政策、規定、規例及實踐，以便舉辦更多戶外藝術活動。
- 在藝術文化場地為觀眾締造更全面投入的優質體驗。
- 考慮讓幼童、學生、長者及殘疾人士免費參觀博物館。
- 通過特別計劃和獎勵計劃推動公共藝術，例如百分比藝術計劃規定所有政府資助工程項目從建築工程費用淨額中抽取 1%用作公共藝術活動，而新加坡的公共藝術稅務優惠計劃則鼓勵商界投資於公共藝術。

b) 投資於設計

- 提升公營機構對設計的重視。
- 在採購規則及規例內納入優質設計因素。
- 協助公營機構僱員掌握設計知識及設計管理技巧。
- 在政府部門及公營機構僱用更多設計師，令設計成為政府服務不可或缺的策略元素。

c) 社會層面

- 肯定及支持藝術教育在衛生及社會政策擔當的角色，特別是其治療及復康作用，以及對促進社會和諧共融的價值。
- 按照香港藝術發展局及其他計劃提供合適的財政支援，例如社區投資共享基金。

d) 有特殊需要人士的參與

- 加深相關非政府組織與藝術界之間的認識和溝通，了解有特殊需要人士的需要及期望，改善相關藝術活動的節目編排及宣傳。
- 在新藝術文化設施採用無障礙設計，同時改善現有設施。
- 向藝術文化設施的員工提供照顧殘疾人士的培訓。
- 為有藝術天賦的殘疾人士提供平等機會，在藝術界一展所長。
- 將殘疾人士納入觀眾拓展策略，視之為藝術文化節目的定期觀眾及參與者。

觀眾拓展

53. 香港藝術發展局可帶頭加強藝術團體的觀眾拓展工作，包括：

a) 定期進行觀眾問卷調查

- 展開基礎研究，定期追蹤觀眾的態度和行為，以跟進觀眾拓展工作的進度。

b) 提升藝術團體的能力

- 為藝術團體展開定期和長期的能力提升培訓計劃，增強其於研究、推廣、客戶關係管理及科技應用的技巧。
- 邀請國際專家培育本地藝術培訓導師。

c) 將觀眾拓展列作撥款審批條件

- 除考慮卓越藝術表現及其他因素（如創意、多元性及包容性），亦把「觀眾拓展」納入審批撥款條件。
- 通過定性及定量計量方法跟進觀眾拓展工作，從而向藝術團體發放資

助。

d) 本地藝術推廣

- 通過更完善的香港藝術發展局藝術文化機構名冊提升社會對本地藝術的認識，包括研究建立網上交易平台方便公眾購買價錢合理的本地藝術作品。

54. 雖然本研究並不探討有關議題，但部份受訪者建議政府檢討香港藝術發展局的重點工作應繼續以撥款為主，抑或應加強其於觀眾拓展方面的工作和能力。

專上及持續藝術教育

55. 除學校的正規課程外，本研究認為高等及持續藝術教育可以：

- 為迎合創意專才不斷改變的需要，檢討教資會資助的音樂、視覺藝術及設計課程與其他學科課程的比例，以及自負盈虧或私營課程的數目。
- 鼓勵專上院校通過本地及海外跨學系及／或跨院校合作，加強跨界別學習，包括發展香港成為跨界別服務設計的區內學習中心，以滿足服務經濟的發展需要。
- 引入更多藝術行政課程，考慮設立藝術行政人員資歷架構。
- 增加國際獎學金及交流計劃。
- 除了個人興趣班外，鼓勵持續及專業教育院校開辦更多短期及進階藝術設計課程。
- 擴大持續進修基金認可資助課程範圍，除「創意產業」外，亦納入「藝術及設計在商界及非政府機構應用」課程。
- 提供更多創意創業的正規（課程為本）及非正規培訓，包括為有志創業的創意藝術專才提供孵化培育。

青年人的參與

56. 青年人的意見對全球的藝術及文化教育計劃日益重要，他們的參與範疇可包括青年諮詢及核心顧問小組，以及由青年人制定、實行、評估及匯報的計劃。為加強藝術教育措施的相關性及成效，政府、香港藝術發展局及藝術團體必須通過不同渠道及平台收集青年人的意見。

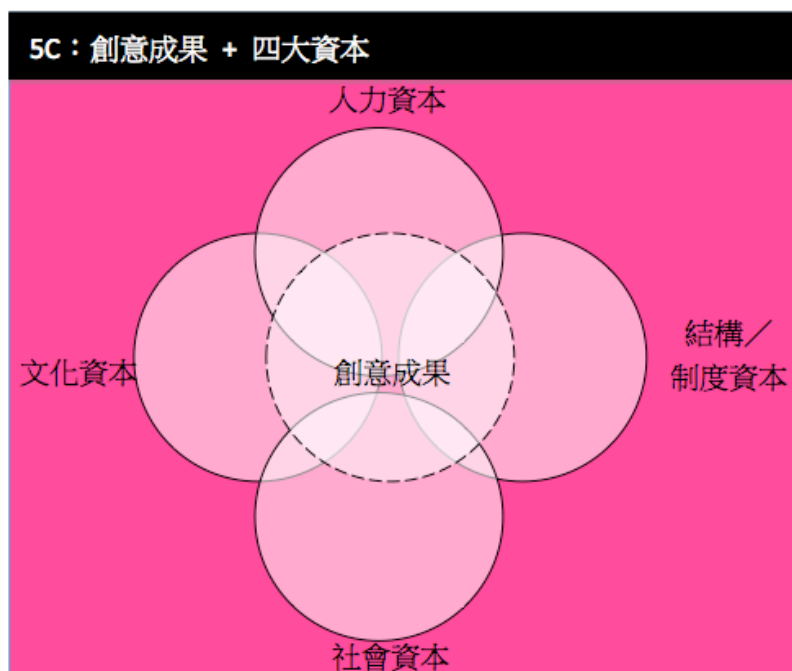
持續推廣

57. 香港需要長期的推廣計劃，讓公眾明白藝術對個人、文化、經濟及社會的裨益。推廣藝術時，有關機構亦可加強合作，通過不同渠道和方法推出全面的宣傳推廣計劃，包括樹立典範、個案研究／成功故事分享、講座、工作坊、藝術節、表演、網外及網上媒體等。政府亦應加強藝術節目及活動的資訊傳遞，包括改善康樂及文化事務署和城市電腦售票網的網站。商務及經濟發展局亦應繼續要求本地免費電視節目服務持牌人增加藝術文化節目。

影響評估

58. 政府可定期編纂創意指數，以人文、經濟、社會、文化及機構資本所受的影響追蹤藝術教育的投資回報。就此，相關局方及部門必須建立更嚴謹的藝術創意數據收集機制。

香港創意指數



資料來源：香港大學文化政策研究中心

資源

59. 顧問小組認為上述建議不會涉及大額投資，因為大部份額外措施可透過重新分配或更有效使用及分配資源而實施。需要額外資源的四大範疇包括：

- **香港藝術發展局**：向藝術及體育發展基金注資 30 億元後，政府將增加撥款，每年大約預留 3,000 萬元資助香港藝術發展局開展或推薦的計劃和項目。
- **專責藝術教育小組**：參照成立創意香港的經驗及韓國藝術及教育服務 (KACES) 的年度預算，專責藝術教育小組年度預算估計約為 3,000 萬元，部份人手可從康樂及文化事務署及教育局借調。
- **地區藝術活動**：為加強社區藝術推廣，以及讓康樂及文化事務署與各區更緊密合作提供更多優質藝術教育，康樂及文化事務署可每年增撥約 1,500 萬元為地區辦事處增加人手。
- **藝術教育計劃**：全面的宣傳推廣計劃每年花費約 1,000 萬元，費用可由政府及西九文化區管理局攤分。

除增加香港藝術發展局的儲備外，上述金額僅為估計，實際成本視乎建議的機構、

服務及活動範圍與營運方式而定。

60. 政府應向有意實行優質藝術教育的學校持續提供額外資源，而教師培訓計劃亦需增撥資源。我們認為目前已有足夠的資助渠道（如營辦開支整筆津貼及優質教育基金），以迎合有關資源要求。
61. 至於在社會層面實踐藝術教育，香港藝術發展局可將促進社會共融納入審批撥款條件之一。社區投資共享基金亦是另一資金來源。
62. 制定建議時，顧問小組以**提升能力、誘因、品質保證、合作夥伴及監察影響**為主要改變因素。政府應肩負提倡、發起、促成及協調的責任。是次獲邀進行研究，正好反映香港重視藝術教育，致力從最高層面開始作出以實據為本的決策。在研究期間，多位受訪者也踴躍參與，如實回應，並殷切期望研究中提出的建議能付諸實行，希望本研究報告能夠如實反映他們的意見，而藝術及教育界的人士閱讀本報告後，能明白當中提及的優勢、考慮及建議。

Examples of Learning and Teaching Materials Related to the Arts and Culture
與藝術及文化相關學與教材料例子
(provided by EDB)
(由教育局提供)

NSS Music Learning Materials 新高中音樂科學習材料： <ul style="list-style-type: none">- Analyses on Cantonese Pop Songs 粵語流行曲分析- Introduction to Cantonese Pop Songs 粵語流行曲導論- The Musical Characteristics of Elvis Presley 皮禮士利的音樂特色- The Musical Characteristics of the Beatles 披頭四的音樂特色- Assessment Exemplars on Performing 演奏評估示例- Self-learning Package on Music Composition 音樂創作教材套- Analyses of <i>Nanyin</i> in Cantonese Opera 粵劇南音分析- Analyses of <i>Banghuang</i> in Cantonese Opera 粵劇梆黃分析- <i>Guangdongyinyue & Jiangnan sizhu</i> 廣東音樂與江南絲竹
A Glossary of Terms Commonly Used in the Learning and Teaching of Music 音樂科學與教常用辭彙
Exemplars on Assessment for Learning in Music 音樂科促進學習得評估示例匯編
Learning and Teaching Package on Cantonese Opera 「粵劇合土上」教材套
Teaching Package on Creative Music Making in Schools 學校音樂創作教材套
Speech Choir Manual 動感聲藝教師手冊
Art appreciation and criticism in context series 藝術評賞系列：： <ul style="list-style-type: none">- What is art criticism 《甚麼是藝術評賞？》- Understanding Chinese art through Chinese culture 《從文化角度認識中國藝術》- Understanding Western art through Western culture 《從文化角度認識西方藝術》- Understanding Local art through culture 《從文化角度認識本地藝術》- Understanding Visual Artworks with Functions from Various Perspectives 《從多角度認識具功能的視覺藝術品》- Examples of Understanding Chinese Art Through Culture 《舉隅：從文化角度認識中國藝術》
A Glossary of Terms Commonly Used in the Learning and Teaching of Visual Arts 視覺藝術科學與教常用辭彙
Exemplars on Assessment for Learning in Visual Arts

視覺藝術科促進學習的評估示例匯編
Art and Context 藝術與情境
Hong Kong Popular Culture in Visual Arts Education 香港的流行文化與視覺藝術教育
The Chinese Arts: Ceramic 中國的陶瓷藝術
Web-based Course of Hong Kong Visual Arts Appreciation 香港視覺藝術網上欣賞課程
Resource Package on 'In Touch with Visual Arts' 「視藝全接觸」藝術評賞教育活動
Visual Arts Learning and Teaching Units 視覺藝術學與教單元
Learning and teaching materials on art appreciation and criticism and portfolio building and assessment 視覺藝術評賞及建立作品集的學與教材料
Examples of learning and teaching units on Visual Arts 視覺藝術「學與教」例子
Vocabularies for art appreciation and criticism 視覺藝術評賞的詞彙
“Three Apples” & “Shadow” Photography competitions cum Exhibitions – Collection of Awarded Entries
Teaching kit on film and animation arts 「電影及動畫欣賞」學與教材料
教訊：《「藝」力人生》
教訊：《無限創意的藝術天地》
教訊：《與名人對談系列 — 透過藝術培養學生的個人成長》（一、二集）
DVDs on Dialogue with Celebrities Series - Nurturing Students' Personal Growth Through Arts (I- VI) 《與名人對談系列 — 透過藝術培養學生的個人成長》光碟（一至六集）
積累與感興：小學古詩文誦讀材料選編
童心童趣：兒童文學教學參考資料選編
香港小學學習字詞表
中英對照香港學校中文學習基礎字詞
點畫流形：漢字書寫學習軟件
致知達德：小學中華傳統美德學習軟件
思躍神馳：創意寫作坊啓示「錄」
中學中國語文學習參考篇章（初中及高中）
課程備忘錄：中學中國文學課程研討會及工作坊

中六中國文學：名著選讀簡介
中六中國文學 - 學習單元設計示例
中學中國文學指定作品參考資料選編（中四至中六）
中學中國文學名著選讀簡介（中四至中六）
課程備忘錄：新高中課程系列——中學中國語文課程研討會（視像光碟）
課程備忘錄 - 中學中國文學課程研討會（視像光碟）(中四至中六)
新高中中國語文學習單元設計示例(名著及改編影視作品、戲劇工作坊、小說與文化、文化專題探討、翻譯作品選讀、普通話與表演藝術)
新高中中國文學學習單元設計示例
中學中國文學指定作品參考資料選編（中四至中六）
中學中國文學名著選讀簡介（中四至中六）
《中學中國語文戲劇教材系列（一）》之「戲劇工作坊：蘋果(APPLE)教學法」
Let's Experience and Appreciate Drama
Literacy Instruction for Teachers
The Splendour of Writing Poems: Inspiring Students' Imaginations
Online Resource Package on Promoting Critical Thinking, Creativity and Cultural Awareness through Language Arts in Primary Schools
Online Learning and Teaching Resources on Teaching of Language Arts (TOLA)
The Learning and Teaching of Poetry (Junior and Senior Secondary)
Using Documentaries in Language Teaching
ETV Programmes: – Storytelling in the Primary English Classroom; English Language Learning through Drama; Responding to Drama in Literature; Film in English Language
Schemes of Work for the Elective Part of the Three-year Senior Secondary English Language Curriculum
Web-based Learning and Teaching Resources in support of Suggested Schemes of Work for the Elective Part of the Three-year Senior Secondary English Language Curriculum
Hong Kong Budding Poets (English) Award 2005-08 Anthology
NETworking: Using Debate in the English Classroom; Using Drama in the English Classroom; Using Poetry in the English Classroom
Promoting Quality Interaction in the Primary English Classroom
Phonics in Action: A Resource Package
Online Learning and Teaching Resources on The Learning and Teaching of Language Arts at Secondary Level
Teen Time Remix – Using Authentic Materials for Developing Secondary Students' Listening Skills
Learning English through Popular Culture (Secondary 4-6) A Resource Package
Learning English through Drama (Secondary 4-6)

A Resource Package
Learning English through Short Stories (Secondary 4-6) A Resource Package
<i>Networking: Workplace Communication in the English Classroom</i>
<i>Networking: Social Issues in the Classroom</i>
Learning Resources Pack on Integrated Humanities (Secondary 4-5): Optional Module I: Religion and Life; Optional Module III: Relationship between Mass Media and Modern Culture 綜合人文科（中四至中五）學習資源冊：選修單元一：宗教與人生；選修單元三：大眾傳媒與現代文化的關係
Reminiscence of Episodes Hong Kong: Electronic Historical Postcards 細味昔日香港風情：電子歷史明信片
Ping Shan Heritage Trail & Lung Yeuk Tau Heritage Trail 屏山文物徑及龍躍頭文物徑
Central Heritage Trail 中西區文物徑
Urban tourism : A Case Study of <i>Beijing</i> 都市旅遊：北京個案研習
Junior Secondary Chinese History Teaching Resource Materials (Volume 6) 初中中國歷史科教學專輯（第六輯）
Learning and Teaching Resources for the S4-5 Revised Chinese History Curriculum 中國歷史（中四至中五）修訂課程支援教材
Learning and Teaching Materials on History and Culture (Secondary 1-3) 歷史與文化教材（中一至中三）
Heritage Studies: Hong Kong and its neighboring areas in the Zhujiang Delta Region 文物之研習：香港及鄰近珠江三角洲地區
Junior Secondary Chinese History Teaching Resource Materials (Volume 6) 初中中國歷史科教學專輯（第六輯）
Learning and Teaching Resources for the S4-5 Revised Chinese History Curriculum 中國歷史（中四至中五）修訂課程支援教材
Learning and Teaching Materials on History and Culture (Secondary 1-3) 歷史與文化教材（中一至中三）
Learning and Teaching Resources for the NSS Chinese History Curriculum (Elective Modules) 新高中中國歷史課程選修單元支援教材
Appreciation of Traditional Food in the New Territories 新界傳統食品的欣賞
Reference Materials on Shuttlecock Activities 足毬活動參考資料
Explanatory Notes of Tradition and Modernity, Customs, Cultural Conservation and Innovation, Cultural Pluralism, the Clash of Civilisations, Cultural Imperialism, Global

<p>and Local Culture, Cultural Homogenisation, Cultural Capital, Cultural Value, Popular Culture, Ethnic Culture (& HK Tradition), Multi-cultural Society and Social Diversity, Collective memories</p> <p>辭彙註釋：傳統與現代、習俗、文化保育與創新、文化多元、文明衝突論、文化帝國主義、全球文化與本土文化、文化同質化、文化資本、文化價值、流行文化、民俗文化(香港)、多元文化社會與社會多元化、集體回憶</p>
<p>Learning materials: Selected Items in the First Batch of Intangible Cultural Heritage, Call for Valentine's Ban in India, Disney and Semiotic Consumption</p> <p>學習素材：部分第一批國家級非物質文化遺產名錄、西風東漸的情人節、迪士尼與符號消費</p>
<p>“A Reader in Humanistic Literacy (Junior Secondary)”</p> <p>《性情真章：人文素養讀本（初中）》</p>
<p>NSS Ethics and Religious Studies Curriculum – Organising Experiential Learning Programme Support Materials Series (IV) Nan Lian Garden</p> <p>《新高中倫理與宗教課程支援教材-組織體驗學習活動系列(IV)南蓮園池》</p>
<p>人文學科教學計畫之「孫中山的革命事蹟與香港」(初中)</p>
<p>人文學科教學計畫之「促進中西文化交融的傳教士---利瑪竇」(初中)</p>
<p>人文學科教學計畫之「鴉片貿易與香港開埠」(初中)</p>
<p>Booklet on Pull-out English Gifted Programme – Young Writers’ Society (Junior Primary)</p>
<p>Hong Kong Budding Poets (English) Award Anthology 2005-06</p>
<p>Hong Kong Budding Poets (English) Award Anthology 2006-07</p>
<p>Hong Kong Budding Poets (English) Award Anthology 2007-08</p>
<p>Hong Kong Budding Poets (English) Award Anthology 2008-2009</p>
<p>在常識科加強幼小銜接：「做個快樂中國人」專題研習之旅</p>
<p>跨學科專題研習：中外一家樂融融</p>
<p>教學示例：太陽王國歷險記（網上版）</p>
<p>教學示例：小小時裝設計師（網上版）</p>
<p>教學示例：健康生活 由一做起（網上版）</p>
<p>教學示例：醒目都市人（網上版）</p>
<p>教育電視節目：</p> <ul style="list-style-type: none"> - 戲中真我 - 芸芸眾生相(一)(立體人物造型) - 芸芸眾生相(二)(平面人物造型)
<p>Adapted Visual Arts Curriculum Framework under the Senior Secondary Curriculum for Students with Intellectual Disabilities</p> <p>為智障學生而設的視覺藝術課程及評估補充指引</p>