

For information on
10 June 2013

**Legislative Council
Panel on Home Affairs and Panel on Development
Joint Subcommittee to Monitor the Implementation of the
West Kowloon Cultural District Project**

**Development of Cultural Software to Complement
the West Kowloon Cultural District project**

PURPOSE

This paper updates Members on the work being undertaken by the West Kowloon Cultural District Authority (WKCDA), the Government and its collaborators in cultural software development to complement the West Kowloon Cultural District (WKCD) project.

OVERVIEW

2. The WKCDA has made progress in nurturing local arts talents, engaging stakeholders and building up audience through various activities and pre-opening programmes leading up to the commissioning of core arts and cultural facilities in the WKCD. The latest updates from the WKCDA are reported in **Annex 1**.

3. In parallel, the Government and its collaborators have adopted a multi-pronged approach in promoting cultural software development. Details of the latest progress are reported in **Annex 2**.

**Home Affairs Bureau
West Kowloon Cultural District Authority
June 2013**

**Development of Cultural Software
by the West Kowloon Cultural District Authority**

PERFORMING ARTS DEPARTMENT

Development of cultural software focuses on the following three areas –

- Artistic and professional development;
- Audience development; and
- Governance and organisational development.

Artistic and professional development

2. The West Kowloon Cultural District Authority (WKCDA) strives to enhance Hong Kong's artistic capacity through initiatives including workshops, master classes, scholarship schemes and other collaborative projects. These events seek to advance the artistic and professional development of artists, arts groups and arts practitioners, extend their professional network and facilitate knowledge and cultural exchange.

3. WKCDA has supported and conducted the following programmes/initiatives in collaboration with local educational/arts/cultural institutions –

a) Overseas training/research programme for leaders from local arts groups on future arts development in Hong Kong (2012 to 2015)

4. WKCDA, together with Hong Kong Arts Development Council, has undertaken this programme which aims to nurture the artistic and administrative leaders of local arts groups by expanding their vision and extending their networks globally. They will bring back useful strategies and ideas that contribute to the future arts development in Hong Kong and the development of the West Kowloon

Cultural District (WKCD). Five candidates have been selected and they will start the overseas training in 2013. All the attachments will be completed in 2015.

b) Advanced Cultural Leadership Programme (2011, 2012 and 2013)

5. WKCDA has supported the programme organised by the University of Hong Kong in association with the Clore Leadership Programme in the United Kingdom since 2011. It provides cultural leaders with practical skills, intellectual perspectives and global networks needed to seize new opportunities, strengthen their organisations and develop a world-class vision. WKCDA has awarded ten fellowships for the programme in the past two years. For 2013, the ongoing programme has been enhanced with the introduction of local modules and expansion of target reach.

c) Cultural Leadership Summit (June 2011, May 2012 and May 2013)

6. Since 2011, WKCDA has co-presented the event with the Hong Kong Arts Administrators Association. The three-day summit in 2013 brought together international and local cultural leaders to share important issues of cultural leadership and management. Other topics included how to create and run arts space and insights on various aspects of successful creative organisations were discussed in the past two summits.

d) Capacity building for inclusive arts programmes (March 2013)

7. To enhance the skills in developing and organising quality inclusive arts programmes, WKCDA co-organised a talk and workshop with the British Council and the Hong Kong Arts Administrators Association in March 2013. By adapting real cases in the United Kingdom and Hong Kong, the talk outlined the benefits and key principles of full inclusive practice in the cultural sector. The workshop provided further training on the skills in inclusive practice which included planning, budgeting, programming, marketing, resources allocation, monitoring, evaluating and future planning.

e) WKCD Xiqu Centre Seminar Series (tentatively from June 2013 to January 2014)

8. The Xiqu Centre project has proceeded to detailed design stage and is scheduled for completion in 2016. To complement the facility design, WKCDA plans to develop the cultural software for the Centre which aims to widen Xiqu audience, raise artistic standards and facilitate exchange. WKCDA will organise the first Xiqu education programme “WKCD Xiqu Centre Seminar Series” in collaboration with the Chinese Artists Association of Hong Kong and the Hong Kong Academy for Performing Arts from June 2013 to January 2014. Xiqu experts and artists from the Mainland and Taiwan will be invited to have dialogues with local experts, as well as sharing on their experience and insights on future development of Xiqu. Demonstrations and master classes will also be arranged.

Audience development

9. Audience development can be achieved through conducting activities in the form of learning and knowledge sharing, which aims to enhance the public’s experience and appreciation in performing arts. The activities also raise the public’s awareness of the WKCD. These include outdoor programmes at the WKCD site, education and community partnership programmes organised by WKCDA or in collaboration with the performing arts groups and organisations.

a) Yau Ma Tei Cultural Celebration Project (July 2011 to February 2012)

10. Jointly organised with Hulu Culture, the 8-month project was held to encourage community participation in arts and culture, and foster a receptive environment for WKCD by nurturing a creative ecology which supports community arts, culture and creativity.

b) Hong Kong International Jazz Festival 2011: WKCD Concerts (October 2011)

11. In co-operation with the Hong Kong Jazz Association, the two-day event provided both charged and free performances at the West Kowloon Waterfront Promenade featuring world-renowned musicians and local performers.

c) Make a Difference (MaD) @ West Kowloon (December 2011 to January 2012)

12. Co-organised with the Hong Kong Institute of Contemporary Culture, this one-month project held at the West Kowloon Waterfront Promenade targeted at young adults and students. It provided space and opportunities for budding artists, technical professionals and arts administrators to collaborate with the public and co-create authentic content for the WKCD, as well as cultivated cultural and artistic talents through education and public engagement.

d) West Kowloon Bamboo Theatre (January 2012, January to February 2013)

13. To raise public's awareness of the site of future Xiqu Centre and arouse interest in Cantonese opera, WKCDA organised the first West Kowloon Bamboo Theatre project in 2012. An 800-seat bamboo theatre was set up at the junction of Canton Road and Austin Road West to offer an array of activities to the public. The event, held in the Lunar New Year period, is considered as one of the WKCDA's annual flagship events. In collaboration with the Chinese Artists Association of Hong Kong, West Kowloon Bamboo Theatre 2012 has offered Cantonese Opera performances, education activities, exhibition and film shows for seven days. The project received an overwhelming response with around 12 000 visitors and tickets for Cantonese Opera performances were sold out swiftly.

14. After a popular debut in 2012, the project has its second run in 2013. The festival length was tripled to three weeks across the Lunar New Year 2013. While Cantonese Opera performances were still the main focus, the programme included Chinese dance, contemporary music and a capella performances. The theatre itself had a make-over to incorporate a festive Bamboo Theatre Fair with nearly 50 organisations showcasing everything from traditional crafts to festive snacks. The winning Xiqu Centre design model was also exhibited for the first time. The three-week event attracted more than 100 000 visitors, nearly ten times more than the year before.

e) Freespace Fest (December 2012)

15. Apart from continuing the success of the West Kowloon Bamboo Theatre, WKCD also built another annual flagship event Freespace Fest in December 2012 to explore the meaning of open space to arts and cultural activities in the WKCD. More than 20 000 audiences participated in the weekend event at the West Kowloon Waterfront Promenade with music, dance, outdoor performances, arts installations, other collaborative and public-initiated programmes co-curated by cross-disciplinary artists and arts organisations.

f) Festive Drums for a Roaring New Year (February 2013)

16. Jointly organised with the Hong Kong Chinese Orchestra, the first ever outdoor Chinese music concert in the WKCD site was held in February 2013. A large 3.47-metre drum was set up for the event. Drum performances, game stalls with Chinese New Year themes, and traditional arts-and-craft classes were also provided to ring the Chinese New Year.

Governance and organisational development

17. Governance and organisational development is core work that develops the software for the performing arts venues, and connects research and all our artistic and professional development and audience development work listed above. Our pre-opening programmes are the central tools to build the understanding needed to develop the “software”. The goal is to co-create the institutions with the artist community and the audience to form the policies and the vision, well ahead of the opening of the venues. This not only ensures that each venue will “hit the ground running”, but also that its make-up is already firmly rooted and integrated in the communities by its opening.

a) Artistic vision

18. To complement the hardware development of Xiqu Centre, we are in the course of developing of the artistic vision of the Centre through our continuous engagement with the community. The feedback from artists, audiences, and partners help develop the vision and the objectives, which will in turn inform the design of the venues

and the design of the operational policies. The process will evolve in the coming years.

19. We have started this process for the other art forms and venues starting with the contemporary music, dance and theatre sectors. Other art forms will follow and all these will be horizontally integrated in the development process early on to ensure an integrated approach.

b) Mode of governance

20. The WKCDA will review and make reference to other practices and experiences, and recommend suitable modes of governance and business models for each performing arts facility that actively supports its artistic vision.

c) District-wide support services

21. In parallel with the design process of the facilities, district-wide support services such as human resources and other customer and technical services will be developed systematically across the different departments.

M+ DEPARTMENT

22. In the M+ area, the development of cultural software covers key areas including building the audience through different programmes and its collection, which, during the process, helps promote the Hong Kong art and culture, nurture Hong Kong artists and support the art community, as well as build up expertise and train related professionals in different fields.

Building audience

23. In an effort to promote visual arts and culture in Hong Kong, and to nurture local artists and hence support local arts and cultural development, M+ has organised and will continue to organise in the coming years different pre-opening exhibitions, talks, symposiums and educational programmes either on the WKCD site or

in different parts of Hong Kong – and later, after 2015, in the planned Arts Pavilion prior to the delivery of the museum building.

a) Mobile M+

24. Mobile M+ is a nomadic exhibition platform that enables M+ to develop different exhibition, education and communication forms prior to the opening of the building. Mobile M+ puts special emphasis on developing Hong Kong art and artists through the production and communication of new artworks and extensive educational programmes accompanying the exhibitions.

i) West Kowloon Bamboo Theatre Exhibition and Bamboo Cinema (January 2012)

Parallel to the Cantonese Opera event of the WKCDA, M+ has commissioned five Hong Kong artists to produce new site specific works for the exhibition, and screened many rarely seen Hong Kong cinematic masterpieces related to Cantonese opera.

ii) Mobile M+: Yau Ma Tei (May to June 2012)

Mobile M+: Yau Ma Tei was an ambitious presentation of six newly produced exhibitions by Hong Kong artists. It attracted a wide range of audiences, not only from the area adjacent to the WKCD but also from other parts in the city. As the event ran during the 2012 Hong Kong International Art Fair period, it was visited by many important members of the international arts community and attracted a lot of attention in Yau Ma Tai, Hong Kong and internationally. The exhibition was accompanied by an exhibition catalogue, guided tours and artist talks. Encouraged by the success of this project, M+ will continue to promote and nurture local talents through organising events which feature Hong Kong artists from different generations. Depending on the nature of the event, M+ will ensure Hong Kong artists' participation in its programmes and events, and provide opportunities for the local artists to showcase their talents.

iii) Song Dong: 36 Calendars (January to February 2013)

In collaboration with Hong Kong's premier institution for contemporary art research, the Asia Art Archive, WKCDA produced this event to stage the Chinese artist, Song Dong and invited over 400 members of the public, including some local artists, to participate in the exhibition's opening performance at ArtisTree.

iv) Mobile M+: INFLATION! (April to June 2013)

This exhibition is another self-initiated project of M+ held at the WKCD site. It is the first large outdoor exhibition of M+ where seven large inflatable sculptures are installed on the site. The exhibition brings together new productions of local and regional artists with some of the internationally most celebrated art works. In addition, the exhibition is accompanied by very extensive educational programmes, with interpretive performances, artist-led workshops, talks, guided tours, online teaching and learning packs, exhibition catalogue and a teacher's preview to enhance the public's understanding and experience. The response to this exhibition is overwhelming and generates tremendous interests in art within the local community. M+ plans to organise a large outdoor event at the WKCD site each year.

v) Venice Biennale (June to November 2013)

M+ and the Hong Kong Arts Development Council will jointly take part in the 55th Venice Biennale and present a Hong Kong artist in this international platform. This experience will help promote Hong Kong art, M+ and the WKCD on the highest international level. In conjunction with the M+ participation in this exhibition, M+ will host a series of talks in Hong Kong to enhance the public's understanding of this prestigious event. The Response Exhibition in view of Hong Kong's participation in the Venice Biennale, which will be slightly different from the Venice exhibition, will be held in 2014 and enable the Hong Kong public to share and experience the event.

b) M+ Matters

25. M+ Matters is a series of public talks exploring critical issues with key players in the field of visual art, design, architecture and the moving image. The first of the series, “Asian Design: Histories, Collecting, Curating” was held on 3 December 2012, followed by “Histories and Individual Practices of Contemporary Ink Art” on 15 December 2012 and “On the Moment: China’s Museum Boom in Context” on 18 March 2013. Inviting overseas and local experts of the various fields to discuss specific topics that are relevant to the process of developing and building the museum, the events have been successful and fruitful. M+ plans to either host or collaborate with related institutions, international museums and visual art professionals and students to organise a stream of research-related events in the coming years.

26. Through these programmes, M+ also provides the opportunities to train all members of the M+ team to produce and realise medium to large size projects. The strong education component, especially in the exhibitions, will enhance the knowledge about, appreciation of and interests in the contemporary visual culture among the Hong Kong audience.

Building collection

27. To support the Hong Kong arts community, enhance the public appreciation of the Hong Kong art and introduce Hong Kong artists to both local as well as international market, M+ has been actively looking for and acquiring great works to build a world class collection for Hong Kong. For the past eleven months since the establishment of the Interim Acquisition Committee, over 80 percent of the approved acquisitions are Hong Kong art. With the acquisition of the Sigg Collection in 2012 and the on-going new acquisitions approved, the M+ Collection is growing quickly. M+ plans to exhibit its collection through advanced digital technology so that the public would have the opportunity to appreciate these artworks even before the delivery of the museum building in 2017. In addition, subject to conditions such as the availability of suitable temporary storage facilities and the financial budget of M+, M+ will try to conduct

exhibitions for a portion of its collection so that the collection could be more accessible to the public. To maintain transparency, M+ has uploaded on the WKCDA website the M+ Acquisition Policy, as well as the list of Uli Sigg acquisitions (both donation and purchase) and works acquired with the approval of the Interim Acquisition Committee.

Building expertise

28. While building up its professional team, M+ offers opportunities to those who desire to develop a career in the field of art education, curatorial practice and museum operations. M+ has started to build up the curatorial expertise in the Chinese Art as well as the Design and Architecture areas. To ensure that M+ will have the requisite expertise in each of the four main visual culture areas, M+ is currently in the process of recruiting three new curators, that is, a Hong Kong Art and Culture Curator, an Ink Art Curator, and a Moving Image Curator, as well as a number of Assistant Curators and Curatorial Assistants. M+ is also developing within the team the expertise in the collection management, art education, research, and technical areas, especially back-of-house capacity. Currently, the recruitment focus is in the curatorial and collection management areas, but will slowly shift towards the areas of audience development and building management.

29. When recruiting new staff, M+'s aim is to always recruit locally and where the right expertise could not be found in Hong Kong, M+ would bring in overseas expertise to fill the gaps in the expertise required for the success of the M+ project. To further develop the skills and expertise of the team, members of the team will also have the opportunity to learn through placements in some of the world's leading overseas institution as well as through a transfer of knowledge from overseas experts over time.

30. To meet the increased demand for artistic and administrative talents as well as curatorial, art education and back-of-house staff, M+ has launched different internship and volunteer programme. The first M+ internship programme, the "Ten Week Learning Programme", which was successfully concluded in March 2012, provided the participants with project-based learning experience.

After the completion of this Learning Programme, the participants were engaged by the WKCDA to support the Mobile M+: Yau Ma Tei project in May 2012, through which they were able to gain hands-on experience in organizing an exhibition. With the aim of offering unique learning opportunities to young talents who are interested in the field, M+ has recently launched a more extensive and ambitious internship programme for the 55th Venice Biennale from June to November 2013. The programme has recruited three technical and eight exhibition interns to join the M+ team and work on the project. M+ will try to develop more internship programmes to further broaden the curatorial knowledge base in Hong Kong in the coming years.

31. Apart from the internship programmes, M+ launched its Docent Volunteer Programme in early 2013. The first group of 50 museum docents was selected to provide regular public and school tours during M+'s exhibition periods and a variety of training and workshops have been offered to the docents throughout in 2013. A number of these docents have already been leading school and public tours for the Mobile M+: INFLATION! exhibition. This will be a long-term programme with annual reviews, and aim to develop a pool of experienced, committed and passionate docents, leading to the opening of the physical museum.

West Kowloon Cultural District Authority
June 2013

**Development of Cultural Software
by the Government and its collaborators**

OVERVIEW

To tie in with the development of the WKCD, the Government and our collaborators take a multi-pronged approach in strengthening our cultural software, including supporting arts programme development, stepping up audience building, enhancing arts education and strengthening the grooming of talents.

2. In the 2013-14 financial year, the Government's estimated expenditure on culture and the arts amounts to be more than \$3 billion. This has not yet taken into account capital works expenditure. In addition, around \$60 million is disbursed annually from the Arts and Sport Development Fund and about \$10 million a year from the Cantonese Opera Development Fund (CODF) to support projects and activities which promote the development of the arts and culture.

SUPPORT FOR ARTS GROUPS

Major Performing Arts Groups

3. Starting from 2012-13, we have increased the recurrent subvention to all major performing arts groups (MPAGs) by 10% and implemented a contestable funding pilot scheme for the MPAGs. The pilot scheme was launched in June 2012 which aimed at encouraging the MPAGs to come up with new initiatives that would help to promote their sustainable development financially and artistically, as well as to benefit the long term development of the arts and culture in Hong Kong. The first round of the pilot scheme has approved four projects to support the groups' initiatives on grooming of talents through collaborative productions and provision of training opportunities for artists and arts administrators, launching of collaborative, multi-media and experimental projects to foster innovative productions, and strengthening audience building through an enhanced on-line

platform. The approved projects are implemented in a two-year period involving a total funding of about \$14.6 million. We are working together with the Advisory Committee on Arts Development (ACAD) on the launching of the second round of contestable funding pilot scheme for MPAGs in this year.

Support for Small and Medium Arts Groups

a) Leisure and Cultural Services Department

4. The Leisure and Cultural Services Department (LCSD) has been supporting a large number of young artists, as well as small and medium scale performing arts groups by engaging them in the Department's year-round cultural presentations, festival and other performing programmes, audience building and arts education activities, as well as the Venue Partnership Scheme. In addition to presenting and sponsoring their productions with the provision of programme fees, LCSD also provides publicity support, and/or free venue and ticketing services.

5. In addition to LCSD's performance venues, LCSD also engages these artists and arts groups to perform at its museums, as well as other venues such as the Hong Kong Arts Centre, Nan Lian Garden, Cattle Depot, HKICC Lee Shau Kee School of Creativity, Youth Square, Jockey Club Creative Arts Centre, schools, community halls, historic sites and some other venues managed by other organizations.

6. The estimated funding support (mainly towards programme costs and excluding notional venue and ticketing charges) for the young artists and small and medium scale performing arts groups in 2013-14 is around \$100.84 million.

7. With LCSD's funding and other support, around 220 young artists/small and medium scale performing arts groups will have the opportunities to exhibit their skills and talents by giving around 3 350 performances in LCSD's cultural presentations, arts festivals as well as audience building and arts education activities in 2013-14.

b) Hong Kong Arts Development Council

8. We are also supporting the development of small and medium arts groups through the Hong Kong Arts Development Council (HKADC). In 2012-13 alone, the HKADC subsidised over 235 arts groups or arts practitioners in their creative pursuits, including 39 small and medium arts groups benefiting from the HKADC's One-year/Two-year Grant Scheme. To give one-year/two-year grantees with meritorious performance the flexibility and capability to make longer term programme planning to achieve their artistic visions, HKADC has re-introduced the Three-year Grant scheme in 2013-14, which will give arts groups a three-year funding. HKADC will also implement proactive projects to support local artists and arts groups and provide them with opportunities to pursue their creative works and showcase their talents.

c) Arts Capacity Development Funding Scheme

9. With a view to building the capacity of the arts sector of Hong Kong, the Arts Capacity Development Funding Scheme has been introduced in 2011 to disburse an annual provision of around \$30 million in the form of Springboard Grants with matching elements and direct Project Grants. The funding scheme seeks to support larger scale and cross-year arts and cultural initiatives/activities so as to enhance capacity development for promising arts groups and arts practitioners as well as to encourage the community and private sector to sponsor the arts.

10. The first round funding exercise was met with encouraging response from the arts sector with a total of 98 applications received. 18 Grantees, nine for Springboard Grants and nine for Project Grants, were selected for implementation of quality proposals of various art forms from 2012 to 2014. The second round funding exercise was launched in November 2012 and the results were announced in May 2013. 14 applications, including 3 for Springboard Grants and 11 for Project Grants were approved.

GROOMING OF ARTISTIC TALENTS

The Hong Kong Academy for Performing Arts

11. The Hong Kong Academy for Performing Arts (HKAPA) is a higher education institution for arts education and professional training in the performing arts. HKAPA has offered programmes covering dance, drama, film and television, music, theatre and entertainment arts and Cantonese opera. The Government has provided additional funding to increase the annual subvention to the HKAPA from \$236 million in 2011-12 to \$283 million in 2013-14 to enable the Academy to move from a three-year to a four-year undergraduate degree structure starting from the 2012-13 academic year. In addition, we have earmarked \$444.8 million for the HKAPA's on-site campus expansion project.

a) Junior Music Programme

12. The Junior Music Programme (JMP), administered by the School of Music at HKAPA, is one of the most comprehensive programmes of music instruction for talented young people in Hong Kong. JMP emphasizes all-round musical training. In addition to individual instruction on the student's instrument, the curriculum includes musicianship classes and ensemble activities, and offers many opportunities for public performance. For 2012-13 academic year, around 700 students enrolled in the JMP. Currently, around 25-30% of School of Music full time students are from JMP.

b) Gifted Young Dancer Programme

13. The Gifted Young Dancer Programme (GYDP) is administered and offered by School of Dance. Each year, around 60 students are admitted to the GYDP through open audition. GYDP students receive technical and artistic training. Students also have the opportunity to participate in a number of outreach activities and performances. About 30% of the annual intake of new students into the full-time programme come through the GYDP.

Higher Education Programmes on Visual Arts

14. Post-secondary visual arts programmes are offered by a number of tertiary institutions. These institutions, including the Chinese University of Hong Kong, the Academy of Visual Arts of the Hong Kong Baptist University and the Hong Kong Art School, among others, have been offering a wide range of sub-degree, degree and post-graduate degree programmes covering various fields of visual arts including traditional studio arts, contemporary media arts, drawing, painting, ceramics, sculpting, moving image, Chinese calligraphy, etc.

Programmes of the LCSD

15. The LCSD has been implementing programmes in promoting the work of young and talented art practitioners to the local and overseas communities in a sustainable manner.

a) Local Programmes

16. LCSD museums often invite professional and budding artists to serve as lecture speakers, art workshop instructors or demonstrators, providing opportunities for them to share their creativity and knowledge, and to build connections with art lovers.

17. The Hong Kong Visual Arts Centre (VAC) has conducted a year-long art training programme “Art Specialist Course” since 2001. Notable local art masters in various disciplines of visual art creation including ceramics, ink-painting, print-making, sculpture, painting and Chinese calligraphy have been invited to be course coordinators. In 2013, “Advance Practice Course” is initiated to provide further advancement in professional art training.

b) Overseas Exhibitions

18. LCSD also presented exhibitions outside Hong Kong to promote Hong Kong’s artists. The more recent exhibitions organized by LCSD include “Legacy and Creations – Ink Art vs Ink Art” and “Legacy and Creations – Art vs Art” at Shanghai Expo 2010; “Hong Kong Graphic Art Fiesta 2011: Xin Yi Dai - An International University Students Exchange Exhibition” in Shenzhen in 2011; and “Sculpting

Space – Hong Kong Public Art Design” exhibition of the “2012 Hong Kong and Macao Visual Arts Biennial” in Beijing in 2012; participating in the Liverpool Biennial in collaboration with the HKADC; “Crossroads · Another Dimension – A Cross-Strait Four-Regions Artistic Exchange Project 2013” in Shenzhen, Macao and Kaohsiung in 2013.

c) Oil Street Art Space

19. LCSD has recently converted the red-brick complex at 12 Oil Street, a Grade 2 historic building, into an art space serving as an incubator and a facilitator to encourage creative exchange among the younger generation of the local art circle and different sectors. The art space was opened on 22 May 2013.

d) New Funding of \$50 Million for Acquisition and Commissioning of Local Artists’ Artworks

20. The Government has earmarked an additional \$50 million for LCSD to acquire artworks by local artists with a view to building up a comprehensive collection on Hong Kong art. The artworks acquired will be selected and displayed on a rotational basis in the permanent and thematic exhibitions of LCSD’s museums and other venues including the new Oil Street Art Space opened in May 2013, as well as in outbound exhibitions presented overseas and in the Mainland to promote works of Hong Kong artists. In addition to acquiring artworks, LCSD will also use part of the funding to commission local artists to create new artworks for display at public open spaces such as parks and government buildings to promote the public’s appreciation of the works of Hong Kong artists.

Programmes by the HKADC

a) Local and Overseas Training Schemes

21. To support emerging artists, the HKADC runs a Local Internship Programme providing local internship opportunities in the disciplines of drama, xiqu, music, dance and visual arts. We have also commissioned the HKADC to run the new pilot Cultural Internship Scheme from 2009-10 to sponsor local art practitioners to

undertake short-term internship and training programmes in various arts institutions and organizations overseas.

b) Overseas Exhibitions and Arts Events

22. The HKADC has also continued to implement a variety of projects with a view to identifying promising artists for all disciplines. Recently, the HKADC has also launched some new initiatives. For example, it co-organised the Manhattan Hong Kong Music Festival with the Manhattan School of Music which introduced Hong Kong's talented musicians and excellent composition to the New York community. In co-operation with the Hong Kong Museum of Art, it also took part in the Liverpool Biennial for the first time, which showcased the unique creativity of Hong Kong artists.

c) Provision of Art Space

23. To provide young artists with more room to pursue their artistic creation, the Government has earmarked a capital funding of \$8.72 million for HKADC to renovate and make available arts space (about 10 000 square feet) for artists in an industrial building in Wong Chuk Hang. In the coming year, the HKADC will undertake renovation works and launch a scheme to enable new and budding artists to lease the units for arts creation at a concessionary rate.

d) Promotional Programmes Through the Mass Media

24. The HKADC co-presented with Cable TV and the Radio Television Hong Kong respectively two arts and cultural TV programmes, namely the "ArTour in Close to Culture" and "Artspiration" in 2011-12 and 2012-13 to promote arts and Hong Kong artists to the community. For the year 2013-14, the HKADC plans to continue its collaboration with its media partners on the production of arts and cultural programmes.

TRAINING OF ARTS ADMINISTRATORS

25. The LCSD has been implementing the Arts Administrator and Museum Trainee Programme since 2010. By offering placements

in various performing art venues, programme offices and museums, LCSD has been providing two-year internship opportunities in two terms to nurture arts administrators and museum curators. Besides, LCSD also provides funds to its venues partners from 2010-11 to 2014-15 for providing training places to nurture arts administrators in managing performing arts companies.

26. The HKADC has also been conducting Internship Schemes which provide local internship opportunities for arts administrators, as well as the Cultural Internship Scheme which sponsors local arts managers with leadership potential to participate in structured internship and training programmes in arts administration outside Hong Kong. Since 2011-12, the HKADC has worked with the Hong Kong Arts Administrators Association (HKAAA) to offer additional support and professional training to arts administration interns. In 2012-13, HKADC introduced the Arts Administrator Scholarship that sponsors local arts administrators with relevant working experience to take Master's degree or professional programmes in arts administration at higher education institutions in Hong Kong. In the same year, HKADC collaborated with the WKCD Authority to provide artistic and arts administration leaders with short-term overseas training.

27. Under the Arts Capacity Development Funding Scheme launched by the Home Affairs Bureau (HAB), HKAAA has been awarded a project grant of \$2 million to implement a two-year "Fellowships for Arts Management Experience" programme from 2012 to 2014. The programme offers a total of 10 mid-level arts managers 12 weeks' full-time attachment to internationally renowned arts organizations in major international cities.

28. In addition, the Government plans to provide an additional funding of \$150 million to strengthen the training of arts administrators at various level of experience for five years starting from 2013-14. HAB has formulated a framework for implementation in consultation with the relevant advisory bodies and organizations, taking into account the experience gained in the implementation of current local and overseas internship/ training schemes for arts administrators by HKADC and LCSD in collaboration with other

relevant institutions/ organizations. A package of measures, as summarized below, will be implemented starting from 2013-14 –

- (i) LCSD 2-year internship programme;
- (ii) Interns trained by LCSD Venue Partners and the Hong Kong Arts Festival;
- (iii) Local interns trained by arts organizations under HKADC's scheme;
- (iv) Attachments to/ internships at overseas museums/ cultural organizations and at large arts festivals or exhibitions;
- (v) Scholarships for overseas arts or arts administration Master degree or professional training programmes;
- (vi) Scholarships for local arts or arts administration Master degree or professional training programmes;
- (vii) Intensive executive in-service training programmes; and
- (viii) Training for LCSD staff, whose work is related to performing arts and visual arts.

ARTS EDUCATION AND AUDIENCE BUILDING

Arts Education in Schools

29. Arts education is one of the eight Key Learning Areas in the school curriculum. All students are entitled to arts education for nurturing their creativity, arts and cultural literacy as well as life-long interest in the arts. The Education Bureau (EDB) has been supporting schools to implement arts education through the provision of learning and teaching materials, teacher training programmes, financial resources and student activities. Information about arts education in schools is at the **Appendix**.

Leisure and Cultural Services Department

30. The Audience Building Office (ABO), the Art Promotion Office (APO), museums and the Music Office of LCSD implement various initiatives to promote knowledge and appreciation of various art forms. They work to raise cultural literacy at community and school levels.

a) ABO

31. ABO 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, they include –

- (a) “School Culture Day Scheme” – Visits to LCSD’s performing arts venues, museums and public libraries during school days are arranged for students to take part in tailor-made cultural programmes;
- (b) “School Arts Amateur Scheme” – ABO 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;
- (c) “Let’s Enjoy Cantonese Opera in Bamboo Theatre” – ABO and district groups co-organise free Cantonese opera excerpt performances cum interactive educational activities specially designed for students at bamboo theatres at various districts;
- (d) “Arts Experience Scheme for Senior Secondary Students” – The scheme offers a spectrum of tailor-made performing arts programmes with enhanced 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;

- (e) "Performing Arts Criticism Project" – ABO organises this Project in collaboration with the International Association of Theatre Critics to introduce senior secondary students to the basic techniques of writing arts criticism through seminars, performances and workshops for enhancement of their critical thinking and arts appreciation ability; and
- (f) "New Synergy Arts Animateur Scheme" – The scheme provides progressive training courses to students who have previously enrolled in composition or script writing training projects to further develop their artistic potential.

32. ABO 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" – ABO supports local performing arts practitioners in conducting outreach/ promotional arts activities at indoor and outdoor venues for the public and specific populations. Activities include performances, workshops, lectures, demonstrations, exhibitions, etc.; and
- (b) "Community Oral History Theatre Project" – ABO collaborated with local arts groups and district organizations or providers of elderly services to organize the "Community Oral History Theatre Project" with an aim to promoting arts development in the community and encourage the elderly to participate in arts and cultural activities. The project comprised 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 2013-14, the project is implemented in Islands District (Tai O) further to the satisfactory results in Shum Shui Po and Kwun Tong Districts.

33. Apart from the above territory-wide schemes/projects organized by ABO, the Performing Arts Division of LCSD also organizes audience building, arts appreciation and arts educational activities in conjunction with annual arts festivals and year-round performing arts programmes. They range from lectures, workshops to major outdoor events such as the annual Cantonese Opera Day and the Dance Day. There are also cultural programmes at the foyer and outdoor spaces of major venues on a regular basis for the purpose of audience building at respective venues. Under the Venue Partnership Scheme, arts education and arts promotion activities are also conducted by respective venue partners at performing arts venues.

b) APO

34. APO organises territory-wide visual arts activities through public and community art projects, including –

- (a) The “Artist in the Neighbourhood Scheme” – launched with an aim 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 corporate, shopping malls and local designers, APO constantly explores new exhibition venues and expands the audience base of local art activities;
- (b) The “ArtAlive@Park” provides young artistic talents with a creative platform to showcase their originality and imagination. University students studying in art-related subjects are invited to take part in the project and to create and display their site-specific works for the unique environment and spaces of different parks. The works on display not only aim to engage visitors in a variety of ways but also offer them new art experiences in public spaces. In view of the project’s success in 2010 and 2012, the coming “ArtAlive@Park” will be scheduled for 2014;
- (c) The “Art@Government Buildings” is an innovative and exciting scheme that displays public art in government premises and includes a practical and rewarding mentorship programme. It aims to promote art as an

integral part of our daily lives. University students had been engaged to join the mentorship programme and worked with leading local artists. The students came from a variety of academic backgrounds, including the fine arts as well as cultural, administrative and architectural disciplines. In view of the project's success for displaying public art at nine government buildings in 2011 and 2012, the coming "Art@Government Buildings" will be scheduled for 2014;

- (d) The VAC as an art learning institute strives to provide a variety of high quality art education and extension programmes. Among others, a year-round training programme, the "Art Specialised Course" provides in-depth art training for all art lovers. A new programme, "Advance Practice Course" is initiated to further strengthen budding artists' creative directions. Besides, the teacher training programmes also provide support to schools and teachers in arts teaching; and
- (e) With a view to nurturing more young artistic talents, the new Oil Street Art Space was opened on 22 May 2013. To kick off the new art space, an inaugural exhibition, "Embark! Beyond the Horizon" has been launched featuring the artworks of three local artists and one mainland artist. A number of new series of programmes will be introduced to engage young artistic talents and the public to participate in art activities.

c) Museums

35. The museums of LCSD also produces teaching kits and worksheets for special exhibitions, and will further enhance the educational programmes in museums and film archive to include learning sessions and workshops to engage students in the appreciation and critique of artworks. Artists will also be arranged to share their creative experience with students –

- (a) The Hong Kong Museum of Art produces audio guides, educational interactive games, mobile apps and educational

pamphlets to provide the public with basic knowledge of the exhibitions and to enhance their interest in the museum visit. Scholars and professors are invited to conduct lectures, and artists are invited to teach workshops or perform demonstrations to provide in-depth knowledge to audiences. Family tours and disabled tours are specially designed to suit the needs of different target groups. Teacher training talks, teaching kits, thematic video shows and worksheets are also arranged for schools to facilitate the student visits;

- (b) The Hong Kong Heritage Museum (HKHM) has recently opened an exhibition entitled “Intelligence Infinity: Inspiration through Art” which actively engages the visitors and offers a highly educational opportunity for children to explore art through senses and experiences. HKHM will also organize the exhibitions “Fashion · Image · Eddie Lau” and “Best Wishes for the Family: Traditional Chinese Woodblock Prints from the Collections of the Heritage Museum” in the second half of 2013. There will be a number of associated educational programmes including lectures, workshops, guided tours for schools and the general public. To promote art education, HKHM continues to offer school programmes for teachers and different levels of students in learning art including: Quality Life-wide Learning Activity Workshop, School Culture Days, MuseTeens More: Youth Leadership Scheme and A Journey on Learning the Arts for New Senior Secondary Students; and
- (c) The Hong Kong Film Archive (HKFA) continues to organize screening programmes and lectures for students in collaboration with the Hong Kong Film Critics Society such as the Film Education Programme. Students are given the chance to learn the film history by viewing the world classic films and to appreciate the local cinematography for the enhancement of their interest in film and arts appreciation ability. HKFA also devotes effort in organising the Arts Education Learning Experience for Senior Secondary Students with the support of the EDB in order to

strengthen students' experience in arts and cultivating their life-long interest.

36. Film screenings and fringe activities such as talks and seminars with the participation of filmmakers and movie stars are organized to tie in with the thematic exhibitions. HKFA also regularly arranges school visits and docents to the exhibitions and Resource Centre. Outreach programmes like outdoor film shows are also organized at the Mid-Autumn Lantern Carnival in Tai Po Waterfront Park, New Year's Eve Countdown Carnival in Sha Tin Park and Lunar New Year Lantern Carnival in Tsing Yi Park.

d) Music Office

37. The Music Office provides instrumental music training classes and music appreciation programmes for the youth at an affordable price. It offers ensemble training, international 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 2012-13, about 8 500 trainees received music training provided by the Music Office.

38. In addition, the Music Office arranges concerts and outreach programmes to promote music in the community, including "Music for the Millions" concerts in primary and secondary schools, international youth music exchange programmes, thematic exhibitions, annual music camp and annual contests for youth orchestras and bands. Over 180 000 people participated in these activities in 2012-13. The Office also organises arts education activities in support of the "School Culture Day Scheme".

39. 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 presented 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 Festival

40. LCSD also provides funding to the Hong Kong Arts Festival (HKAF). Additional resources amounting to \$80 million from 2010-11 to 2014-15 are earmarked for HKAF 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 HKAF as our cultural brand more accessible to the potential audience.

Hong Kong Arts Development Council

41. HKADC initiates arts education activities in partnership with different government bureaux and departments and arts groups. It 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 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;
- (b) "Artspiration" – TV programme on Arts & Culture. The ADC partners with RTHK to produce a 32-episode TV programme on arts and culture. *Artspiration* is a weekly 30-minute TV programme to introduce the plurality and diversity of the

local arts scene in a lively and funful way. In 2012-13, the programme was shown on two time segments on ATV Home Channel (April – September 2012) and TVB Jade (November 2012 – January 2013). First of its kind, *Artspiration* is a new attempt to introduce arts and culture to the people of Hong Kong through a free TV channel. HKADC plans to commence the next series by the end of 2013;

- (c) “ArTour”– TV Programme on Arts & Culture. The ADC partners with Cable TV to present a new TV segment, *ArTour*, in the programme *Close to Culture* on i-Cable Finance Info Channel (Channel No 8) since June 2011. The programme offers a glimpse into the creative experiences and works of local young artists through interviews and also introduces arts and cultural programmes to the general public;
- (d) “Hong Kong Arts Development Awards” – This annual flagship event in the local arts scene aims to give 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;
- (e) “Arts Education in Kindergartens – A Pilot Scheme” – This scheme links up artists and schools to create a learning environment for kids of 3-6 years old to widen the scope of their arts education and develop lifelong interest in arts. Seven kindergartens were chosen as pilot schools to run an artist residency programme in the academic year 2010-11. The collaboration had helped inspire teachers on their teaching and course design while the artists had gained valuable residency experience at kindergartens. Parents were also imbued with concepts in arts and arts education;
- (f) “Community Arts Education @ Tin Shui Wai” – This project aims at providing an easy-to-access platform for the local communities of remote districts in Hong Kong to enjoy, take part in and have access to the arts. A variety of arts activities will be launched at a local spot every Sunday for a

consecutive period (around 4 weeks) to bring arts to the residents. It also aims at fostering collaboration between the arts groups and district organizations in carrying out arts education programmes. Tin Shui Wai is the pilot district for running this project;

- (g) “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, LCSD, HKAPA and eight local dance companies were invited to be strategic partners, and programmes included stage performances, competitions and symposium. HKADC will organise the Hong Kong Dance Festival again in October to December 2013; and
- (h) “Nurturing Local Arts Audience Scheme” – This project supports the development of cross-district community arts activities and contributes towards the objectives of building and engaging local audiences. It also aims at enriching the contents of community arts activities and encouraging diversity of genres so that art and culture will have a greater impact on local communities and across social strata. Eight projects are supported under this scheme.

42. 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 2012-13, among the grants projects, over 25 projects were dedicated to arts education and audience building. The one-year / two-year grantees are also active in their outreach pursuit.

Hong Kong Academy for Performing Arts

a) Extension and Continuing Education for Life programmes (EXCEL)

43. EXCEL offers programmes that cater for the widest age range from as young as nine months old to students in their 60s. Each year, all part-time short courses bring many benefits to the

community at large, by developing young children and providing a means of self-actualisation for adults. Apart from part-time course, EXCEL also custom makes courses for in-service training for people working in the industry, and for business executives.

b) Performing Arts Education Centre (PAE)

44. Established in 2007, PAE Centre is an initiative to strategically embed and systematically coordinate different educational outreach activities into the Academy programmes with the aim to nourish the young. Works of the PAE Centre mainly comprise three areas of services –

(i) Community Engagement

- (a) “smARTS Journey” – The project provides an opportunity for students and teachers to appreciate performing arts and stimulate their creativity through educational workshops presented in a dynamic and interactive way. It aims to develop participants’ learning abilities/experiences and to enhance students’ aesthetic development in the ‘Other Learning Experiences’ under the new 334 curriculum;
- (b) “Performing Arts Marathon @ Sham Shui Po” – The project aims to bring arts to the people in deprived area or underprivileged condition. It involves students and alumni of HKAPA, professional performing arts groups and artists, community students and teachers as well as social organizations from the district;
- (c) “Art Scholars” – This project gives opportunities for high school students who have a strong interest in the performing arts to gain insight into particular disciplines by spending time at HKAPA and attending specially arranged gatherings with guest speakers/visiting artists;
- (d) “Beyond the Stage” – School students will observe how a production is put together at the Academy, rubbing shoulders with inspiring Academy professional practitioners, and through learning how to appreciate and understand a

production from the inside and beyond;

- (e) “Museum drama programme” – This site-specific drama programme including pre-performance workshops under smARTS Journey 2011-12 was a collaboration project between HKAPA and LCSD’s Museum Hong Kong Museum of Coastal Defence;
- (f) “Arts Ambassadors-in-school Scheme” – Since 2009, the Academy has designed the *Theatre Magic* programmes for the participants of HKADC’s Arts ambassadors-in-school Scheme. The project leads arts ambassadors from various primary and secondary schools on a one day journey through the front and backstage including stage effect demonstration, backstage tour, performance observation and theatre workshop at HKAPA;
- (g) “Spotlight on Young Musicians” – It aims to provide performance opportunities for talented young artists to develop the skills, and values for a career in performing arts. The three concerts under the project offer six matinees, a series of pre-concert workshops, and outdoor performances; and
- (h) “Performance Plus” – This project aims to increase students’ exposure to the arts by encouraging schools to arrange students to attend HKAPA’s productions.

(ii) Professional Development

- (a) “Public Lectures Series” – Distinguished artists, masters and educators in the field are invited to conduct interesting and inspiring lectures to community practitioners or advocates of performing arts education. The lectures introduce the latest information on performing arts education to primary and secondary school teachers and provide them with the training opportunities;
- (b) “Short Term Professional Development Programme for Teachers” – The Centre actively takes part in the

Professional Development Programme of the EDB by designing and conducting workshops and seminars to enhance primary and secondary school teachers' knowledge on arts education; and

- (c) "Symposium and conferences" – Partnership with different organizations, the Academy aims to present symposium and conference by bringing artists and experts from international and local arts organizations, institutions, scholars, teachers and community at large to exchange new practice and raise awareness of issues in performing arts education.

(iii) Curriculum Development

- (a) "Applied Learning Courses" – The Academy, in collaboration with the EDB, offers two specially designed Applied Learning Courses (ApL): *Introduction to Theatre Arts* and *Taking a Chance on Dance* as part of the new senior secondary (NSS) curriculum to local students. For 2012-13 academic year, 208 NSS students enroll in the two courses; and
- (b) "Consultancy on Performing Arts Education" – The Centre also provides consultancy services on performing arts education to schools and educational institutions, and gives recommendations/references on suitable teaching professionals.

SUPPORTING THE DEVELOPMENT OF CANTONESE OPERA

45. The Government has also been supporting the development of cultural software in Cantonese opera through nurturing Cantonese opera professionals, preserving the traditions and promoting creative works; promoting Cantonese opera education, audience building and community participation.

46. The CODF is supporting projects and new initiatives for the preservation, promotion and development of Cantonese opera. About

\$10 million was disbursed by CODF in 2012-13 to support various Cantonese opera projects.

47. On top of the funding support provided by the CODF, an expenditure of about \$31 million was spent by the Government in 2012-13 to support the development of Cantonese opera through performances, audience building and arts education programmes, preservation work and exhibitions implemented by LCSD and support provided to Cantonese opera organisations under LCSD's Venue Partnership Scheme (including, among other venues, the Venue Partnership Scheme at the Yau Ma Tei Theatre opened in July 2012 to serve as a cradle to nurture Cantonese opera new talents), the Cantonese opera training programmes under HKAPA, and the Cantonese opera projects supported by HKADC.

CONCLUSION

48. We are committed to nurturing a society that savours culture and the arts through appreciation and participation, inspiring creativity and promoting diversified cultural developments, while capitalising on the opportunities offered by the WKCD project to boost the city's standing in the world cultural map. We will continue to work closely with various partners to strengthen the development of cultural software to prepare for the WKCD.

Home Affairs Bureau
June 2013

Arts Education in Schools

BASIC EDUCATION

Arts education is one of the eight Key Learning Areas (KLAs) in the school curriculum, and all students are 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 skills and communication skills.

2. 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.

3. Other KLAs complement arts learning and each other by providing the knowledge, skills and values, which are relevant to the understanding of the different aspects of cultures represented through the arts and which are essential to artistic appreciation and expression. For instance,

- (i) English and Chinese languages and literatures: Students appreciate the artistic qualities of literary works of different genres, and demonstrate respect for different cultures of the world;
- (ii) Personal, Social Studies and Humanities Education: Students learn to appreciate the characteristics and values of different cultures, raise their awareness of the influences of culture on human life, and develop a respect for the culture and heritage of other communities;
- (iii) Physical Education: Dance to develop students' aesthetic sensitivity, creativity and physical skilfulness; and

- (iv) Cross-curricular learning opportunities: Project learning in the arts from different perspectives and gain deeper insights into the arts and different subject areas.

NEW SENIOR SECONDARY (NSS) CURRICULUM

4. 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) Aesthetic Development (AD) learning experiences; (ii) Music and Visual Arts as elective subjects; (iii) arts-related Applied Learning courses as electives; and (iv) “arts” as a theme for the Independent Enquiry Studies in Liberal Studies.

5. 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 most schools have provided structured learning time for AD over the three years of senior secondary education.

6. 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.

7. The new academic structure encourages changes to the university admission requirements. For instance, arts elective subjects, i.e. Music and Visual 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.

ARTS ACTIVITIES OUTSIDE THE CLASSROOM

Lift-wide learning activities in schools

8. A majority of schools provide students with diverse arts experiences such as visual arts exhibitions, drama learning activities, dance and instrumental classes, school bands and orchestras, musical competitions and performances, and community arts activities. In addition, many schools invite artists and arts groups to provide arts training and performances for students to interact with professional artists directly.

Arts and cultural events organised and supported by EDB

9. Every year, the Schools Music Festival, Schools Dance Festival, Schools Drama Festival, Schools Speech Festival, Schools Creative Music Showcase, Schools Speech Choir Showcase and Exhibitions of Primary and Secondary School Students' Creative Visual Arts Work, etc. are good platforms for students to demonstrate their arts talent and creativity. These activities attract a huge number of student participants. More than 732 900 students took part in various arts and cultural activities organised and supported by EDB in the 2011/12 school year.

10. The International Students' Visual Arts Contest cum Exhibition of Hong Kong (2012) aims to showcase youngsters' artistic creativity as well as foster international art and cultural exchange. This year, about 2 000 pieces of high quality artwork have been received from 24 countries and regions all over the world. A judging panel comprising internationally renowned artists, art critics and art educators, selected 12 excellent artworks from all entries for awarding the Hong Kong Grand Prizes. Prize winners and judges were invited to attend the Prize Presentation Ceremony held at the Hong Kong Cultural Centre.

11. 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 through multi-media performance in schools. Each Showcase has attracted around a thousand of 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.

12. EDB collaborates closely with different government bureaux/departments and non-government organisations, e.g. the Home Affairs Bureau, Leisure and Cultural Services Department (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, Arts Buddies and the Experiencing Composition and Contemporary Music Series.

IMPACT ON STUDENT LEARNING

13. According to a survey conducted by EDB in 2011, a majority of teachers deemed that students of the arts subjects performed well in the area of creativity, critical thinking skills and communication skills, as well as their interest in arts activities has been enhanced since the curriculum reform. Moreover, a majority of students agreed that they enjoy participating in arts activities and appreciating the arts.

14. Hong Kong students have won many prizes in various international competitions, such as the Gina Bachauer International Junior Piano Competition, Llangollen International Musical Eisteddford, International Students' Visual Arts Contest cum Exhibition of Hong Kong, Small Montmartre of Bitola and other arts competitions held by United Nations organisations. 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.

GROOMING THE GIFTED

15. 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 “off-site” levels.

Classroom level

16. Students are provided with diverse 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 nurturing students’ talents and interest in the arts.

Pull-out level

17. 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, 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 EDB to empower schools and teachers to stretch arts talents further.

18. Some schools have been networked to form clusters to share their experiences in organising programmes in arts education such as the schools under the support from the QEF Thematic

Network on Gifted Education. 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.

Off-site level

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

20. Each year, two winners of the Hong Kong Schools Music Festival are recommended for participation in the Llangollen International Musical Eisteddfod held in the UK, so as to broaden their music and cultural horizons and widen their scope of music learning. Indeed, Hong Kong students have won many prizes in the competition over the past years.

21. EDB has worked closely with the First Initiative Foundation and the Hong Kong Schools Music and Speech Association, and selected two young piano winners in the Schools Music Festival to participate in a “Young Scholars Program” organised by the Lang Lang International Music Foundation to receive free lessons from the world-renowned pianist Lang Lang for two consecutive years.

22. Established in 2007, the Hong Kong Academy for Gifted Education (HKAGE) has provided structured educational services for gifted students such as face-to-face and online programmes. These student activities emphasise on the development of critical and creative thinking skills. Moreover, HKAGE offers training for teachers and provides advice and support for parents. Recently, HKAGE has expanded its student programmes to cover more learning areas, including the arts.

23. The current three-year Strategic Plan of the HKAGE has included further development of programmes in the arts, such as creative visual imaging, film art and culture, journalism, cultural studies, communications studies and script writing. Music

appreciation programmes will also be developed in the subsequent years.

SUPPORT TO SCHOOLS

24. 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.

25. 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.

26. 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 2011/12 school year, an amount of about \$85.8 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-related network programmes and arts-related Applied Learning courses in the NSS curriculum.

27. Schools can apply for the Diversity Learning Grant (DLG) 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-service professional development

28. 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 EDB. In the 2011/12 school year, over 13 600 training places were offered by various KLA sections for enhancing the capacity of teachers involved in teaching the arts and culture. In addition, a wide variety of the programmes are offered in collaboration with tertiary institutions, such as Chinese and Western arts, Cantonese opera, contemporary and Cantonese popular music, film and animation.

Learning and teaching resources

29. 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. For example, the "Annotated cases on Music and Visual Arts" in the Assessment Task Bank serve as references on assessing students' learning in Music and Visual Arts, whereas the "Learning and Teaching Package on Cantonese Opera" and the "Web-based Course of Hong Kong Visual Arts Appreciation" offer resources for the teaching of local arts and culture. The "Art Appreciation and Criticism in Context Series" enhances the learning and teaching of appraising art from different perspectives such as

cultural, historical and personal. The learning resources on “Relationship between Mass Media and Modern Culture” and the learning materials on cultural pluralism, global and local culture, popular culture etc. stimulate students’ awareness of diverse cultures. Moreover, through collaboration between EDB and the Hong Kong Productivity Council, a learning and teaching package on film and animation art, has been developed for schools’ use.

Research and development/ pilot projects

30. To promote effective learning and teaching of the arts, EDB has conducted collaborative projects with schools and professional experts to generate useful experiences and references for curriculum planning and implementation. For example, the projects on “Aesthetic Development at Senior Secondary Level: Learning and Teaching Strategies of Arts Appreciation and Criticism”, “Design of Integrated Music Activities in Primary Music Curriculum” and “Developing Drama in Primary Schools” have encouraged schools to develop new initiatives to enrich arts learning. Moreover, the projects on “Creative Music Making”, “Stimulating Creativity and Aesthetics through Art Appreciation and Criticism for Art Making” and “Learning Progression Framework in Visual Arts” have provided useful references for implementing the arts curriculum.

Quality Education Fund

31. 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 2011/12 school year, it financed arts-related projects with an approximate amount of \$7.5 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

32. The School-based After-school Learning and Support Programme (the Programme) has been established by 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. In addition, the Programme provides non-governmental organisations with Community-based Project Grant to conduct community-based projects for youths and students including those related to the arts and culture.

33. 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.

NEW INITIATIVES

34. A number of initiatives have been introduced by EDB to support the implementation of arts education in schools recently. Examples are as follows –

- (i) Organisation of the Scheme on “A Journey on Learning the Arts for New Senior Secondary Students”, supported by LCSD and various arts groups, with the aims to help schools implement AD and enhance students’ ability in appreciating the arts. The Scheme provides senior secondary students with opportunities to attend a variety of arts programmes free, including performances of Chinese and Western music, Chinese opera, drama and dance, as well as visual arts exhibitions and films appreciation sessions. To enhance learning effectiveness, suggested

learning and teaching activities are designed by EDB for teachers' reference;

- (ii) Organisation of a Pilot Project "Arts Buddies" jointly by EDB, HKADC and the Institute of Creativity of Hong Kong Baptist University, aiming to help the participating Arts Ambassadors enhance their knowledge of art appreciation and skills in sharing of arts experiences with others. Moreover, a learning community has been established to help the Arts Ambassadors in sustaining their life-wide learning of the arts;
- (iii) Organisation of the "Senior Secondary Visual Arts Professional Learning Community" for Visual Arts teachers to support the implementation of the NSS Visual Arts curriculum;
- (iv) Organisation of a series of drama performance on "Alive in the Mortuary" for secondary students and development of a learning and teaching package entitled "戲劇之旅 — 留守太平間" for schools' use and reference;
- (v) Development of teaching kits on various themes, e.g. film and animation in collaboration with Hong Kong Productivity Council, architecture in collaboration with Hong Kong Institute of Architects;
- (vi) Organisation of Piano Recital cum Masterclass in collaboration with First Initiative Foundation for students taking NSS Music elective; and
- (vii) Recommendation of a winner awarded the Prize for Individual Composition in the Schools Creative Music Showcase to attend a series of composition tutorials provided by the Hong Kong Composers' Guild.