

# Quality People Quality Life

培育優秀人才

締造優質生活

Developing Hong Kong into a Creative Metropolis  
through Arts Education

透過藝術教育，發展香港為創意之都

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## Acknowledgement

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# Executive Summary

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## 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.

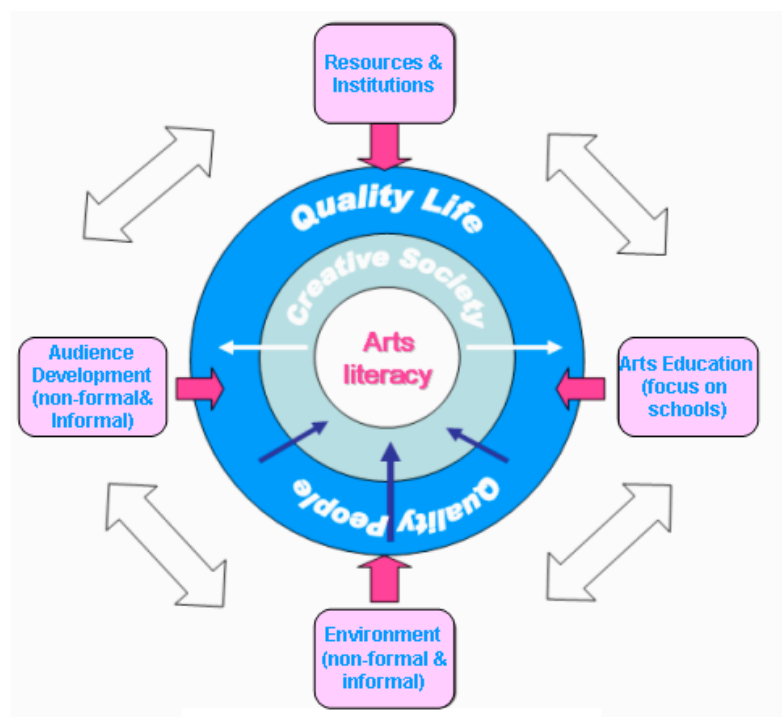
## DEFINITION OF ARTS EDUCATION

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 Animator 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

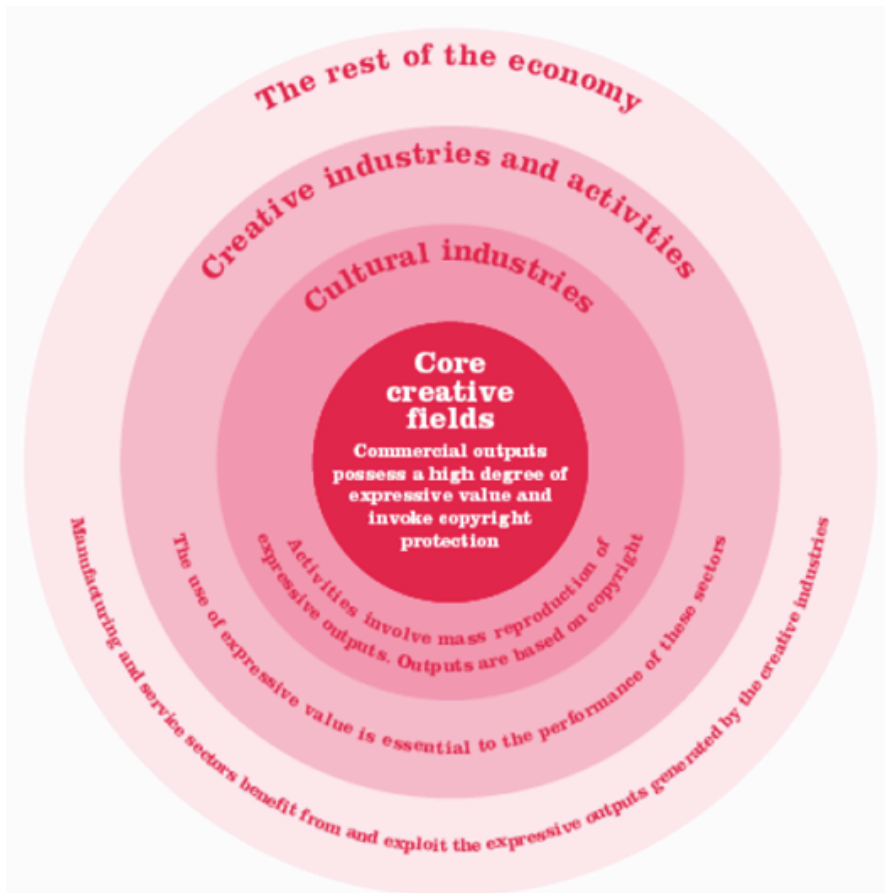
provisions for people with disabilities. The government should invest not just in West Kowloon but also in the existing cultural venues and facilities. We understand that the LCSD has begun to look into the issue. A few arts groups commented that the intended benefits of the Venue Partnership Scheme 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.

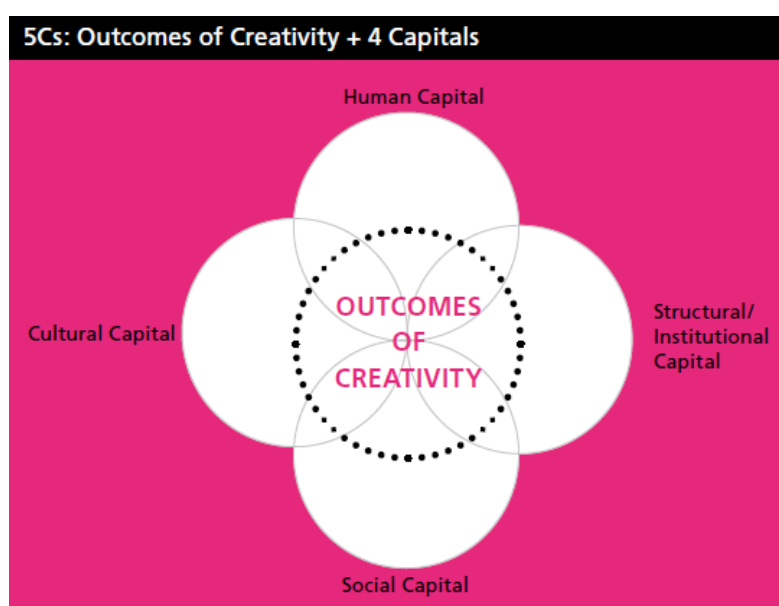
### ***Sustained Promotion***

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 月委託龔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。龔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。

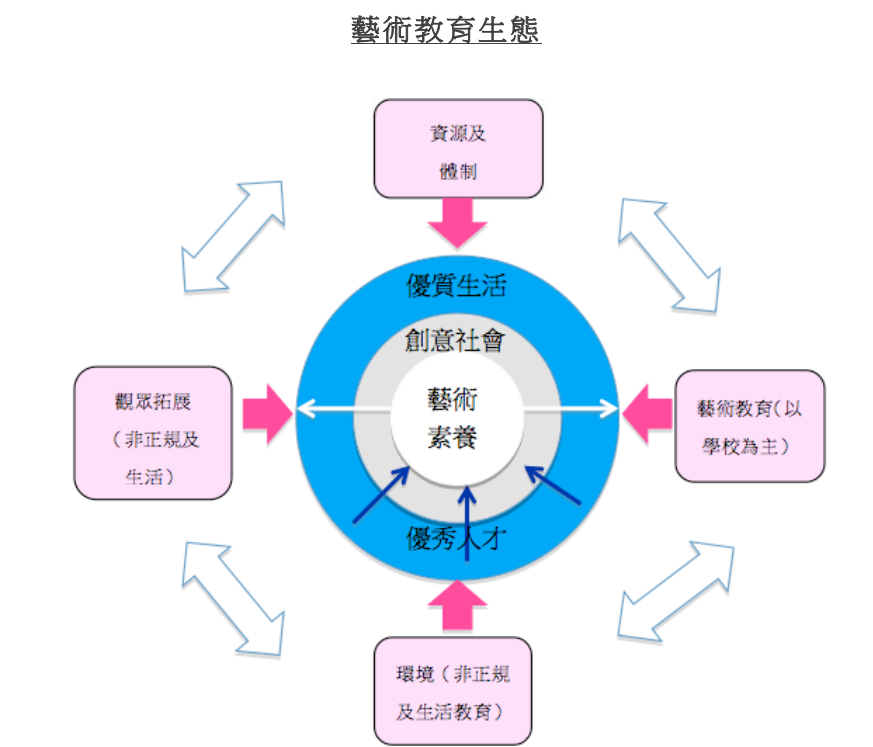
### 藝術教育的定義

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，但若更能注重「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匹配的規例，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。

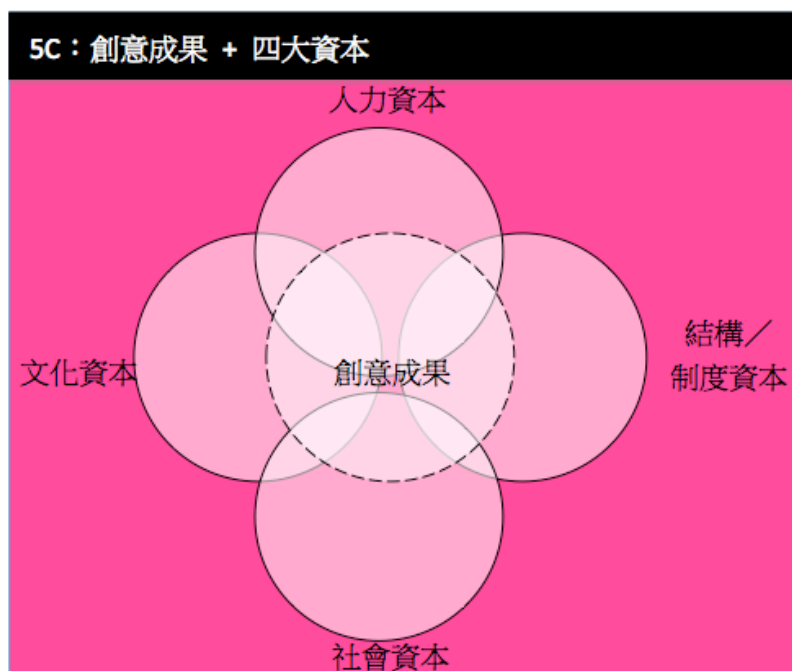
**持續推廣**

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。

