

# **CULTURE AND HERITAGE COMMISSION CONSULTATION PAPER 2002**

Diversity with Identity  
Evolution through Innovation

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## **Preface**

Diversity with Identity  
Evolution through Innovation

The Culture and Heritage Commission published a Consultation Paper "Gathering of Talents for Continual Innovation" in March 2001. The Paper begins by saying:

Hong Kong is a special administrative region of China and a modern international city. Its strength in cultural development lies in its foundation of Chinese culture and its open and receptive attitude towards other cultures. Hong Kong people are flexible, imaginative and capable of intercultural communication. Not only can Hong Kong play a significant role in the promotion of cultural exchange and integration of cultures, it can also actively contribute to the development of Chinese culture.

Hong Kong has achieved remarkable success in economic growth, but lags behind other world-class cities in cultural development. In this new century, information technology has accelerated the process of globalisation and the growth of knowledge-based economy, intensifying the interaction among culture, technology and economy. For Hong Kong to maintain its competitive edge, it must further encourage creative thinking and put greater emphasis on culture.

After more than a year's consultation and deliberations, the Commission believes the above still serves as a fitting preface to this Consultation Paper.

While the majority of the population in Hong Kong is Chinese, the non-Chinese communities contribute to the city's pluralistic and international character. Hong Kong people should appreciate that Chinese culture, in the course of its development, has embraced a diverse array of foreign cultures. As the Chinese saying goes, "the vastness of the ocean stems from the many rivers it embraces". The name "Hong Kong" (literally fragrant harbour) already suggests the importance of the sea and the harbour to the city: it was the sea that gave early residents their livelihood, and it was the harbour that sustained the city's flourishing trade and business. In the realm of culture, Hong Kong should also be a harbour which embraces pluralism. Hence we believe "Diversity with Identity" aptly depicts Hong Kong's unique cultural position.

We emphasised the importance of a "people-oriented" approach and a "community-driven" strategy in the promotion of culture in our previous Consultation Paper. In this Paper, we accord priority to education in culture and the arts. Should Hong Kong fail to nurture creative thinking and neglect cultural education, it will lose its competitive edge, let alone become an international cultural metropolis. The experience of other international cultural metropolises serves as a caveat against government's dominant role in cultural development. Therefore, in this Paper, we propose a number of changes to the roles and modes of governance of our cultural facilities and institutions, and to resource deployment and institutional framework. If implemented, the notion of a "community-driven" strategy would be realised. This explains why we believe "Evolution through Innovation" best captures the spirit of the key recommendations in this Paper.

At the end of this Paper, we depict an optimistic vision of Hong Kong's future cultural scene. Culture concerns us all. Whether this picture will become a reality depends on the community's solidarity in the support of cultural development. We hope there will be wide discussion of this Paper in the community, and encourage members of the public to share their views with us.

## **Chapter 1 Background**

### **Role of the Commission**

- 1.1 Members of the Culture and Heritage Commission are appointed by the Chief Executive. Of the 17 members, 11 are appointed in their personal capacity, the others, appointed as ex-officio members, being the Chairmen of four statutory bodies (Antiquities Advisory Board, Hong Kong Academy for Performing Arts, Hong Kong Arts Centre and Hong Kong Arts Development Council) and two government officials (Secretary for Home Affairs, Director of Leisure and Cultural Services).
- 1.2 The Commission is a high-level advisory body responsible for advising the government on the policies as well as funding priorities on culture and the arts. Its key responsibility is to formulate a set of principles and strategies to promote the long-term development of culture in Hong Kong.

### **Defining "Culture"**

- 1.3 "Culture" is a word that is frequently used but difficult to define. UNESCO defines "culture" as the common beliefs, values, customs, language, behaviour, rituals and objects of a social group. This definition is so broad that it is almost all-enveloping.
- 1.4 Some people adopt a narrower definition, considering those cultural and arts activities such as literature, dance, music, drama and visual arts as culture, because these activities can best reflect the common values and aesthetic inclinations of a community. Some even restrict culture to "high arts": this represents the narrowest sense of the word "culture".
- 1.5 In Chinese, "Wen Hua (文化)" means the cultivation of knowledge, character and aesthetic sense, which mirrors the meaning of the Latin word "cultus" from which the English word "culture" is derived.
- 1.6 On the one hand, the broad definition in paragraph 1.3 will be too wide for the purpose of the Commission's deliberations. On the other hand, the narrow definition in paragraph 1.4 will be too limited, bearing in mind the strategies of "people-oriented", "pluralism", and "holistic approach" that we advocate. Hence in considering the overall cultural development and cultural position of Hong Kong, we adopt a broader perspective, and in matters relating to resource deployment, a narrower definition. We will also take into account the definition in paragraph 1.5 in matters relating to the impact of culture on social development.
- 1.7 "Education" plays a significant role in all three definitions of "culture" in paragraphs 1.3 - 1.5 above. It will be at the heart of all our policy proposals.

### **Past Experience and Government Involvement**

- 1.8 Culture originates from everyday life and evolves with social and economic change. It can be roughly divided into two domains. The first consists of those economic activities which can be described as cultural industries (such as films, television, the mass media, publishing, design, and architecture). The government holds an open attitude towards cultural industries, as in other economic activities. Regulation will be imposed only when they are likely to cause social problems. Hence in general, cultural industries operate according to the rules of the market. [This will be further discussed in Chapter 6.]
- 1.9 The other domain includes activities in the fields of culture and education which largely rely on government funding. Culture and arts education will be covered in Chapter 3 of this Paper. In the following paragraphs, we will take a retrospective overview of the development of cultural and arts activities in Hong Kong over the past forty years, which will serve as the basis of the policy recommendations in this Paper.

## Overview of the Past Four Decades

- 1.10 Hong Kong owes its cultural roots to the "Lingnan" (south of the ridges) tradition, as manifested by popular art forms such as Cantonese opera and films that flourished from the 1840's to the 1950's / 60's. The British colonial government neither supported nor discouraged the development of this local culture. The direct flow of cultural influence stalled in 1950 when the border was established between Hong Kong and Mainland China.
- 1.11 The economy of Hong Kong was just beginning to pick up in 1950's, at a time when cultural facilities were meagre, earning Hong Kong the unfortunate epithet of "cultural desert". The City Hall, established in 1962, was the first multi-purpose cultural venue of international standard in the territory, marking a milestone in the history of cultural development in Hong Kong.
- 1.12 The Urban Council became financially independent in 1973, at the beginning of a period when the baby boom generation was growing up and the Hong Kong economy was developing rapidly. The society began to have a greater demand for cultural activities. With the support of the government and the Urban Council, the cultural scene began to flourish: the Hong Kong Arts Festival was established (1973), the Hong Kong Philharmonic Orchestra turned professional (1974), the Hong Kong Art Biennial Exhibition (1975), Asian Arts Festival (1976), and International Film Festival (1977) were held for the first time, the Hong Kong Arts Centre, Music Office, Hong Kong Repertory Theatre and Hong Kong Chinese Orchestra (1977), Hong Kong Dance Company (1981) were established, and the Queen Elizabeth Stadium and Tsuen Wan Town Hall (1980) were completed.
- 1.13 It was obvious that cultural developments in this period were prompted by injection of public funds in response to social demands, and the efforts of the arts community.
- 1.14 Hong Kong underwent rapid economic growth in the 1980's. The Council for the Performing Arts was established in 1982, indicating government's policy lean on the performing arts. The Hong Kong Academy for Performing Arts (APA), established in 1984, provides professional training in performing arts and related disciplines. Many of the cultural facilities of the Urban Council and the Regional Council (established in 1986) were completed during this period: major venues including the Hong Kong Coliseum, Ko Shan Theatre (1983), Sha Tin and Tuen Mun Town Halls (1980), Hong Kong Cultural Centre (1989), and four civic centres in Tai Po, Ngau Chi Wan, Sheung Wan and Sai Wan Ho. This significant increase in the provision of facilities gave venue support to the local arts community (particularly the performing arts sector), who also received funding support from the two Municipal Councils and the Council for the Performing Arts.
- 1.15 This was the period in which Hong Kong's "cultural hardware" rapidly developed. The two Municipal Councils also promoted participation through low ticket-pricing and low venue charges. Efforts towards "cultural software" such as audience development and arts education did not match those of "hardware" development.
- 1.16 There was increasing discussion among the public on cultural policies came 1990's. The Broadcasting, Culture and Sport Bureau published a report on the review of arts policy in 1993. The Hong Kong Arts Development Council (ADC) was established to replace the Council for the Performing Arts in 1995, in response to the demand of the arts sector for more community involvement, and criticism of government resources being biased towards the performing arts.
- 1.17 The reunification of Hong Kong with Mainland China and the establishment of the SAR government in 1997 signified a new era in Hong Kong's political, economic and cultural development.
- 1.18 When the two Municipal Councils were abolished in 2000, their responsibilities in culture and the arts were taken over by the Leisure and Cultural Services Department (LCSD) under the Home Affairs Bureau (HAB). A few major cultural facilities of the two Councils were also completed in these two years, namely, the Hong Kong Central Library, Hong Kong Heritage Museum, Kwai Tsing Theatre, Yuen Long Theatre, and Hong Kong Museum of History.

- 1.19 For years, Hong Kong did not have a long-term cultural policy. The Culture and Heritage Commission was established to address the issue.

### **The Previous Public Consultation**

- 1.20 The Commission began its work in May 2000. In early 2001, we reached consensus on the strategies to promote Hong Kong's long-term cultural development and launched our first public consultation in March that year.
- 1.21 The six strategies put forward in our previous Consultation Paper, as well as the relevant public opinions received during the public consultation are as follows:

#### **People-oriented**

The development of culture cannot be separated from the needs of the people and the community at large. The society of Hong Kong inclines towards short-term interests and utilitarianism at the expense of spiritual pursuit. We need a social environment that pays due respect to culture and the arts.

The majority of respondents agreed with this. Some, however, suggested that "inclination towards short-term interests and utilitarianism" was a characteristic of our society which was difficult to change (or should not be changed).

#### **Pluralism**

Hong Kong is an international city in southern China with the overwhelming majority of the population being Chinese. We must assimilate the best of Chinese and other cultures, and build a cultural environment that is grounded in Chinese culture but pluralistic and open to the world.

The great majority of respondents supported this. Some said that Chinese culture was given relatively less emphasis in the past, and this phenomenon should be rectified. Some cautioned that putting too much emphasis on Chinese culture would jeopardise Hong Kong's favourable position as an open and culturally pluralistic city.

#### **Freedom of Expression and Protection of Intellectual Property**

These are essential conditions for the lively development of culture. Both the government and the community must maintain and advance the achievement of Hong Kong in these areas.

All respondents supported this.

#### **Holistic Approach**

The development of culture is closely related to many policy areas such as education, urban planning, tourism, creative industries, and trade and economic development. The government should take cultural development as an important consideration in formulating policies and enacting legislation in those areas.

The great majority of respondents agreed with this. However, many opined that the media should also be mentioned in this paragraph.

#### **Partnership**

The government must allocate adequate resources on culture, encourage community participation and establish partnership among the government, the business community and the cultural sector.

The great majority of respondents agreed with this. Some pointed out that more emphasis should be placed on the partnership with the business sector and district bodies, especially the District Councils.

#### **Community-driven**

In the long run, non-government organisations should take the lead in cultural development, and the government should gradually reduce its direct involvement and management in cultural facilities and activities.

The majority of respondents supported this approach, considering it the cornerstone of a vibrant culture scene. However, a considerable number of respondents cautioned that as the private sector might not be ready to take "the driving seat", problems such as conflict of interests and mismatch of resources might arise. Some also cautioned that a completely private sector-led scenario might not be

conducive to the development of a pluralistic culture. Moreover, there was concern that the notion of "community-driven" was the Government's pretext to cut subsidies.

- 1.22 In general, the majority of respondents supported the six strategies put forward in the previous Consultation Paper. Some pointed out that cultural enhancement of a society is a long-term task that cannot be accomplished in a short period of time. However, most agreed that the formulation of an overall policy would facilitate the cultural development in Hong Kong. Some submissions even conveyed an earnest longing for a vibrant cultural scene.
- 1.23 We are delighted that the above strategies have gained wide public support. Suggestions made by the public during the previous consultation have been very useful to our deliberations.
- 1.24 The previous Consultation Paper and the Summary of Responses are available at our website [www.chc.org.hk](http://www.chc.org.hk).

## Chapter 2

### Hong Kong's Cultural Position

2.1 In the previous Consultation Paper, we stated that:

Hong Kong's culture is a component of Chinese culture. The long tradition of Chinese culture offers a great treasure house for the sustained development of Hong Kong culture. It is our long-term goal to expand our global cultural vision on the foundation of Chinese culture, drawing on the essence of other cultures to develop Hong Kong into an international cultural metropolis known for its openness and pluralism.

The majority of respondents supported this. Some expressed that while Hong Kong was an open society where Chinese and Western cultures blended, and had four decades of prosperity and stability, it had yet to create a vibrant cultural environment comparable to other international cultural cities like New York and London.

2.2 Discussion of Hong Kong's cultural position covers three aspects: the cultural identity of Hong Kong people, the cultural literacy of Hong Kong society, and the legacy and development of Hong Kong culture. Our views are as follows:

#### Cultural Identity

2.3 Hong Kong is a city in southern China with an overwhelming majority of the population being Chinese. Many of the older generation were born and raised in Mainland China; even if they had the so-called "refugee" mentality, they generally did not have any problem of cultural identity. The refugee mentality does not exist in the younger generation. Since there are great differences between Hong Kong and the Mainland in living standard, education and social values, many Hong Kong people do not show a strong affiliation with their ethnic cultural identity.

2.4 As Hong Kong only reunited with Mainland China five years ago, many Hong Kong people have yet to recognise fully their Chinese identity. A recent survey has also revealed that more young people identify themselves as "Hong Kong" rather than "Chinese" people [Note]. The Commission reckons that Hong Kong people's cultural affiliation with China, particularly among the youth, will increase as the gap in social and economic development between Hong Kong and the Mainland diminishes. However, this is a process which takes time, and which the SAR government can facilitate through civic education.

Note: Less than 20% of the respondents identify themselves as Chinese in the "Youth Cultural Values Survey", conducted by Breakthrough Ltd. (April - May 2001).

#### Cultural Literacy

2.5 The cultural literacy of the people has a bearing on the social environment in which they live, and vice versa. Hence cultural literacy and the social environment of a place are mutually influential and inextricably linked.

2.6 As a southern Chinese city, Hong Kong's local culture has strong Lingnan influences. Some see the rapid economic development in the 1970's and 1980's as having eroded many of the qualities of our traditional local culture such as diligence, forbearance, industriousness and strong moral values. The mass media (including television, radio, newspapers and magazines) plays a vital role in reflecting and shaping the social environment. The mass media in Hong Kong enjoys a high degree of freedom and independence as it operates on free market principles. Local popular culture has grown to be highly commercialised. With little integration between popular culture and high culture, the latter has become a minority pastime. This has hampered the overall development of culture and the arts in Hong Kong.

2.7 We stated in our previous Consultation Paper that:

Our mission is to encourage Hong Kong people, in particular the young generation, to appreciate and participate in the arts; to enrich their lives with a greater emphasis on culture; to strengthen social cohesion and shared values; and to build up the confidence and pride of Hong Kong people in their country and society.

The majority of respondents agreed with this. The Commission believes that the raising of cultural literacy and the strengthening of social cohesion are important tasks deserving our persistent effort.

2.8 Openness and flexibility are the key qualities of Hong Kong society. The government should not advocate particular ideologies through any political or administrative means, but encourage the society to appreciate some of the traditional Chinese values such as kinship and neighbourhood spirit. The survey mentioned earlier has also revealed that those young people with stronger affiliation with these traditional values show greater "resilience" in times of adversity [Note].

Note: "Youth Cultural Values Survey" conducted by Breakthrough Ltd.

### **Cultural Legacy and Development**

2.9 Hong Kong culture has its origin in traditional Chinese culture, without which, Hong Kong's cultural position would be obscure, cultural exchange meaningless, and Hong Kong would be unable to contribute to the further development of Chinese culture.

2.10 Hong Kong has been longer and better exposed to western civilisations than the Mainland. From the latter half of the 19th century, Hong Kong, as a British colony, became a gateway through which western commerce and culture entered China. In the first half of the 20th century, Hong Kong had a special role to play in the social and political upheavals which took place in China. In the latter half of the 20th century, with its unique position, Hong Kong became a special channel through which China reached the world. While the world and China underwent tremendous changes over the past one and a half centuries, the role of Hong Kong as a bridge between China and the world remained unchanged. It is imperative for Hong Kong to maintain and develop this role.

2.11 The Commission believes that Hong Kong people's cultural identity should start from local culture, be grounded in Chinese cultural traditions, and possess a global vision. It is on this premise that Hong Kong will be able to open up new opportunities on the cultural front.

2.12 As a special administrative region of China, Hong Kong should position itself as a metropolis in China which is most capable of bridging China and the world.

2.13 Hong Kong should not attach importance to culture only for the sake of its own development; it should also assume an active role in the modernisation of China and the development of the Chinese culture in this century.

## Chapter 3

### Education in Culture and the Arts

- 3.1 Education sustains and nourishes culture. Education in culture and the arts fosters skills of appreciation, creativity and expression. It enriches the cultural literacy of individuals and the society as a whole. It provides the ground, nutrition, and impetus for cultural development.
- 3.2 In the face of globalisation and rapid advancement in information technology, modern society places increasing emphasis on the abilities to appreciate, to communicate, to evaluate, and to adapt to changes. Cultural education, particularly arts education, is most effective in fostering these qualities and skills. Its importance has been recognised by education communities throughout the world [Note].

Note: In the USA, art is one of the four core elements of foundational education. (The others are Reading, Writing and Arithmetic.) In 2000, the Federal Government made art a core subject in primary and secondary schools.

- 3.3 Arts education encourages the appreciation of, and participation in the arts, thus enriching people's lives and contributing to their holistic development. To children, arts education has a positive influence on their mental development and learning ability. To young people, arts education strengthens their confidence and self-discipline, cultivates their creativity and their respect for different views. It plays an important role in promoting moral education and in enriching cultural experiences.

#### Current Scene

- 3.4 The implementation of nine years' compulsory education in the 80's has set a solid foundation for cultural development. The 90's witnessed an expansion of tertiary education. Now, some 20% of our young people of relevant age are university students.
- 3.5 The Education Commission put forward reform proposals for the education system in 2000. The reform identified the following aims of education:

##### **Aims of Education for the 21st Century**

To enable every person to attain all-round development in the domains of ethics, intellect, physique, social skills and aesthetics according to his/her own attributes so that he/she is capable of life-long learning, critical and exploratory thinking, innovating and adapting to change; filled with self-confidence and a team spirit; willing to put forward continuing effort for the prosperity, progress, freedom and democracy of their society, and contribute to the future well-being of the nation and the world at large.

- 3.6 Arts education is one of the eight key learning areas of the education reform [Note]. The Curriculum Development Council published in 2000 the Learning to Learn (Arts Education) Consultation Document which highlighted the following problems in local arts education:
- In the past, our society did not sufficiently value arts education. The arts were not accorded great importance and the learning of the arts was mainly taken up as a pastime;
  - The role of arts education in school was considered as a compensatory measure to balance students' cognitive growth through studying academic subjects;
  - The existing arts curriculum is ill-adapted to the new needs in the 21st century, i.e. limited exposure to different art forms, skill-based curriculum, insufficient emphasis on the development of creativity and aesthetic appreciation, etc.; and
  - Community resources are not fully utilised for the development of arts education.

Note: The eight key learning areas are Chinese language, English language, Mathematics, Science, Technology, the Arts, Physical Education, and Personal, Social and Humanities Education.

- 3.7 Many cultural institutions have actively engaged in arts education in recent years, and arts education activities in schools (e.g. ADC's Arts-In-Education Programme and LCSD's School Arts Animator Scheme) have increased. In addition, the Quality Education Fund also provides support to arts activities in schools, which represent about 20% of its funded projects in recent years.

## Policy Proposals

- 3.8 The aims of education reform dovetail with our vision of cultural development. Education in culture and the arts have undergone substantial development in recent years. We have studied these developments and the views gathered in the previous public consultation. We have come to the view that a policy for culture and arts education should focus on the development of a coherent, continuous and diversified curriculum, the provision of quality support, and the promotion of partnership and community involvement.

### A Coherent and Continuous Curriculum

- 3.9 According to Education Department (ED) guidelines, arts classes should take up 10-15% of total school hours in primary schools and 8-10% in the junior forms of secondary schools. There is no specific guideline for the senior secondary level, but it is estimated that about 30% of the schools do not provide arts classes.
- 3.10 At the tertiary level, courses on music, art, design and creative media are offered. The APA provides professional training in performing arts. As for visual arts, both the Chinese University of Hong Kong and the University of Hong Kong offer courses on fine art [Note]. A few Vocational Training Institutes, the extra-mural departments of tertiary institutions, and other organisations (e.g. the Hong Kong Arts Centre) also offer a wide range of visual arts courses, most of which are of a part-time nature.

Note: The Chinese University of Hong Kong admits about 20 students a year, and the University of Hong Kong admits about 15 (mainly in arts history).

- 3.11 As indicated above, there is an obvious gap in arts education beyond the junior secondary level, and provision of visual arts training at the tertiary level also seems inadequate. We recommend increased coherence and continuity in the arts education curriculum. The following strategies are proposed:

- **Sharing of resources:** Inadequate teaching resources and small student numbers present practical difficulties for arts classes at senior secondary level. These can be, at least partially, resolved through the collaboration among schools within "school villages" and among neighbouring schools. The government may also encourage the setting up of senior secondary schools which focus on culture and the arts.
- **Admission to universities:** The fact that local universities do not place much emphasis on students' artistic achievement is an underlying factor leading to a gap in arts education at the senior secondary level. We recommend local universities should take into greater account students' achievement in culture and the arts during their admission process. [Note]

Note: Achievement in the arts is one of the aspects considered for admission to universities in many states in the USA.

- **Visual arts programmes at tertiary level:** It has been suggested that the establishment of a visual arts academy is crucial to the comprehensive and coherent development of visual arts training in Hong Kong. A recent consultancy commissioned by the ADC also supports this view. We recommend that the government take prompt follow-up action on this subject and conduct a comprehensive review on the provision of arts training (including the performing arts and visual arts) at the tertiary level. In the short term, the government may consider providing arts programmes through community colleges.

## A Diversified and Comprehensive Curriculum

- 3.12 The arts curriculum in primary and secondary schools is confined to music and art classes. Compared to other countries, the scope of our curriculum is narrow, and its contents tend to emphasise skills over aesthetic appreciation and creativity.
- 3.13 A diversified and balanced curriculum in culture and the arts is essential. We recommend ensuring diversity in both the scope and contents of the arts curriculum. Specific strategies are as follows:
- **Scope and contents:** The scope of the curriculum should be broadened to include disciplines other than music and art (such as dance, drama and multi-media art). As for contents, we should avoid placing too much emphasis on western art forms and strive for nurturing students' overall cultural literacy.
  - **Recognition system:** One reason the present curriculum is restricted to music, dance and art classes is the existence of recognised assessment systems for these disciplines. The government should encourage the development of more comprehensive recognition systems to cover a wide variety of arts disciplines at different levels as well as supporting other recognition activities of a non-assessment nature (such as inter-school competitions).
  - **Gifted students:** We recommend that the government establish a mechanism in primary and secondary schools to identify and nurture students gifted with artistic abilities.
- 3.14 Overseas researches have proved that arts can support, stimulate and strengthen students' learning in other areas of study (e.g. drama activities can improve linguistic skills). The infusion of the arts into other areas of learning has a lot of potential for development. We recommend that the government allocate resources to tertiary institutions (especially the Institute of Education) and other organisations for the study, promotion and development of arts education in this aspect [Note].

Note: In recent years, much attention has been given to the idea of infusing the arts into other areas of learning (arts-in-education) in many countries.

## Quality Support

- 3.15 Of the teachers teaching arts in primary schools, only about 50% have received relevant professional training. The situation is better in secondary schools, with almost 90% of arts teachers having been professionally trained.
- 3.16 Teachers' heavy workload and inadequate teaching materials make any improvement in arts education difficult. It is therefore vital that adequate support should be given in order to implement a coherent and diversified arts curriculum. We recommend that the government commit resources to provide the necessary quality support in improving education in culture and the arts. Specific strategies are as follows:
- **Strengthening arts teacher training:** There is an obvious shortage of trained arts teachers in primary schools. Furthermore, to make the situation worse, arts is often regarded as an "unimportant subject" and assigned to teachers unqualified in arts teaching as an apparent means to alleviate workload. We recommend the government devote more resources to the pre-service training of arts teachers as well as to the training of in-service teachers (those in primary schools in particular) through ED, tertiary institutions and cultural organisations, with the goal of gradual provision of trained teachers in art classes in all schools. In addition, "teaching artists" may help support arts teachers in schools [Note].

Note: Teaching artists (artists who have received teachers' training) assisting arts teachers is very common in Europe and the USA

- **Providing teaching support:** We recommend strengthening collaboration between tertiary institutions and cultural organisations for the development of new modes of teaching and the production of teaching materials for primary and secondary schools. Moreover, the arts

teachers' training programmes at the Institute of Education should be reviewed, in order to cater for a higher standard of arts education.

- 3.17 We recommend that the government take the lead in motivating the public to appreciate the importance of education in culture and the arts. Specific actions include recognising outstanding educators in culture and arts, and encouraging LCSD and government-funded cultural institutions to provide teachers with incentives and concessions to participate in cultural activities.

#### Partnerships and Community Involvement

- 3.18 Past discussions on arts education focused mainly on the school curriculum. Last year, we commissioned Lingnan University to conduct a survey on extra-curricular arts education activities in Hong Kong. More than one thousand families with children studying in primary and secondary schools were interviewed. Over four thousand questionnaires from parents and teachers were collected. The survey provides important data on extra-curricular arts education activities: nearly 70% of the families interviewed have children participating in such activities, and the level of resources put in by parents is astonishing, for example, some \$2 billion is spent a year on music alone.
- 3.19 While parents may have various reasons for arranging arts classes for their children, the survey results revealed that 70% of the parents believed that these activities would help their children's all round development.
- 3.20 It is the Chinese tradition to give high priority to children's education. We recommend the promotion of culture and arts education among the youth through inducing parents' resources and developing strategic partnerships. We propose the following strategies:
- 3.21 **First, the family as the driving force:** Parents provide the resources and the motivating force in their children's extra-curricular arts activities. We suggest strengthening parents' input through:
- Helping parents to understand that diversity and creativity in arts education is beneficial to the development of their children.
  - Providing parents with information on cultural and arts programmes and educational activities through better collaboration among ED, LCSD and non-government organisations.
  - Helping parents to understand and support different artistic interests and abilities of their children through a diverse range of assessment and recognition systems [see paragraph 3.13].
- 3.22 **Second, the school as platform:** According to the survey, location is the prime deciding factor for parents in children's participation in arts activities. Apart from home, the school is the most convenient and the safest space for extra-curricular arts activities. We recommend that the government support the use of schools as a platform for arts education. We propose:
- Expanding the functions and mode of operation of the Music Office to facilitate the development of school-based music training courses.
  - Strengthening collaboration among ED, LCSD, cultural institutions and district organisations to use school (or district) facilities for cultural and arts activities that involve students as artists / performers (and parents as audience).
- 3.23 The survey revealed that a great majority (77%) of teachers believed that extra-curricular arts activities enhance the academic performance of students. We are confident that if given appropriate support, school teachers will welcome the above initiative.
- 3.24 **Third, motivating community involvement:** The participation of young people in arts activities can motivate families (and even the entire community) to participate in cultural and arts activities. We propose the following strategies:

- Strengthening collaboration among LCSD, ED, District Councils, cultural institutions and district bodies to organise more arts education activities at territory-wide and district levels.
- LCSD promoting the concept of "cultural volunteers" (e.g. retired teachers helping as docents in museums), motivating the community to support students' activities.
- Providing subsidies for extra-curricular arts activities to students in need (the survey indicated that about 50% of the parents would have their children participating in more activities if subsidies were provided [Note]).

Note: The survey also revealed that students from high-income families were more active in participating in extra-curricular arts activities. Hence, these families are likely to benefit more if subsidies are provided

## Role of the Mass Media

- 3.25 Apart from the school and the family, the mass media is also influential in cultural education. Hong Kong has a thriving mass media, but only a minority of local newspapers carry a regular cultural section. The four free television channels provide few cultural programmes (less than 4%), which are assigned to unpopular time slots. Out of the 13 local radio channels, only Radio Television Hong Kong maintains a cultural channel. Without interfering with the independence of the media, we recommend that the government encourage the media to provide more coverage on culture and the arts. The government should also explore the feasibility of setting up local television and radio channels dedicated to culture, arts, technology and education programmes.
- 3.26 Moral education, an important element of cultural education, is conducive to the enhancement of the cultural literacy of a society. The mass media exerts tremendous influence over the society, especially in the shaping of social ethics and moral values. However, it is unrealistic to expect the media to take up the responsibility for moral education in present circumstances. We recommend that schools strengthen media education and encourage students to study, assess and evaluate the mass media.
- 3.27 Moral and civic education are among the four key topics of the education reform. We believe education in culture and the arts helps to foster positive values in students. We recommend that the government encourage schools, families and community groups to initiate discussions and debates on issues such as ethics, human rights, family and social responsibilities. This will help establish a harmonious and mutually respectful community. Of course, the voluntary participation of the mass media in this respect will be of significant value.

## Chapter 4 Cultural Facilities

### Cultural Facilities

- 4.1 Over the past twenty years, the establishment of various cultural facilities has provided the infrastructure for cultural development in Hong Kong. However, there have been criticisms that "too much emphasis has been placed on the hardware". Our views are set out below:
- 4.2 Hong Kong lags far behind world-class cultural metropolises (such as New York and London) in terms of the scale of public libraries, museums and performance venues. Therefore, one cannot say that there are too many cultural facilities in Hong Kong. We consider that there are three problems in the provision of hardware over the past two decades. First, the architectural design of many major facilities (such as the Hong Kong Cultural Centre, Heritage Museum and Central Library) has caused much controversy. Second, there are limitations in site selections and interior layouts of district venues (such as civic centres). Hence, some of these venues fail to meet the needs of the users. Third, there has been a lack of coordination between the two Municipal Councils in the planning and construction of their respective cultural facilities.
- 4.3 Last but not least, in the past, most of the cultural facilities in Hong Kong were managed by the two Municipal Councils through government departments. There has been no specific policy that encourages community involvement in the management of cultural facilities.
- 4.4 Our policy recommendations on libraries, museums and cultural and performance venues are set out in this Chapter. We will examine the functions of these facilities, in particular, the roles they play in cultural development. We will present our views on the following areas:
- Roles of the facilities
  - Resource development and partnership
  - Management structure
- 4.5 In the course of our deliberations, the government has commissioned consultancy studies on libraries, museums, and cultural and performance venues respectively. The relevant working groups of the Commission have participated in the process. Our recommendations are at the policy level, while the above studies are concerned with proposals at the operational level.

### Libraries

- 4.6 Public libraries, the most widely-used cultural facilities, best reflect the principle of equal access.
- 4.7 LCSD manages 69 public libraries, including the Central Library, 5 major libraries and 26 district libraries (and other small and mobile libraries). LCSD libraries have approximately 1,300 staff, 18% of which are trained librarians. In 2001/02, \$670 million was spent on the provision of library services.
- 4.8 LCSD commissioned a consultancy study on the future development of Hong Kong public libraries in October 2001. We support in principle the major recommendations of the consultancy report [Note]. Many of the consultant's recommendations are at the operational level, while our recommendations are mostly at the policy level.

Note: The consultancy report of GML Consulting Limited will be published in December 2002.

### Role

- 4.9 While still under the management of the two former Municipal Councils, public libraries were a place for leisure reading. Hong Kong has since been developing into an information and knowledge-based economy. Therefore, we propose that public libraries should become a place where citizens are encouraged to acquire knowledge, broaden their horizons and improve themselves. We have the following three strategic recommendations:

- **A base for cultural activities:** Libraries should deploy a significant amount of resources to enhance the cultural atmosphere of the society, in particular, to promote the pursuit of knowledge and the love of reading. We hope to see libraries become not just a place for borrowing books, but also a venue for a variety of cultural activities.
- **Developing the character of individual libraries:** Apart from the Central Library, individual libraries do not have their own character in terms of collections and target users. We propose that some libraries focus on certain themes in their collections (for example business, computer, children books). This could help individual libraries develop their own character and achieve greater cost-effectiveness [Note].

Note: LCSD plans to develop the Hong Kong City Hall Library and the Kowloon Public Library into a business and trade library and an education resources centre respectively.

- **Professionalism:** According to the consultancy study, the number of librarians in our public libraries is low by international standards. This needs to be rectified. In the short term, LCSD could ameliorate the situation by training and transferring personnel internally. In the long run, the government should consider direct recruitment of librarians above the entry level.

### Resource Development and Partnership

- 4.10 We propose that public libraries establish close partnership with the education and cultural sectors. This could facilitate the sharing of resources so that libraries are in a better position to fulfil their role in disseminating knowledge and promoting culture.
- 4.11 Partnership between libraries and the education sector may include: strengthening collaboration with school libraries to promote reading, and establishing information exchange networks with libraries in tertiary institutions.
- 4.12 Partnership between libraries and the cultural sector may include: organising seminars with the academic sector, arranging arts appreciation programmes with the arts sector, and launching reading schemes with publishers and bookshops.

### Management Structure

- 4.13 We support the consultancy proposal of establishing a statutory body, a "Libraries Board", to manage public libraries. We believe that the new body could facilitate the development of public libraries, and strengthen professional management as well as community involvement. The government should ensure that library services are not disturbed during the process of implementing the proposal.

### Museums

- 4.14 According to the International Council of Museums, the main functions of a museum include acquisition, research, exhibition and education. The function of education is growing in importance among museum services today. Museums are becoming more proactive in reaching out to the public to forge a closer relationship.
- 4.15 The first government-run museum, the City Museum and Art Gallery in the Hong Kong City Hall, was established in 1962. Today, public museums cover the areas of art, history, science and ethnic cultures. Because of Hong Kong's late start in museum building, we are far behind international metropolises such as New York and London in terms of the number of museums [Note].

Note: According to "Museums of the World", there are 107 museums in New York, 203 in London, 211 in Paris, 52 in Los Angeles and 121 in Tokyo.

- 4.16 All public museums, apart from the Police Museum, are managed by LCSD [Note]. LCSD museums have approximately 600 staff. In 2001/02, \$420 million was spent on museum services. Spending on exhibitions accounted for \$50 million.

Note: LCSD museums include the Hong Kong Museum of Art, Hong Kong Heritage Museum, Hong Kong Museum of History, Hong Kong Science Museum, Hong Kong Space Museum, Flagstaff House Museum of Tea Ware, Lei Cheng Uk Han Tomb Museum, Sam Tung Uk Museum, Hong Kong Railway Museum, Sheung Yiu Folk Museum, Law Uk Folk Museum and the Hong Kong Museum of Coastal Defence. LCSD also manages the Hong Kong Film Archive.

### Re-alignment of Roles and Collections

- 4.17 Despite limited funding for acquisitions, public museums have managed to acquire remarkable collections such as paintings and calligraphy of Xu Bai-zhai, works of Chao Shao-an, and Cantonese operatic artefacts.
- 4.18 We are of the view that there is overlap and lack of coordination in both art and Chinese heritage collections in different public museums. We propose the re-alignment of museum collections so that individual museums have their own identities. Our suggestion is to convert the Hong Kong Museum of Art into a Museum of Chinese Heritage and Antiquities, and convert the Heritage Museum into a Museum of Lingnan Culture or Ethnic Culture.
- 4.19 Apart from the above re-alignment proposal, we recommend that a "flagship" museum (such as Museum of Modern Art, Ink Museum) be established to showcase the cultural characteristics of Hong Kong and the region. This museum could be located in the West Kowloon cultural district.
- 4.20 There has been a focus on small-scale thematic museums in recent years. These museums are not only flexible in reflecting the characteristics of a community, they also facilitate and encourage community participation. We propose that the government introduce measures (such as land grant concessions and tax incentives) to encourage the development of these museums.

### Resource Development and Partnership

- 4.21 We suggest public museums establish a wide range of partnerships and explore new resources. Important partners include:
- **Local private collectors:** There are rich private collections in Hong Kong. Private and organisational collectors should be encouraged through recognition and incentives (such as commendations and tax concessions) to loan or donate parts of their collections.
  - **Private enterprises:** Consideration should be given to the utilisation of museum space for seeking sponsorships (such as staging non-exhibition activities, and offering naming rights) as commercial sponsorship is a potentially important resource.
  - **Academic sector:** Tertiary institutions could provide museums with research support. Collaboration with the academic sector should be strengthened in the areas of exhibition planning and thematic studies (on the local culture in particular).
  - **Other museums:** Collaboration and exchanges of expertise with overseas museums should be strengthened. Exchanges on research and exhibitions should be reinforced with museums in Mainland China, which possess rich collections of heritage, arts and natural science. Moreover, Hong Kong has the potential to be developed into an exhibition, trading and authentication centre for Chinese heritage and arts.

### Management Structure

- 4.22 LCSD has recently commissioned a consultancy study on the future mode of governance of public museums. While the consultant has yet to make recommendations, we have the following suggestions:
- 4.23 The government should gradually strengthen community involvement in museum development. We propose the establishment of a statutory body, a "Museums Board", to coordinate the overall development of museums. Its functions would include defining the roles of individual museums (flagship museums in particular), and determining the allocation of government resources. We also

recommend the establishment of a mechanism similar to a board of trustees [Note], responsible for the management and resource development of flagship museums. Considering resource implications, we propose that LCSD continue to manage smaller-scale museums.

Note: Most large-scale museums in the world are managed by boards of trustees.

- 4.24 The professionalism of museum staff is vital to the long-term development of museums. At present, curators have to take up non-curatorial duties. We propose a change in the management structure of museums to strengthen the curatorial role.

### Cultural and Performance Venues

- 4.25 Cultural and performance venues refer to facilities that are mainly used for performing arts and, to a lesser extent, for exhibition and other cultural purposes. There are more than 20 major cultural and performance venues in Hong Kong. 15 of them are managed by LCSD [Note]. The others are managed by tertiary institutions and statutory bodies or private organisations.

Note: The venues are Hong Kong Cultural Centre, Hong Kong City Hall, Hong Kong Coliseum, Queen Elizabeth Stadium, Sha Tin Town Hall, Tsuen Wan Town Hall, Tuen Mun Town Hall, Ko Shan Theatre, Yuen Long Theatre, Kwai Tsing Theatre, North District Town Hall, Tai Po Civic Centre, Ngau Chi Wan Civic Centre, Sheung Wan Civic Centre and Sai Wan Ho Civic Centre.

- 4.26 There are about 1,000 staff members in the LCSD Performing Arts Division. 70% of them are in charge of venue management and programming. In 2001/02, \$1.02 billion was spent by the division. Venue management accounted for 39% of this expenditure. [Note]

Note: Figures in this paragraph do not cover the Hong Kong Coliseum and Queen Elizabeth Stadium.

- 4.27 The utilisation rate of LCSD venues is very high: in 2001, the average rate was 91%. Some major venues such as the Hong Kong Cultural Centre and the Hong Kong City Hall almost reached full capacity. It should be noted that non-cultural activities are included in calculating the utilisation rate [Note], and high utilisation rate does not imply high attendance. In general, the role of these venues in promoting public participation in cultural and arts activities should be strengthened.

Note: Non-cultural activities account for 23% of the usage of cultural and performance venues.

### Roles

- 4.28 We consider that the role of each LCSD venue should be clearly defined and thus propose the following classification:

- **Territory-wide / thematic venues:** The facilities and technical specifications of these venues are capable of supporting performances of both local and overseas professional arts groups. The programmes of performances at these venues could attract both local citizens and visitors.
- **District venues:** The facilities and technical specifications of these venues do not support professional performances. The programmes of performances cater mainly for the needs of local districts. These venues can also provide local arts groups with facilities for rehearsals and opportunities for audience building.

- 4.29 We believe the above classification can facilitate the management and resource deployment of these venues. The consultancy study on cultural and performance venues commissioned by the government supports this classification.

### Partnership and Management Structure

- 4.30 According to a 1999 study commissioned by the Planning Department on the planning standard of cultural and performance venues, Hong Kong had the highest level of government involvement in terms of ownership and management of cultural and performance venues when compared to nine other cities [Note].

Note: The study was conducted by Roger Tym & Partners in 1999. The nine cities are Shanghai, Singapore, Tokyo, Sydney, Tel Aviv, Lyon, London (South Bank), Manchester and Boston.

4.31 We propose greater community involvement in the management and programming of cultural venues as a step towards "community-driven" approach. The government should introduce community involvement by stages through the following strategies:

- **Capitalising on the strength of territory-wide / thematic venues:** There are excellent facilities and management expertise in our major performance venues. We should make the most of these strengths to develop Hong Kong into the cultural and performance centre in the region. At present, the private sector is not yet equipped to take over LCSD's role in the operation of major venues. We propose outsourcing the management (including programming) of a territory-wide / thematic venue as a pilot scheme. The government should take into account the result of the scheme in reviewing the feasibility and strategies of introducing community involvement in the management of venues.
- **Developing the character of venues and partnering with professional arts groups:** We propose the introduction of "arts groups-in-residence" to selected territory-wide / thematic venues through tender. The arts groups will be given the programming responsibility. This arrangement can help build up the character as well as the audience base of the venues. Partnership between LCSD (as a venue administrator) and the arts groups (as programme organisers) will create an environment conducive to community involvement.
- **District involvement:** District Councils and district cultural and arts bodies are vital to the promotion of culture and the arts. We suggest that the government invite them to participate in the management of district venues (including programming, rental policy and application approval). The government should also deploy resources to improve the facilities of certain district venues [see paragraph 5.28].

#### Create Cultural Space

4.32 Many cultural activities (including performances and exhibitions) need not be restricted by the availability of professional venues. Rehearsals and arts promotion activities of professional and amateur groups alike can be held at facilities such as school and community halls.

4.33 We propose the introduction of measures to encourage the use of venues other than performance venues for cultural activities. We have the following recommendations:

- **School facilities:** Measures should be introduced (such as allowing schools to collect rent) to encourage schools to open up their facilities for cultural activities. We have mentioned that the school is a platform for promoting cultural and arts activities in Chapter 3. Moreover, the government should encourage the provision of cultural and performance facilities in the design of new school premises. Relevant government departments should allow certain flexibility in school design.
- **Public space:** Certain public bodies (such as the two railway corporations and the Airport Authority) as well as commercial enterprises have been keen to open up their premises for cultural activities. The government should support and encourage this practice. More public venues should also be opened up for cultural and arts activities. The Arts and Crafts Fair scheme introduced by LCSD is a good example [Note]. We recommend LCSD consider further developing certain parks into "cultural parks" in which regular activities such as performances, exhibitions and chess games are held.

Note: Since December 2001, LCSD has been opening up the Hong Kong Cultural Centre Piazza and some major parks for cultural and arts activities during weekends and public holidays.

- **Private developments:** The government should consider encouraging private developers to provide cultural and arts facilities in their developments through measures such as relaxing plot ratios and exempting cultural facilities from floor area calculations. The government can also

consider relaxing regulations on the use of industrial buildings, so that they can be used for cultural activities including rehearsals, exhibitions and performances.

- 4.34 In short, we believe the creation of public cultural spaces will increase accessibility to, and participation in, cultural and arts activities, which is vital to the cultural development of a city.

## Chapter 5

### Review on Resource Deployment and Institutional Framework

5.1 In this Chapter, we state our observations and put forward our recommendations on resource deployment and institutional framework related to culture and the arts within the purview of HAB. These recommendations are in line with the six principles we put forward during the previous public consultation.

#### Basic Principles

##### People-oriented

5.2 The society of Hong Kong tends to neglect individuals' needs in cultural, artistic and spiritual pursuits. We believe in the "people-oriented" approach in encouraging citizens to fulfil their needs for cultural pursuits and to realise their potential in the arts. Every citizen should have equal access to culture and the arts. It is the government's responsibility to protect the rights of disadvantaged groups (such as low-income families and the disabled) to participate in cultural and arts activities.

5.3 We have discussed and made recommendations on education in culture and the arts in Chapter 3. In order to realise the "people-oriented" approach, the government should continue to commit resources on education in culture and the arts.

##### Pluralism

5.4 Hong Kong's edge in cultural development lies in its freedom, openness and pluralism. There is no need for us to make a choice between traditional or modern culture, Chinese or foreign culture, and high or popular culture. On the contrary, Hong Kong should embrace and integrate them in a creative manner. We have the following recommendations on the overall resource deployment on culture and the arts:

- **Recognising "diversity with identity":** We have examined Hong Kong's cultural position in Chapter 2. After the reunification, Hong Kong people should increase their understanding of, and identification with, Chinese culture. We must also be aware that Chinese culture has embraced foreign cultures for several thousand years. We should not deny the western culture that has taken root in Hong Kong over the past one and a half centuries. One must recognise also that there are a number of non-Chinese communities in Hong Kong, which form an essential part of the diverse culture of the city.
- **Supporting minority art forms:** To promote pluralism, the government should not favour certain art forms. However, without government support, certain forms of high culture that have traditional value and avant garde artistic expressions would not be able to reach the public. The government should provide adequate support to these art forms that might not have mass appeal, ensuring that cultural development is not purely determined by commercial demand.
- **Appreciating popular culture:** "High" and "low" arts are labels rather than fundamental differences. Unfortunately, popular culture in Hong Kong, driven solely by the consumer market, has not been able to integrate with the "high" culture. Branches of our popular culture (such as films, television programmes and pop songs) have been very successful in the past. However, their successes did not endure because of the lack of proper development. Hong Kong has the soil for pluralistic development, but has yet to give rise to a genuinely pluralistic cultural environment. To turn around the situation, we must encourage innovation and creativity in culture and the arts.

##### Freedom of Expression and Protection of Intellectual Property

5.5 Freedom of artistic expression and protection of intellectual property are essential to the development of culture and the arts. The government and the community at large should strive to sustain achievements in this area.

- 5.6 There cannot be true freedom of expression without the space and channel for expression. Through policy formulation and resource deployment, the government should seek to bring down the obstacles to provide more opportunities for citizens, especially young people, to express and develop their creativity.

#### Holistic Approach

- 5.7 Culture is life. A holistic approach implies involvement at every level of the society. In order to create an environment conducive to the vibrant development of culture and the arts, culture must be a factor of consideration in the formulation and implementation of policies concerning education, urban planning, creative industries and the mass media. We have examined in Chapter 3 issues related to education and the mass media. We will touch on urban planning and creative industries in Chapter 6. All government departments should work together to promote cultural development. This is critical to realising the "holistic approach".

#### Partnership

- 5.8 We have proposed in Chapter 4 the establishment of a "Libraries Board" and a "Museums Board". The government should appoint the majority of the members of the boards from the private sector, facilitating a cross-sector partnership. We have also proposed the implementation of a pilot scheme to outsource the management and programming of a major performance venue and another scheme to put "arts groups-in-residence" in charge of programming. These partnerships with cultural and arts bodies are effective means to increase community involvement.

- 5.9 In many countries, the business sector is an important partner of the cultural and arts sector, but this is not the case in Hong Kong. With a simple and low tax regime, tax concession is not enough to attract commercial sponsorship for cultural events. We propose the introduction of measures (such as relaxing the restrictions on venue naming rights and awarding recognition to cultural sponsorships and contributors) to encourage the business sector to support and participate in cultural activities.

#### Community-driven

- 5.10 "Community-driven" is one of the topics that aroused much discussion during the previous public consultation. We would like to highlight the following three points:
- **"Community-driven" as directive:** The government (mainly through LCSD) has been managing most of the cultural facilities and resources for historical reasons. In fact, the two former Municipal Councils have made significant contributions (both in hardware and software) to the cultural development of Hong Kong. Although Hong Kong cannot yet claim to be a world-class cultural metropolis, it has a remarkable cultural scene in terms of diversity and artistic quality. This achievement is the result of the continued efforts of the civil service. The "community-driven" directive is not aimed at undermining the achievements and contributions of the former Municipal Councils and LCSD but a strategy to further the development of culture in Hong Kong, a strategy shared by many cultural metropolises.
  - **"Community involvement" as a transitional strategy:** During the previous public consultation, many respondents cautioned that the private sector might not be ready (in terms of expertise and social environment) to take over the government's role. We agree. The gradual involvement of the private sector in the management of public cultural facilities is a necessary transitional arrangement. The government should continue to allocate sufficient resources before the private sector assumes a leading role. LCSD has a team of excellent cultural administrators who should play an important role during the transition.
  - **Change in the role of the government:** The government should continue to make broad-based policies and deploy resources for cultural development as well as enhancing inter-departmental collaboration. At the operational level, the government should gradually shift from the role of an "administrator" to a "facilitator". The successful corporatisation of the three performing

groups under LCSD and the transfer of the responsibility of organising the International Film Festival to ADC are good examples of this shift.

## Current Scene

5.11 In 2001/02, recurrent expenditure of HAB on culture and the arts was approximately \$2.5 billion. The distribution was as follows:

	(\$ million)
LCSD	2,200
APA	180
ADC	110

5.12 In addition to the above recurrent expenditure, District Councils provide funding for district cultural and arts activities. HAB also provides additional resources through the Arts and Sport Development Fund to support ADC's proactive projects (in 2001/02, \$30 million was allocated).

5.13 In sum, government expenditure on culture and the arts amounts to \$2.6 billion a year (excluding capital works expenditure), representing roughly 1% of the total recurrent expenditure [Note].

Note: The government spent about \$2.3 billion on recreation and sports. Education, health and social welfare account for 19%, 13% and 11% of recurrent government expenditure respectively.

5.14 In 2001/02, the \$2.2 billion spent on culture and the arts by LCSD was distributed as follows:

	(\$ million)				
	Staff Remuneration	Departmental Expenses	Programming & Other Expenses	Subventions	Total
Performing Arts	237	405	185	191	1,018
Libraries	268	282	114	-	664
Heritage & Museums	179	263	81	-	523
	684	950	380	191	2,205
	(31%)	(43%)	(17%)	(9%)	(100%)

5.15 Staff remuneration and departmental expenses (mainly recurrent expenditure on venues / offices and remuneration of long-term contract staff) accounted for three-quarters of the overall expenditure. Expenses on programme presentations, exhibitions, acquisitions and promotion were about one-fifth.

5.16 In 2001/02, the expenditure of ADC was as follows:

	(\$ million)
Three-Year Grants	46.3
One-Year Grants	15.0
Project Grants	13.1
Proactive projects	32.3
Administration expenses	20.7
Others	<u>10.1</u>
	137.5

5.17 Since its establishment, ADC has contributed notably to the development and promotion of the arts in Hong Kong. In addition to the disbursement of grants (including six Three-Year Grants, more than 20 One-Year Grants, and over a thousand Project Grants each year), ADC also initiates proactive projects to promote arts development. However, subvention to ADC, roughly 5% of the LCSD budget on culture and the arts, is low in comparison.

5.18 There are a total of 740 full-time students in the five schools of APA. In 2001/02, the expenditure of APA was as follows:

	(\$ million)
Staff Remuneration	167.6
Administration Expenses	30.7
Minor Works	6.4
Others	<u>8.6</u>
	213.3

- 5.19 APA is a leading institution in the region providing professional training in the performing arts, a function crucial to arts development in Hong Kong. As in the case of other tertiary institutions, staff remuneration accounts for the bulk of APA's expenditure. Unless major changes in APA's role and curriculum are made, there is little room for major adjustment with the current level of resources.

### Proposals on Resource Deployment

- 5.20 Given the current budget restraints of the government, it is unlikely that expenditure on culture and the arts would increase in the near future. Nevertheless, we have the following observations and recommendations on the deployment of existing resources.

- 5.21 First and foremost, resources have been heavily skewed towards the performing arts. The expenditures of LCSD, ADC and APA on performing arts total \$1.3 billion each year [Note], accounting for half of the total government expenditure on culture and the arts.

Note: Performing arts account for 70% of the total expenditure of ADC, while visual and literary arts 20%.

- 5.22 Out of the \$1.3 billion, \$260 million is allocated to professional (flagship) companies funded by LCSD and ADC. The distribution is as follows:

		2002/03 budget (\$ million)	
Music	Hong Kong Philharmonic Orchestra	64.2	
	Hong Kong Chinese Orchestra	53.6	
	<u>Hong Kong Sinfonietta*</u>	<u>11.9</u>	
Dance	Hong Kong Dance Company	30.3	
	Hong Kong Ballet*	14.8	
	<u>City Contemporary Dance Company*</u>	<u>9.2</u>	
Drama	Hong Kong Repertory Theatre	29.6	
	Chung Ying Theatre*	5.8	
	Zuni Icosahedron*	2.1	
	<u>Theatre Ensemble*</u>	<u>1.5</u>	
Others	<u>Hong Kong Arts Festival Society</u>	<u>17.5</u>	
		240.5	[Note]

\* ADC Three-Year Grantees

Note: LCSD also provides a total funding of \$20 million, by way of programme presentations, to the six ADC Three-Year Grantees.

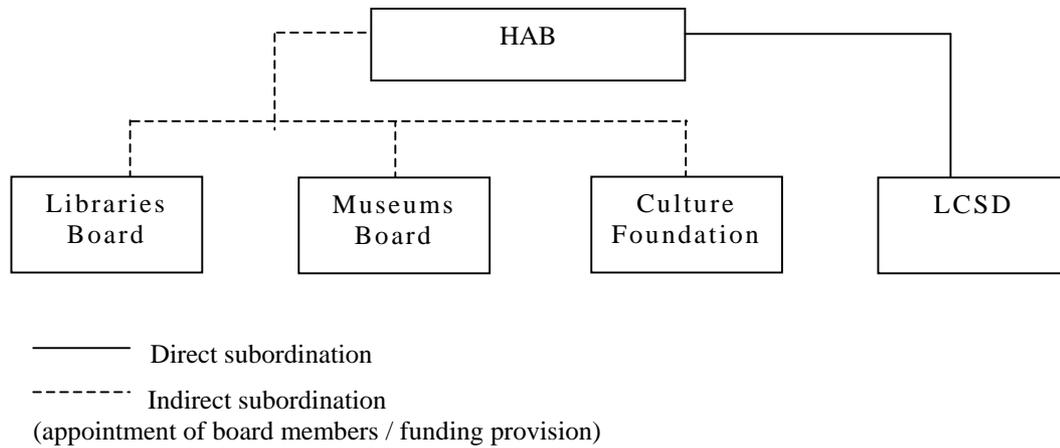
- 5.23 The government should support the development of flagship arts groups, which are important assets of the cultural sector. At present, the amount of funding they receive is determined by the level of past grants rather than the consideration of their roles and development. Hence, overall effectiveness of the subventions (\$260 million) to these companies needs to be reviewed.
- 5.24 Flagship companies are in a better position to seek private sponsorship than other arts groups. However, apart from the Hong Kong Arts Festival Society, most flagship companies are not doing well in this area. Over-reliance on public funds may not be healthy to the long-term development of these companies.
- 5.25 The programmes organised by LCSD in recent years have been regarded highly for their diversity and artistic standard. However, the fact that LCSD has the advantage of using huge resources (including a presentation budget amounting to \$150 million a year and the venues under its own management) to

stage a large number of performing arts programmes has caused some concerns in the arts communities. These include whether there is a corresponding audience base and whether it is inhibiting the participation of commercial impresarios.

- 5.26 Government departments are required to follow certain procedures in seeking commercial sponsorships, sponsors' image and possible conflict of interests being some of the considerations. In most cases, cash sponsorships are directly forwarded to the Treasury. As a result, government departments are not keen to seek sponsorship. In 2001/02, LCSD received cash sponsorship of \$3 million in total for its cultural programmes (including performances and exhibitions), an insignificant amount compared to its \$2.2 billion budget.
- 5.27 We believe that high quality cultural programmes could attract private sponsorship. Flagship companies could establish extensive networks for seeking resources from the community, thereby gradually reducing their reliance on public funds.
- 5.28 We propose that the government seek to create an environment in which more resources (including new resources obtained by HAB) can be gradually deployed to the following five areas:
- **Heritage conservation:** The recurrent budget of the Antiquities and Monuments Office (AMO) under LCSD, together with the non-recurrent funding for archaeological excavations and the maintenance of historical buildings, amount to around \$40 million a year. This funding level in no way reflects the government's emphasis on heritage conservation and should be adjusted. [Refer to the section on "Heritage Conservation" in Chapter 6].
  - **Libraries:** The book stock in our public libraries has yet to attain the United Nations' standard of "two books per capita". The annual budget allocated to libraries for acquisitions is less than \$100 million, which is low. As libraries are the most widely-used cultural facility, the government should deploy more resources to libraries to promote reading. [Refer to the section on "Libraries" in Chapter 4].
  - **Museums:** The annual budget allocated to museums for exhibitions and promotional activities is less than \$50 million, which makes it difficult for museums to stage world-class exhibitions and promote educational activities.
  - **Promotion at district level:** District Councils and district bodies have a crucial role in motivating citizens to participate in cultural activities. The government should deploy resources to improve district venues and to support district cultural and arts organisations.
  - **Raising professional standards:** Professional expertise is vital for the development of libraries and museums. The government should strengthen the respective professional teams through internal training or direct recruitment.

### Proposals on Institutional Framework

- 5.29 If the proposals on the management structures of libraries and museums in Chapter 4 and the establishment of a "Culture Foundation" below [see paragraphs 5.32 to 5.36] are accepted by the government, we propose the following institutional framework:



- 5.30 Within the new structure, the "Libraries Board" and "Museums Board" will receive funding from HAB. The former manages all public libraries while the latter allocates funding to major museums [see paragraphs 4.13 and 4.23].
- 5.31 LCSD will continue to manage its cultural and performance venues. Depending on the results of the pilot scheme on outsourcing venue management / programming and the "arts groups-in-residence" scheme, LCSD may gradually reduce its role in venue management. According to our proposal, LCSD will continue to manage small-scale museums.
- 5.32 We recommend the establishment of a "Culture Foundation" to take up the responsibility of funding all professional arts groups currently under LCSD and ADC, and processing all funding applications on cultural and arts activities.
- 5.33 The "Culture Foundation" should be a statutory body. The government should appoint the majority of the members from the private sector. In approving funding applications, the Foundation should take into account the principles set out in paragraphs 5.2 to 5.10, particularly:
- To encourage and support "community involvement" as a transition to the "community-driven" situation.
  - To give priority to educational activities in culture and the arts.
  - To ensure balanced and diverse development of culture and the arts (including the development of minority art forms); and to encourage cultural exchange and integration.
  - To establish a funding and assessment system for all flagship companies and to provide lump-sum, long-term grants to allow for planning flexibility.
- 5.34 The ADC can be dissolved upon implementation of the new structure. Initially, resources of the "Culture Foundation" will be deployed from those originally earmarked for ADC and LCSD. We believe that a foundation not directly under the government has greater flexibility in seeking resources from the private sector. The establishment of the Culture Foundation has the following advantages:
- **Clearly defined roles:** At present, LCSD and ADC duplicate certain functions and overlap in their roles. Under the new structure, HAB will be fully responsible for the formulation of policies and overall resource deployment; the "Culture Foundation" will allocate funding according to the overall policy direction of HAB; and LCSD will focus on venue management and the promotion of culture and the arts in the community. The new arrangement will eliminate the duplication of functions among HAB, LCSD and ADC.

- **Single source funding:** The Foundation should adopt a single source funding mechanism, which allows for broad-based and effective deployment of resources. Such mechanism also provides a level-playing field and encourages diversity.
- **Community involvement:** The majority of the members of the Foundation should come from the private sector. The government should consider the establishment of a system similar to ADC's "Arts Interests Representatives Nomination" to ensure sufficient democratic involvement in the Foundation.

- 5.35 During the transition towards implementing the new structure, the government should consider the impact on services provided to the public.
- 5.36 The current term of ADC members will expire at the end of 2004. We recommend that the "Culture Foundation" be established in early 2004 in order to prepare taking over some of the functions of ADC and LCSD in 2005. The "Libraries Board" and "Museums Board" could be established at an appropriate juncture after taking into account other practical considerations.
- 5.37 Support from the staff of ADC and LCSD (libraries and museums) is crucial to the successful implementation of the new structure. The government should handle the transitional arrangements of staffing carefully. Staff should be given the choice to retain their existing employment terms.
- 5.38 Moreover, we have the following recommendations on APA, the Music Office and AMO:
- **APA:** The Academy is a degree-awarding institution, yet it is not funded by the University Grants Committee (UGC). A proposal on the establishment of a visual arts academy is mentioned in paragraph 3.11. If the government accepts the proposal, UGC should consider funding both APA and the proposed visual arts academy.
  - **Music Office:** In paragraph 3.22, we mentioned that the Music Office should expand its functions and change its mode of operation (using schools as a base). The Music Office could be separated from the government structure, enabling it to perform its new functions more effectively.
  - **AMO:** The Office faces a lot of difficulties in the preservation and maintenance of historical buildings due to limitations in its power and resources. To strengthen efforts in heritage conservation, legislative or administrative measures in the areas of planning and land use should be adopted. We propose the transfer of AMO's functions that are closely related to planning and land use to the Housing, Planning and Lands Bureau.
- 5.39 Changes to any institutional frameworks and resource deployment will inevitably affect the interests of certain parties. We believe that the proposed changes in this Chapter are essential to the unfettered cultural development of Hong Kong, and are compatible with the overall and long-term interests of the society.
- 5.40 After submitting its final recommendations to the government, the Culture and Heritage Commission will have completed its missions and thus can be dissolved.

## Chapter 6

### An International Cultural Metropolis

#### Heritage Conservation

- 6.1 Heritage covers archaeological sites, ancient objects, historical buildings and cultural landscape. Heritage bears witness to the development of a place and helps its citizens to understand their history and cultural identity. Heritage conservation is the responsibility of the government and an essential part of any cultural policy. A city that neglects heritage conservation will never become a cultural metropolis. The government must recognise this and make long-term commitment to heritage conservation.
- 6.2 The discovery of the Lei Cheng Uk Han Tomb and the recent excavations of Wun Yiu (in Tai Po), Ma Wan, and Ha Pak Nai (in Tuen Mun) show that there are many important historical remains in Hong Kong, and that there were inhabitants in Hong Kong as far back as six thousand years ago. These excavations also confirm the position of Hong Kong in the history of Chinese culture. The one hundred and fifty years of British colonial history has also left the city with many types of European architecture. The contrast between traditional Chinese buildings and western architecture, old buildings and modern skyscrapers is a unique feature of the Hong Kong landscape. When preserved, these buildings will bear witness to the unique history of Hong Kong, and will help enhance the sense of belonging of Hong Kong citizens.
- 6.3 Due to rapid economic development and the shortage of land, heritage conservation in Hong Kong has not been given due attention in the past. Many buildings of historical significance and vistas with distinct Hong Kong characteristics in both the urban area and the New Territories were torn down and redeveloped. As a result, many collective memories of the Hong Kong people were erased.
- 6.4 Since the enactment of the Antiquities and Monuments Ordinance in 1976, 56 buildings and 19 archaeological sites have been declared monuments. We understand that HAB is conducting a review on heritage policy and related legislations. We support the government's initiative to conduct this review and urge the government to deploy resources where required, and address the problems encountered during the enforcement of these legislations.
- 6.5 On the relationship between heritage conservation and cultural development, we have the following recommendations:
- **Heritage conservation and urban development:** Heritage should be an important consideration in urban planning. As the Chief Executive said in his Policy Address in 1999, the concept of heritage preservation should be incorporated in the redevelopment of old urban areas. In our view, government departments and the Urban Renewal Authority should pay due consideration to cultural landscape in both the planning of new towns and the redevelopment of urban areas.
  - **Use of historical buildings:** There have been successful cases in which historical buildings are offered to cultural and arts groups for cultural activities (for example, the Fringe Club). We support this practice and suggest the government to formulate a policy to accord cultural use the highest priority in the use of historical buildings.
  - **Promotion of cultural tourism:** The unique history and heritage of Hong Kong has potential for cultural tourism, which can be further enhanced by linking heritage sites in Hong Kong with those in the Pearl River Delta. Cultural tourism will not only bring economic benefits, but also serve to promote cultural exchange, enabling tourists to understand the history and culture of Hong Kong.
- 6.6 We must understand our culture and history before we can introduce our cultural heritage to others. We recommend that the government compile the "Chronicles of Hong Kong" to record the customs

and history of Hong Kong in a systematic manner. The task could be carried out by the Hong Kong Central Library or the Hong Kong Museum of History.

- 6.7 It is important to promote heritage education in primary and secondary schools and in tertiary institutions. The Lord Wilson Heritage Trust Fund provides some financial support in this area, but resources in this respect are far from sufficient.
- 6.8 Heritage conservation is not solely the responsibility of the government. Many private historical buildings (such as ancestral halls in the New Territories) should be opened to the public. In the heritage policy review being conducted, the government should consider ways of encouraging owners of private historical buildings to support protection of and access to local heritage.
- 6.9 Efforts in heritage conservation often involve issues of land use and town planning. To speed up the process of heritage conservation, we suggest that AMO focus on the research, study, authentication, and educational work of archaeological sites and historical buildings. The functions concerning planning and land use could be taken up by the Housing, Planning and Lands Bureau [see paragraph 5.38].

### **Cultural Exchange**

- 6.10 Historically and geographically, Hong Kong is in a favourable position for cultural exchange. However, the government has never had a cultural exchange policy, nor a dedicated department in charge of cultural exchange.
- 6.11 Considerable resources have been committed to presenting arts programmes from overseas. However, Hong Kong cultural programmes are seldom exported. Hong Kong Economic and Trade Offices (ETOs), the overseas offices of the Hong Kong Trade Development Council and the Hong Kong Tourism Board do promote Hong Kong culture as an adjunct to trade, investment and tourism. However, cultural exchange promotion is not their major duty.
- 6.12 We believe Hong Kong is in a favourable position to integrate Chinese and Western cultures, and therefore should be more proactive in promoting cultural exchange. We have the following suggestions:
- **Role:** On the one hand, Hong Kong must enhance its understanding of the traditional Chinese culture, and explore and articulate its rich cultural heritage so that a distinct cultural character can be established. On the other hand, Hong Kong must continue to broaden its global outlook and to strengthen cultural exchange with other countries.
  - **Cultural exchange partners:** Hong Kong's partners in cultural exchange should not be confined to English-speaking countries. Hong Kong should also become partners of neighbouring Asian countries and continental Europe in order to achieve diversity in cultural exchange. Moreover, Hong Kong should establish closer collaboration with the cultural and arts communities in the Pearl River Delta so that the city can be developed into a cultural gateway for the delta area.
  - **City as base:** Historically, the city is the centre for cultural exchange. As a special administrative region of Mainland China, Hong Kong can focus more on "city to city" exchanges, playing its unique cultural and socio-political position.
- 6.13 We believe that the government should deploy more resources for cultural exchange activities [see paragraph 5.33]. Overseas ETOs should take up the role of promoting cultural exchange for Hong Kong as one of their primary duties.
- 6.14 Moreover, we propose that the government encourage the publication of cultural magazines and the conduct of researches on local culture by the academic community. This will provide a more profound and solid basis for cultural exchange.

## Creative Industries

- 6.15 In a broad sense, cultural industries refer to the economic activities related to cultural assets. Vibrant cultural activities not only bring considerable economic benefits, but also reflect the creative vitality of a place. Of all cultural industries, "creative industries" have received the most attention and are seen as a major development area in the knowledge-based economy of the 21st century.
- 6.16 Creative industries refer to industries that add value by means of creativity. The British government classifies creative industries into 13 categories, including advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio. Statistics show that creative industries in Britain employ 1.5 million people and generate £60 billion in revenue each year [Note: Information from "Creative Industries: Mapping Document 2001", Britain].
- 6.17 Some Asian countries have already started to focus on creative industries in recent years. In 1998, the Singapore government launched the Creative Singapore programme, identifying creative industries as a significant area for future development. Taiwan also endorsed the Six-year Development Plan for Creative Industries earlier this year.
- 6.18 Hong Kong remains a remarkably free and open port of cultural exchange. With its unique geographical location and advanced information networks, the city possesses favourable conditions for developing creative industries. Since the 1950's and 1960's, Hong Kong has already been an important publishing hub of southern China. Local publications such as *Children's Paradise* <兒童樂園> and *Old Master Q* <老夫子> were popular among Chinese communities all over the world. In the 1970's and 1980's, design, music and film industries flourished. Their influence was tremendous throughout Asia and their products received international recognition.
- 6.19 As Hong Kong is facing the challenges of economic restructuring, creative industries can play an important role in future economic development. The span of creative industries covers several government policy areas. The Central Policy Unit has commissioned a study on creative industries in Hong Kong. The consultancy report, which will be available in May next year, is expected to provide important information for the promotion of creative industries. We have the following views on developing creative industries in Hong Kong:
- **Education in culture and the arts:** The development of creative industries requires cultivated and creative talents. In Chapter 3, we have stressed the importance of education in culture and the arts, and made suggestions on the promotion of a creative education. Education in culture and the arts provides the fundamental support to the development of creative industries.
  - **Mainland being our hinterland:** Creative industries are developing rapidly in Mainland China and the pace is accelerating with its entry to the World Trade Organisation. There are many successful examples of Hong Kong's advertising, design and architectural services in the Mainland. Hong Kong should use its experience and expertise to tap the huge market of creative industries in the Mainland. Moreover, with its extensive international connections, Hong Kong can assume a leading role in cultural and arts activities in the Pearl River Delta area.
  - **Recreating Cultural Space:** Historically, culture and the arts ("high" culture in particular) flourished as a by-product of highly developed economies. With the rise of cultural industries, cultural activities are now a possible means of giving momentum to economic development. For Hong Kong people with a keen eye on economic benefits, this may assign new meaning and importance to cultural development.

## West Kowloon Reclamation Development

- 6.20 The Commission supports the government's decision to develop the strip of land of 40 hectares at the southern tip of the West Kowloon Reclamation into an integrated arts, cultural and entertainment district (West Kowloon cultural district).

6.21 In 2001, the government launched a concept plan competition for the West Kowloon cultural district. The Commission's vision of the development of the cultural district was included in the competition document:

Vision of the Culture and Heritage Commission

- Just as the essence of architecture is not its walls but the space its walls define, a successful design for the West Kowloon cultural district ought to distinguish itself not only by the buildings themselves but the cultural, and intellectual ideas they house and inspire. Hong Kong has drawn its name and first livelihood from its location, acting as a harbour to the trading ethos which has sustained the city; so too can the West Kowloon cultural district be a port of cultural and intellectual exchange as well as a haven for the city's traditions, memories, inspirations and aspirations. What West Kowloon cultural district ought to reclaim is not only land but Hong Kong's history, identity and creative spirit.
- As the heart of Hong Kong's 21st century urban culture, West Kowloon cultural district should aim to enliven the city's cultural life and animate the people's participation. It should reflect the ideals of equality and public participation in its physical, emotional and intellectual accessibility for both locals and visitors to the city. It should also embrace the richness of both the Chinese civilisation and its historical past. It should be a place that grows with time, is able to meet the challenges and needs as a cosmopolitan city in the new century, encourages exchange and cultural development in the long run, and places emphasis on values beyond the purely commercial and utilitarian.
- As a landmark group of buildings and the foundation of what will hopefully become a region of vibrant cultural activity, the architecture and facilities should reflect global influences accelerated by technology in a thoughtful way. The West Kowloon cultural district should not simply be a superficial design of sheer visual sensation, but it should be able to evoke a greater emotional depth in people's hearts and minds. It should be a place that not only highlights Hong Kong's role as a world class city in this region but also evokes memories: a new exciting place that people can still relate to and find comforting familiarity with.

[Annex 5 to the Concept Plan Competition Document]

6.22 Results of the competition were announced in March 2002. The concept plans of the five winning entries, to varying degrees, reflect our vision above.

6.23 The government has decided to adopt the concept plan (in which a large canopy covers the entire cultural district) of the first prize winner as the basis for planning the West Kowloon cultural district. A high level steering committee has been established to coordinate its overall development.

6.24 The West Kowloon cultural district presents an unprecedented opportunity for cultural development in Hong Kong. We recommend giving emphasis to the principles of "people-oriented", "partnership" and "community-driven" in the planning and development of the cultural district. Our suggestions are as follows:

- **Integration of facilities within the district:** The cultural and other facilities in the district should be integrated to produce a clustering effect, creating a lively and vigorous environment for nurturing creative talents.
- **Complementarity with other cultural facilities:** Cultural facilities in the district should complement existing and future major cultural facilities elsewhere in Hong Kong, in order to ensure that resources are used effectively.
- **Respecting cultural "software":** Facilities in the cultural district should cater for the long-term cultural needs. The government should thoroughly consider the "software" or cultural contents before planning the "hardware". In the process of developing the cultural district, the government should also facilitate partnerships between developers and the cultural sector, allowing the latter to participate in the planning and operation of the cultural facilities.

## **Closing Remarks**

### **A Vision of The Future**

It is complicated and difficult to depict Hong Kong's future cultural scene. In the decade to come, education will be the key to Hong Kong's cultural development. In this respect, we should look at two aspects on the education front: first, the tremendous expansion of tertiary education; second, the result of our reform in cultural education. The first aspect is more predictable. The second is difficult to foresee as it depends on changes in the cultural environment, the success of the overall education reform, and the collective efforts of the cultural community.

Hong Kong is the intersection point between Chinese and western cultures, a bridge between China and the world. Developments in Mainland China have tremendous impact on Hong Kong. We must take into account the relationship between the two when we contemplate the future cultural scene of Hong Kong. In the next decade, China will become a modernised industrial and agricultural country as well as a huge consumer market. She will need, even more than now, the sophisticated services of Hong Kong as a financial centre and an international business hub. In view of the cultural differences between China and the West, Hong Kong, in its unique status under the principle of "one country, two systems", is in a perfect position to make contribution to the development of China and the world.

With Hong Kong maintaining its prosperity and its cultural infrastructure continuing to develop (both "software" and "hardware"), a picture of our future cultural scene unfolds.

In the next five years, we see:

- Restructuring of cultural institutions completed by phases, resources are allocated more effectively; a more efficient institutional framework is established. Community participation increases as cultural space expands and becomes more accessible.
- The "community-driven" scenario takes shape, district cultural activities are vibrant. There will be more integration between popular culture and high culture, lending momentum to creative industries.
- Education reform is beginning to reap results; an atmosphere for learning begins to strengthen in the community. Education level of the general public is raised, with due emphasis on a balanced and all round development; overall social ethos and cultural literacy is enhanced.

And, five to ten years thereafter, we see:

- The West Kowloon cultural district fully completed, marking a new era of cultural development in Hong Kong.
- Reform in culture and arts education begins to show achievement: cultural activities receive wider public support, the cultural market strengthens, vibrant creative industries continue to establish themselves. A "community-driven" scenario realised.
- Through the integration of Chinese and Western cultures, Hong Kong contributes to the development of modern Chinese culture. The revitalised Chinese culture exerts a stronger presence in the world through Hong Kong. Culture interacts fully with the economy. Abundant cultural talents emerge. Hong Kong truly becomes an international cultural metropolis.

Though the picture depicted above may seem too optimistic today, this is the vision to which we aspire. To realise this vision, we need the support of the cultural and education sectors, parents, students, community groups, district bodies, and the government. This is precisely why we must encourage and nurture a strong cultural identity and a sense of belonging and pride towards Hong Kong.

We stated at the end of our previous Consultation Paper:

If Hong Kong becomes a city where life is celebrated through cultural pursuit,  
a city where its people are enchanted by the arts,  
enlightened by different cultures and enriched by social diversity,

we will certainly have a vibrant cultural scene.  
Our vision to turn Hong Kong into an international cultural metropolis  
will not be an unrealistic goal.

This is still the hope and vision of the Commission.

Culture and Heritage Commission  
Hong Kong Special Administrative Region  
November 2002

## Appendix

### Key Recommendations

#### Strategies

1. Affirming the notions of "people-oriented", "pluralism", "freedom of expression and protection of intellectual property", "holistic approach", "partnership" and "community-driven" as the strategies for cultural development. [paragraphs 1.21 to 1.22]

#### Hong Kong's Cultural Position

2. Recognising that Hong Kong culture has its origin in traditional Chinese culture. Hong Kong people's cultural identity should start from local culture, be grounded in Chinese cultural traditions, and possess a global vision. As a special administrative region of China, Hong Kong should position itself as a metropolis in China which is most capable of bridging China and the world. [paragraphs 2.9 to 2.12]

#### Education in Culture and the Arts

3. Enhancing coherence and continuity in the arts education curriculum, filling the gap beyond the junior secondary level. [paragraph 3.11]
4. Broadening the scope and contents of the arts education curriculum, achieving diversity. [paragraphs 3.13 to 3.14]
5. Lending adequate support to achieving quality education in culture and the arts. [paragraph 3.16]
6. Inducing parents' resources to support education in culture and the arts for the youth, using schools as a platform for extra-curricular cultural activities. [paragraphs 3.20 to 3.24]
7. Encouraging the mass media to provide more coverage on culture and the arts, setting up local television and radio channels for culture, arts, technology and education programmes. [paragraph 3.25]
8. Encouraging moral and civic education, fostering positive values in students. [paragraphs 3.26 to 3.27]

#### Cultural Facilities

9. Emphasising the public library as a place where citizens are encouraged to acquire knowledge, broaden their horizons and improve themselves, and a base which promotes reading and supports a wide variety of cultural activities. [paragraph 4.9]
10. Setting up a "Libraries Board"; strengthening professional management and community involvement. [paragraph 4.13]
11. Re-aligning museums' collections to build up clearer identities; establishing a flagship museum to showcase the cultural characteristics of Hong Kong. [paragraphs 4.18 to 4.19]
12. Setting up a "Museums Board" to coordinate the overall development of museums; strengthening resource development and community involvement. [paragraph 4.23]
13. Introducing clearer classification of cultural and performance venues; bringing in different forms of community involvement; building the character of venues. [paragraph 4.31]
14. Creating cultural spaces beyond cultural and performance venues. [paragraphs 4.32 to 4.33]

#### Resource Deployment and Institutional Framework

15. Recognising "community involvement" as a platform for the transition from a government-led to a community-driven scenario; the government gradually shifting from the role of an "administrator" to a "facilitator". [paragraph 5.10]
16. Redressing the imbalanced situation of resources being heavily skewed towards the performing arts. Gradually deploying more resources to the areas of heritage conservation, libraries, museums, cultural promotion at district level and the raising of professional standards. [paragraph 5.28]
17. Revamping the institutional framework, establishing clear roles and division of responsibilities. [paragraphs 5.29 to 5.32]
18. Setting up a "Culture Foundation" to fund professional arts groups and cultural activities; establishing a funding mechanism which is fair and encourages diversity. [paragraphs 5.32 to 5.34]

#### An International Cultural Metropolis

19. Promoting the holistic development of culture (including cultural industries), taking full advantage of the Mainland being Hong Kong's hinterland and our favourable position in the exchange and integration of Chinese and foreign cultures. [paragraphs 6.12 and 6.19]
20. Creating an environment conducive to the vibrant development of culture by instilling in government departments an awareness and urge to promote culture, strengthening coordination among departments, and forging and fostering public-private partnerships.[paragraphs 5.7 and closing remarks]

The Culture and Heritage Commission welcomes your comments on the Paper. Please forward your views to us by 31 December 2002:

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My opinion

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November 2002