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A Feasibility Study on Setting up a
Visual Arts Academy in Hong Kong

Final Report

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ABBREVIATIONS

Government-funded Institutions

CityU	City University of Hong Kong
CUHK	The Chinese University of Hong Kong
HKAPA	The Hong Kong Academy of Performing Arts
HKBU	Hong Kong Baptist University
HKIEd	The Hong Kong Institute of Education
HKU	The University of Hong Kong
IVE	The Hong Kong Institute of Vocational Education
LU	Lingnan University
OUHK	The Open University of Hong Kong
PolyU	The Hong Kong Polytechnic University
VTC	Vocational Training Council

Self-financed Providers

HKAC	Hong Kong Arts Center
LIPACE	Li Ka Shing Institute of Professional and Continuing Education (OUHK)
SCE	School of Continuing Education (HKBU)
SCS	School of Continuing Studies (CUHK)
SPACE	School of Professional and Continuing Education (HKU)

Types of Programs

AA	Associate of Arts
BA	Bachelor of Arts
BFA	Bachelor of Fine Arts
BSocSc	Bachelor of Social Sciences
C	Certificate
D	Diploma
HC	Higher Certificate
HD	Higher Diploma
MFA	Master of Fine Arts
MPhil	Master of Philosophy
PhD	Doctor of Philosophy

Government-related Abbreviations

CHC	Cultural and Heritage Commission
EMB	Education and Manpower Bureau
HKADC	Hong Kong Arts Development Council
HKCAA	Hong Kong Council for Academic Accreditation
HKCEE	Hong Kong Certificate of Education Examination
HKSAR	Hong Kong Special Administrative Region
JUPAS	Joint University Programs Admission Scheme
LCSD	Leisure and Cultural Services Department
UGC	University Grants Committee

Overseas Institutions

KHM	Kunsthochschule für Medien Köln (Academy of Media Arts)
KNUA	Korean National University of Arts
NAFA	Nanyang Academy of Fine Arts, Singapore
NUS	National University of Singapore
RMIT	The Royal Melbourne Institute of Technology, Melbourne
SVA	School of Visual Arts, New York
UCLA	University of California at Los Angeles
ZKM	Zentrum für Kunst und Medien Technologie Karlsruhe (Center for Art and Media Technology)

Others

A&D	Art and Design
CEO	Chief Executive Officer
Comm.	Communications
Dept	Department
MD	Managing Director
TA	Teaching Assistant
VAA	Visual Arts Academy

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Introduction

1.1 Background

In 1981, when the Executive Council promulgated a clear arts policy, performing arts began to undergo rapid growth through a variety of support initiatives from the Hong Kong Government. In addition to funding, publicity and building of venues, education was one of the major means used by the Government to promote performing arts, as exemplified by the setting up of the Hong Kong Academy for Performing Arts (HKAPA) in 1984. It was not until the establishment of the Hong Kong Arts Development Council (HKADC), initially as a non-statutory body in 1994, and subsequently as a statutory authority in 1995, that visual arts were included as an area for development in Government arts policy. While the Five-year Strategic Plan and Three-year Plan drawn up by the HKADC in 1995 and 2001 respectively, have given support to the development of visual arts, higher education in visual arts has never had a great expansion phase. The view that Hong Kong should set up an academy for the visual arts, similar to the HKAPA for the performing arts, has long remained an issue for discussion.

In his Policy Address in 1997, Chief Executive Mr. Tung Chee-hwa mapped out a blueprint for the implementation of cultural policy; and in 1999, he further set the goal of transforming Hong Kong into a cultural metropolis, a city with the integration of cultural development, civil education and tourism. Since then, new demand for cultural enhancement has given rise to more venues and a new administrative structure for arts and culture, as well as the overall educational reform. The incorporation of arts education in the Eight Key Learning Areas formally recognized it as an indispensable discipline in the school curriculum. Given that pre-university arts education will be given greater support, and that arts education is a major factor for the transformation of Hong Kong into a city of creativity, the development of arts education at the tertiary level inevitably becomes a topic urgently requiring attention.

In response to recent developments of arts and culture as well as education reform, several tertiary institutions such as the continuing education divisions of The University of Hong Kong (HKU) and The Chinese University of Hong Kong (CUHK), have enhanced their arts programs in terms of both quantity and professionalism. The HKU School of Professional and Continuing Education (SPACE), in particular, underwent impressive expansion with its art and design program, and developed partnerships with such institutions as the Hong Kong Museum of Art. The Hong Kong Institute of Education (HKIEd) has also increased the number of degree courses to train qualified art teachers in primary and secondary schools. As for private institutions, the Hong Kong Art Center set up the Art School in 2000, offering not only continuing education programs for adults, but also day courses leading to certificate, higher diploma and degree, and non-award courses for adults, children and teenagers. These developments reflect an increasing interest in, and demand for art education in Hong Kong. In addition, in the reform proposals prepared by the Education Commission in 2000, the need for establishing a diversified higher education system and increasing post-secondary learning

opportunities is very much emphasized. In view of these developments in Hong Kong education, it is an opportune time to examine the need for an academy for the visual arts in this city.

1.2 The Present Research

Commissioned by the HKADC in April 1999, the present research is *A Feasibility Study on Setting up a Visual Arts Academy (VAA) in Hong Kong*. The project objectives are:

- To identify the role played by a Visual Arts Academy in the educational, cultural and economic development of Hong Kong;
- To evaluate the need for Hong Kong to set up a Visual Arts Academy; and
- If an academy is needed, to propose feasible models for the academy and place them in order of priority.

In the study, the research team investigated the situations of both local and overseas visual arts education by means of literature research, interviews, and quantitative and qualitative surveys.

For the local investigation, arts institutions and their programs are studied, and the views of artists, art critics, art educators, students, curators, gallery owners, and figures from both art and non-art industries are examined. The aim is to understand the current status of, and demand for tertiary-level art training in order to facilitate the evaluation of the need for an academy.

For the overseas research, selected arts institutions in the USA, UK, Europe, Singapore, Korea, Japan, China, Taiwan and Australia were examined and compared with regard to mission, role, program structure, funding strategy, facilities, staffing, student numbers, and career possibilities for graduates. These institutions, each with their own history, background and experience, serve as potential developmental models for Hong Kong.

All the data obtained from the investigation of local and overseas visual arts education eventually serve as the basis for making recommendations on the feasibility of setting up a Visual Arts Academy in Hong Kong. The findings culminated in the overview of a range of academic directions, organizational models and funding practices, both pragmatic and idealistic. The collective views on an emerging role for a Visual Arts Academy in Hong Kong are most interesting and revealing.

1.3 A City of Culture

In the recent address for the launch of *Brand Hong Kong*,¹ the Chief Executive Mr. Tung Chee-hwa presented a concise summary of the current state of the Hong Kong Special Administrative Region (HKSAR), highlighting the special qualities of the city and positioned it as Asia's World City. Five main points were presented:

- The richness of Hong Kong's physical and cultural aspects;
- The position of Hong Kong as an international financial center;

¹ Address given at the 2001 FORTUNE Global Forum, Hong Kong, 10 May 2001.

- Hong Kong's existing world-class "physical infrastructures," and plans for future investments in the "soft infrastructure," with development of human resources and the broadening of tourism as immediate goals;
- Improvements in the quality of life for the citizens of Hong Kong on both the environmental and cultural fronts; and
- The stable political environment, freedom and the rule of law as special features for Hong Kong in its aspiration to be Asia's World City.

The underlying message of the speech is significant because it recognized the role and contribution of culture and education in the global positioning of Hong Kong, while simultaneously identifying the following as important foci for future development:

- Hong Kong's local culture and its significance in shaping and enriching the overall cultural landscape;
- Education as the principal means for strengthening the cultural environment, promoting creativity and life-long learning, and enhancing the competitiveness of the HKSAR; and
- Cultural identity and its development are essential for the improvement of the quality of life and the broadening of tourism.

The implication is that, in order for Hong Kong to transcend the regional position of "Asia's World City", to the status of a "World City for the World", Hong Kong must acquire and develop the most important quality of a World City: A rich cultural environment.

Initially, Hong Kong must examine its current cultural condition and proceed with a rigorous plan for comprehensive, future, cultural development to become **A City of Culture**.

The need for comprehensive cultural development in Hong Kong has been extensively deliberated on and discussed in numerous contexts and circles.² The common acknowledgement is that, for Hong Kong to grow and mature as a vital and dynamic society with an intelligent and creative citizenry, capable of facing challenges of the future, the city must establish a rich, sustainable, cultural environment with a unique (cultural) identity based on its historical past in consort with its fertile, contemporary, local subcultures. The goal is the continual enrichment of this cultural identity to arrive at a unique global position: A City of Culture, an essential ingredient for aspiring to the position of a World City.

This message is echoed in the recent report published by the Government Planning Department, titled: *Hong Kong 2030 Planning Vision and Strategies*.³ The Report offers a concise, analytical summary of Hong Kong's present status with recommendations for future actions for acquiring recognition as a World City.

The Report summarized five essential features and ingredients of World Cities. These cities should be:

² See *Reviews and Findings A2: Arts Policy in Hong Kong*, for a summary of the historical development of arts policy in Hong Kong; and for individual views see *A3: Summary of Local Interviews*.

³ *Hong Kong 2030 Planning Vision and Strategy, Information Note No.2 review of International Experience* (Hong Kong: Planning Department, HKSAR Government, 2001).

- Major, international, financial and business services centers;
- Foci of powerful and influential decision makers;
- Important international centers for news and information dissemination;
- International tourism centers; and
- Leading international centers for the creative and cultural industries.

In short, "World Cities" should enjoy a dominant position in the urban hierarchy with the essential attributes of strong supporting facilities and institutions possessing excellent "soft and hard infrastructure".

The Report continues to give a broad assessment of Hong Kong's present situation by comparing the HKSAR with London and New York on selected aspects, and concludes that:

- Hong Kong currently lacks the support of a strong hinterland and the links with China tend to be restricted;
- Hong Kong's core activities are generally not as advanced and internationally developed; and
- Hong Kong's "hard" infrastructure is close to that of World Cities but its "soft" infrastructure lacks important ingredients.

The analysis implies that, if Hong Kong is to achieve "World City" status, it has to recognize global trends and meet the challenges from competitors through the development of a long-term strategy, which includes:

- Improvement of its core activities, to equip itself for a fast-growing, internationally oriented and high, value-added, service economy; and in particular, to enhance Hong Kong's international character as a world, financial center and regional headquarters, to develop the information industry and innovative technology, and to promote the tourism industry;
- Repositioning itself in the Asia-Pacific context and strengthen its links with Mainland China; and
- Developing further its "soft" infrastructure by improving the quality of life, training a high-quality workforce and promoting arts and cultural activities.

The *Hong Kong 2030 Planning Vision and Strategies*, a report written from the perspective of city and urban planning, is surprisingly insightful in its endorsement of the vital relationship between the "hard infrastructure" and the "soft infrastructure": The symbiotic connection between the built environment and the cultural environment. In this regard, the provisions and amenities of the city and the richness and quality of the cultural content are of equal importance and must work together to achieve the desired qualities of a World City. Within this context, it is clearly evident that arts education, and particularly a Visual Arts Academy, will have a vital role to play in Hong Kong's transformation into a City of Culture.

2

Towards A City of Culture

2.1 World Cities and Art Education

To place the recommendations of the 2030 Report, specifically the issue of "hard" and "soft" infrastructure mentioned earlier, in the context of the present research, a study of the provision of art education and student population was conducted using available statistics from selected World Cities and comparisons made with current conditions in Hong Kong.

The following chart is a broad, comparative view of Hong Kong and 13 selected World Cities and regional centers, relating the general metropolitan area, current population and the provision of tertiary-level art institutions which offer comprehensive visual arts programs leading to a degree.

Table 1 Degree Offering Schools with Art-related Programs in Selected World Cities / Regional Centers

World City/ Regional Center	Area (sq. km.)	Population (million)	Degree offering School/ Department of Fine Arts
London	1,620	12.0	17
Seoul	605	10.6	12
New York City	780	7.5	9*
Los Angeles	1,200	3.8	7*
Beijing	16,800	12.0	7
Paris	105	2.2	6
Melbourne	6,000	3.4	6
Singapore	620	3.5	5
Taipei	275	3.0	5
Tokyo	2,168	12.0	4
Shanghai	6,200	14.0	4
Berlin	883	3.4	4
Chicago	600	2.8	3*
Hong Kong	1,098	6.9	3**

* Registered member of National Association of Schools of Art and Design

** CUHK Departments of Fine Arts, PolyU School of Design, HKIEd
HKU Department of Fine Arts offers art history only and is therefore excluded.

It is evident that the history, cultural heritage, and location of these selected World Cities/ regional centers are immensely important in the development of art education and in the provision of tertiary-level art institutions. The statistics themselves are obviously not conclusive or indicative of issues such as the success or quality of arts policy, art development, art industry and art education.

What is significant is the noticeable efforts and results in the development of art education, achieved by some of the new, power centers in the Asia-Pacific region - cities comparable to Hong Kong.

In general:

- The 13 selected cities have, on average, 7 art schools per city;
- There is an average of 6.3 schools for North America, 9.3 schools for Europe and 6 schools for the Asia-Pacific region;
- London with 17 and New York City with 9 art schools lead in the World Cities list; and
- Seoul with 12 and Beijing with 7 art schools lead in the Asia-Pacific region list.

Hong Kong, with 2 degree-offering Fine Arts Departments and 1 Design School, is significantly behind the worldwide/regional average.

2.2 World Cities and Student Population

The discrepancy is further extended when actual student numbers are taken into consideration (see *Table 5*, p.19):

- The Department of Fine Arts in HKU currently has a total undergraduate enrollment of 30 students majoring in its 3-year BA Fine Arts program (history/theory), and 10 students in the postgraduate degree program;
- The CUHK has a total of 66 undergraduate student places in its 3-year Fine Arts degree program, in addition to 12 students in the postgraduate programs; and
- The PolyU School of Design offers no degree in Fine Arts but has 7 professional disciplines (see *Table 4*, p.17) with 327 undergraduate students in its BA program, 265 students in its sub-degree programs, and 9 students in its postgraduate program.

A sampling of student numbers in representative, international institutions offers the following perspective:

Table 2 Full-time Student Numbers in Government-funded Arts Academies / Art Departments

Institution	Student Numbers in School / Department	Student Number in Visual Arts Degree Program (Fine Arts/Media Arts Dept)			
Nanyang Academy of Fine Arts (NAFA)	1700	883	Diploma	3 years	883
The Korean National University of Arts (KUNA)	936	346	BA	4 years	205
			MFA	2-3 years	141
Goldsmiths College Department of Visual Arts	445	445	BA	3 years	320
			MA	1 year	125
UCLA Department of Fine Arts	419	419	BA	4 years	360
			MFA	2 years	59
PolyU School of Design	601	385*	BA Design	3 years	160
			HD	2 years	225
CUHK Department of Fine Arts	82	78*	BA	3 years	66
			MFA	2 years	5
			M. Phil	2 years	4
			PhD	3 years	3
HKU Department of Fine Arts	40	40	BA	2 years	30
			M. Phil	2 years	5
			PhD	3 years	5

*2001-2002 Full-time student numbers.

2.3 Student Population and Student Places in Hong Kong⁴

The marginalized position of Fine Arts education in HKU and CUHK is an unfortunate outcome of the colonial legacy. Tertiary-level art education was regarded as either an elitist, academic pursuit of history/theory or as craft, applied arts or professional discipline (e.g., graphic, advertising, product or fashion design) relegated to the polytechnic or vocational level. This most probably helped to give the study of art a lower “functional” priority within our pragmatic, social hierarchy.

This, however, is not an indication of the lack of interest in visual arts education or in careers in the creative industry. On the whole, there are more than 17,000 full-time and part-time students engaged in art and art-related disciplines in Hong Kong (see *Table 5, p.19*). Details are given below:

- The combined number of full-time students in fine arts, media, communications and design programs in Hong Kong is approximately 3,000⁵ (*Postgraduate, first degree, sub-degree, associate degree, pedagogical, and vocational programs in fine arts, design and related courses*);

⁴ For a detailed analysis, refer to *Section 3.6.3* and *Table 5: Student Population in Art-related Programs*.

⁵ Ibid.

- The number of students enrolled in arts-related part-time and short courses from the government-funded and self-financed programs is approximately 14,000⁶ (*Postgraduate, first degree, sub-degree, associate degree, short courses, certificates and vocational programs in fine arts, design and related courses*); and
- The number of Band A applications/choices to tertiary-level, full-time arts and design-related courses is 6,661. Although this number would not reflect all first-choice options for an art-related course, it certainly far exceeds the 733 intake places offered by government-funded institutions (See *Table 3* below).

Table 3 Comparison of Number of Applications and Student Intake (2001- 2002)

Institution	Full-time Program	No. of Applications	Student Intake
CUHK	BA Fine Arts	114	22
PolyU	BA Design	510	110
	HD Multimedia Design & Technology	1,139	131
CityU	BA Creative Media	319	48
	AA Media Technology	450	40
HKBU	BSocSc Communication (Digital Graphic Comm)	92	22
	Sub-total	2,624*	373
IVE	D & HD	4,037**	360
	Total	6,661	733

* Number of choices made by Band A students.

** Number of first choice applications.

2.4 Summary: World Cities and Art Education

Applying the studies on physical provision and student population as indicators of the current development of art and art education in the HKSAR, the following perspective emerges (see *Section 3.6.3* for detailed statistics):

- Hong Kong, by World City standards, is deficient in its development of fine arts and design programs in the higher education sector.
- By regional standards, the HKSAR also falls short of achieving an acceptable position.⁷
- Hong Kong has insufficient institutional provisions and student places for Fine Arts programs in its universities.
- The significant numbers of students are in design and media-related programs:
 - . PolyU has 327 full-time undergraduate places in its School of Design.
 - . The Design Department at IVE has 853 full-time and 566 part-time student places.

These current numbers only reflect available places and not the potential demand.

⁶ Ibid.

⁷ The survey demonstrated that Hong Kong has a similar number of Fine Arts Departments as Tokyo, within the limited premise of the survey, i.e., the metropolitan area. The majority of art schools are primarily situated in the suburban area or nearby prefectures.

2.5 Analysis of Demand for Art Education in Hong Kong

- These numbers provide strong support for widespread student interest in the creative fields of art and design as a potential career and/or intellectual pursuit;
- In addition, the Survey and Focus Group discussions conducted with secondary school students (see *Reviews and Findings, B2.1 & B3.1*) attest that advertising and design, film and multimedia are highly popular and desirable career paths. The Survey with tertiary-level students (see *Reviews and Findings, B2.2 & B3.2*) also indicates similar findings; and
- Curiously, there is a high level of art-related interest despite indications that art education in secondary or tertiary schools has:
 - . failed to introduce the contemporary nature of the visual arts;
 - . failed to introduce the visual arts as a potential career of choice for the future; and
 - . failed to dispel the long-held perception of the marginalized position of art, artists and especially art as career.

2.6 Current Situation of Art Education in Hong Kong

The current status of having 16 providers (7 government-funded and 9 self-financed; see *Reviews and Findings, Appendix 5*, for details) offering a variety of programs and degrees reflects *ad hoc* approaches and piecemeal solutions to the complex and evolving educational needs of Hong Kong.

One view was that the institutions funded by the University Grants Committee (UGC), each with its own history, organizational framework and area of expertise, represent positive cases of specialization.⁸ The truth is, for students seeking a formal, cutting-edge, quality art education in one institution with a comprehensive program, the choices and availability are extremely poor, since no single, higher education institution, offering a comprehensive visual arts program, exists in Hong Kong.

Private institutions and self-financed programs have quickly filled the void left open by the universities. Unfortunately, the quality of these private programs is uneven, often privileging hobbies/interests or vocation-driven market trends, rather than systematically addressing art education. These stopgap solutions have contributed very little to improve the status of artists and the arts professions, or to inform the public of the new perspectives and roles of art in contemporary education.

A forward-looking system of education must be adopted to respond to the future demands of a “globalizing world”, an information-based and knowledge-centered society, where the effective and creative management of speed, change and inconstancy is the new requirement of admission.

⁸ The University of Hong Kong specializes in art history and theory; the Chinese University in fine arts; the Polytechnic University offers design disciplines. City University specializes in media; the Baptist University offers degrees in Communications and the Hong Kong Institute of Education offers pedagogical art education. In addition, the Hong Kong Institute of Vocational Education also offers design programs.

2.7 Education for the Future

The competitive edge of a globalized world and a knowledge-based society hinges on a number of new conditions, some of the most relevant being:

- A creative approach to the analysis, synthesis, application, and management of information;
- The location of culture as:
 - . the basis for continuity and innovations in culture itself;
 - . the promotion of arts and other cultural activities;
 - . the commodity of production and consumption;
 - . the backbone of tourism; and
- The nurturing of the necessary qualities towards creativity, imagination and critical thinking through focused education.

Visual arts education is a critical link towards future focused education. The contemporary nature, mission and role of visual arts institutions are centered on the nurturing of creativity, imagination and innovation; the honing of critical thinking skills; and the development of approaches in the communication, expression and representation of the intellectual, theoretical, visual and written environment.⁹

2.8 Strategies for Promoting Art and Cultural Education in Hong Kong

Intensification of the current practice of importing art, culture, and culture-related performance/entertainment, is fine in terms of the enrichment of city life, giving Hong Kong the necessary international outlook. However, these efforts are inadequate in providing the stimuli or vital ingredients to develop the necessary content to fulfill what the current "soft infrastructure" is lacking.

The development strategy should begin with:

- The strengthening of our present cultural environment from a fundamental grass-roots level;
- The establishment of one (or more) key cultural and visual arts educational institution as the instrument and mechanism for strengthening and change;
- Institutions that go beyond the level of exhibiting, funding and facilitating;
- Institutions that not only bear the active responsibilities of nurturing locally-based culture practitioners and encouraging international exchanges, but also actively engage in education; and
- Education based on a new and rigorous perspective towards the active development of arts and culture for society, as well as the crucial step of "training of high quality manpower"¹⁰ with creative potential to face future challenges.

⁹ For a discussion of the relationship between education and the arts, see Ken Robinson, Ed., *Facing the Future: The Arts and Education in Hong Kong: Report on the Arts and Education in Hong Kong: An International Symposium, March 1997* (Hong Kong: Hong Kong Arts Development Council, 1998).

¹⁰ *Hong Kong 2030 Planning Vision and Strategy, Information Note No.2 review of International Experience* (Hong Kong: Planning Department, HKSAR Government, 2001).

The task of education is the crucial foundation for galvanizing all aspects of future development, focusing on:

- Education to raise public awareness and to heighten the level of appreciation of art and culture in society;
- The broadening of a culturally-oriented and creativity-centered form of education for the primary and secondary school levels; and
- Most importantly, the establishment of a tertiary-level institution dedicated to the hands-on making of art and other creativity-centered activities.

It is only through these avenues that the emergence and continual nurturing of a cultural identity, unique to the city, will be facilitated. Only with the establishment of **a place for creativity and creative learning**, embodying the ideals of free and open expression, can Hong Kong become a regional center for art and culture, and a “leading international center for the creative and cultural industries.”¹¹

A Visual Arts Academy is such a place, playing a leading role in:

- Educating and nurturing the creative mind;
- Initiating a new educational agenda with creativity, imagination, innovation and critical thinking as the primary foundation and goal;
- Raising the cultural awareness of the society;
- Contributing to the development of a new creative workforce model, capable of managing future challenges and rapid global/regional changes;
- Attracting international/regional practitioners in creative collaborations towards new innovations in art and culture;
- Bringing about the situation of an international/regional forum of art and cultural activities;
- Providing continuity in traditional Chinese art forms through research and innovative practices; and
- Providing a center for continual research in the history and theory of art, criticism and other culturally related activities.

¹¹ Ibid.

3

The Environment for a Visual Arts Academy in Hong Kong

3.1 Background

To frame the above recommendations for a Place of Creativity and Creative Learning within the context of a Visual Arts Academy in Hong Kong, it is necessary first to review and assess Hong Kong's current, cultural environment, arts policy, arts education, creative industries, artists, art organizations and art professionals.

Results of the surveys on local art education (see *Reviews and Findings, Section B*) conducted by the Feasibility Research Team and relevant facts / ideas extracted from local and foreign interviews are highlighted in this summary to give further reflection on the topics of concern.

3.2 The Cultural Environment

Hong Kong's cultural environment, much like the city's urban character, is devoid of the acknowledged conditions that mark the great cities of the West. There are neither comparable public parks or spaces, nor exemplary monuments to religion, politics, art, knowledge and culture. Likewise, there is no equivalent enclave, community or center of culture, be it traditional, alternative or counter-culture that is flourishing on any recognizable scale.

This is the legacy of a colonial government that had historically adopted a 'laissez-faire' attitude favoring economic growth and profit-oriented development over the promotion of culture and pride-of-place. A blurring of cultural identity and a self-afflicted lack of concern, despite a healthy economy and ample opportunities to create a cultural identity, compounded this malady.

The pragmatic nature of the society has also discouraged the long-term strategic planning and development of arts and culture and other related issues, including conservation of heritage and the protection of the built/natural environment. The result is a thoroughly modern city, a well-syncoated machine, fine-tuned for economic production and consumption.

3.3 Hong Kong's Positive Potential

The positive essence of the present situation is that Hong Kong, more than any other prospective World City in the Asia Pacific Region, is rich with real, inherent potential and qualities of being 'the' international / regional forum for art and culture; a place of creative learning and production. These qualities include:

- Hong Kong is an **open society**, endowed with the tradition and built-in mechanism for the free exchange of information, knowledge, opinion and movement;¹²
- Hong Kong has a **stable, social and political structure** and is economically vibrant. These qualities produced a healthy art and cultural industry, catering to both high and popular tastes, servicing the entire economic spectrum of society;
- The success of the annual Arts Festival is an indication that Hong Kong is ready and capable of sponsoring and continually supporting different kinds and dimensions of art and cultural activities, beyond the entertainment and performance-related level;
- Hong Kong is a **bilingual city**, a key in the blending of the richness and diversity of local Chinese subcultures with the cosmopolitanism of the West. This is a vital advantage over our regional competitors, enhancing the foundation of an open society, achieving and sustaining an international perspective, thus maximizing the potential of collaborations and associations without boundaries;
- A relatively **well educated and well informed citizenry** with the social maturity to appreciate arts and culture. The same population has the qualities and potential to create and participate in the making of art and other creative practices;
- The variety and international achievements of the local film and entertainment industry, the fashion design industry, and the graphic and product design industry are definite indications of the creative potential and, given the proper support and nurturing, **the necessary qualities and determination to be the center of creativity**; and
- Even though the colonial experience left Hong Kong with a "weak" indigenous city culture, readily influenced by stronger ones, the **variety, vibrancy and vitality of the local cultures** and the emerging characters of "hybridity" at various levels of creative endeavor are strong indications of the creative potential of this society for developing its uniqueness.¹³

Despite Hong Kong's inherent potential, the long-standing negligence of, and ambiguous goals for cultural development have put real limits on our future competitiveness. This is increasingly

¹² Hong Kong is ranked No. 1 in the world in terms of economic freedom in a survey published by the Heritage Foundation. See *The Economists' Pocket World in Figures*, published by *The Economist*, 2001 edition.

¹³ For a discussion of hybridity in Hong Kong art, see David Clarke, "Varieties of Cultural Hybridity: Hong Kong Art in the Late Colonial Era," *Public Culture*, Vol. 9, No. 3 (Spring, 1997), 395-415.

apparent in a rapidly globalizing, new world model, where the **currency of the future is creativity**: Not only creative solutions but also creative inquiries to expand our worldview and the conception of new paradigms.

3.4 Hong Kong SAR Government Arts Policy¹⁴

There was no overall arts policy in Hong Kong before 1980, though the Government played an important role in building venues and organizing arts activities, particularly for the performing arts. In 1981, the Executive Council put forward a Hong Kong arts policy that led to the establishment of the Council for Performing Arts and the Hong Kong Academy for Performing Arts in 1982 and 1984, respectively. With the provision of subsidies, the building of cultural venues, and the organization of artistic and cultural activities, the performing arts thrived under strong support from the Government. However, the visual and literary arts were neglected. The Government's selective approach inevitably led to an imbalanced development of the arts in Hong Kong, causing dissatisfaction and criticism in the arts community.

In 1987, the Visual Arts Working Group was formed by representatives from various Government departments to examine the need for a policy to promote the visual arts in Hong Kong. In the following year, the *Report of the Visual Arts Working Group* was presented by the Government Secretariat for consideration.¹⁵ The Working Group recommended that the Government should give more recognition and support to the visual arts. In addition to building venues, the Working Group saw the primary role of the Government to be strengthening "the basic educational structure and making possible enhanced co-operation with the Municipal Councils and the District Boards". Directly related to the present study is the proposal for the establishment of a new Working Group "to carry out a more thorough study of art education to the public in general and on the feasibility of setting up an Art Academy in particular".

Government arts policy underwent rapid changes in the 1990s. In 1993, following the publication of *An Arts Strategy for Hong Kong: Final Report* by the Hong Kong Arts Resource and Information Center in 1992, the Commission for Recreation and Culture Branch prepared the *Arts Policy Review Report: Consultation Paper*.¹⁶ These two reports, one by the Government and the other by the arts community, reviewed the achievements and problems of arts development in Hong Kong in recent decades and planned strategies for the future. More importantly, the Government, in acknowledging the inadequate attention given to visual and literary arts in the past, realized the demand and necessity for a fairer and more balanced environment for the development of all art forms. The Council of Performing Arts was expanded to become the Hong Kong Arts Development Council (HKADC) in 1994, first as a non-statutory body and then in 1995, it attained statutory authority. The mission of the HKADC was "to plan, promote and support the broad development of the arts, including the literary, performing, visual and film arts, and to develop and improve the participation

¹⁴ See *Reviews and Findings A2: Hong Kong Arts Policy* for more detailed discussion. See also Topical Information, December 2000 (info.gov.hk/info/arts).

¹⁵ *Report of the Visual Arts Policy Working Group*. Unpublished consultation paper of the Municipal Services Branch, Government Secretariat, November 1988.

¹⁶ *An Arts Strategy for Hong Kong* (Hong Kong: Hong Kong Arts Resource and Information Center, August 1992); *Arts Policy Review Report: Consultation Paper* (Hong Kong: Recreation and Culture Branch, Government Secretariat, March 1993).

and education in, and knowledge, practice, appreciation, accessibility and informed criticism of the arts, with a view to improving the quality of life of the whole community.”¹⁷ From the viewpoint of the visual arts community, the formation of the HKADC opened up new possibilities for long-term support, which became the driving force behind a great flourishing of artistic activities in the 1990s.

The HKADC achieved a successful transition in the HKSAR Government after 1997. The stated arts policy of the HKSAR Government is to create an environment which is conducive to freedom of expression and artistic creation and which encourages participation in such activities. The HKSAR Government sees its role as a catalyst, promoting and encouraging performing groups and art forms through the provision of financial support and publicity. This is conducted through the HKADC, and in terms of education, through the HKAPA. To address the imbalance in art education created by previous arts policies, the HKADC took the initiative to undertake the present feasibility study on the setting up of a Visual Arts Academy in Hong Kong.

The Government is also a provider of infrastructure support in terms of building venues. It operates 15 cultural venues of varying sizes and capacities, situated in accessible locations all over the territory, including the Kwai Tsing Theatre and the Yuen Long Theatre. In addition, there are 58 libraries of various sizes and 8 mobile library vans serving different districts. The Hong Kong Central Library began operating in mid-2001. The Government also manages a visual arts center and 13 museums, the most recent of which are the Hong Kong Museum of Coastal Defense and the Hong Kong Heritage Museum.

With the abolition of the Urban and Regional Councils, a new administrative structure for arts and culture was set up in January 2000 under the Leisure and Cultural Services Department (LCSD) which assumes territory-wide responsibility for the provision of leisure and cultural services. A new, high-level, advisory body, the Culture and Heritage Commission (CHC) was set up in April 2000 to advise the Government on overall policies and funding priorities in the development and promotion of culture and heritage. This new framework aims to provide for more focused strategic planning and better co-ordination in the funding and delivery of arts and cultural activities.

Regarding the future, the HKSAR Government aims to maintain an overview of the cultural scene in Hong Kong, to co-ordinate the activities of principal organizations involved in the provision of services and resources, and to spearhead policy reviews and legislative changes. It will take advice from the CHC and will continue to work closely with the HKADC and the HKAPA to further the promotion and development of the arts in Hong Kong.

As noted in the *Hong Kong 2030 Planning Vision and Strategies Report*, and the statistics in the *Topical Information* bulletin (December, 2000), the HKSAR Government has provided a healthy number of world-class venues and sponsored an equally impressive number of events, festivals and exhibitions in the support and promotion of performance arts, visual arts, film and sports. The formation of the HKADC and CHC, together with the configuration of LCSD, were positive steps towards the systematic promotion of art and culture.

In terms of art education in the higher education sector, the HKSAR Government relied on the advice of the University Grants Committee (UGC), together with the educational directions of the constituent institutions. The founding of the HKAPA in 1984 under separate administrative jurisdiction was a

¹⁷ *5-Year Strategic Plan* (Hong Kong: Hong Kong Arts Development Council, 1995).

monumental step towards the education and nurturing of local and international talent in the area of performance.

In terms of fine arts and visual arts, it is evident that there are a number of gaps and inconsistencies in the Government's holistic Arts Policy. The major weakness is that, the continual reliance on the contributions of existing tertiary institutions to nurture local and international talent in visual arts is totally inadequate. The obvious void that needs to be filled is the establishment of an institution, more specifically an academy dedicated to the provision of higher education in the visual arts.

3.5 A Case Study in Arts Policy¹⁸

In the late 1980s, a similar predicament in terms of cultural identity, continuity and innovation in arts and the development of creativity were identified by the South Korean Government, their premises closely paralleling Hong Kong's present situation.

The South Korean Government recognizes the importance and the necessity to negotiate their diverse cultural experiences, and to reach for a new cultural framework with future orientations. As a measure towards a creative future, the Government established the Korean National University of Arts (KNUA) in Seoul, as part of the 10-year Plan Project for Cultural Development. This resolution regarding Korea's emerging cultural crisis offers a good reference for our consideration:

- KNUA is planned around a six-discipline organizational structure, which includes The School of Music (founded in 1993), The School of Drama (1995), The School of Film and Media (1995), The School of Dance (1996), The School of Visual Arts (1997) and The School of Korean Traditional Arts (1998).
- KNUA is administrated by the Ministry of Culture and Tourism rather than by the Ministry of Education, for a variety of reasons. The primary reason though, is the realization of the differences between teaching creativity through art (culture) education and the normal process of higher education. A similar sentiment and reasoning underpinned the establishment of the HKAPA. "The major part of the Academy's income is derived from direct, recurrent subvention from Government through the Home Affairs Bureau".¹⁹ The administration, organization and funding structure do not follow the normal pattern of other institutions and KNUA is established for the development of culture as a university of the arts. Within the context of Korea, KNUA is considered to be a bold new model in education in terms of funding, institutional organization, admissions approach and a new perspective in art education.

The 10-year action plan taken by the South Korean Government should be an important reference for the Hong Kong Government's blueprint for Cultural Development.

¹⁸ See *Reviews and Findings, C4: Korea Report*.

¹⁹ *The Hong Kong Academy of Performing Arts Annual Report 1998-1999*, p. 48.

3.6 Art Education in Hong Kong

Hong Kong Tertiary Art Education (see *Reviews and Findings, A1*) offers a concise analysis of the development of art education in Hong Kong. The analysis concludes with the observation that, although the Government has, in the past three decades, made great strides in the broadening of tertiary-level education in general, it has given negligible attention and support to art education. This situation, in fact, runs counter to the aspirations of artists and educators for the establishment of an arts academy, beginning about 1937 when an arts academy was considered by the Governor of Hong Kong, Sir Andrew Caldecott.

In contrast, performing arts, design and media arts have managed to prosper. This is due, in part, to the inherent professional or career-oriented nature of these disciplines, and also to the emergence of popular culture and technology as strong global trends, leading to the explosive growth of entertainment, advertising/marketing and computational/media technology.

3.6.1 Provision of Tertiary Art Education in Hong Kong

Table 4 Focus of Art-related Programs of Government-funded Institutions

Fine Arts	HKU	Department of Fine Arts (History and Theory)
	CUHK	Department of Fine Arts (History and Theory, Studio Art)
Applied Arts and Design	PolyU	School of Design (Visual Communication, Fashion Design, Industrial Design, Environmental Design, Interactive Systems Design, Design Culture & Theory, Combined Studies)
	CityU	School of Creative Media (Multimedia Design)
	HKBU	School of Communication (Digital Graphics)
Humanities (Art History courses)	HKUST	School of Humanities and Social Sciences
	LU	Department of Cultural Studies
Pedagogical Training	HKIEd	Pedagogical art training for teachers
Vocational Training	IVE	Department of Design (Graphics & Media Design, Product Design & Technology, Interior & Environmental Design)

The differentiated roles of the institutions reflect their varying origins and their responses to the complex and evolving needs of Hong Kong over a period of almost 50 years. At present, CUHK offers the most comprehensive program in history of art and studio art in undergraduate and postgraduate studies, while HKUST and HKU concentrate on programs emphasizing art history as a humanistic discipline. CityU and PolyU offer sub-degree, degree and postgraduate courses with a strong emphasis on professional education. HKBU and LU aim at providing a broad, general education rather than specialized, professional training. HKIEd offers training for the teaching profession. In addition, IVE provides sub-degree programs for vocational training. Almost all these institutions offer part-time and / or continuing education programs.

Several self-financed schools, including Caritas Bianchi College of Careers, Chingying Institute of Visual Arts and First Institute of Art and Design, provide sub-degree programs and plan to provide associate degrees in visual arts and design. The Art School of the Hong Kong Arts Center offers a range of certificate and diploma courses, in addition to a BFA degree program in association with the Royal Melbourne Institute of Technology (RMIT), launched in 2000.

There are, as yet, no private universities and no higher degree awarding schools or academies of fine arts or visual arts in Hong Kong.

3.6.2 Organization and Funding

Seven of these universities and institutes have self-accreditation status. They have their own Ordinances and Governing Councils, with the freedom to manage their internal affairs within enacted laws.

All of the institutions in Table 4 are supported by the Government with public funds. All except IVE are funded by the UGC which advises the Government on the development and financial needs of these institutions. IVE is funded by the Education and Manpower Bureau. The Government and the public have a legitimate interest in the operations of these institutions to ensure they are providing high standards of education in the most cost-effective manner.

Two degree-granting tertiary institutions operate independent of UGC support. The Open University of Hong Kong (OUHK) has self-financing status, whereas the HKAPA receives funding from the Government through the Home Affairs Bureau.

3.6.3 Student Population

Table 5 shows a statistical breakdown of the student population in art-related programs in Hong Kong. It includes those engaged in full-time and part-time programs and short courses.

Table 5 Student Population in Art-related Programs (2001 – 2002)								
Institution	Postgraduate		Undergraduate		Associate Degree Higher Diploma Diploma		Short Course Retraining	Total
	FT	PT	FT	PT	FT	PT		
Government-funded Programs								
1 HKU	10		30					40 [^]
2 CUHK	12	4	66					82
3 CityU	16		181		73			270
4 PolyU	9	35	327		265			636
5 HKBU			64					64
6 HKIEd	14	29	168	71	113	17	160	572 [^]
7 IVE					853	566		1,419
Sub-total	61	68	836	71	1,304	583	160	3,083
Self-financed Programs								
8 SPACE (HKU)						230	2,570	2,800
9 SCS (CUHK)						336	2,433	2,769
10 SCE (HKBU)							158	158
11 PolyU self-financed	29 [*]			100 ^{**}	60			189
12 LiPACE (OUHK)							300	300
13 The Art School, HKAC				209		535	3,100	3,844
14 Caritas Bianchi College of Careers					372		2,000	2,372
15 Chingying Institute of Visual Arts					300	275		575
16 First Institute of Art and Design					500	700		1,200 [^]
Sub-total	29	0	0	309	1,232	2,076	10,561	14,207
Total	90	68	836	380	2,536	2,659	10,721	17,290

* The program MSc Multimedia and Entertainment Technology is co-hosted by School of Design and the Multimedia Center.

** BA Art & Design in Education

[^] Estimation only.

The statistics above reinforce the preliminary analytical findings, namely, the inadequacy of degree places, presented in Section 2.4. When taken together with local interviews, local survey and focus group discussions, a clearer picture begins to emerge:

- There is insufficient Government and institutional support for Fine Arts degree programs in the universities. This is more evident when comparing the number of applicants to the very limited number of places available in the two Departments of Fine Arts in HKU and CUHK.

- With limited alternatives, a sizeable number of students interested in Fine Arts will:
 - 1 Choose to study Design and/or Media Studies:
Design and Media Studies are excellent disciplines in themselves but the grounding, development and professional objectives are not necessarily the same as that of visual arts. This condition has also led to an interesting phenomenon of art-making in design/media schools. This is perhaps acceptable as a cross-disciplinary approach, but this strategy, within an ideal framework, is ultimately unsatisfactory, due to the inadequate grounding in the fine arts disciplines for more innovative or meaningful “inter-disciplinary” or “cross-disciplinary” works;
 - 2 Choose to continue education after seeking “security” in an “employment driven” first degree;
 - 3 Choose sub-degrees offered by private providers:
Whichever case prevails, the success of these providers is a testimony to two conditions, namely, limited educational choices and the thinking that a career in art equates with limited career opportunities – exemplifying persistent ignorance towards the new world view, which is hardly a qualification for a world class city of culture. Furthermore, the quality of education provided can be uneven without the appropriate regulations and accreditation; or
 - 4 Choose to seek art education overseas, and possibly contribute to the much-discussed, new, “brain drain” phenomenon, well publicized in other Asian countries like Japan.²⁰

The phenomenal success of continuing education and private providers is ample proof that there is a substantial “market” in art education.

3.7 Key Findings on Local Art Education

Surveys on local art education were conducted with artists, members of the arts industry, students from secondary schools and tertiary institutions, art teachers and school principals, and the general public. Findings and analysis are given in the *Reviews and Findings, Section B: Survey on Local Art Education*. The surveys reinforce findings from library research and local interviews that there are:

- strong demands for quality art education in Hong Kong;
- limited choices in arts-related programs; and
- inherent problems in the current system of art education.

Considerable data was gathered that reinforced views on the suspected strong market demand for visual arts education in Hong Kong:

²⁰ Gregory Beals and Kay Itoi, *Dancing into Exile, Newsweek*. Vol. CXXXVIII, No. 01 (2 July 2001).

- Student intake for degrees, sub-degrees and associate degrees in art education offered by tertiary institutions is extremely limited in number. The total student intake for 2001-2002 was 733 places for an estimated **6,661** applications/choices - only about 11%! (See *Table 3*.)
- Due to the limited quota, continuing education units of tertiary institutions have increased the number and scope of art-related programs to meet local demands. (SCS of CUHK, SCE of HKBU, SPACE of HKU, PolyU, IVE).
- Self-financed providers have also expanded their programs and have plans to upgrade to associate degrees. The Art School of HKAC is especially aggressive in its strategy and planning, with tremendous success in offering a wide range of programs for different market needs. With the market demand for higher education, it has consolidated its resources by providing degree and sub-degree programs, and at the same time reducing the number of short courses.
- The estimated number of students engaged in continuing education and part-time arts-related programs is over **14,000**. This number reflects the need that cannot be filled by the tertiary institutions with the student intake quota of 733 mentioned above.

Unfortunately, contrasted against this strong demand is the current, limited availability and comprehensiveness of existing programs:

- Programs offered at tertiary institutions are not comprehensive and have a special focus. This is in contrast to a full range of courses offered in continuing education units, which include fine arts, applied arts to arts administration and art education;
- The special foci of programs in tertiary institutions are in either traditional or new media. They do not make available the wide range of media associated with art-making and creative exploration; and
- With limited choices within a program, it is difficult to promote and implement interdisciplinary approaches to learning.

It is interesting to note that the survey on secondary school students (*Reviews and Findings, B2.1*) found that, of the 1,071 respondents who are Form 4 and Form 5 students taking arts subjects, 56% of them aspired to continue with arts-related studies, while close to 70% of these students showed interest in the Visual Arts Academy as an education choice if there were one in Hong Kong.

This survey, as well as the focus group meeting with secondary school students (*Reviews and Findings, B3.1*), reflects a high level of interest in the arts among the students, but they are disappointed with the limited choices and facilities, the negative attitudes of teachers towards the arts, and the poor quality of teaching. Moreover, they feel that they are not informed about the arts, and their interests and aspirations are neither supported nor nurtured.

Also, the survey of the 259 tertiary-level students (*Reviews and Findings, B2.2*) indicates that 72% of them have plans to further their studies in arts-related programs, and 40% of this group prefers to stay in Hong Kong. In addition, almost all of them share the aspirations of secondary school students and are in favor of the setting up of a Visual Arts Academy.

It should be understood that the arts industry in Hong Kong is a healthy one, capable of supporting or creating a locally focused, art market. But without a continuous supply of new talent and works of consistently high quality emanating from local institutions, the career opportunities for local professional artists remain precarious.

3.8 The Art Industry

The business of art in Hong Kong is a highly sophisticated, international operation, encompassing artifacts and contemporary Asian, as well as Western art. The city boasts more than 106 private art galleries, 6 fine arts museums, and the full representation of top international, art auction houses.

Interviews and surveys conducted with art practitioners, gallery owners, and museum directors/curators reveal the following (see *Reviews and Findings, A3 and B2* for details):

- Given the pragmatic nature of business in Hong Kong, the majority of resources are devoted to the support of artists who have achieved some international or regional recognition. Less attention is paid to the young, the new, or the up-and-coming.
- Minimal resources are directed towards local artists and graduates from the local institutes who are yet to achieve local or regional acclaim.
- This is in strong contrast to the common practices found in most major “World Cities” where the art industry and the academies are in close contact. Very often artistic as well as commercial trends are “created” or based on current directions, polemics or tendencies in the academies. The annual graduate exhibitions are must-see events in London for international museum curators and art gallery directors. Specifically, the San Francisco Museum of Modern Art has been a significant collector of works by faculty and graduates of the San Francisco Art Institute.
- In the local context, a number of factors taken together contribute to the marginal promotion and development of local arts, namely:
 - The small number and uneven quality of fine arts students/graduates;
 - Insufficient support or effort from local institutions to promote the works of their staff and students/graduates through positioning themselves in an academic or commercial context;
 - The conservative curatorial/commercial strategies of the museums and galleries;
 - Insufficient number of commercial galleries willing to represent the available spectrum of art and artists, especially the avant-garde sector. Even fewer are willing to share the vision of nurturing and promoting emerging local talent;
 - The major museums not doing enough to raise the public’s interest or awareness of art and cultural issues in general, and local art in particular;
 - Generally, the major museums are not organizing sufficient key exhibitions based on contemporary Hong Kong art or exhibitions showcasing local emerging talent. Moreover, there has been little co-operation among the museums, galleries, educational institutions, and publishers/retailers in organizing major exhibitions in an

- effort to promote, educate, demystify, and sustain public interest; and
- The Government being insensitive to the practice of giving tax incentives or legislating to encourage major corporations/developers²¹ to devote part of their business development or construction budget to the installation and exhibition of art. These efforts, given the volume and speed of development in Hong Kong, can give substantial support to the arts industry in general, and art as a career path in particular.²²

In addition to interviews mentioned above, a survey of the arts-related industry was conducted (See *Reviews and Findings B2.6*). Key findings on issues in local arts education indicate that:

- The art and design industry prefers to employ local arts-related graduates for their creative staff. 46% of the 313 companies surveyed hire 95 -100% of their creative staff from local institutions, and 79% of the remaining companies hire 50% of local graduates.
- These companies are generally dissatisfied with the current art and cultural development in Hong Kong, as well as the following personal qualities attained from local art education, which are essential to their business:
 - creativity
 - problem-solving skills
 - communication skills
 - observation skills
 - analytical skills
- 70% of these companies believe the establishment of a new Visual Arts Academy would be beneficial to Hong Kong and would contribute to raising the standard of personal qualities and creativity of local graduates.

3.9 Artists, Art Organizations and Art Professionals

Members of the local arts community have been the most vocal in expressing their dissatisfaction with the neglect of visual arts in the Government's arts policy and the absence of a Visual Arts Academy in a metropolis of more than six million residents. Interviews and surveys conducted with local artists and arts industry advisors reveal the following findings (see *Reviews and Findings, A3, B2.5 and 2.6* for details):

- The majority of local artists see Hong Kong as the potential center of culture for the region. Given suitable cultural resources and support from China, together with other inherent qualities such as language, openness and international character, Hong Kong can take its place in art and culture equivalent to its global economic standing;

²¹ The Government gave substantial floor area bonus to developers in an effort to encourage the environmentally friendly "green approach" in the design of buildings. Similar approaches can be adopted to encourage the provision of art in public places. See "Property Section: Sino Goes for Green Appeal," *South China Morning Post*, 25 April 2001.

²² The recent *Arts in the Hub of the City* exhibition under the Art in Government Building Scheme, organized by the HKADC and sponsored by the Home Affairs Bureau and the Government Property Agency, is one instance where ideas from the arts community were put into practice. A broadening of scale to include sponsorship by the public sector would be beneficial.

- They believe that Hong Kong artists are capable of producing unique forms of art arising from the unique blend of cultures and influences;
- 60% of the artists and art professionals have received art-related training of some kind in Hong Kong;²³
- Regarding their education, they are dissatisfied with:
 - the quality of local art education, especially in terms of teaching quality, developing professional knowledge and personal qualities of creativity and analytical skills;
 - the career prospects for art graduates and artists;
 - the general lack of creative and aesthetic sensibility in Hong Kong; and
 - the poorly recognized significance and possibilities of art education in Hong Kong.
- In view of the current conditions, 60% of the respondents from the survey are interested in furthering their studies (in art) but prefer to go overseas or to Mainland China rather than remain in Hong Kong; and
- An equal percentage of respondents are supportive of the establishment of a Visual Arts Academy and would consider it as a choice for further studies if it could provide sufficient student places, and offer good quality, attractive and comprehensive art-related programs.

An analysis of the above findings shows that local artists and industry advisors are optimistic regarding the position of Hong Kong as a potential, international, cultural center. They see the positive contributions of art education towards Hong Kong's present predicament and future development, calling for immediate actions to improve art education, including the setting up of a new Visual Arts Academy. They feel that this would have a new and much wider influence than the existing institutions on art education and society.

3.10 Developments in Art Education Overseas

In order to place the present feasibility study in an international context and to draw inspiration from developments in art education in cities of the world, major arts academies and institutions in Europe, the USA, Australia, Japan, Korea, Singapore, Mainland China and Taiwan were selected for study. The full reports can be found in *Section Two: Overseas Research*, while the key findings are given below. The findings give a clear indication of the present and potential demands for the provision of a new institution, such as a Visual Arts Academy, as the key provider of quality art education. An academy would represent a new system of quality art education, broader in scope and more comprehensive in content than what is presently offered. It also signifies a new system embodying not only new horizons in art education but also contemporary views of an innovative and creativity-oriented system of education.

²³ Hong Kong Visual Artists Directory, December 2000. Published by Inspiration Art Press.

Key findings on art education overseas are summarized below:

- Art education generally takes place in 3 kinds of institution:
 - A government-funded art department within a general university, e.g., School of Art and Architecture, University of California Los Angeles;
 - A government-funded university dedicated solely to education in the arts, e.g., Korea National University of Arts; and
 - A private or self-funded independent arts academy, e.g., San Francisco Art Institute.
- While funding of tertiary institutions is in decline in the USA, those in the Asia-Pacific region such as Hong Kong, Singapore, Korea and Taiwan rely on government funding for 75-85% of their budgets;
- Most institutions, especially private ones and those in the USA, have a Development Unit for fund-raising purposes, but they are under tremendous pressure in recent years due to the impending need to raise funds for technology maintenance and upgrade;
- 90% of art schools/departments in Western countries have comprehensive programs ranging from fine arts and applied arts, to art therapy, art administration and art education. This differs from those institutions in the region, which tend to be more specific and/or vocational in nature, with programs that are less comprehensive;
- The majority of the institutions studied have interdisciplinary programs promoting trans- or cross-disciplinary practice and thinking. Facilities and resources are regrouped, restructured and rebuilt to implement this new approach to learning;
- Foundation programs are available in most institutions during the first year to introduce students to broad encounters with the arts in order to prepare them to make choices of study at the end of the first year;
- Internship is generally a formal part of the curriculum;
- The majority of institutions are responding to the needs and trends of a new expression and exploration of art through technology. New digital centers and laboratories are being built and new programs added;
- To be more responsive to current market needs and practices, all institutions are reducing full-time faculty to a minimum, especially those in the USA and UK; and
- Admission process in the USA and UK is mainly based on a balanced combination of academic performance, portfolio review, interviews, aptitude tests and written statement of intent. Schools in the Asia Pacific Region also have entrance examinations.

3.11 The Role of a New Visual Arts Academy in Society

International Visual Arts Academies are striving to establish a new position in society in an effort to dispel the misconceptions and traditional prejudices. This is particularly relevant in Hong Kong, since these prejudices are, to a large extent, responsible for the limited development of the arts.

It is therefore essential to establish a frame of reference for a new Visual Arts Academy in the context of Hong Kong society, defining:

- The role of a new arts academy in society;
- The educational goals in reference to the contemporary needs of society;
- The profile of the applicants;
- Society's expectations; and
- Career prospects for the graduates.

Conventionally, a Visual Arts Academy is viewed as an elitist institution devoted to the education of the few, training them into avant-garde professional artists, with goals privileging personal development. Applicants are usually gifted individuals with a strong interest in “making art”, emphasizing “life style” or alternative paths with little or no concern for future or “mainstream” career orientations; and trained artists practicing in other professional environments are viewed as “failures.”²⁴

The current realities of a Visual Arts Academy are quite different from the conventional view. From information and views gathered through interviews at international academies, details of which can be found in *Appendix F*, the general consensus is that the old model of art schools and the long-held views are slowly being reconfigured by a new and broader perspective: An outlook more responsive to the changing social and economic environment, more in tune not only with the changing definition, method and media of producing art, but also evolving with new career avenues and expectations. In short,

- A contemporary Visual Arts Academy is a professional school responsible for the training of professionals in the contemporary arts environment;
- The **emphasis** in this new environment is imagination, creativity, critical and analytical thinking skills and the opportunity and ability to express them;
- **Career professions** within this new environment include professional artist, designer (graphic, product, advertising, multimedia), architect, film & television industry professional, computer gaming technician, art educator, arts administrator, curator, art therapist, art historian, art critic, design/imagineering think tank professional, and other vocations in the arts-related areas of culture;
- The **educational goals** encompass the development of the intellectual, creative, imaginary and practical/vocational environment, emphasizing a broad applicability, yet critical approach to fine arts practices which directly address the needs of contemporary society;

²⁴ *Principle of the Art Learning*. by Paul Reader; Network<artlearn.net>

- Applicants should see themselves enrolling in a professional school, engaging themselves in a profession with **specific pedagogical training with broad scope and applications**; and
- It should be regarded as normal practice for art graduates to choose to apply their training in cultural, creative or other fields. This is a situation familiar to other professionals such as engineers going into business administration, or lawyers into public service. The **measure of “success”** is not tied to the notion of the artist practicing art.

These concepts are by no means new to local practitioners or educators of art and the creative industry. From the results of the local survey, a good number of secondary and tertiary-level students are also aware of current thinking along these lines.

The task ahead is for society to address the conservative attitudes, and rectify the misconceptions and prejudices surrounding art, artists and art as a profession. We are on the threshold of a globalizing world with new views, perceptions and values. With the full understanding of the problems and merits of globalization, a new viewpoint must be established with strong attention paid to a rigorous program of education.

4

Towards an Ideal Visual Arts Academy for Hong Kong

Introduction

The suggestions for an Ideal Visual Arts Academy are derived from data gathered on international art academy models. The research, analysis and synthesis of this material conform to the 13-category framework applied in desk research, questionnaires and interviews. Additional topics of consideration include different aspects of current practices, foreseeable directions / trends and informed predictions in art education; aspects of reforms in progress; strategic, organizational structure or methods for implementation; comments and suggestions of an idealistic nature from local and international specialists, free from the burden of history, politics, and social and economic constraints.

Local context is a primary consideration in making comparisons and fitting the Ideal Visual Arts Academy's framework within the cultural environment of Hong Kong.

4.1 The "Ideal Visual Arts Academy"

Considerations of the structure of the "Ideal Visual Arts Academy" are grouped and presented under 13 categories following the analytical framework. These include:

- Vision and Mission
- Organizational Character
- Organizational Structure
- Administrative Structure
- Student Numbers
- Program and Curriculum
- Teaching and Learning Methods
- Admissions and Selection Criteria
- Staff Profile
- Funding Strategies and Sustainability
- Location
- Resources and Facilities
- Estate and Facility Planning

From the synthesis, four organizational models are derived. Their detailed applicability will be addressed in the comparative and appraisals studies in Chapter 5 of the Report.

4.2 Vision and Mission

The vision and mission of the Ideal Visual Arts Academy should address the contemporary role of an art academy: Its unique role and commitments to society, facilitating the development of local culture and cultural identity; the pursuit of educational excellence; the advancement of scholarship in traditional and future art and cultural forms and the commitments towards new definitions and broadening of the professional goals, career paths and arts industry.

The Vision and Mission statement should echo the 4 strategies of development²⁵ put forward by the Hong Kong Arts Development Council (HKADC) and the 6 principles and strategies²⁶ for Hong Kong's cultural development put forward by the Cultural and Heritage Commission (HKCHC). The Visual Arts Academy should, through its role in society and education, extend the central messages of both vision plans towards a new social and cultural reality for Hong Kong.

4.3 Organizational Character of the “Ideal Visual Arts Academy”

The key organizational character and qualities unanimously recommended by all international institutions are simplicity, creativity, swiftness, responsiveness, and flexibility, in addition to being transparent and accountable in operations.

The Academy

In practice, this requires an organization with a simple hierarchical structure, with efficient communications and transparent and effective decision-making mechanisms for swift response to the changing academic, professional and social environment.

The organization should be creative and flexible in implementing and resolving conflicting needs and shifting directions in art and art education. In short, the Academy should be endowed with certain “organic” qualities perpetuating growth in the best direction.

The result of the research and interviews identified the major problems and obstacles in the pursuit of excellence, quality, growth, and new directions as complex organizational structure, lack of communication, internal divisions within the organization's hierarchy (between the administration and the academic departments and between the academic departments themselves).

²⁵ The 4 strategies in the 3 Year Plan entitled “Hong Kong Unlimited” are: The development of the social functions of the arts; the expansion of the market for the arts together with society's participation; the promotion of life arts education for all; and the enhancement of artistic levels and social status of artists.

²⁶ The 6 principles and strategies for Hong Kong's cultural development put forward by the Cultural and Heritage Commission (CHC) in their 2001 Consultation Paper are 1) to encourage a social environment that pays due respect to culture and the arts; 2) assimilate the best of Chinese and other cultures; 3) respect freedom of expression and protection of intellectual property; 4) promote cultural development with a holistic approach; 5) establish partnership among the Government, the business community and the cultural sector; 6) and in the long-run, let the non-government organizations take the lead in cultural development.

The Director

The recommendation is for a simple structure overseen by one person: The Director of the Academy. The Director, under the external guidance of an appointed Council (whose membership is recommended by a panel of advisors), is in charge of the overall academic and administrative affairs. A minimum number of administrative sections, divided along internal affairs and external development lines, are considered a necessary, support infrastructure.

The Director's terms of service include a clearly defined list of duties, fixed terms of office (3 years) and restricted number of re-elections (2 consecutive terms) conducted at appropriate intervals. These, and other measures, will act as the checks and balances against the misuse of power. New appointments should be made through an international search exercise conducted by the Council. One internal nomination can be put forward from within the Academy through election by staff and student representatives and submitted as a candidate in the search and appointment exercise. The Council should take responsibility for the decision on appointment.

The Departments

The same set of appointment criteria applies also to the administrators of the academic departments. In fact, in the new art education environment, the setting up of academic departments by discipline (e.g., department of painting, department of sculpture, etc.) is considered an outdated practice, due to the development of inter-disciplinary approaches in teaching and practice, mixed-media art forms, and the anticipated influences of multi-media technology.

Concurrently, the lack of co-operation between discipline-specific departments (due to funding allocations, departmental politics, professional prejudices, etc.) penalizes any form of collaboration or inter-disciplinary studies. It is often impossible for a student to register/study simultaneously in 2 or more departments or to learn and practise art in a true inter-disciplinary manner. Often the division is so severe that new departments specializing in inter-disciplinary studies (e.g., new genre art, new art) have to be set up to fulfill the education demands (see *Reviews and Findings C1: USA Report*). This in turn adds another department/problem to the vicious cycle of academic games.

Avenues to allow true, inter-disciplinary study amongst the various art disciplines, media and intellectual programs are considered top priority for a forward-looking, educational system with the goal of achieving progressive, academic freedom and creativity. The breaking down of discipline-specific departments, and in their place, the setting up of related, **academic cores** based on the nature of the disciplines, freely accessible to students, is considered to be the most effective method for integration of the arts and a vital framework for innovation and continuity.

4.4 Organizational Structure

Governance

The role of the governance structures and administrative activities is to serve the mission and goals of the Academy, assuring educational, administrative, and financial continuity, stability, and long-term planning.

The Governance structure of the Academy should include an appointed Council (e.g., Council of the Hong Kong Visual Arts Academy) charged with responsibilities to oversee all legal, financial, and ethical matters, as well as public representation of the Academy.

The Academy should appoint a Director (Director of the Hong Kong Visual Arts Academy) responsible to the Council and in charge of overall administration of the Academy.

Organization

Two major Divisions, the Administration and the Academic Divisions, each comprising 4 Sections, should be set up to collectively administer the diverse needs of the Academy.

The Administration Division

This Division should comprise the Administration Section, the Registrar; the Resources and Development Section, and the Library and Gallery Section; each addressing specific operational and developmental needs of the Academy.

The Administration Section should administer the following areas: Finance, Operations and Estate Management, Personnel and Human Resources, Staff Development and Student Services.

The Registrar should include the Bursar, General Admissions, Enrollment, Management, and Student Records and Information.

The Resources and Development Section should administer Funding Development, Facilities Development, Technology and Information Development, External Relations and Institutional Advancement.

The Library and Gallery Section should be responsible for the acquisition of materials for the Library and the Gallery, together with the curating of public exhibitions, the preparation and publication of exhibition catalogues, art books, staff and student works.

The Academic Division

The Academic Division correspondingly should comprise 4 Schools: The School of Fine Arts, the School of Communication Arts, the School of Graduate Studies and the School of Liberal Arts and Sciences. The overall administrative needs of the individual Schools should be centralized within the Administration Section.

The School of Fine Arts and the School of Communication Arts account for the undergraduate and graduate programs. The undergraduate program should offer the following degrees: Associate of Art (AA) and Bachelor of Fine Arts (BFA). The School of Graduate Studies should offer the following advanced degrees: Master of Fine Arts (MFA), Master of Arts (MA), and Doctor of Fine Arts (DFA).

The Foundation Studies Program and the Liberal Arts and Sciences Program should be common to all undergraduate students in both Schools.

The School of Graduate Studies should extend and promote the Fine Arts, Communication Arts and Liberal Arts and Sciences Programs with advanced specialization; and expand the intellectual scope into other areas including art history, theory and criticism, contemporary theories, art education, art administration, and art therapy, with an optional Professional Certificate Program.

The School of Liberal Arts and Sciences should play a dual role at the undergraduate level, to support the academic development of the School of Fine Arts and the School of Communication Arts with general liberal arts and sciences courses; and simultaneously offer academic majors in art history and criticism. At the graduate level, the School should offer advanced courses and degrees in specialized areas.

4.5 Administrative Structure

The key administrative responsibilities of the Director of the Ideal Visual Arts Academy is to oversee both internal and external affairs, provide guidance on academic issues, management in administration and leadership in the overall development of the Academy. The Director should report directly to an external Council, the membership of which is recommended by a panel of advisors. The Council's role should be to oversee the performance of the Academy and the Director, and to provide interfaces with local and international communities.

As previously stated, a check and balance process against unlimited power entrusted upon one person, such as the Director, is essential for the growth and well-being of the Academy, to prevent stagnation or abuse of authority. This process would also ensure continuous positive growth for the Academy.

Academic Structure

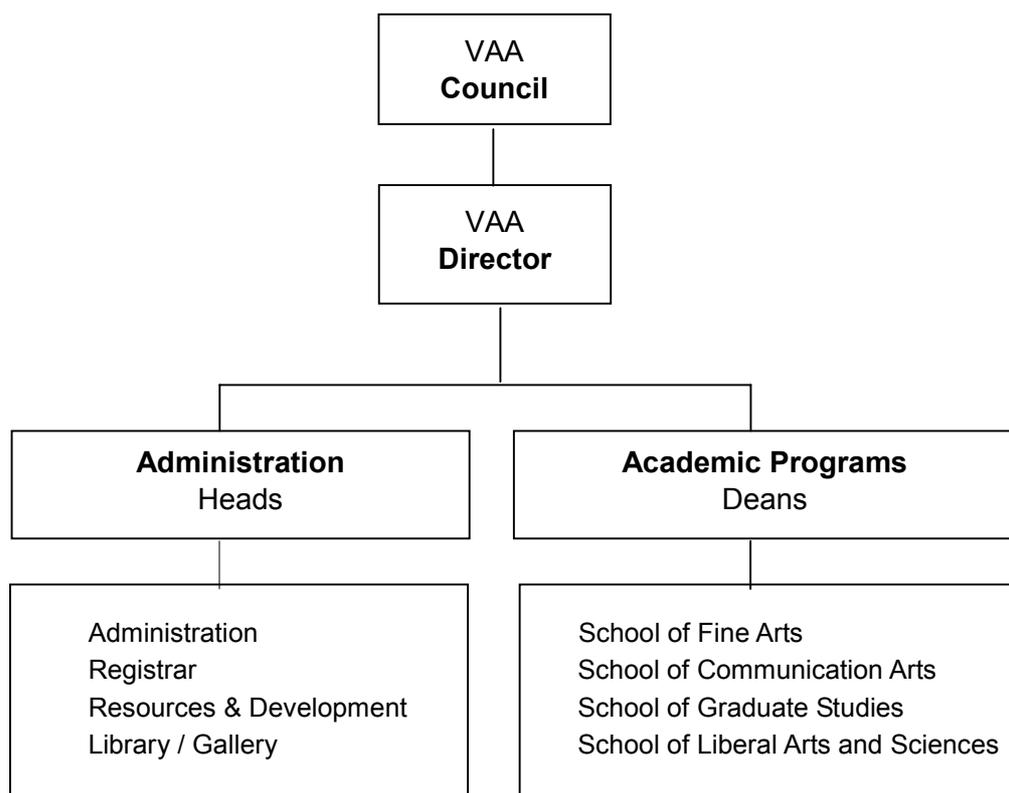
Centrally administered programs should have elected Deans, also on a 3-year rotational basis for the School of Fine Arts, the School of Communication Arts, the School of Liberal Arts and Sciences and the School of Graduate Studies.

The rotational process allows staff interested in the administrative aspect of education an opportunity to participate in the running of the School and to contribute to new and innovative academic and administrative initiatives.

Administrative Structure

Heads and Executive Officers should be appointed for the following sections: The Administration Section, the Registrar, the Resources and Development Section and the Library and Gallery Section. Heads of Sections should be offered renewable contracts for 3 years with review to allow stability and continuity in the efficient operation of the Academy.

Table 6 Organizational Chart for the Ideal Visual Arts Academy



4.6 Student Numbers

A number of qualitative criteria are recommended for determining the size of an art school. Tuition driven schools and fully, government-subsidized schools tend to have large enrollment numbers of over 1,000 students, due to their respective economic and social realities.

It is difficult to equate size and quality, but the commonly acknowledged qualities of a Visual Arts Academy are that it should “feel” small, friendly and intimate: This is achieved either physically by smaller student numbers, spatially by architectural design, or socially through the encouragement of “community spirit.” The ideal situation would be a combination of these approaches to promote learning from peers, collaborations across disciplines and interdisciplinary studies.

A key factor in determining size is that there should be sufficient students to achieve local and international impact on scholarship and the profession: For example, twenty plus graduates a year is too elitist and too small to exert continual artistic or professional influences. However, this should not apply to graduate students, where a more selective approach in the admissions process is recommended, in order to establish a high standard of quality.

A low staff-to-student ratio is also considered a crucial factor contributing to high quality standards, as well as the size of the school itself. A staff-to-student ratio between 1:10 and 1:13 for undergraduate, and even smaller student numbers at the graduate level, are considered ideal. Teaching Assistantship positions should be established to foster peer interaction and learning and the integration of the senior and junior level students.

Taking into account all considerations and recommendations from overseas interviews, the optimum student number for an Ideal Visual Arts Academy is around 600 to 700 students with about 10 - 15% at the graduate level. Taking a median number of 660 as the total student number, this roughly translates into an annual intake of 150 students for a 4-year undergraduate program and 80 students for the graduate program.

In the Hong Kong context, an annual intake of 150 is approximately 10% of the Band A and Band B applications in the arts and design programs of CUHK, PolyU, CityU and HKBU for 2001-2002 (see *Table 7*). Although conservative, this is a functional number for a start-up institution. This number, in effect, increases the current total Year 1 student intake by 72%. This number roughly equals the average, total number of applications to the Fine Arts Department of CUHK. The total planned places of 600 - 700 approximates the current size of the HKAPA (712 students).

Additional confirmation of numbers came from the survey findings with secondary school students indicating that about 56% of the 1,071 respondents are interested in further studies in art-related programs. 70% of this number showed interest to study at the Visual Arts Academy. (See *Reviews and Findings*, B2.1)

Table 7 Comparison of Number of Applications, Student Intake and Student Places of Undergraduate Programs (2001-2002)

Institution	Band A and B Applications	Student Intake (Year 1)	Student Places (Years 1-3)
CUHK	142	22	66
PolyU	688	110*	160**
CityU	558	48	181
HKBU	161	22	64
Total	1,549	202	471

* Intake of Foundation Program including all design disciplines.

** Student number of PolyU School of Design, excluding Environmental, Industrial and Fashion disciplines.

4.7 Program and Curriculum

The principle of minimizing discipline-specific departments and facilitating inter-disciplinary studies is central in the formulation for the following reasons:

In terms of arts disciplines, the formation of 2 Schools as Cores is perhaps the smallest division feasible. The rationale for the 2 Cores formation is that, firstly, it is an attempt to eliminate academic/administrative boundaries, allowing freedom of interdisciplinary movement and the development of new art forms. Secondly, the academic contents of the 2 Schools/Cores are also designed with multiple points of linkage and contacts to provide additional overlapping edges.

The overlapping relationships between painting, sculpture, calligraphy and various new site-specific art forms within the School of Fine Arts has long been established. The relatively recent convergence of visual communication, design, film/video and digital media disciplines gave rise to the conception of the School of Communication Arts. The organic and symbiotic relationship between the 2 Cores, with the goal of developing new art forms, is ideal for the Visual Arts Academy.

With the liberal provision of media equipment and specially designed and designated multi-purpose spaces throughout the Academy - instead of the usual media lab for example - digital media would provide vital points of contact or links between the 2 Schools or Cores. (See *Sections 4.8 Teaching and Learning Methods*, and *4.14 Resources and Facilities*, for details)

Suitable program and course counseling by designated Program Counselors, Year Coordinators and teaching staff would assist the students in choosing diversified subjects, culminating in a focused field of study based on individual interests and talent.

The program and curriculum in the School of Liberal Arts and Sciences should be designed to provide integrated and coordinated intellectual development with the visual, aesthetic, analytical and problem-solving training. Specialized subjects in, for example, art history, art theory and contemporary philosophic theories, should be introduced in depth through small seminar situations to provide additional variety and dimension for inter-disciplinary studies and thinking.

Locally, the suggested formal structure of the Academic Program for the Visual Arts Academy in Hong Kong should be based on current assumptions arising from the Education Reform proposal of a 4-year undergraduate program and a 2-year Masters program structure.

Subject areas for the Academy should include:

- School of Fine Arts (for undergraduate and graduate studies):
Painting, sculpture, new genre art, drawing, ceramics, calligraphy and printmaking.
- School of Communication Arts (for undergraduate and graduate studies):
Visual design, film, video, photography, digital media.
- School of Liberal Arts and Sciences (for undergraduate and graduate studies):
Art history, art theory and criticism, cultural studies, comparative literature, history, literature, philosophy, sociology, psychology, economics, English and Chinese language enhancement programs.
- School of Graduate Studies:
 - Fine Arts and Communication Arts Programs - advanced research and studies in selected areas.

- Special Programs – art education, art administration, museum studies and art therapy.
- Graduate studies and optional professional certificate in art therapy.

Degrees to offer include:

- 2-year Associate of Art (AA)
- 4-year Bachelor of Fine Arts (BFA).
- 2-year Master of Fine Arts (MFA)
- 2-year Master of Arts (MA) for programs in Art History, Theory and Criticism
- 2-year Master of Arts (MA) in Art Administration / Museum Studies
- 2-year Master of Arts (MA) in Art Education
- 2-year Master of Arts (MA) in Art Therapy with option for Professional Certificate
- Doctor of Fine Art (DFA) in advanced research studies.

Table 8 Programs, Student Numbers and Credit Requirements for the Visual Arts Academy

Postgraduate Programs (MFA, MA, DFA)	Year 2	80 students	30 credits
	Year 1	80 students	30 credits
	Subtotal	160 students	60 credits
Bachelor of Fine Arts (BFA)	Year 4	100 students	30 credits
	Year 3	100 students	30 credits
	Subtotal	200 students	60 credits
Associate of Arts (AA)	Year 2	150 students	30 credits
	Year 1	150 students	30 credits
	Subtotal	300 students	60 credits

Total number of undergraduate students: 500

Total number of graduate students: 160

Total number of credits for undergraduate programs: 120

Total number of credits for graduate programs: 60

The Foundation Year Program

The Foundation Program is crucial in providing the technical and conceptual grounding in art. The Program should encompass the broadest scope in the acquisition of concepts and skills,

introductions to the uniqueness of different disciplines, and the gradual cultivation of students' interests in art history and theory; and highlighting relationships between artists, schools and movements, styles, media and approaches. A broader elective course system should begin after the first year with the goal of specializing and cultivating individual interests.

Fine art disciplines should include painting, sculpture, new-genre art, drawing, ceramics, and printmaking. Visual communications disciplines should include design, drawing, illustration, film, video, photography and digital media.

In countries or cities like Hong Kong, where art subjects are not greatly emphasized within the overall educational system, the Foundation Program should take on additional significance. Students in the 2-year Associate Degree Program would benefit greatly from this training.

Bachelor of Fine Arts Program

The Bachelor of Fine Arts Program should aim to weave the acquisition of media-specific skills with broad, conceptualizing and communication/expression skills. This can be achieved through an individually devised program of discipline-oriented core and elective courses, encouraging a broad perspective on presentation as well as inter-disciplinary approaches.

A comprehensive range of disciplines and elective courses should be designed to offer the students substantial varieties and choices in creative approaches, while equipping them with the necessary skills for the pursuit of different career paths.

The various components of the program should be designed:

- to develop and enhance creative thinking;
- to develop and enhance the imagination and analytical skills;
- to develop the skills of expression and modes of representation in the intellectual, theoretical, visual and written environments;
- to develop aesthetic and critical sensibilities in the above environments;
- to develop technical and conceptual skills in traditional, new and digital media;
- to develop innovative approaches in traditional forms, digital configurations, mixed-media framework, singular or in inter-disciplinary modes;
- to develop the location of experimental approaches in traditional and contemporary frameworks; and
- to enhance life-long learning qualities and potentials.

The Liberal Arts and Sciences Program

The goal of the program should be to provide a broad foundation for intellectual development in consort with the visual arts curriculum and independent studies.

The development of art since the Modern Movement is closely interwoven with the development of various intellectual disciplines and contemporary theories. The provision of liberal arts and sciences should facilitate intellectual enrichment, lateral thinking and the development of theorizing techniques, all of which are crucial to the intellectual processes required for engagement in the visual arts.

The Program should incorporate 3 essential elements:

- The History, Theory and Criticism Program includes the study of Asian and Western history and theory of art.
- General Liberal Arts and Sciences Program includes classical and contemporary literature, philosophy, and introductions to intermediate level courses in sociology, psychology, economics, and other culture-related subjects such as contemporary thought, critical theory, visual culture, gender studies and post-colonial studies. Elementary courses in art administration, museum studies, art education and art therapy should also be introduced.
- Language Program includes the study of conversational and written English and Putonghua, with strong emphasis on verbal communication, presentation techniques and formal, research report/thesis writing techniques and styles.

Table 9 Curriculum Plan for the Visual Arts Academy

	Studio	Art History	Liberal Arts	Electives	Credits
Foundation	12	6	9	3	30
Year 2	15	6	6	3	30
Year 3	18	3	6	3	30
Year 4	24	3	0	3	30
Credits	69	18	21	12	120

Credits

1 studio credit = 2 contact hours

1 liberal arts credit = 1 contact hour

The Master of Fine Arts Program

The Master of Fine Arts Program should be highly customized for the needs and development of each individual student. Integrating the mentor approach and the panel (of critics) approach, the program should aim to give the candidates the widest level of exposure and constructive criticism possible. A low staff-to-student ratio is strongly recommended in this Program.

Special Academic Programs in Art Administration/Museum Studies and Art Education should be offered at the postgraduate level. Degree and/or Professional Certificate awards should be offered in Art Therapy. Rudimentary elements of these disciplines should be introduced as part of the Liberal Arts optional courses at the undergraduate level.

- **Art Administration/Museum Studies**
 Profession-oriented art disciplines such as Art Administration/Museum Studies, Art Education and Art Therapy are relatively new to the Asia-Pacific Region. Presently in Hong Kong, a large number of positions in art organizations, cultural institutions, galleries, museums, auction companies, art consultants and art insurance companies are held either by foreign-trained persons or by local artists without specialized training in general business management or management of art organizations. Interviews with artists and the survey on the art industry reflected the demand for graduates in art administration. (See *Reviews and Findings: A3, Summary of Local Interviews*; and *B2.6, Survey Findings: Art Industry*)
- **Art Education**

HKIEd offers an undergraduate degree in Education with a major or minor in art. The majority of the students have no prior professional training or higher degree in art. Their emphasis is on the application of pedagogical knowledge and skills towards the teaching of art media. One of the Visual Arts Academy's focus should be to facilitate artists' interests in pursuing a career in education, whether it is in schools, communities, cultural institutions or other educational settings. In addition, contemporary art educators are regarded not only as catalysts for new ways to contemplate and make art, but also as important agents in art advocacy and social responsibility.

- **Art Therapy**

Art Therapy is a relatively new discipline, particularly to the Asian region and presently not available as a degree specialization in the HKSAR. The gradual recognition of the value of this form of therapy may see an increase in demand for art therapists. Recognition of the Master of Arts Degree with professional certification as therapist should fall under the jurisdiction of the Medical Council. The Visual Arts Academy should provide the training for students concerned with the relation between life experience and the making of art, and with a desire to aid others in gaining mental health through the healing aspects of visual language.

The inclusion of these fields of study should provide a stronger community base for the Academy. It also should provide a broader approach to the study and application of art, extending career options and enhancing the professional focus on visual arts education.

The Doctor of Fine Arts Program

The Doctor of Fine Arts Program should be a 3-year program designed for selected individuals to conduct advanced research in the area of art history, art theory, art education and in special areas or topics related to making and theorizing about art.

Associate of Arts Program

This should be a 2-year program designed to address the needs of the community for art education, offering students fundamental, technical and conceptual skills, towards a career of creative endeavor or as the foundation for a higher degree in a variety of disciplines. The Foundation Program should be the core to the Associate of Arts degree program.

4.8 Teaching and Learning Methods

The project- or theme-based art studio should be the common, core component that traverses and galvanizes all courses and programs. Individual and group discussions and critiques are traditionally considered the best and most effective methods of teaching and learning for studio-based education at all levels.

The art studio program encourages the simultaneous acquisition of discipline-oriented core skills, and the development of conceptualizing skills and diverse approaches to expression and communication. Students should be encouraged to acquire working knowledge of a broad range of media and disciplines, with gradual concentration and specialization in accordance with personal preferences or a chosen direction.

In their senior year, individual students should be encouraged to design their own course or program of studies in a singular or inter-disciplinary approach, culminating in a series of works for review and exhibition as a thesis show.

The graduate program should be custom designed to facilitate the growth and development of each individual student in accordance with their potential and intellect. Regularly scheduled seminars, reviews and critiques are recommended as the foundation for studio-based education. Graduate seminars should be designed to allow interaction and critical conversations amongst students and faculty members. The reviews/critiques should be conducted either on an individual basis several times a month, or on a more formal basis in the presence of the entire department and faculty members, or pre-assigned critic panels, several times a year.

The mentor system of one staff member working with several graduate students on an individual basis throughout their courses of study should be the normal format of teaching and learning.

Graduate theses in the form of shows or exhibitions are recommended to demonstrate the growth and development of each student.

Low staff-to-student ratios are extremely important for all disciplines and programs. For the undergraduate program, one faculty member with a teaching assistant, (and an occasional visiting artist) teaching 10 students is considered ideal; one (plus TA) to 12 is acceptable; and one (plus TA) to 20 is an undesirable maximum. For graduate seminars, 10 to 20 students supervised by one faculty member, is considered acceptable.

Inter-disciplinary Studies

The general recommendation for a new Academy is to provide the most appropriate administrative and physical conditions to develop and enhance inter-disciplinary studies. This approach is presently regarded as the most advanced and positive direction for the development of new art forms and new education approaches.

A number of well-established arts institutions in the USA are rethinking, restructuring, and rebuilding programs and facilities to cater to this educational approach. The New Prototype Classroom at Art Center College of Design in Los Angeles is a large flexible space with movable walls, furniture and fixtures allowing a multi-configuration environment for innovative collaboration and interaction. The Interdisciplinary Program at the San Francisco Institute of Art promotes a dialogue across the disciplines and encourages students to have a broad experience and exposure to the multitude of possibilities for making art, the types of audience they will encounter, and how best they should present their work and ideas.

Inter-disciplinary studies should be effected using a coordinated approach: The location of major disciplines should be as clusters of “cores” and freedom and encouragement should be given to expand these “cores” in various, indeterminate directions, so that many “edges” overlap, thus creating new situations and new demands for teaching and producing art.

Physically, these clusters of cores can be grouped by “related” functions, facilities, equipment and/or space types, such as film, video and photography as cores threaded by technology.

Provision of flexible multi-functional spaces encourages visual as well as physical interaction, collaboration, communication and experimentation. These centrally located spaces (or volumes) are “functionally” designated for all disciplines as spaces for critiques, lectures, temporary displays, lounge and other purposely unspecified functions.

4.9 Admissions and Selection Criteria

In Hong Kong, art education is often marginalized in the overall secondary education system, and admissions into tertiary institutions are, on the whole, examination (results/grades) driven. The need to establish a holistic and balanced view regarding admissions criteria is long overdue for the entire system.

The majority of overseas arts institutions consulted, base their admissions criteria for the undergraduate program on a balanced view of several elements, including academic results, portfolio of artwork, aptitude tests, command of language expression, and personal interviews.

Academic achievement offers an indication of the quality and potential of the candidate. This should be supplemented by personal interview to ascertain the nature, character and deeper understanding of the personal potential. The portfolio of works serves as an indication of artistic experience, abilities and aspirations. In lieu of the portfolio, a specifically devised aptitude test in creative writing and art-related subjects could be used as an alternative indicator of potential and a criterion for admission.

The establishment of outreach programs is recommended to associate the Academy with local, regional and international high schools as a means of initiating early interest in admission. Portfolio preparation programs for applicants at the international level should be considered as part of long-term planning.

Admissions to the Masters program should be based on a combination of factors, including academic grades, portfolio of artwork, and personal interviews. The emphasis should be placed on potential and a holistic perception of the individual applicant. The geographical location and political stability of Hong Kong are very positive attributes for regional and international students because they provide unique contexts and opportunities to explore new dimensions and expressions in global cultures.

4.10 Staff Profile

Two critical balances are suggested to achieve the ideal blend of quality in staffing: The first is a balance between the number of “professional teachers” and “teaching professionals;” and the second, a balance of early, mid-career, as well as mature faculty.

These two conditions are essential for maintaining the mechanism for continuity and the catalyst for innovation, and to keep abreast of the rapid shifts in technology and culture that are affecting the professions of art and design.

A balanced view between career development and academic qualifications should be adopted as the guideline for employment. It is important that recognized artists without the necessary degree qualifications also be given the opportunity to teach at the Academy.

International sourcing of teaching staff is vital to the quality, variety and outlook of the Academy. Maintaining a constant input of innovative ideas, practice and directions should enable the Academy to develop cross-current situations and the “hot house” qualities found (or most desired) in all reputable, international Academies. The unique cultural and geographical location of Hong Kong offers great incentive to international artists and educators interested in exploring new cultural contexts in their practice and teaching.

Full-time, tenured faculty should be kept to a minimum, with the possible exception of Foundation Program teachers. This is recommended to allow a large number of local and international, practicing professionals to be employed on a part-time or visiting basis.

Terms of employment should strongly emphasize two- to three-year contracts and annually/semester appointed, part-time, teaching professionals and artists-in-residence. The salary grading system and benefit packages should be in line with Government-funded tertiary institutions.

These approaches should aim for a balance between teaching professionals and professional teachers, enhancing the ability to introduce current thinking and the efficient implementation of curriculum changes. In addition, this practice offers effective financial planning so that the goals of providing up-to-date facilities and the maintenance of a desirable staff-to-student ratio can be achieved.

International examples include the London Institute and the School of Art & Architecture at UCLA. Both have at least 50% professional artists on their teaching staff. Also, Nanyang Academy of Arts in Singapore has 40% of its teaching staff as part-time professional artists. The Department of Fine Arts at CUHK has 4 out of 7 full-time teachers who are practicing artists and the majority of studio art teachers are professional artists on part-time contracts.

Tenure track positions should be open when available, with the provision that these full-time appointments be made carefully to retain quality teachers, while preventing premature stagnation. A small number of permanent, full-time officers and limited-term faculty should be kept for continuity, especially in the Foundation Year Program.

A rigorous staff development program would be essential for achieving and maintaining premium quality in teaching. Annual group and solo exhibitions should be mandatory, in addition to public exhibitions and/or commercial gallery shows. Publication in quality, local/ regional and international journals or art and criticism periodicals should be mandatory for all staff.

“Outside practice” regulations imposed by most Government-sponsored institutions must be reviewed to establish special conditions applicable to teaching professionals in the Academy. This is essential for full-time staff to actively engage in production of artwork for intellectual, as well as commercial purposes. The production of quality artwork, in the current context, must be encouraged to bring vitality to the Academy as well as Hong Kong. The relationship of artists with the Academy should be regarded as similar to that of the Medical Profession with the Medical Schools, in that practice is part of the search and research for innovation and excellence.

The creation of the “hot house” creative environment for both staff and students to work, experiment, mutually influence, nurture and blossom, should have the utmost priority.

4.11 Funding Strategies and Sustainability

The current construction cost of local international schools or standard tertiary-level institutions is HK\$15,000 - 20,000 per square meter, with an additional 25% for basic service equipment. A conservative estimate of HK\$700 million should be budgeted for the construction of a 28,000 sm.²⁷ building with basic equipment for 650 - 700 students, excluding furniture and equipment.

A recent case for a new specialized building is the Kadoorie Biological Sciences Building in HKU: The approximate cost of construction was HK\$516 million for a 12,400 sm. building with basic services equipment.²⁸

For a project as substantial as the building of a new Visual Arts Academy, the support of the Government is essential, beginning with the granting of suitable land for construction. Even if the construction and start-up cost is donated by private benefactors, the cost of maintaining a non-profit educational institution of international standing would be prohibitive without the continued support of the Government.

The Government is in fact the major sponsor of public education in Hong Kong, providing a subsidy of 82%²⁹ of education costs of each tertiary level student. In order for the Academy to be competitive with other tertiary institutions and private providers, the tuition fees must be similar, given that academic fees for art studio subjects can be substantially higher than the

²⁷ For details see *Architectural Programming Study*. Approximate break-down of major area grouping, includes: Studios: 6,157 sm., Workshops: 3,342 sm., Computer Laboratories: 1,095 sm., Galleries and Exhibition Spaces: 1,545 sm., Auditorium: 1,691 sm., Lecture Rooms: 748 sm., Libraries: 985 sm., Administration: 1,189 sm., Catering: 1,231 sm., Circulation & Common Spaces: 1,300 sm., Services: 5,618 sm.

²⁸ Estimated figures derived from consultative interview with Mr Kenneth P.K. Wong, Director of Estates Office, The University of Hong Kong.

²⁹ Legislative Council Brief, Recurrent Funding for UGC-funded Institutions in the 2001-02 to 2003-04 Triennium, Paragraph 16. <http://www.legco.gov.hk/yr00-01/english/panels/ed/papers/legco/pdf>.

non-studio intensive counterparts. Government loans and grants would be also necessary to enable students with financial difficulties to attend the Academy.

Internationally, the Governments of a number of major countries have not only taken on the subsidy of tertiary education but also substantially subsidized and promoted art education, thus signaling a special concern for the development of culture, innovation and creativity.

The 1998 *Creative Singapore* research initiative sponsored by the Ministry of Education in Singapore acknowledged the need to support creativity in education. As a result of the recommendations, the Government upgraded 2 private, diploma-level institutions, Nanyang Academy of Fine Arts and Lasalle-SIA College of the Arts, and provided maximum funding support covering 80% of their recurrent funding and 90% of their capital funding.

The new media art schools in Germany, namely ZKM: Center for Art and Media, and KHM: Academy for Media Arts Cologne, are state-maintained institutions of higher learning with no tuition fees for German citizens. The “Friends of the Academy” organization was established to lobby private industries to donate towards new technologies. Both the Korea National University of Arts and Le Fresnoy: Studio National des Contemporains in France receive funding from their Government’s Ministry of Culture.

Table 10 Comparison of Government Funding and Student Tuition between Hong Kong and Representative Overseas Art Institutions (2001)

Institutions	Government Funding	Tuition HK\$
HKU (general education)	80%	\$40,000
Lasalle-SIA College of the Arts	80%	\$35,000
Le Fresnoy: Studio National des Contemporains	100%	Free
ZKM: Center for Art and Media	100%	Free

The Hong Kong Government has in the past few years sponsored or funded a variety of projects in the area of Education, Arts and Cultural Development, with the goal of fostering cultural and economic development. Some of these projects include HK\$2.2 billion for the Improvement of Teaching Environment; HK\$1.1 billion for the Enhancement of Professionalism of Teachers; HK\$300 million for the Provision of Support to Students. Additionally HK\$1.8 billion for the development of tourism, HK\$100 million for the Film Development Fund and HK\$400 million for the Skills Upgrading Scheme intended for workers with lower education levels, were injected to enhance the competitiveness of local industry.

The social significance of these funding schemes is profound. Likewise, the impact of a new Visual Arts Academy on the development of culture, education, the arts industry, the entertainment industry, tourism and the fundamental enhancement of future competitiveness, would have long-lasting benefits for Hong Kong. The initial HK\$700 million cost for construction, and the on-going support of the Academy is by comparison a small investment in view of the significant long-term value and return.

4.12 Strategies for Sustainability

In the local context, a number of strategic avenues can be pursued for the purpose of sustainability. These include:

External Resources

In addition to Government funding, the Academy should solicit supplementary funding through community interest in art and culture and the provision of art and related services, including:

- Direct grants, endowments, gifts and donations sought from major corporations, local and international cultural institutions, and other sponsors of art and cultural events;
- Industry partners program and industry-based contracts in the area of design, media, film-making, curatorial services, providing mutual benefits to education and industry;
- Commissions of public art from various public agencies including Architectural Services Department, Housing Authority and Tourist Authority; and
- Art commissions from private enterprises and corporations.

Internal Resources

The concept of making the Academy a cultural/entertainment venue as well as a “cultural stop-over” for locals and tourists alike should be developed. The location of a major Academy and the impact this brings to the immediate neighborhood is substantial. Internationally, the symbiotic relationship between universities and towns such as Harvard, MIT and Cambridge, Yale and New Haven are well known. In fact Harvard University is one of the top tourist destination when visiting Boston. This aspect is less well-planned and developed in Hong Kong, but with the Visual Arts Academy this aspect should be addressed in the planning and design of the building and the enrichment of the surrounding district.

The Visual Arts Academy should therefore consider:

- Its vital potential, promotional values and real contributions towards the tourist industry in providing organizational leadership and provision of venue for art festivals, film/video/documentary festivals, performance art events, design exhibitions, international conferences and other cultural activities;
- Operating or sub-letting premises to commercial retailers for major bookstores, Academy gift shops, up-scale restaurants, cyber café/coffee shops, museum-store style gift shops, commercial art galleries and other product design stores;
- Sub-letting premises for public lectures, exhibitions and performances; and
- Making the text library and the image/film/video library accessible to the public on an on - premise viewing basis for an annual subscription fee, while building up community ties.

With the administrative infrastructure of the Library and Gallery Section in place, the Visual Arts Academy should consider the creation of a major Art Gallery of international stature and a commercial Film Center on a joint venture basis. This is a proposal presently unexplored by other tertiary institutions. The benefits could be:

- Operating an art gallery for sales and exhibition of staff's, graduates', students' and alumni's works, under the management and administration of an appointed Gallery

Director assisted by graduate students of the Art Administration stream, with exhibitions curated by teaching staff, and art and museum studies students; and

- Operating an art house style Film Center with thematic film/video festivals, open to the public. The project could be managed and operated by professional and graduate-level students in training, with the festivals organized by the art administration and visual communication faculty and students.

Educational Resources

This could focus on the provision of ancillary art education to the general public as a simultaneous means of extending art education into the community and achieving funding opportunities. This could include:

- Special programs including out-reach programs, partnership programs, young artists programs, portfolio development programs, career discovery programs for secondary school students, and summer programs for local and foreign students of all levels interested in new cultural perspectives; and
- Continuing education programs, community oriented art/interest programs and the progressive development of life-long learning and distance education programs for mature students.

Also, a Resources and Development Office could be established, dedicated to the strategic and tactical operations of external relations, development and fund raising, under the management of professional staff. These programs should be conducted internationally on a continual basis to reach alumni, friends, corporations, private donors, related professional organizations and other potential donors of major gifts.

The Academy should develop a unique aspect or definable focus with which students, parents, donors and corporations can identify, and which can be articulated by the fundraisers.

4.13 Location (See Architectural Programming Study)

An urban setting/environment with the qualities of vitality, stimulation, cultural diversity, energy and the added factor of convenience, is recommended for locating a dynamic Visual Arts Academy.

One of the most important concerns is that the Academy should be closely engaged with the society in which it is located, shaking off the elitist “ivory tower” image, to become a “Place for the Community.” This can be achieved externally through its geographical location, and internally through the building’s design and services, which should include an art library accessible to the public, art galleries, art courses for the general public, performance oriented lecture halls/theatres, visitor- oriented art and design shops and a variety of catering services. In this respect, the urban location takes on greater significance.

Recommendations are made for considering New Central Waterfront, West Kowloon Reclamation Area, Kai Tak Reclamation Area and Yau Tong Bay industrial district as possible locations:

- The New Central Waterfront is a location of great visibility and convenience. With the Hong Kong Art Center and the Academy of Performing Arts as neighbors, this location has the natural added advantage of a small “art district” or “art neighborhood” already in place.
- The West Kowloon Reclamation Area is intended for mixed-use development, emphasizing entertainment and cultural facilities. The recent international planning and design competition is giving the district very high international visibility. There are certain reservations in recommending this area, since no master plans, schedule or sponsorship of development are in the pipeline at the writing of this Report. Nevertheless, the location, the convenience and overall, general vision the Government has for this district makes it one of the most attractive choices for location.
- The New Kai Tak Reclamation Area is earmarked by the Government for mixed-use development including residential, recreational and cultural/tourist ventures. With 3 site lots designated for educational facilities, this area represents a good location for the Academy.
-
- The under-used Yau Tong Bay industrial and warehouse district is suggested as perhaps the most pragmatic recommendation. With the massive relocation of industry to China, a large number of industrial and warehouse buildings in the HKSAR are abandoned or under-utilized. In view of high land values, high costs of construction and special equipment for a Visual Arts Academy building, the renovation of suitable building types, such as industrial buildings and warehouses, with high ceilings and long span structure, and within walking distance of public transportation, is an attractive option. The savings in foundation costs, superstructure costs and most importantly, the savings in time-related costs (estimated savings of 12–18 months of construction time for foundation and structure) may have special significance in the feasibility study. The recent location of the Tate Gallery of Modern Art in London to an abandoned factory in Bankside, has established the renewal option as a mainstream approach for the location of major cultural institutions. The Yau Tong Bay area or other inner city, industrial districts, with convenient access to public transport, and as part of a holistic approach to the Urban Renewal initiative, is highly recommended for consideration.

4.14 Resources and Facilities (See *Architectural Programming Study*)

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The area suggested for a fully equipped Visual Arts Academy for 650 to 700 students, would total approximately 25,000 - 28,000 sm.

Space Standards

Provision is generally made for eight major types of space in a modern Visual Arts Academy, including:

- large, open plan studios – generally for undergraduate students;
- studio rooms – for the Masters (MFA) level students;
- general classrooms and seminar rooms;
- discipline-specific workshops and laboratories;
- auditorium and lecture theatre;
- gallery and exhibition spaces;
- community and recreational spaces; and
- retail, catering, circulation, equipment and other service-related spaces

The international, standard space allocation for tertiary level institutions is 9-12 sm. per student in laboratory situations. Computer accessibility, whether through hard-wire or wireless technology should be provided throughout the major spaces in the Academy.

Space Criteria

The critical factor is the provision of a quality environment in terms of openness, height, volume and light levels, especially the correct blend of natural and artificial light for the studios. The “studio feeling” is not only vitally necessary for pragmatic reasons but also conducive to more freedom for thinking and creative expression.

In terms of operating time, the visual arts discipline would certainly rank near the top amongst all academic disciplines, with very little “down time” differentiation between the peak and the lull. Studios and computer labs operate on a 24-hour basis for easy access in urban schools such as Parsons School of Design and Yale University’s School of Art. This situation further demands the provision of a quality environment and facilities beyond the merely functional.

A conservative estimate of 6,800 sm. of studio space should be provided for an Academy of approximately 660 students.

Amenities and Community Spaces

The recent trend is to provide “cyber lounge” type, mixed-use, community gathering and amenities spaces close to the art studios. These spaces are typically equipped with networked technologies capable of Internet communication for leisure, work assignments and other creative endeavors. The augmented functions and goals of these community spaces are to encourage inter-disciplinary communications, information exchange and group studies in a less restrictive environment, taking on a role traditionally assigned to the library. For an Academy of 660 students, an estimated minimum of 1,231 sm. for catering and 1,300 sm. for other amenities should be provided.

Library

From a resource and facility management standpoint, the library represents one of the single-most, substantial sources of investment and requires long-term, resource management. The building of a relevant collection of art and culture-related books and periodicals, in a mixed, but balanced hard and electronic format is vital to the goals of continuity of tradition and future innovations for the new Academy.

The provision of a publicly accessible, art viewing/reading room equipped with electronic viewing, downloading and copyright-protected, printing privileges is essential, for this would help to bind the Academy with the community and solidify the Academy’s role as a community space, center

and focus.

The building of a collection of rare books and/or art collection is recommended, to distinguish the role of the Academy's library from a simply functional one. For an Academy of 660 students, an estimated minimum of 990 sm. net area should be reserved for this function.

Gallery and Exhibition Spaces

Multiple gallery and exhibition spaces should be integrated into the plan for exhibiting traveling exhibitions, works by local artists, local and visiting faculty and students on a rotational basis. This will not only enhance internal communication and polemical discussion of issues, but also nurture the "hot house" creative environment prized by all successful, international art academies. For an Academy of 660 students, an estimated 1,500 sm. net area should be provided for this facility.

These gallery spaces, together with the auditorium spaces, can be leased out on a long- or short-term basis for major international exhibitions, cultural events and conferences.

The goal is to establish an independent identity of international excellence for the gallery, and simultaneously, a strong symbiotic relationship with the Academy.

4.15 Estate and Facility Planning

The initial costs of most visual arts disciplines are fairly high. The provisions for ceramics (e.g., wheels and kilns), sculpture (e.g., welding and power tools), media (e.g., film/video cameras, lighting, computers, editing and recording equipment, photographic studio and dark room) would require a substantial amount of equipment, customized space and associated accessories. For an Academy with 660 students, an estimated 4,500 sm. should be provided.

For long-term planning, the maintenance and up-grading of technologies is perhaps the most formidable task because of the frequency and speed of change. Donations and corporate sponsorship/partnership for technologies are essential components of the start-up. Other recommendations include the recycling of older technologies for the amenity spaces and administrative support use.

The Visual Arts Academy should make provisions to assist in staff housing, such as rent subsidies or purchasing schemes. Actual provision of staff quarters or student quarters is not recommended in view of the relatively small staff and student numbers and the high cost of construction and maintenance. The recommendation for locating the Visual Arts Academy in an urban location with convenient public transport services should partly alleviate the inconveniences.

Ample physical and financial resources should be planned and reserved for visiting lectures, visiting exhibitions and international conferences. Other special programs include individually focused activities e.g., master classes for the MFA as well as senior-level, undergraduate students, project-based, international, student exchange programs or joint projects (e.g., public art in the city) and international, faculty exchange programs.

4.16 Long-term Outlook

Globally, the business of art, design and the new perception of the career potential of artists have all risen to a new height, a situation beyond recent recollection. This is due in part to the growth of the new cultural industries, the tourism industries, the convergence of various entertainment and information industries and the expansion of the “imagineering” industries, popularized by the Disney Corporation. Collectively, these have advanced society’s awareness of the “new creativity” and the new creative industries, a situation that has helped to introduce and encourage a greater number of students to enter the field of visual arts.

Simultaneously, the shifting from margin to center of once alternative art forms (such as installations and new media art), and increasing interdisciplinary activities, have together instigated a new assessment of the way art is being conceived and taught, together with the rethinking of the location and role of traditional art education models in a new era.

For any Visual Arts Academy to step into the future or simply to keep pace with structural, organizational and curriculum changes, and with new attitudes for re-direction in art education, the provision of new and appropriate facilities must concurrently be provided to engage in, or anticipate this new paradigm shift.

The task of educational reform in Hong Kong is a monumental one. A holistic approach, balancing the different creative avenues of arts and sciences must be devised to face future challenges.

The formation of a Visual Arts Academy must be considered as one of the cornerstones to a new education paradigm, in that it functions at a multitude of levels. It would be the culmination of the Government’s continuing efforts in the provision of art and cultural facilities, alongside the promotion, funding and facilitation of art and cultural activities. (See *Reviews and Findings, A1: Hong Kong Tertiary Art Education* and *A2: Arts Policy in Hong Kong*).

The addition of the Visual Arts Academy to the list of tertiary institutions, and especially complimenting the HKAPA, would complete the strategic infrastructure in the Government’s vision of providing for art education.

The Visual Arts Academy should work towards a balanced view of higher education, to address society’s demands for comprehensive art education, catering to both personal growth and professional career orientations. At the same time, it should work towards meeting the demands for cultural identity, civic sense of pride of place, and future-oriented foci for creativity-oriented training for a new global society. The Visual Arts Academy should assist and develop the notion that art education is part of the cultural industries’ contribution towards the expansion of the tourism industry and the HKSAR’s positioning as a World City and the leading city of China.

5

The Ideal Visual Arts Academy in Context

A Comparative Study of Organizational Models

The Research and Survey identified a current imbalance between the Government's goals for the progressive development of culture and education; the society's demand for comprehensive, quality art education, and the limited provision now available.

The Research also revealed that these expectations and demands are currently not adequately answered by any future planning in the tertiary institutions. The responsibilities are either shifted to, or partially met by private sub-degree providers whose educational goals and programs are severely limited due to their vocational and commercial nature.

There are presently 16 government-funded and self-financed institutions/organizations (see *Table 5 p. 19*), each with comprehensive or specialized support systems in place. The Research arrived at 4 possible organizational models for consideration, with the "Ideal Visual Arts Academy" as a framework for reference, analysis and comparison. The 4 models are the Expansion Model, the Consortium Model, the Co-operative Model and the Independent Model:

- **The Expansion Model:** Denotes a degree-granting Visual Arts Academy, either as an addition to, or expansion of a department or faculty in an existing university/institution.
- **The Consortium Model:** Denotes a Visual Arts Academy, established through the consolidation of all or some of the government-funded and self-financed art and design schools under the co-ordination of one central, administrative organization funded by the Government.
- **The Co-operative Model:** Denotes an independent Visual Arts Academy, established through the affiliations of a new independent Academy with several existing institutions to share or exchange academic programs, facilities and human resources. Operating under the principle of minimizing redundancy, it implies little or no alteration to the nature or operating principles of the partner institutions.
- **The Independent Model:** Denotes an autonomous, degree-granting Visual Arts Academy operating under independent, organizational and administrative governance and offering a comprehensive academic program. This Academy would have a self-sufficient academic and admissions structure, independent funding resources and a self-contained physical environment/facilities, separate from the decision-making or funding hierarchy of other organizations.

5.1 The Expansion Model

The positive aspects of the Expansion Model are that the new Academy could be supported by an established structure and operation, and enjoy the established reputation, branding and positioning of the parent institution. Specifically, the Academy could have the backup of an experienced administration system from the outset in its preparatory and developmental stages, in addition to the established, international connections and alumni support of the parent institution.

In the academic area, the Academy could have immediate access to a range of research and taught, academic courses to satisfy the liberal arts and sciences curriculum. In the case of HKU and CUHK, the Art Therapy program could be efficiently developed in conjunction with the Medical Schools. The Academy could benefit from a comprehensive range of amenities, including a rich campus environment and student life, student organizations, sports and recreational facilities. Other amenities would include computer centers and extensive collections in their libraries. Already in HKU and CUHK, there are reputable museums and art galleries with extensive art collections, which would provide ideal internship opportunities for the Art Administration/Museum Studies majors.

With the established reputation of the parent institution, the Academy would enjoy an operational, institutional standard of quality in student enrollment and an international network for recruitment of new staff.

Approximately 4,700 – 5,000 sm. savings in planned space can be achieved from the elimination or sharing of common spaces (e.g., the Academy's art library; periodical/reference bureau; auditorium; exhibition spaces; amenity spaces; classrooms and seminar rooms (3,500 sm.) and catering spaces (1,200 sm.). This represents almost 17% of the planned facilities (28,000 sm.), that is, a saving of approximately HK\$100 million out of the HK\$700 million estimated budget.

While the Expansion Model may initially seem to be the most natural and effortless, a number of fundamental conditions associated with the history, nature and internal policies of various established institutions may compromise this model's effectiveness. The negative aspects of setting up the new Academy under this model are that it will inherit the burden of history and the problems associated with established organizations, including the structure, administrative and academic procedures, hierarchy, and funding policies and priorities.

For the 7 government-funded institutions, a new Academy would in fact constitute an expansion of existing Departments within established Faculties (e.g., Faculty of Arts in CUHK with 18 Departments or programs; Faculty of Arts in HKU with 12 Departments or programs; and the Faculty of Communication in PolyU with 3 Departments/Schools).

The real implication is that the new Academy would be constrained by the parent institution's management policies, admissions criteria, allocated FTE/student numbers, and the Faculties' distribution of resources, spaces and funding. Furthermore, the new Academy would be subjected to the parent institution's and UGC's guidelines and criteria for research, research assessments, teaching quality assessments, and outside practice regulations.

In practice, these policies are not entirely applicable to the establishment guidelines suggested for the “Ideal Visual Arts Academy”, and may generate unwarranted compromises in the Academy’s search for quality and excellence. The parent institution and the Government must recognize the inherent differences between a Visual Arts Academy and other academic and professional schools/programs. The parent institution must also acknowledge that the organizational and governance structure, the student numbers, funding distribution method and the quality assurance mechanism set up by the UGC for higher education, do not necessarily accord with the unique nature, character and requirements of education in the visual and performing arts.

Therefore, the parent institution would have to provide special considerations and exceptions to the new Visual Arts Academy in the face of possible objections from other Faculties.

To make the Expansion Model work, the parent institution would need to make a commitment to establish a new organizational structure with new ground-rules, in line with a “One University, Two Systems” approach, together with other essential commitments, to allow the “qualities” of an Ideal Visual Arts Academy to flourish.

These commitments include:

Institutional Policy

- Making the Visual Arts Academy an independent entity and incorporating existing fine arts, design or media arts departments into the Academy’s academic program;
- Establishing new, or revising existing institutional governance to allow the Academy different operational and assessment criteria; and
- Ascertaining and determining student numbers, based on the “Ideal Visual Arts Academy” reflecting the realistic needs of a functioning Visual Arts Academy, and to allow long-term expansion to reflect the needs of society and other creativity-oriented professions.

Funding

- Negotiating with the Government/UGC on different models of funding, based on different criteria of research, teaching and other quality assessments, and seeking permission to operate under different conditions and criteria; or
- Alternatively, negotiating with the Government for a different funding source to the UGC, following the example established by the HKAPA: In reality, a “One University, Two Systems” approach in theory and practice.

Admissions Criteria

- Accepting a different set of admissions criteria based on a combination of factors to be determined by the Academy.

Staff Recruitment

- Accepting a different set of recruitment and employment criteria to be determined by the Academy, which utilizes new outside practice arrangements based on the concept of practice as research.

Estate and facilities

- Providing new facilities and buildings appropriate to the nature and requirements of the Academy, even though in theory, substantial savings in space can be achieved with this Model. In practice, certain “essential spaces,” such as the Academy’s own art library, periodical/reference bureau, auditorium, flexible critique/exhibition spaces, interdisciplinary spaces, classrooms and seminar rooms, must be provided for the operational needs and integrity of the Academy, albeit in reduced scale.

Location and a “Place for the Community”

- In order to make the Academy a “Place for the Community,” the parent institution should make certain adjustments to its image or public perception, in line with a community-oriented situation; or allow the Academy to be located in an area more suitable to achieve its public goals.

Specific concerns and situations regarding the 7 government-funded institutions in Hong Kong are difficult to ascertain or clarify, even when raised during interviews. This, in turn, raised doubts regarding the expansion considerations. These include:

The 2 established Departments of Fine Arts (HKU, CUHK)

- The reasons for their limited development or expansion in past decades, towards a larger School offering comprehensive visual arts programs, is largely unexplained. If the present size of these Departments is any reflection, then their strengths and positions within the larger context of their Universities reflect their lesser standing within these institutions.

The 2 Schools of Design (PolyU, IVE)

- From the outset, the vocational nature of these two schools is not entirely appropriate as a basis for expansion. Fine arts components would need to be added and fundamental changes in educational goals would have to be introduced. Uncertainties also surfaced in relation to the fundamental changes that would be required to the nature of the Schools, from what are essentially design programs to more fine arts orientations. It would be ill advised to offer the fine arts curriculum designed for the Academy as one of the many programs presently offered in these institutions.

The School of Creative Media and School of Communication (CityU, HKBU)

- The willingness and capability of CityU to start another School/Academy so soon after the establishment of the School of Creative Media is questionable. Also, the present size of HKBU’s School of Communication and its relatively small Digital Graphics Program do not offer a sufficient foundation for expansion. Similar questions can be raised regarding the change in nature and specialization of both Schools, for it would really constitute the formation of a new School rather than an expansion.

The question of gradual expansion has been raised. In view of the HKSAR’s current conditions of stalled economic progress and its’ desperate urgency in the search for new directions, gradual expansion does not offer the most expedient resolution. In addition, the realities of gradual expansion in academic situations often lead to arrested growth. Time and appropriate action is of the essence. Gradual expansion is not considered to be the most ideal way forward because:

- There would be potential difficulties for the Academy to achieve the goals and financial targets set by the parent institution's central administration within a certain established time frame; this scenario could very easily lead to stalled progress;
- Gradual expansion in context is in fact the addition of student numbers and new courses and facilities to existing Departments (e.g., studio arts to HKU; fine arts to PolyU and IVE; expanded disciplines/programs and student numbers to CUHK and an entirely new school to CityU, HKBU, HKIEd). A gradual process would have a very minor impact on a satisfactory outcome for art education in its totality; and
- Furthermore, this situation is already being answered in a piecemeal fashion by various, uncoordinated, self-financed sub-degree organizations. These programs are only temporary measures, circumventing the comprehensive solution of the fundamental issues of art education and the real needs of establishing a quality, single-purpose institution.

The 9 Self-financed Institutions (*Table 5, p.19*)

- Even though they possess specialized support mechanisms geared towards art education, and have the student numbers to prove their capability, they lack the essential elements for expansion because:
 - . Physical provision: New buildings, facilities and equipment have to be provided;
 - . Administrative structure: While more flexible, the administrative resources and infrastructure are in fact inadequate to be built upon;
 - . Academic program: A new, high quality academic program, comparable to world-class arts institutions, would have to be devised to differentiate it from the existing vocational, commercial or interest oriented curriculum;
 - . It is important to recognize the gravity and new responsibilities of contemporary art education. Therefore, in addition to arts disciplines and art/culture-related subjects, the provision of a quality, comprehensive liberal arts and sciences program, may prove to be a daunting task; and
 - . Staffing: The quality and number of teaching staff are uneven and inadequate as the basis of expansion.

The self-financed institutions have long established their branding as providers of life-long learning opportunities, and commercial and leisure interest courses. While their contributions have been substantial, their importance is only contingent on the absence of a major art institution.

Any effort to expand the self-financed institutions would in practice be the same as setting up a new and independent Academy, beginning with the adjustment of public perception to the establishment of quality and standards. This is also not considered to be the best foundation for growth and expansion.

5.1.1 Appraisal of the Expansion Model

Of the 16 government-funded and self-financed Schools offering art or art-related education, no single institution emerges as a clear, outstanding choice for expansion.

A number of conditions have to be met prior to the process of setting up the Academy. These relate to:

Physical Provisions

- New facilities have to be designed and built in all cases.

Academic Programs

- With the possible exception of CUHK, a new and comprehensive Visual Arts program of studies has to be devised for each School;
- For the Departments of Fine Arts at CUHK, additional programs, e.g., sculpture and communication arts subjects, have to be added, with possible adjustments to their existing program to achieve a comprehensive curriculum; and
- Fundamental academic re-structuring would be necessary for all of the self-financed organizations to move away from their vocational or interest-oriented curricula.

Organizational Structure

- Although the Department of Fine Arts at CUHK has certain fine arts programs in place, it is presently structured as a small, elite institution and the Department does not have the necessary resources and organizational infrastructure in place for expansion. Therefore, in this respect, the Department of Fine Arts has no clear-cut advantages over the other institutions.
- The Design/Media/Digital Communication Schools in IVE, PolyU, and CityU have, to varying degrees, larger student numbers and administrative infrastructure and support. Their difficulties arise from their inherent vocational foci, missions, roles and their specialized academic directions and curricula.
- The self-financed art institutions have, in general, the advantage of flexibility arising from being smaller organizations. Yet the administrative resources and infrastructure are too limited to be seriously regarded as a solid foundation for expansion.

In the absence of a positive commitment from the Government, it is difficult to ascertain the attitudes of the 16 Schools towards the concept of expansion or the establishment of a new Academy within their present establishments.

Certain indicators can serve as conditions for speculation:

- In the past four decades there was no dramatic or gradual expansion of the Department of Fine Arts in HKU or CUHK, and no apparent addition of fine arts components at PolyU or IVE. This lack of institutional action or support is not a very positive indication of commitment to expand visual arts programs;
- While the top self-financed institutions have current enrollment figures between 2,000 - 4,000 students, the success of these institutions by no means indicates strong willingness to commit to expansion or to achieve higher degree awarding status. Major academic re-structuring, and re-organization of space, equipment and built facilities are

essential investments for their consideration, since these all have to be in place for the required process of accreditation;

- It is also questionable whether the self-financed institutions are ready to expand their liberal arts and sciences programs as well as begin a graduate program. In fact, strong business acumen may advise against full expansion, and in favor of a limited curriculum and/or an upgrade to Associate Degree granting status only;
- Even though the HKU SPACE has achieved impressive expansion in its art and design program, and developed partnerships with a number of key local and international institutions for higher degree programs, they may relegate the expansion program to their parent institution (HKU) and remain a self-funded life-long learning unit;
- The Art School of HKAC has expressed strong intentions towards becoming a government-funded Visual Arts Academy. It is difficult to determine, without a clear picture of the extent of their planned vision, whether they would expand their higher degree course while maintaining the massive sub-degree program, or simply concentrate on one program similar to that suggested for the Ideal Visual Arts Academy. In deciding to conduct both programs, as well as establish liberal arts and sciences programs and a Graduate School, the restructuring would constitute a major expansion equal to that of setting up a new Independent Academy. It is questionable whether this option would be seen as attractive.

The 7 government-funded Institutions have definite advantages over the self-financed organizations. The Institutions' status, resources, facilities, infrastructure and latent capacity to organize, promote and attract additional funding, are genuine advantages to be reckoned with. If the Government were amenable to the suggestion of establishing a Visual Arts Academy and the bid for expansion is open to all, the self-financed organizations would face formidable challenges from the government-funded institutions.

5.2 Two Co-operative Approaches

Two different approaches for co-operation were derived, based on the analysis of the capabilities of current providers of art education to work together. The two approaches are the Consortium Model and the Co-operative Model:

- The Consortium Model describes a situation where some of the self-financed and government-funded Art and Design Schools co-operate as joint-providers of art education and are funded by the Government under the co-ordination of one, central, administrative organization. While sharing common resources, additional facilities and programs missing from the planned curriculum can be established to complement the collective whole.
- The Co-operative Model is essentially an independent Visual Arts Academy, outsourcing part of its academic programs through the co-operation of, and/or affiliation with other Schools. The premise is based on the establishment of the credit transfer system, a

situation which allows participating Schools to share expertise, facilities and resources, and reduce redundancy, so that tertiary-level students can select credit/courses from different institutions towards a higher degree.

5.3 The Consortium Model

This “instant academy” approach is potentially the most expedient and possibly the most cost-effective, since it primarily involves administrative procedures in the re-organization of existing resources: The restructuring of academic curricula and the upgrading of several sub-degree providers to higher degree institutions.

A well-known example of this category is the London Institute, which is a conglomerate of 5 independent colleges³⁰ with different expertise under one financial umbrella. Like most successful mergers, the 5 colleges of the London Institute have maintained their independent identity in terms of administration, organizational structure, admissions, academic directions, services and location, with the pooling and sharing of financial resources acting as the common bond. Locally, the incorporation of New Asia College, Chung Chi College and United College, 3 independent colleges³¹ of substantial strength, size and diversified disciplines, into the CUHK on one campus is also a similar example of this approach.

When considering the detailed aspects, the consortium is a difficult case for analysis because a number of fundamental premises are based on speculative assumptions that cannot be verified. Certain scenarios are constructed based on fact for consideration.

In broad overview, the obvious question is the willingness of all parties to participate in the merger and work together as equals. It is a question of whether successful programs (e.g., design, media art) can be used to subsidize the less-endowed ones (e.g., art history, fine arts).

The second question is whether the self-financed organizations are willing to become government-funded or to remain sub-degree or associate degree providers with vocational orientations, meeting society’s demands and their own commercial goals.

Thirdly, there is so far, no evidence of any other merger or alliance in a manner similar to the London Institute, which suggests the other models represent a healthy state of competition and economic equilibrium.

From an academic perspective, the 16 possible candidates for the “consortium” have an array of specializations: Fine arts (HKU, CUHK), fine arts and leisure programs (The Art School); media studies (CityU), communications program (HKBU) and the rest are mixed-mode design and interest/leisure-oriented, fine arts programs. The quality and quantity of programs offered by these institutions have little balance: There is a large number of design and interest-oriented

³⁰ The 5 colleges include Camberwell College of Arts, Chelsea College of Art and Design, Central Saint Martins College of Art and Design, London College of Printing, and London College of Fashion.

³¹ The three colleges were New Asia College, Chung Chi College and United College. New Asia College has a Department of Fine Arts and was incorporated into The Chinese University of Hong Kong in 1963.

programs with considerable overlapping duplication, and totally inadequate for higher quality, fine arts programs.

These programs are uneven in strength, comprehensiveness and quality, with different philosophies and divergent educational purposes. Substantial academic re-structuring would have to be carried out in order to arrive at a comprehensive curriculum of quality. The total imbalance cannot be effectively resolved or addressed through re-grouping or re-classification alone.

In addition, overall quality control and student standards in areas such as admissions criteria, staff profiles, student profiles and numbers and the public's perception are important issues of concern. The merger of say 2-3 self-financed organizations into an "Ideal Visual Arts Academy" quality framework would effectively mean the loss of many sub-degree places. This would indeed have the reverse effect and be a disservice to society.

Another danger of this approach is that it can easily be perceived as, or in practice become a "re-labeling" exercise. Unlike the London Institute, a number of the local candidates for merger are not of the same academic quality as the 5 independent colleges that comprise that consortium. It would also be necessary for some to change their specialization, identity, character, quality, and possibly locations. The progress of a consortium towards a world-class Academy would be slow and difficult, leading again to possible arrested development.

In practice, the Consortium Model would be a combination of the Independent and Expansion Models because, when certain organizations expand, the additional provision of equipment, facilities and programs cannot be avoided. Considering the present provisions, the process of adding space and facilities would, in effect, equal that of a sizeable expansion.

Moreover, given the current, positive, market conditions in the private art education sector and the forthcoming, privatization policies for government-funded schools, there are few incentives for either public or private providers to conjoin or associate on financial terms alone.

5.3.1 Appraisal of the Consortium Model

Theoretically, the Consortium is the most direct and expedient approach, making use of existing resources in Hong Kong, to resolve the pressing problem of the lack of comprehensive, forward-looking quality art education.

After examining the strengths, weaknesses and other related facts pertaining to the 16 tertiary-level institutions, it becomes apparent that merger in a number of combinations would result in a compromised foundation on which it would be problematic to build and develop. The long-term effort required to achieve an Ideal Visual Arts Academy would definitely offset the apparent short-term gains through merger.

Taking 5 Schools of substantial strength and quality as a case-study for merger, reveals a number of inherent flaws. The 5 Schools are:

- HKU Department of Fine Arts for its art history program;
- CUHK Department of Fine Arts for its art history and studio arts options;

- Art School of HKAC for its fine arts program (the BA degree component from The Art School/RMIT Degree Program);
- CityU School of Creative Media for its media program; and
- PolyU School of Design for its visual communication, and design culture and theory specialisms (profession-specific studies).

Assuming that a formal agreement could be reached for these Schools/Departments to merge, the established strength and size of the design and media programs would disproportionately overwhelm the fine arts components. HKU and CUHK are indeed small, the Art School/RMIT Degree Program, with a current (3-year) enrollment of 209 students, is not small, but it is a part-time program with limited facilities and a limited fine arts curriculum offering 5 majors in its 2-year Diploma and 3 majors in its BA program. A massive infusion of funding support and new facilities would have to be provided for the fine arts component, just to realize the idea or size of a comprehensive Visual Arts Academy.

There would be no immediate savings from the built environment aspects. The condition in the Hong Kong context is very different from the London Institute exemplar, in that the Institute's member schools have established individual reputations, strengths and provisions, and their merger is for financial support, mutual interests and benefits based on equal contributions.

The administrative mechanism required to run a unified Foundation Program (there are no comprehensive foundation programs embracing fine arts, design and media in HKU and CityU; and they are incomplete in the other Schools), together with a 4-year undergraduate and 2-year graduate program in various locations, would be highly complex.

Funding allocations and communication amongst the Partners would be an equally difficult task. Some of the critical first principles (e.g., simplicity, swiftness, responsiveness, and flexibility in organization) that the Ideal Visual Arts Academy requires as essential conditions would be highly difficult, if not impossible to organize and manage.

In practice, students of the Consortium would be centrally enrolled but physically attending different programs/specializations in different schools, in separate locations, similar to current practices. The inability of students/artists to work and create together and converge their ideas and skills in proximity, is in fact a continuation of the separation of disciplines, fundamentally defeating the forward-looking ideals of the inter-disciplinary approach. The ability to create across the disciplines is the vital new direction in contemporary art education and the single, most important, set-up condition unanimously recommended by all foreign institutions as the ideal basis for a new Visual Arts Academy in the new era.

The 1998 proposal by the Singapore Government to merge The Nanyang Academy of Fine Arts (NAFA) and the LaSalle-SIA Arts Academy (LaSalle) into The Institute of the Arts under the organizational jurisdiction of the National University of Singapore (NUS) was met with overwhelming objections, even though the merger in this instance promised a substantial increase in funding and the upgrading from diploma and external, degree-offering status to full, degree-awarding programs. The desire to retain institutional, organizational and academic freedom and certain social flexibility, which they considered vital for the foundation and well-being of a creative Academy, were cited as reasons for rejecting the recommendation. This case-study offers two insights, namely, the importance of embracing and understanding the

fundamental differences between visual arts/performing arts academies and other academic and professional institutions; and the immense value of a simple, flexible and efficient organizational structure as a mechanism to foster future creativity.

Given the number of uncertainties, the imbalance of expertise, the discrepancies in a comprehensive range of programs and the extensive development required, together with some of the fundamental deviations from the Ideal Visual Arts Academy, it would be very difficult to consider the Consortium Model as a serious contender.

5.4 The Co-operative Model

The Co-operative Model has its foundations in the academic credit and accreditation systems used in tertiary institutions. It is a model whereby a student can earn and transfer recognized academic credit from different universities, towards the awarding of an academic degree from one institution. The workability of this model would hinge on the agreement and co-operation of all the participating, tertiary-level institutions in Hong Kong. This is first and foremost an education policy issue outside the setting up of a Visual Arts Academy.

Implications when a tertiary-level credit transfer, accreditation system is not in place:

- The Co-operative Model would have to be carried out on a limited scale by negotiating separate agreements with various tertiary institutions to allow students from the Visual Arts Academy to enroll in their courses for credit.

Implications when a tertiary-level credit transfer, accreditation system is in place:

- The framework of the Visual Arts Academy would in theory, be an independent institution, working in co-operation, affiliation or partnership with other tertiary institutions in the sharing of resources and course exchanges, towards a comprehensive program in art education.

The positive aspect of this model is that a student enrolled in the Visual Arts Academy could select from a range of courses, resources and facilities offered by co-operative partner institutions. In a reciprocal manner, a student from a partner institution could select quality, fine arts or design courses from the Academy. Duplication of resources can be rationalized, with the surplus devoted to new facilities. It would also allow students greater flexibility to select courses from the best academic programs available in Hong Kong as options, electives or core subjects.

In more pragmatic terms, the best attribute of the Co-operative Model for the Visual Arts Academy would be in the area of cost savings, through reduced provision of courses and related facilities, since the scope of the School of Liberal Arts and Sciences (art history, theory and criticism program and language program) can be substantially reduced, at least in the lower years. Certain intermediate level courses in fine arts, design and media art can also be substituted for courses offered elsewhere.

The desirability of this model depends on the conception of the Academy, whether studio courses and taught courses can be separated, and whether the interdisciplinary

approach is a vital direction. In practice, the separation of taught courses in the undergraduate level is common and acceptable, but the separation of studio courses along the lines of discipline is not desirable, for it will continue the traditional practice of division. The Co-operative Model may offer cost savings, but there should not be any compromises of quality and educational integrity in the Academy's goals and curriculum.

In practice, there are a number of negative aspects which may offset the possible short-term financial gains. The workability of this model hinges on the success of the overall education reform. For the Co-operative Model to be properly organized, substantial adjustments in the curriculum involving all participating institutions may be required. A carefully planned and properly co-ordinated system of courses and credit must be planned by a central, administrative organization such as the UGC or HKCAA with the participation of all institutions to ensure the quality and integrity of all academic programs.

It would be an undesirable compromise for the Academy, or any of the partner institutions, to simply select a range of available courses and make them core or elective requirements.

Financial implications when a tertiary-level credit transfer, accreditation system is not in place:

- The Co-operative Model would have to be developed on a limited scale through independent agreements with partner institutions to allow students from the Visual Arts Academy to enroll in their courses for credit. There may be substantial financial costs for the Academy through subsidizing tuition fees to avoid students being denied higher tuition opportunities. In the long-run, it may be more economical for the Academy to offer these courses itself.

Financial implications when a tertiary-level credit transfer, accreditation system is in place:

- There may be discrepancies between the cost of sending Visual Arts students to other Institutions for liberal arts courses and the charges for enrolling incoming exchange students for art courses. In practice, the Academy may not be able to generate balanced income from course exchanges, given that the Academy's out-sourced courses are required by the curriculum, while art courses for students of other institutions may be elective, thereby creating an imbalance in student numbers. If the Academy charges higher tuition fees for studio courses, it may encounter even smaller enrollments and face severe challenges from the private providers.

Furthermore, the intensity, long contact hours, and similarly long operation hours for all facilities involved in the teaching of studio art, do not balance with normal taught courses. Other implications include the necessity for larger numbers of studio staff, since quality art education thrives on a low staff–student ratio. Additional studio space is also required to absorb incoming, exchange students and this, in effect, may cancel out any savings in regular classroom spaces and the reduced number of art history and other liberal arts teachers required. There may actually be little or no long-term savings.

The establishment of an aggressive Associate Degree Program, or involvement in life-

long education programs, might in fact generate more income for the Academy than the savings achieved through out-sourcing.

5.4.1 Appraisal of the Co-operative Model

Besides the establishment of the tertiary-level policy on credit transfer, the viability of this model for the Visual Arts Academy rests on two assumptions: Firstly, the possible savings in the provision of spaces, equipment and facilities, and staff numbers through the outsourcing of courses in media and design, general courses in language, liberal arts and sciences, and courses in art history and theory. Secondly, this approach would make available the best, existing academic programs and courses in Hong Kong, to all tertiary students as options, electives and possibly as core subjects.

While the short-term benefits from cost savings in the initial years of the Visual Arts Academy would be evident, the long-term gains may not be as apparent. The savings gained through reduction of classroom spaces are minor when compared to the provision of quality studio spaces. To short-change this would be the worst compromise and in essence, defeat the purpose of a Visual Arts Academy. Without the results of the flexible and transferable credit unit system, due to be finalized at the end of 2001 by the Education Commission, in-depth analysis regarding costing, feasibility and the balance of the budget would at best, be speculative.

The crucial issue regarding the Co-operative Model is the holistic conception of the Visual Arts Academy, that is, the possibility of achieving high intellectual quality and academic integrity through a largely “in-house” curriculum, versus an eclectic system of “outsourcing” from other institutions for use in the Visual Arts Academy.

The pooling of facilities and resources is obviously a good economic measure for some university programs, especially in large, introductory, lecture courses. The nature of art education does not fit easily into this type of thinking. For the development of high intellectual standards and quality, a relatively small and highly specialized school requires the balanced development of a well co-ordinated academic curriculum and the tight integration between studio art and taught courses. Outsourcing is largely a practice driven by economics, well suited for “filling-in,” but not necessarily for the pursuit of excellence.

It is not advisable to treat the substance of academic and intellectual discourses simply as information, skills or technique; and the teaching of it as “downloading,” disregarding academic direction, schools of thought, and higher philosophical intent and scholarship. Furthermore, based on the arguments presented in the Consortium Model regarding the integrity and importance of the inter-disciplinary approach, the outsourcing of design and media programs would also be inadvisable.

Therefore, consideration should only be given to outsourcing lower-level liberal arts and sciences and language subjects, and in-house expertise in these areas should be allowed to develop over time. In the long-term perspective, the Co-operative Model should only be considered as a strategic measure in the initial stages of the Academy’s development. The integration of “thinking” with the “making” of art should be the most important goal of a Visual Arts Academy.

In order to maximize opportunities for students to select outstanding programs and courses in different disciplines from all Schools, the Visual Arts Academy should identify a co-ordinated series of courses and programs from other institutions and organizations and establish agreements to allow exchanges, prior to the Region-wide formal arrangements by the Education Department. Meanwhile, an aggressive, public lecture series and an equally exuberant artist-in-residence program, involving local and international experts in art, art history, contemporary theory, and liberal arts and sciences, should be developed within the Visual Arts Academy to achieve a gathering of the best minds.

5.5 The Independent Model

An autonomous, degree-granting arts academy operating under independent governance with independent funding resources in a self-contained physical environment, offering a comprehensive academic program - the tabular rasa approach - was regarded by many of our advisors and interviewees as the most ideal and positive model, and the direction to proceed.

For those who have a more in-depth understanding of the historical and current geo-political/cultural position of Hong Kong, a new Visual Arts Academy takes on additional meanings. For most, a new Academy signals the coming of age of a new cultural maturity; for others, it is an ideal opportunity to take full advantage of the HKSAR's unique geographical location, national and international status, and colonial experiences for the development of new cultures and art forms – east, west, old, new, avant-garde and/or contemporary.

Vision and Mission

It can be argued that the unique vision and mission of a new Academy, established under any one of the 4 models, can address the contemporary role of an ideal arts academy³². It is therefore essential that the organizational structure and financial autonomy to establish, support, perpetuate and sustain the unique vision and mission are evaluated simultaneously, in order to move beyond rhetoric.

Organizational Character

The ideal organizational character and qualities of simplicity, creativity, swiftness, responsiveness, and flexibility are essential to any new institution, especially a new Visual Arts Academy, where certain flexible or “organic” qualities perpetuating growth in the best direction must be allowed in response to the rapid, perceptual changes in the academic, professional and social environments.

The Independent Model, when compared to the other 3 models, has the best built-in potential to establish the optimum organizational and academic framework for supporting the vision, mission and mechanism to perpetuate these efficiently and effectively, unburdened by established history, tradition, bureaucracy, hierarchy, funding formula and positioning.

Recent benchmarks for funding used by the UGC such as research assessments (RAE), teaching-learning quality assessments (TLQPR) designed for traditional academic disciplines

³² The commitments to society, the broadening of the professional goals, career paths, the contribution towards local culture, educational excellence and the advancement of scholarship.

and professional schools, are ill-suited to gauge the quality of visual arts disciplines. This is especially problematic if the Academy is set up as a school/department within an established university faculty.

Program and Curriculum

The program of studies could be focused on traditional culture, while seeking inspiration and sources of creativity through innovative future forms. This is a crucial aspect that the other models cannot easily achieve, even when there is an expectation that their established approaches and curricula should transform to meet future requirements. While the overview of courses currently offered by Hong Kong institutions identifies some duplication, the unique goals, mission and teaching directions of the Ideal Visual Arts Academy suggest that the spirit and content can be developed to be substantially different.

Staff Profile

The Independent Model has the built-in flexibility and responsiveness to reflect the most current thinking in art and the changing cultural trends. Staff of the Academy could be recruited from the local and international art or intellectual arena, maintaining continuity with tradition while giving up-coming talents the exposure and opportunity to grow in an academic setting.

Student Numbers

With 500 to 700 initial students, the Academy could be organic and responsive to the needs of society and new career directions. Students could be selected on the basis of potential, artistic talent and interest, rather than on academic scores; and academic underachievers, a potential creative resource who have been marginalized because of long-held concepts about prerequisites for success in higher education, can be admitted.

Teaching and Learning Methods

The emphasis on creativity and learning through innovative approaches in resolving problems should be the foundation of art education. The rest of the education world is also beginning to recognize that the path to creativity in art is a highly disciplined act of intense, mental activity and not instinctual gestures based on inspiration without discipline. The opportunity to create a learning environment evolving exclusively from these principles would be an exemplary act in promoting sound educational reform. The Independent Model can facilitate the achievement of this vision more than the other models.

Funding Strategies and Sustainability

Government support is essential to the establishment of a new, independent Visual Arts Academy, requiring the granting of land, the provision of construction finance and the long-term funding of operating costs and salaries.

Additional funding could be sought from the private sector, imitating the collaborative, start-up strategies of the HKAPA and the HKUST, both of which received generous support from the Hong Kong Jockey Club. References should be made to the external, internal and educational resources mentioned in Strategies for Sustainability in Chapter 4.12, for other possible applications.

Additional avenues of corporate partnership can be established along similar lines to the

affiliation between the Samsung School of Design located in South Korea and the Parsons School of Design in New York. The affiliation is largely underwritten by the Samsung Corporation, forming a partnership for arts education and the integration of creative design into the company's entire range of products. This is a collaborative example more feasible through the Independent Model format, without contract research restrictions enforced in most tertiary institutions.

If the Government is sympathetic to the unique qualities of a Visual Arts Academy, it should establish different funding avenues with the UGC, to encourage flexibility and alternative modes of institutional evaluation and assessment. Precedents for alternative sources of funding were set by the HKAPA which receives its revenue from the Home Affairs Bureau; and the IVE, with revenue from the Education and Manpower Bureau (EMB). It would be very difficult for an institution based on the Expansion Model to dissociate from the funding regimen of the UGC unless the "One University, Two Systems" approach is adopted.

Location

The Government should also take advantage of the peripheral commercial activities and urban/town planning development that goes with the establishment of a new Academy. Locating an independent Academy in the New Central Waterfront District could bring additional cultural flavor to an area already distinguished by the presence of the HKAPA and the HKAC. Location in the industrial and warehouse district, e.g., Yau Tong Bay, would be a key strategy incorporating urban renewal and district revitalization goals. Location in the West Kowloon Reclamation District or the New Kai Tak Reclamation Area would reinforce the town planning vision.

Commitment to society

The Academy, through the Library, Gallery and other art and culture-related venues, should aim to provide quality amenities for the students. In addition, community participation and tourist interest could be self-funding avenues to enrich its financial portfolio for the support of special projects and exhibitions.

5.5.1 Appraisal of the Independent Model

The question of start-up funding and long-term financial sustainability has long been the principal stumbling block to the establishment of a Visual Arts Academy. The substantial cost of initial investments, continual support and recurring funding in maintenance with little assurance of financial return, formed a convincing argument against the Independent Model.

The time necessary for the initial setting up and the even longer period essential to the development of the Visual Arts Academy is also unappealing in an efficiency oriented and instant return driven society, especially since Government support and the tax dollar are vital to the initial establishment.

These concerns are exacerbated by long-held prejudices that art academies in general are a burden on society, in that they are non-profitable institutions incapable of sustaining themselves, and graduates from such educational institutions have limited career opportunities. The addition of a new Visual Arts Academy to the existing assortment of public and self-financed schools and programs would appear to be an unnecessary luxury.

Using time and money as the only criteria, the Expansion, Consortium and Co-operative Models would appear to be the more sensible direction in light of the current weak economic climate.

It is obvious that Hong Kong can no longer rely on long-held assumptions and existing wealth to sustain itself: The HKSAR must create a new economy and a new identity arising from its' unique history, strategic location and emerging culture. A new and independent image of on-going culture is critical to gather, co-ordinate, and showcase the current and potential resources, creating new industries and career paths for the future.

The Hong Kong Government's recent multi-billion dollar support for numerous programs in civil education, manpower retraining and tourism are steps in the right direction. For 2001-2002, the Leisure and Cultural Services Department (LCSD) is also spending an estimated HK\$2.3 billion on cultural services. But the importation of cultural activities and entertainment, or the refurbishment of existing facilities, must be co-ordinated with new, local strategies to achieve multi-faceted goals in the promotion of culture.

China, Japan and Taiwan, despite historical turmoil and financial adversity, have long-established institutions and academies for the continuity of tradition, while seeking new directions for innovation and change. New regional power centers like Korea and Singapore, fully aware of the new world-view, as well as the potential for new industries, new workforce and careers, have altered their positioning with positive and radical actions for change through cultural enrichment and art education. Recent examples include:

- The establishment of the Korea National University of Arts (KNUA) in 1993, as part of the 10-year plan, *Project for Cultural Development* by the South Korean Government;
- Singapore Government's 10-year *Creative Singapore* plan – a call for expanded cultural development and the creation of new industries and work forces based on the visual arts and design fields, together with the positioning of a world-class image through the promotion of art and culture; and
- The Taiwan Government's development of art education in their 1993 *Five Year Plan for the Development and Improvement of Art Education*, and the 1996 *The Action Plan for Education Development*, which helped to raise the public consciousness of cultural issues and to rigorously develop the art industry.

In terms of the financial equation, the Government should see the establishment of a Visual Arts Academy as a positive, future-oriented investment opportunity aimed at the development of new industries and careers. The Government should proceed with the same enthusiasm displayed in their encouragement of the IT industry and the tourism industry. The setting up of an independent Visual Arts Academy should be regarded as equivalent to the Science Parks, the Cyberport development and the infrastructure investment for Disneyland, for this would send the correct signal and provide an essential tool to enhance new developments in culture and the art/cultural industries.

The recent success of arts related programs in institutions such as HKAC, The Art School, HKUSPACE, and the proliferation of other self-financed art/design/culture programs in response to the CEF (Continuing Education Fund) and other Government initiatives, together established a strong counter-point to the traditional view. In fact, art academies with the correct vision and management outlook can be self-sustaining. Although these recent programs are aimed at

diverse market sectors and their long-term success cannot be presently ascertained, the strong overall response to these new visions and avenues of education, and new modes of independent self-financing are positive indicators for the setting up of a new Academy.

In terms of career potentials, the discussion regarding current and future trends covered in Chapter 4.1.6 *Long-term Outlook*, points to diverse opportunities for graduates with visual arts training. The traditional role of professional artists is augmented by other new opportunities arising from development in new creative industries, cultural industries, tourism industries, entertainment industries, IT industries, the health care industries, the “edutainment” and the “imagineering” industries. Recent trends indicate increased participation of artists in the field of curatorial and art management industries. The popularity and success of public art and installations in cities like Amsterdam, Barcelona and the “Cow Parade” project in New York City suggests new collaborative opportunities between artists and city planners to create new urban/tourism experiences. The growth of the motion picture industry and the imminent arrival of Disneyland in Hong Kong also foreshadow new and expanded career opportunities in visual arts and digital edutainment industries.

Expanding, consorting or re-labeling of existing institutions, a seemingly clever and expedient strategy, in reality, might arrest developments and undermine the achievement of the desired results, not to mention the formation of an art school of unique position and excellence.

6

Recommended Models and Suggestions for Setting-up

6.1 Recommendations of Organizational Models

The Research arrived at the recommendation of 4 organizational models by using:

- the “Ideal Visual Arts Academy” as a framework
- the application of the framework in the context of Hong Kong together with
- the various recommendations/findings as sources of reference.

In principle, the Research supports an organizational model that is closest to the characteristics and conditions set forth in the “Ideal Visual Arts Academy” model, emphasizing academic vision/mission; optimum organizational structure and administrative conditions for support and implementation; ideal make-up of the academy in terms of curriculum, student numbers and faculty profile; resources, funding, future sustainability; physical conditions; location and additional roles of a contemporary Visual Arts Academy in society.

Listed in order of priority the recommendations are the Independent Model, the Co-operative Model, the Expansion Model and the Consortium Model.

The Independent Model would be the best organizational framework in achieving the ideas set forth in the Ideal Arts Academy model. Only minimum structural adjustments or compromises are required to establish this in the local context.

Strategically, the Research also recommends a phased development, in that the affiliation with several tertiary-level institutions through the credit transfer system, when finalized, be incorporated in the formative stages of operation. This inclusion should be regarded as an initial phase of operation, in order to allow full concentration on the development of the fine arts and visual communication programs, as well as the gradual build up of the Liberal Arts and Sciences, and the Graduate level programs and curriculum. An evaluation of the benefits and drawbacks of this incorporation should be conducted after the first 3 years of operation.

The benefits and potential of being one of the catalysts contributing towards a new era in cultural and economic changes, as well as a cornerstone in the development of new art forms in the HKSAR, should more than offset the many financial considerations that marginalize this model.

The Co-operative Model is a scaled-down version of the Independent Model, in that some or all of the undergraduate curriculum of the School of Liberal Arts and Sciences would be conducted by one or more tertiary-level institutions through special arrangements or through the credit transfer system. Strong arguments were presented for significant portions of the communication arts and digital arts program to be out-sourced in a co-operative format. This is not recommended

since the Research concluded that an interdisciplinary approach can equip the students with a range of fine arts, design and IT skills. This is an essential element for future creativity as well as an avenue to a variety of career opportunities.

The benefit would be a smaller and more focused school, and a reduced budget in start-up and continuing operating costs. The principal drawback would be a strong dependence on other providers for essential parts of a complete arts education. In the long run, the economic return of operating an in-house Liberal Arts and Sciences program may offset a co-operative alliance. An annual review of partner schools' academic and teaching standards and curriculum is recommended for the adoption of this model. Similar to the recommendations for the Independent Model, a formal review of the benefits and drawbacks of co-operation should be conducted after the first 3 years of operation, to determine the way forward.

Given the history of education and range of prestigious institutions in Hong Kong, the **Expansion Model** appears to be a natural development. Nevertheless, with the historical legacy of marginalizing fine arts and arts education, the HKSAR is left with an array of government and privately funded institutions offering discipline-specific or professional programs, but lacking in the provision of a comprehensive visual arts and liberal arts program. The institutions that do are often small, elite or specialized. Therefore, it does not offer an ideal foundation for expansion. An example is CUHK: The Fine Arts Department offers the only comprehensive program but its scale does not make it an appropriate contender for the expansion model.

The research analysis concluded that the formation of a new Academy within the 16 tertiary-level institutions, in close reference to the guideline set out in the Ideal Model, would in fact constitute the creation of a new school, or at the minimum, a new faculty rather than an expansion.

This condition raises questions about the willingness, resources and capability of the self-financed institutions to carry out this task from ground zero. Similar conditions apply to government-funded institutions, with additional considerations pointing to the difficulty of expansion as a suitable model:

- The organizational, administrative and staffing structures of a new Academy, based on the Ideal Model, are potentially in conflict with existing administrative governance. These would put certain undesirable restrictions on the new institution.
- The universities' general admissions policies de-emphasize quality intake and exclude potentially good arts-oriented students.
- The existence of a new Academy within a university/faculty lacks clarity and positioning possibilities in comparison to an Independent Model.
- The academic curriculum of the proposed Visual Arts Academy is broad in scope and content, and it encompasses both discipline specific programs (art) and general liberal arts and sciences courses. It is trans-faculty in nature and less self-contained when compared to other new schools/departments such as architecture in CUHK and media art in CityU.
- The funding formula within a university/faculty scenario would place the Academy in a disadvantageous position.

In view of the obstacles to achieving a clear and positive statement of advancement in art education and the potential difficulties in arriving at ideal conditions for a new Academy, especially in the area of organization and funding, this option is recommended with reservation.

In a positive light, the **Consortium Model** is the most efficient method to create a new Visual Arts Academy. This would involve the creation of a central VAA Administrative Body, the application of administrative procedures in the upgrading of several sub-degree providers to higher degree institutions, restructuring academic curricula; in short, the re-organization of existing resources to resolve the pressing problem of the lack of comprehensive quality art education. The 16 possible partners for the “consortium” have in operation an array of specializations, covering an acceptable range of arts subjects.

Nevertheless, this option is the least desirable and is not recommended, in view of the question of quality and the imbalance in size, strength and programs offered by the potential partners for the consortium. One crucial point is the disproportionately large number of design and interest-oriented courses/programs when compared with fine arts oriented courses/programs. Taken together, these courses/programs are inadequate for a quality visual arts degree curriculum. Furthermore, these imbalances cannot be effectively resolved through re-grouping or re-classification alone.

A massive infusion of funding/facilities equal to that of an Independent Model and an academic re-structuring is required to realize the size and quality curriculum for a comprehensive fine arts component in the proposed Visual Arts Academy.

What is also disconcerting is the question of quality control and standards in areas such as admissions criteria, staff profiles, student profiles and numbers, for there exists a potential difficulty in the establishment of a principle for the merger – issues involving quality/quantity of intake, issues of mutual financial support, mutual interests and benefits based on equal contributions. It is a question of whether successful programs (e.g., design, media art) are willing to subsidize the less endowed ones (e.g., art history, fine arts). Funding allocations amongst the partners would also be a difficult task. The obvious concern is about the willingness of all parties to share in the merger as equals.

The progress of a consortium of public and private providers towards a quality, world-class Academy would be slow and difficult, leading to possible arrested development. Some of the critical first principles (e.g., simplicity, swiftness, responsiveness, and flexibility in organization) that the Ideal Visual Arts Academy requires would be highly difficult to achieve or simply lost to convenience. Obviously, there is the danger that this approach may be perceived as, or in practice, becomes a “re-labeling” exercise.

6.2 Summary of Recommendations

Independent Model – highly recommended.

Co-operative Model - recommended with the condition that co-operations are limited to the Liberal Arts and Sciences Program only.

Expansion Model - a compromised recommendation, due to

- the lack of a positive commitment/message for the development of arts, culture and new creative industries;
- a clear position for arts education in Hong Kong;
- a compromised identity for the new academy;
- difficulties in arriving at an ideal organizational structure and less than ideal academic conditions for a new Academy.

Consortium Model - not recommended, in view of the question of compromised quality and purpose.

6.3 Suggestions for Setting-up: The Independent Model

The Report recommends that the HKADC should advise and solicit the support of the Government and other private organizations and donors for the establishment of a Visual Arts Academy. Also, the HKADC should promote and seek the support of the general public for a consensus on the setting-up of a Visual Arts Academy.

The role of the HKADC should be expanded to include the establishment of an Advisory Board of local and international experts to assist in the formation of the Academy.

The Advisory Board should assist in the planning process, including the planning of guidelines for recognition, accreditation, employment conditions, quality assessment, reviews and other specialized areas of concern.

The panel should include local and international experts from the fields of:

- Art education: To include art educators from both private and government sponsored institutions, in order to absorb different experiences and approaches in the planning of administrative operations, academic programs, and criteria and guidelines for quality assurance;
- Business administration: To include financial planners, business strategists and investment consultants to advise on appropriate strategies regarding funding and sustainability issues;
- Art and architecture: To include specialists from fine art, applied arts and the built environment disciplines to assist in the detailed planning of programs, inter-disciplinary approaches and related facilities design and management;
- Art and creative industries: To include a professional to advise on the interface between the Academy and the art industry in the local and international arenas; and
- The HKSAR Government: To include an officer to advise on art and education policies and to establish an interface with the Government for seamless collaboration.

The Advisory Board, together with representatives from other related Government Departments including the HKADC, the Education Department, the EMB, the LCSD, and the UGC, should make recommendations towards setting up a Council made up of local and international members to administer the establishment process.

The Council should oversee and receive reports on the progress of preparation and planning, and set up international recognition and accreditation procedures for conducting an international search for the Director and other key personnel of the Academy.

The Director, together with the Council and the Advisory Board, should be given a minimum period of 5 years for the process of preparation and planning, including the recruitment of staff, the construction of built facilities, and the active promotion of the ideals and pragmatic mission of the Academy.

The Academy should begin with the enrollment for the First Year Undergraduate Program (up to 150 students) and the School of Graduate Studies (up to 80 students) indicating a maximum intake of 230 students. This approach would allow for the process of growth and maturity to

happen simultaneously for both programs, the opportunity to absorb local and international students on two different academic levels and the benefits of cross-learning and teaching assistantship between the senior and foundation level students.

Review and accreditation of the Graduate Studies Program should be conducted in the second year of operation to coincide with graduation, and in the third year for the Undergraduate Program, one year prior to graduation, to evaluate the progress of the Academy and the Directorship.

6.4 Conclusion of Primary Recommendation: The Independent Model

The establishment of a new Visual Arts Academy will be the culmination of more than 3 decades of active effort in the planning and development of art education in Hong Kong, beginning with the HKAC in 1977, highlighted by the establishment of the HKAPA in 1984 and the formation of the HKADC in 1994-95. The Hong Kong Visual Arts Academy is the next logical and exciting phase.

The Independent Model is suggested as most appropriate for the new Hong Kong Visual Arts Academy because it is the most direct and efficient approach for achieving the stated goals:

- To the international community, the establishment of an independent Hong Kong Visual Arts Academy is a positive statement of commitment towards the development of a new identity for Hong Kong as a City of Culture and a City for the Future;
- It will establish a new uniqueness for Hong Kong as a regional and a global leader in culture;
- It will signal a new direction for the enrichment of traditional cultural values and the development of a new, locally centered, global culture;
- It will be in line with the cultural development of other major cities in China including Beijing and Shanghai;
- It will signal and act as a catalyst to stimulate decisive developments in new economic directions, to expand culture-related industries, art industries, art education industries, film and entertainment industries, software development industries, tourism industries, publication industries and other creativity-oriented activities;
- It will give added meaning and dimension to the on-going development of the IT industry;
- It will influence future development in town planning, urban design, the built environment, the conservation and urban renewal process towards the establishment of a civic pride of place and better quality of life; and
- It will signal a new era in education with dual emphasis on arts and sciences, contributing to the on-going education reforms, and a preparation for the shapes of things to come, in addition to satisfying the current and future demand for art and arts related education in Hong Kong

The present status of art education is the result of an evolutionary process and a reflection of the growth and maturity of Hong Kong. Each organization has its defined objectives and roles in the overall picture, fulfilling the diverse pursuit of scholarship, interests, life-long learning practices and vocational training. Collectively, they provide variety and freedom for the public to choose according to their selected goals and paths.

External stimulus in the form of a new independent Visual Arts Academy is not meant to replace existing institutions or organizations, but to stimulate and enhance their growth towards higher excellence, accelerated expansion and added diversity - a true reflection of cultural prosperity in a World City.

An independent Visual Arts Academy will establish a new paradigm of creativity in education, different from the established forms, signaling a new collaboration between the public, the Government and educators, and the central message should be expressed with clarity and certainty.

The establishment of a new Visual Arts Academy is a rare and unique opportunity for Hong Kong and its people. No other organizational models can replicate this message or any other social and economic ramification implied in this act of determination.