

Reports on the implementation of the 2005 Convention in Hong Kong SAR of China

EXECUTIVE SUMMARY

This one-page summary should present the main objectives and priorities of the Party's policies to implement the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The summary is not an introduction to the report nor an annotated table of contents. The summary is presented to the Intergovernmental Committee and the Conference of Parties.

The Government of the Hong Kong Special Administrative Region of the People's Republic of China (Government) is committed to respecting the freedom of cultural and artistic creation and expression and providing an environment that supports the development of arts and culture, both contemporary and traditional. In 2019-20, the Government's total expenditure on culture and arts exceeds HK\$5.1 billion, which represents an increase of about 27.5% from HK\$4 billion in 2016-17.

Over the decades, Hong Kong has developed into a prominent arts and cultural hub in Asia with a very vibrant and diverse cultural scene. There are a large number of programmes and activities covering a wide range of arts disciplines, comprising Chinese and Western cultures and encompassing traditional and contemporary arts going on throughout the year. There are over 1 000 performing arts groups in Hong Kong. In 2017-18, there were 5 160 performing arts programmes and 9 037 performances attracting a total attendance of 3.42 million¹; and 1 213 visual arts exhibitions covering a wide range of art media². The average annual attendance at public museums managed by the Leisure and Cultural Services Department in the period from 2015 to 2019 had reached around 5.3 million and library materials borrowed from the Hong Kong Public Libraries reached over 45 million items in 2019.

The Government is now pressing hard on the development of the West Kowloon Cultural District (WKCD), comprising world-class arts and cultural facilities. Looking ahead, WKCD will inject new momentum into Hong Kong's arts and cultural landscape and provide enhanced cultural infrastructure to promote the long-term and diverse development of arts and culture in Hong Kong.

¹ Figures from the 2017-18 Annual Arts Survey Result conducted by the Hong Kong Arts Development Council (ADC) (www.hkadc.org.hk/?p=29105&lang=en)

² Figures from the 2017-18 Annual Arts Survey Result conducted by ADC (<http://www.hkadc.org.hk/?p=29116&lang=en>)

PLEASE TAKE NOTE OF THE FOLLOWING GUIDELINES BEFORE YOU START.

For each area of monitoring, you are invited to:

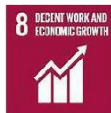
- Answer the key questions by **ticking as many boxes as appropriate** (more than one answer is possible);
- Include a narrative presentation of the most relevant policies and measures implemented in your country concerning each area of monitoring. While it is **not mandatory to report policies and measures in all areas of monitoring**, it is highly recommended that as many areas of monitoring as possible be covered so as to provide a coherent and comprehensive picture of the work carried out in your country to implement the Convention. Including relevant policies and measures will serve to evidence the responses to the key questions. UNESCO will then also be able to feature them on its [Policy Monitoring Platform](#);
- **Add statistical data whenever such data is available.**

A CSO form is available to collect information on measures and initiatives taken by CSOs to implement the Convention. Relevant examples are to be selected and included in the final QPR.



GOAL 1

SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

INTRODUCTION

Parties shall provide information on regulatory frameworks and sector specific policies and measures they have adopted to support cultural and creative sectors and to promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at different stages of the cultural value chain (creation; production; distribution/dissemination; participation/enjoyment). They are also required to report on-going education and training programmes in the arts and the cultural and creative sectors as well as measures and programmes supporting job creation and entrepreneurship. Parties shall also provide information on the mechanisms they have established to promote inter-ministerial cooperation, as well as cooperation between national and local/regional government authorities.

KEY QUESTIONS

1. A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:

YES NO

2. Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:

YES NO

3. Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:

YES NO

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):

YES NO

4. Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in:

Cinema/Audiovisual arts Design Media arts Music

Performing arts Publishing Visual arts Cultural management

Tertiary and university education degrees in:

Cinema/audiovisual arts Design Media arts Music

Performing arts Publishing Visual arts Cultural management

5. Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

6. Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors

evaluating cultural policies

STATISTICS

Share of cultural and creative sectors in Gross Domestic Product (GDP) (in USD)

In 2017, the value added of cultural and creative industries was HK\$111.8 billion, *i.e.* US\$14.4 billion, representing a contribution to Hong Kong's GDP of 4.4%.

Data

Y E A R

Please provide whenever possible disaggregated data by sector.

Culture and Creative Industries	Value added in 2017 (US\$Million)
Art, antiques and crafts	1,144
Cultural education and library, archive and museum services	191
Performing arts	178
Film, video and music	507
Television and radio	825
Publishing	1,668
Software, computer games and interactive media	6,431
Design	555
Architecture	1,393
Advertising	1,179
Amusement services	347
Total	14,418

Note: Source from Census and Statistics Department (C&SD) of the HKSAR Government. Figures may not add up to total due to rounding.

Share of employment in the cultural and creative sectors

In 2017, the employment number of cultural and creative industries was 213,400, representing 5.6% in the total employment of Hong Kong.

Data

Y E A R

Please provide whenever possible disaggregated data by sector, age, sex and type of employment.

Culture and Creative Industries	Employment in 2017 (rounded to ten)
Art, antiques and crafts	17,660
Cultural education and library, archive and museum services	12,270
Performing arts	5,380
Film, video and music	14,970
Television and radio	6,430
Publishing	37,730
Software, computer games and interactive media	59,240
Design	16,700

Architecture	16,130
Advertising	18,550
Amusement services	8,330
Total	213,400

Note: Source from C&SD of HKSAR Government. Figures may not add up to total due to rounding.

Total public budget for culture (in USD)

Data

In 2019-20, the Government's total expenditure on culture and arts exceeds US\$640 million, covering public libraries, arts and cultural activities, public heritage, museums and exhibitions, public performing arts venues and programmes, and subvention for major performing arts groups, the Hong Kong Academy for Performing Arts and the Hong Kong Arts Development Council.

For promotion of the eight creative industries, the Government has set up two dedicated funding schemes, namely, Film Development Fund (FDF) for the film industry, and CreateSmart Initiative (CSI) for the seven non-film industries. The total injection into the CSI since 2009 amounts to around US\$256 million, while that into the FDF since 2005 amounts to around US\$197 million.

Please provide whenever possible the share allocated by cultural sectors/domains (in %)

N/A

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N.1

Name of the policy/measure

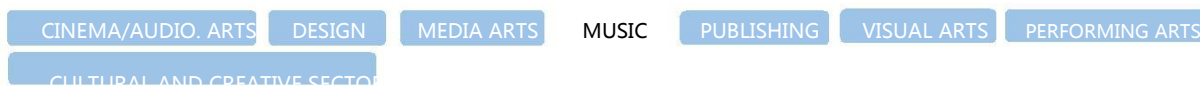
- (a) Providing access to the public to diverse cultural expressions
- (b) The CreateSmart Initiative (CSI)
- (c) The Film Development Fund (FDF)

Name of agency responsible for the implementation of the policy/measure

- (a) Leisure and Cultural Services Department (LCSD)
- (b) and (c) Create Hong Kong (CreateHK)

Cultural domains covered by the policy/measure

- (a) LCSD[’s policy/measure] covers performing arts, public museum services, visual arts, public library services, and promotion of reading and literary arts.
- (b) CSI covers seven non-film creative sectors, namely, advertising, architecture, design, digital entertainment, music, printing and publishing, and television.
- (c) FDF covers the film industry.



Website of the policy/measure, if available

- (a) <https://www.lcsd.gov.hk>
- (b) <https://www.createsmart.gov.hk>
- (c) <https://www.fdc.gov.hk/en/services/services2.htm>

Describe the main features of the policy/measure

- (a) **Museums:** There are 14 museums, a film archive and two visual arts centres managed by LCSD. They are professionally managed to provide an ideal environment for the conservation and display of collections. Large-scale thematic exhibitions are held every year to add variety to the permanent exhibitions with the ultimate goal to attract more people to visit museums. Extension activities such as film shows, demonstrations, workshops and travelling exhibitions are organised to stimulate interest and popularise museum services.

Libraries: The Hong Kong Public Libraries (HKPL) managed by LCSD now provides a network of 70 static libraries and 12 mobile libraries with a comprehensive collection of library materials, including books and multimedia materials. As at 31 March 2020, HKPL had 4.68 million registered borrowers. HKPL aims to serve the public in the ways as manifested in the “UNESCO Public Library Manifesto”. HKPL has continued to fulfill its commitment in promoting a knowledge-based community through reading and literary arts by organising a diversity of cultural activities by partnership with non-Government organisations (NGOs).

Performance venues: LCSD manages 16 performance venues as focal points for cultural activities throughout the territory. They include three territory-wide performing arts venues, 11 district venues as well as two indoor stadia. To further support the growth and development of local artists, LCSD not only organises programmes in performance spaces other than those under its management, but also brings them to cities of the Greater Bay Area commencing from 2018-19.

Cultural programmes and arts education: LCSD annually presents over 1 000 cultural performances including major arts festivals and organises free arts education and audience building events at schools and in the community. In addition, LCSD provides

an annual subvention to the Hong Kong Arts Festival. The arts groups of the LCSD Venue Partners and the nine major performing arts groups which receive annual subventions from HAB also present quality performances.

- (b) CSI provides funding support to projects (initiated by the trade) that are conducive to the further development of the seven local non-film creative industries, against three strategic foci, namely, (i) nurturing talent and facilitating start-ups; (ii) exploring markets; and (iii) fostering a creative atmosphere in the community.
- (c) FDF provides financial support to projects that are conducive to the healthy and long-term development of the local film industry, against four broad directions, namely, (i) nurturing talent; (ii) enhancing local production; (iii) expanding markets; and (iv) promoting film appreciation and building audience base.

Does it specifically target young people?

- (a) No. LCSD encourages the general public (including young people, senior citizens and people with disabilities) to participate in cultural activities.
- (b) and (c) No. While there is no age restriction on the participants of the projects, young people are among the main beneficiaries for the projects under the CSI and FDF.

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

No. (Note: just put in one entry will do)

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

- (a) The provision of museum and library services, cultural programmes and arts education activities have provided access to the public to the diverse cultural expressions in society. In 2018-19, 47,797 items have been borrowed from the 82 public libraries in Hong Kong, An attendance of 5,116,706 was recorded in the 14 public museums, one film archive and two visual arts centres, 7,338 performances were staged at the 16 performance venues managed by LCSD, which attracted 4.77 million audience.
- (b) For CSI, a total of 541 projects of different non-film creative sectors have been approved by end-March 2020 since 2009, involving funding of around US\$194 million.
- (c) Under FDF, a total of 286 projects have been approved by end-March 2020 since 2005, involving funding of around US\$73 million.

Financial resources allocated to the

policy/measure in USD

- (a) In 2019-20, around US\$489 million were allocated to performing arts services, public museum and public libraries services under LCSD.
- (b) For CSI, multiple rounds of injections since 2009 totaling around US\$256 million.
- (c) For FDF, multiple rounds of injections since 2005 totaling around US\$197 million.

Name(s) of partners engaged in the implementation of the policy/measure

- (a) LCSD seeks to establish partnership among the Government, the business community and the cultural sector to promote appreciation of and participation in cultural services.
- (b) CSI is operated on a trade-led basis, i.e. with most of the project initiated by relevant trade organisations. Among the 541 projects approved since 2009 to end-March 2020, 100 trade organisations have been involved.
- (c) FDF is operated on a trade-led basis, i.e. with most of the project initiated by relevant trade organisations. Among the 286 projects approved since 2005 to end-March 2020, 116 trade organizations have been involved.

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

All of the above

Has the implementation of the policy/measure been evaluated?

- (a) Yes. Number of users of the resources have been recorded by the Census and Statistics Department of the HKSAR Government.
- (b) Yes. The last study on CSI was completed in 2015.
- (c) Yes. The last study on FDF was completed in 2018.

YES

NO

If yes, what are the main conclusions/recommendations?

- (a) The measures were effective in providing access to the public to the diverse cultural expressions in society.
- (b) For the last study on CSI completed in 2015, the effectiveness of CSI in promoting further development of the seven local non-film creative sectors was well recognised by the study.
- (c) For the last study on FDF completed in 2018, the effectiveness of FDF in promoting further development of the local film industry was well recognised by the study.

INTRODUCTION

Parties shall provide information on the efforts made to protect free, independent and pluralistic media, uphold regulations on media concentration, and support production, distribution and access to diverse contents for all groups in society. They are also required to report on the policies and measures adopted to support the diversity of cultural content in all types of media (public, private and community-based).

KEY QUESTIONS

1. Public service media has a legal or statutory remit to promote a diversity of cultural expressions:

YES NO

2. Policies and measures promote content diversity in programming by supporting: Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.) Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

3. Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):

YES NO

4. Regulatory authority(ies) monitoring media exist:

YES NO

If YES, please provide the name and year of establishment of the regulatory authority(ies)

[Communications Authority \(established in 2012 and took over fully the functions and powers of the former Broadcasting Authority in regulating the broadcasting industry\)](#)

If YES, these regulatory authority(ies) monitor:

Public media Community media

Private sector media Online media

If YES, these regulatory authority(ies) are responsible for:

Issuing licenses to broadcasters

Receiving and addressing public complaints such as fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

- Monitoring gender equality in the media
- Monitoring editorial independence of the media
- Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N.1

Name of the policy/measure

Community Involvement Broadcasting Service (“CIBS”)

Name of agency responsible for the implementation of the policy/measure

Radio Television Hong Kong

Cultural domains covered by the policy/measure

MUSIC

CULTURAL AND CREATIVE SECTORS

Radio broadcasting

Website of the policy/measure, if available

WWW.

<https://cibs.rthk.hk/>

Describe the main features of the policy/measure

CIBS provides a platform for the community, non-government organisations and the underprivileged to participate in radio broadcasting. Currently, 17 hours of programming are broadcast per week. Not less than 4 hours of CIBS programmes are geared towards people of diverse race, and the languages of broadcast include Cantonese, English, Thai, Nepalese, Tamil, Tagalog, Telugu, Korean and Japanese.

Does it specifically target young people? No.

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? No.

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

As at 30 April 2020, a total of 28 quarters (488 programmes) were broadcast or broadcasting. Among them, 130 programmes were produced under the theme of ethnic minority.

Financial resources allocated to the policy/measure in USD

A commitment of around US\$5.8 million was created in 2012. Annual allocation of around US\$1.3 million has been provided since 2020-21.

Name(s) of partners engaged in the implementation of the policy/measure
N/A.

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

The community, non-government organisations and the underprivileged. Hong Kong residents aged 18 or above can apply for CIBS.

Has the implementation of the policy/measure been evaluated?

Yes. A focus group study was completed in 2019.

YES

NO

If yes, what are the main conclusions/recommendations?

CIBS could provide a unique and effective platform for the participants to take part in broadcasting services and reach the community. This platform allowed them to share their expertise knowledge, do public education, promote their ethnic minority groups, increase their organisation awareness and image, or pursue their interest.

N/A

INTRODUCTION

Parties shall provide information on policies and measures that support digital creativity and competencies, local cultural industries and markets, for instance by promoting fair remuneration for creators or by modernizing cultural industries in the digital environment. They shall also report on initiatives to improve access to and discoverability of diverse cultural expressions in the digital environment.

KEY QUESTIONS

1. Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):

YES NO

2. Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):

YES NO

3. Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):

YES NO

4. Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):

YES NO

5. Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:

YES NO

STATISTICS

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.)

Data

Y E A R

INTRODUCTION

Parties shall provide information on measures targeting civil society organizations¹ (CSO) involved in the promotion of the diversity of cultural expressions and providing, inter alia: public funding to achieve the objectives of the Convention; opportunities for networking with public authorities and other civil society organizations; training opportunities to acquire skills; spaces for dialogue with government authorities to design and monitor cultural policies.

KEY QUESTIONS

1. Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

- Cinema/Audiovisual arts Design Media Arts Music Publishing
 Visual Arts Performing Arts

2. Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:

- YES NO

3. Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:

- YES NO

¹ For the purposes of this Convention, civil society means non-governmental organizations, non-profit organizations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities (see paragraph 3 of the Operational Guidelines on the Role and Participation of Civil Society).

4. Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.)

- YES NO

If YES, please provide up to 2 examples

Advisory Committee on Arts Development has been established to advise the Secretary for Home Affairs on matters relating to local arts development, with four sub-committees namely Sub-committee on the Arts Development Fund, Sub-committee on Arts Education, Sub-committee on Funding for the Performing Arts and Sub-committee on Visual Arts to take forward its different areas of work and make recommendations to the Committee as appropriate.

Under CSI, a dedicated Vetting Committee (with members from the seven non-film creative industries, professionals, industrialists and academics) convenes assessment panel meetings every month to assess the funding applications and make recommendations to the Government.

5. Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:

YES NO

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N.1

Name of the
policy/measure

Providing different platforms for creation and performance by local groups or artists

Name of agency responsible for the implementation of the
policy/measure

LCSD

Cultural domains covered by the
policy/measure

Website of the policy/measure, if available

www.

Describe the main features of the policy/measure

LCSD actively provides a variety of platforms for creative works and performances, enabling local artists to showcase their talents. To support local budding artists as well as small and medium-sized arts groups, besides presenting cultural programmes and sponsoring venue and ticketing services, LCSD collaborates with local arts groups and organisations through 'Sponsorship with a Fee', in which production and publicity costs are provided, encouraging

the more fully-fledged arts groups with certain experience and capability in administration to have more flexibility in organising their own programmes.

Does it specifically target young people?

YES

NO

No, LCS D provides a variety of platforms for creative works and performances for local groups or artists at different age and stages of their career.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

N/A

What are the results achieved so far through the implementation of the policy/measure?

More local budding artists as well as small and medium-sized arts groups can obtain support from LCS D, which facilitates the development of performance arts in Hong Kong.

Financial resources allocated to the policy/measure in USD

Data



Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

Yes. The policies were discussed at Advisory Committee on Arts Development.

YES

NO

If yes, what are the main conclusions/recommendations?

The measures were effective in providing different platforms for creation and performance by local groups or artists.

GOAL 2

ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

INTRODUCTION

Parties shall provide information on policies and measures, including preferential treatment as defined in Article 16 of the Convention², aimed at promoting the inward and outward mobility of artists and other cultural professionals around the world. They shall also report on operational programmes implemented to support the mobility of artists and cultural professionals, particularly those moving to and from developing countries, including through programmes for South-South and triangular cooperation.

² Article 16 of the Convention stipulates that “developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries” .

Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support – on a non-reciprocal basis - to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

KEY QUESTIONS

1. Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

- Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)
- Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

2. Please indicate if the following operational programmes have been developed or supported/funded

by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of

cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

3. Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been

managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

RELEVANT POLICIES AND MEASURES

ADD A MEASURE



MEASURE N.1

Name of the policy/measure

Fostering cultural exchange by collaborating with various cultural organisations and institutions from overseas

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS DESIG N MEDIA ARTS MUSIC PUBLISHING VISUAL ARTS PERFORMING ARTS
CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

The LCSD endeavours to fostering cultural exchange by collaborating with various overseas cultural organisations and institutions with a view to promoting Hong Kong’s cosmopolitan image by showcasing distinguished local artists and arts groups outside Hong Kong while bringing high quality visiting programmes to Hong Kong.

The initiative to increase resource support for local arts groups and artists to perform outside Hong Kong as announced by the Chief Executive in the 2017 Policy Address has been implemented.

To enhance art and cultural cooperation with other countries, Hong Kong has set up respective cultural cooperation frameworks with various countries, including the signing of Memorandum of Understanding (MoU) on Cultural Cooperation. As at 2020, Hong Kong has signed MoUs with 20 countries from all across the globe.

Does it specifically target young people?

YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES NO

What are the results achieved so far through the implementation of the policy/measure?

To provide local arts groups and artists to perform outside Hong Kong while bringing high quality visiting programme to Hong Kong.

Financial resources allocated to the policy/measure in USD

Data



Name(s) of partners engaged in the implementation of the policy/measure

[Redacted]

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

Yes. Feedbacks from artists and groups have been collected

YES

NO

If yes, what are the main conclusions/recommendations?

The measures were effective in fostering cultural exchange and promoting Hong Kong's cosmopolitan image.

N/A

INTRODUCTION

Parties shall report on policies and measures, including preferential treatment, as defined in Article 16 of the Convention, that facilitate a more balanced exchange of cultural goods and services globally. Such policies and measures include, inter alia, export and import strategies, North-South and South-South cultural cooperation programmes and aid for trade programmes as well as foreign direct investment for the cultural and creative industries.

KEY QUESTIONS

1. Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

- Cinema/Audiovisual arts Design Media Arts Music Publishing
 Visual Arts Performing Arts Cultural management

2. Your country has granted or benefited from preferential treatment* to support a balanced exchange of

cultural goods and services in the last 4

years: YES, I have granted preferential treatment

YES, I have benefited from preferential treatment

If YES, please provide up to 2 examples

* Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support – on a non-reciprocal basis - to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

3. Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in

negotiating and implementing agreements that provide a special status to cultural goods and services: YES, I have provided Aid for Trade support

YES, I have benefited from Aid for Trade support

If YES, please provide up to 2 examples

STATISTICS

Value of direct foreign investment in creative and cultural industries (in USD)

Data Y E A R

N/A

INTRODUCTION

Parties shall report on the ways in which cultural goods, services and digital products are provided a special status in trade and investment agreements to which they are signatories or which are under negotiation at the international, regional and/or bilateral levels. Parties shall also report on the initiatives undertaken to promote the objectives and principles of the Convention in other treaties and agreements as well as in declarations, recommendations and resolutions. Typically, these measures are implemented by agencies responsible for trade, foreign affairs and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

KEY QUESTIONS

1. Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES NO UNDER NEGOTIATION

2. Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

YES NO UNDER NEGOTIATION

3. Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:

YES NO



GOAL 3

INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES AND P

N/A

INTRODUCTION

Parties shall provide information on policies and measures designed to integrate creativity and cultural expressions as strategic elements in national sustainable development planning and policies. Information shall also be provided on how these policies and measures contribute to achieving economic, social and environmental outcomes and ensuring equitable distribution and access to cultural resources and expressions. Typically, these measures are implemented by agencies responsible for economic growth, environmental sustainability, social inclusion and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

KEY QUESTIONS

1. National sustainable development plans and strategies recognize the strategic role of: Culture (in general) Creativity and innovation Cultural and creative industries

2. Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1= most often expected outcome; 4= least expected

outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development)

- Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education)
- Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices)
- Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support)

3. Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of national sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):

- YES NO

4. Cultural industry-based regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years:

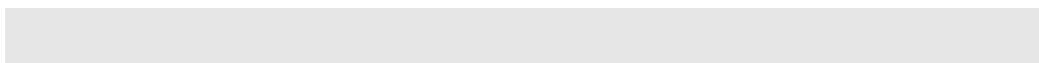
- YES NO

5. Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising):

- YES NO

STATISTICS

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural-urban/income levels/education levels)



N/A

INTRODUCTION

Parties shall report on policies and measures that are designed to integrate culture as a strategic element in international and regional cooperation and assistance programmes for sustainable development, including South-South cooperation, in order to support the emergence of dynamic creative sectors in developing countries. Such policies and measures are generally implemented by international cooperation agencies and/or ministries and agencies in charge of foreign affairs and culture. The measures to be reported should include, where appropriate, the establishment of coordination mechanisms.

KEY QUESTIONS

1. Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD)

during the last 4 years:

- YES, my country has contributed to the IFCD
- YES, a public body or a non-governmental organization in my country has benefited from the IFCD

2. Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:

- YES
- NO

If YES, please provide the name(s) of the strategy and year(s) of adoption

3. Your country manages multi- and/or bilateral technical assistance and capacity building cooperation

programmes supporting:

- Cultural policy development and implementation in developing countries
- Medium, small or micro-enterprise development of creative industries and markets in developing countries
- Artists and cultural professionals in developing countries

STATISTICS

Value of the total national contribution to the International Fund for Cultural Diversity (in USD)

Data YEAR

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N.1

Name of the policy/measure

Cultural cooperation frameworks, platforms and committees

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO ARTS DESIGN MUSIC PERFORMING CULTURAL AND CREATIVE

Website of the policy/measure, if available

<https://www.accf.org.hk/>

Describe the main features of the policy/measure

The Home Affairs Bureau of the Government of the Hong Kong Special Administrative Region of the People's Republic of China initiated the Asia Cultural Co-operation Forum (ACCF) in 2003 to foster regional cultural co-operation and promote culture and arts industries. The biennial Forum aimed at fostering and enhancing partnership between governments; facilitating and promoting wider participation in culture and the arts; and enhancing Hong Kong's profile as the cultural hub of Asia. At the 11th ACCF held in 2019, the Forum included inspiring exchange of ideas and sharing of experiences with cultural ministers and senior officials from nine Asian countries. Arts groups from the culture cities of Asia and Europe (Yogyakarta, Indonesia; Matera, Italy; Incheon, Korea) were also showcased in a gala performance to let guests have a taste of the cultures of different places.

Does it specifically target young people? No

YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

The Government has promoted cultural exchanges with overseas countries through various cultural cooperation frameworks.

Financial resources allocated to the

policy/measure in USD *Data*

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

Yes. Feedback from participants of these exchanges have been collected.

YES

NO

If yes, what are the main conclusions/recommendations?

The measures were effective in providing a platform for fostering cultural exchanges between Hong Kong and overseas countries.

MEASURE N.1

Name of the policy/measure

Cultural exchange activities

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

MUSIC

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

The Government closely collaborates with cultural organisations and institutions around the world in staging various cultural exchange activities. In 2019-20, the Cultural Presentations Section and Festivals Office under LCSD presented and sponsored 304 performances by 72 overseas arts groups and artists.

LCSD Museums collaborated with overseas museums to stage major special exhibitions in Hong Kong, including the “Inventing le Louvre: From Palace to Museum over 800 Years”, “Eternal Life – Exploring Ancient Egypt” in 2017, “Treasures of Time” in 2018/19, and “A History of the World in 100 Objects from the British Museum”, “Glistening Treasures in the Dust – Ancient Artefacts of Afghanistan” in 2019, which were well received by the public.

Does it specifically target young people? No

YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES NO

What are the results achieved so far through the implementation of the policy/measure?

Cultural exchanges have been promoted through staging and participating in cultural exchange activities and offering grants /funding

Financial resources allocated to the policy/measure in

USD Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR PRIVATE SECTOR CSO

Has the implementation of the policy/measure been evaluated?

Yes. The number of collaborated events and number of visitors have been recorded.

NO

If yes, what are the main conclusions/recommendations?

The measures were effective in creating opportunities for arts groups, artists and members of the public to engage in cultural exchanges.



GOAL 4

PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

In line with Government-wide policies and measures, all genders have equal access to policies relevant to culture and creative industries.

INTRODUCTION

Parties shall describe policies and measures taken to promote gender equality³ in the culture and media sectors. Parties shall present, inter alia, policies and measures aiming to support women as creators, producers and distributors of cultural activities, goods and services, as well as women's access to decision-making positions. They shall also report on the policies and measures that support women's full participation in cultural life. Parties shall also report on efforts to generate data on progress made towards gender equality in the culture and media sectors.

³ Gender equality is a global priority of UNESCO. According to Article 7 of the Convention, Parties are encouraged to "pay due attention to the special circumstances and needs of women" .

KEY QUESTIONS

1. Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality: Exist and are relevant for artists and cultural professionals

Exist but are not relevant for artists and cultural professionals Do not exist

2. Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:

YES NO

3. Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):

YES NO

4. Data is regularly collected and disseminated to monitor:

Gender equality in the culture and media sectors Participation of women in cultural life

STATISTICS

N/A

Percentage of total public funds given to female artists and cultural producers

Data Y E A R

Percentage of women/men in decision-making /managerial positions in public and private cultural and media institutions

[Redacted]

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.)

[Redacted]

Percentage of women receiving art national prizes/awards

Data Y E A R

Percentage of women participation in cultural activities

Data Y E A R

INTRODUCTION

Parties shall report on policies and measures adopted and implemented to promote artistic freedom⁴. They shall highlight actions taken to promote: the right to create without censorship or intimidation; the right to have artistic activities supported, distributed and remunerated; the right to freedom of movement; the right to freedom of association; the right to the protection of artists' social and economic rights; and the right to participate in cultural life.

⁴ Article 2 of the Convention states in its first guiding principle that "cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed".

KEY QUESTIONS

1. The constitution and/or national regulatory frameworks formally acknowledge: The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

(LCSD: [Basic Law Article 34 - Hong Kong residents shall have freedom to engage in academic research, literary and artistic creation, and other cultural activities.](#))

2. Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:

YES NO (LCSD: [No such entity under LCSD](#))

3. Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):

YES NO (LCSD: [No such entity under LCSD](#))

4. Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):

YES NO

5. Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):

YES NO

6. Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):

YES NO

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

N/A

INTRODUCTION

Article 11 and related Operational Guidelines of the 2005 Convention acknowledge the key role of Civil Society Organizations (CSOs) in the implementation of the Convention. Paragraph 14 of the Operational Guidelines on Article 9 “Information sharing and transparency” also states that “Parties ensure the involvement of civil society in the preparation of the reports according to jointly-agreed modalities. The reports shall indicate the way in which civil society participated in the drafting process” .

In this section Parties are invited to provide information on:

- how CSOs have been associated to the elaboration of the QPR
- relevant measures and initiatives implemented by CSOs during the last 4 years intended to implement the 4 Goals of the Convention
- priorities identified by CSOs to further implement the Convention.

To do so, Parties can:

- Download the CSO form and indicate the organization responsible for compiling the CSO responses as well as the deadline for contributions;
- Disseminate the CSO form among identified CSOs working in areas covered by the Convention; and/or CSOs selected on the basis of a call for interest; and/or through an open call for contributions;
- Include the contact details of the CSOs who reported measures and initiatives using the CSO form in the first section of the QPR form “General information” ;
- Complete the sections below by:
 - Describing the consultation process with CSOs;
 - Selecting the relevant CSOs measures and initiatives collected through the CSO form;
 - Consolidating the responses of the CSOs regarding their future priorities.

CONSULTATION PROCESS WITH CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.



MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Please include hereafter relevant measures and initiatives implemented by CSOs during the last 4 years to implement the 4 goals of the Convention. There is no limit on the number of measures and initiatives that can be included. Click on “add a measure” under the respective Goal to fill a new form per each measure/ initiative.

MAIN PRIORITIES IDENTIFIED FOR CIVIL SOCIETY ORGANIZATIONS FOR THE FUTURE IMPLEMENTATION OF THE CONVENTION

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.

EMERGING TRANSVERSAL ISSUES

INTRODUCTION

Parties report on emerging transversal issues identified by the governing bodies of the Convention for each reporting cycle. A [resolution of the Conference of Parties](#) could determine the transversal issue(s) to be reported on for each four-year reporting cycle. This sub-section also enables Parties to present any other policies and measures that directly contribute to the implementation of the Convention and that would not necessarily be covered by one of the 11 monitoring areas of the Convention.

RELEVANT POLICIES AND MEASURES

ADD A MEASURE



MEASURE N.1

Name of the policy/measure

Providing arts and cultural education and training for the youth and the people with disabilities

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

	DESIG						
CINEMA/AUDIO ARTS	N						

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

To enhance the appreciation of arts and culture for the youth, LCSD museums provide diversified programmes, such as competition of project learning on Hong Kong's history and culture, training course for future curators, student science project competitions and study tour for young scientists.

LCSD organised a number of performing arts school education programmes for the youth, including School Culture Day Scheme, School Performing Arts in Practice Scheme, Performing Arts Appreciation Project for Secondary Students, Let's Enjoy Cantonese Opera in Bamboo Theatre, Arts Experience Scheme for Senior Secondary Students, General Education in Arts Programme for Tertiary Students and the Community Arts in the Tertiary Institute. About 84 860 students participated in the Schemes in 2019/2020 school year.

Moreover, LCSD provides arts accessibility including audio description, accessible captions and sign interpretation for suitable performing arts programmes in collaboration with the Arts with the Disabled Association Hong Kong. LCSD also arranges some performing arts training projects which are suitable for special schools. Concessionary discounts for people with disabilities and the minder are offered by cultural activities and programmes presented by LCSD.

Does it specifically target young people?

 YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

 YES NO

What are the results achieved so far through the implementation of the policy/measure?

Arts and cultural education and training have been provided for the youth through education and extension programmes as well as internships.

Financial resources allocated to the policy/measure in USD

Data



Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

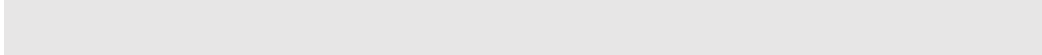
 PUBLIC SECTOR PRIVATE SECTOR CSO

Has the implementation of the policy/measure been evaluated?

Yes. The number of participants of education programmes and training has been recorded.

 YES NO

If yes, what are the main conclusions/recommendations?



The measures were effective in providing arts and cultural education and training for the youth to enhance their artistic awareness and encourage artistic creations.

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

The Government is committed to upholding the freedom of cultural and artistic creation and expression and providing an environment that supports the development of arts and culture, both contemporary and traditional.

LCSD museums provide a balanced mix of programmes at the museums for enhancing public appreciation of arts and culture and knowledge of local history and heritage. The average annual museum attendance had reached around 5.3 million during the period of 2015-2019.

As of the end of March 2020, library materials in stock in HKPL grew to 15.11 million items. The number of library materials borrowed in 2019 reached over 45 million. HKPL has been devoting its efforts to develop a balanced and “mixed” library collection of print books and e-resources, covering a wide range of subjects to meet the public’s diverse needs and interests

LCSD has been presenting a diverse and innovative range of programmes featuring local and internationally renowned artists and ranging from thematic traditional festival events for mass participation to audience building activities at the community and school levels. For example, in 2019-20, a series of special programmes were arranged to celebrate the 30th Anniversary of Hong Kong Cultural Centre, including the London Symphony Orchestra under the baton of Sir Simon Rattle and with pianists Emanuel Ax and local talents Colleen Lee and Aristo Sham; concerts of violinist Anne-Sophie Mutter, conductor and pianist Sir András Schiff and the Cappella Andrea Barca; *The Great Tamer* by Dimitris Papaioannou; *XENOS* by Akram Khan Company; *Nuhikun (Directions to Servants)* by director Terayama Shuji; and the traditional set piece *The Imperial Emperor of Heaven Holding Court* by a number of local Cantonese Opera artists organised by The Chinese Artists Association of Hong Kong. Since 2005, the biennial World Cultures Festival series has started its journey from Latin America, crossing the Mediterranean, the Silk Road, Asia, Eastern Europe and Africa. In 2019, the five Nordic countries were showcased encompassing music, dance, drama, literature, circus arts, and more. 20 visiting and 8 local arts groups performed in 125 events, attracting more than 60,000 people.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:



Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

LCSD museums constantly renew their permanent exhibition galleries. The Hong Kong Space Museum and the Hong Kong Museum of Art were once closed for renovation, and were re-opened in 2017 and 2019 respectively. The renewal of permanent exhibition galleries of Hong Kong Science Museum, Hong Kong Heritage Museum, Hong Kong Museum of History and Hong Kong Museum of Coastal Defence will be completed in 2020 to 2024 by phases.

In addition, proposed expansion projects of Hong Kong Museum of History and Hong Kong Science Museum, and the construction of the Heritage Conservation and Resource Centre are under planning. The Centre will mark its significance by serving as a platform to provide conservation support to LCSD museums, as well as to preserve the invaluable museum collections.

HKPL will continue to make a dedicated effort to improve its services to the public by enhancing its library stock, reference and information services, wider use of information technology, and promoting good reading habit in the community.

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.

Title of the document

Description of the document

SUBMISSION

THE DESIGNATED OFFICIAL SIGNING THE REPORT

Title

Ms.

Mr.

First name

Family name

Organization

Position

DATE OF SUBMISSION

DD MM YYYY

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SUBMIT

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