



圖一  
「香港藝術教育前瞻」研討會，2013年7月6日，香港灣仔。圖片提供：梁崇任  
Plate 1  
“The Future of Hong Kong Arts Education” symposium, July 6, 2013, Wanchai, Hong Kong. Photo courtesy of Leung Sung-yam



圖二  
(左)《藝術教育學習領域：視覺藝術科課程指引(小一至中三)》，  
(右)《學會學習：課程發展路向(諮詢文件)》  
Plate 2  
(Left): *Arts Education Key Learning Area: Visual Arts Curriculum Guide (P1-S3)*, (right): *Learning to Learn: The Way Forward in Curriculum Development*



圖三

2013年5月4日，「視藝教育關注核心小組」聯同其他學科師生遊行，要求考試及評核局及教育局「立即停止刁難本屆文憑試考生」及「抗議教育局在新高中檢討時漠視師生訴求」。圖片提供：梁崇任

Plate 3

On May 4, 2013, "Visual Arts Education Core Concern Group" was joined by teachers and students of other disciplines in a rally, appealing to the Examination and Assessment Authority and the Education Bureau to "stop making things difficult for HKDSE examinees" and to show their "disapproval to the Education Bureau for ignoring the demands of teachers and students upon review of HKDSE". Photo courtesy of Leung Sung-yam

# Art Education Following the Implementation of the New Senior Secondary Curriculum

Leung Sung-yum Translation: Lam Wei-yin Agnes

The publication of the Hong Kong Diploma of Secondary Education (HKDSE) results, in its third year in 2013, coincided with mounting concern over its marking schemes and assessment criteria. Visual arts, among other HKDSE subjects, is a major source of worry for many local visual arts teachers. At the Legislative Council meeting on April 17, 2013, Ma Fung-kiwok, Legislative Council Member for the “Sports, Performing Arts, Culture and Publication” Functional Constituency, urged the Education Bureau to examine the reasons for the increase in the number of students dropping the Visual Arts subject. On May Fourth in the same year, the day that marks the intellectual, cultural and political movement growing out of student demonstrations in Beijing in 1919, disgruntled Hong Kong student and teacher representatives took to the streets as a protest to the authorities over the newly announced revisions to the assessment guide for the Visual Arts subject in the HKDSE. This essay will study the impacts and outcomes that the “New Senior Secondary Academic Structure” have had on visual arts education in Hong Kong since its implementation, and shed lights on the pressing issues and problems facing education arts in Hong Kong.

Free trade has been a rock on the back of the Hong Kong economy, but the intensifying pace of globalization is forcing the city to develop its edge. The government’s vision for arts and cultural development in the new millennium is to build a brand image for the city by investing heavily in cultural infrastructure and creating a strong driving force for the territory’s economy, business and finance. The West Kowloon Cultural District project is one of such large-scale initiatives designed to facilitate the long-term development of the city as an international arts and cultural metropolis and transform the district into an arts hub. To stimulate a transition to the creative economy,<sup>1</sup> various policies and measures for the creative industries have been outlined in policy addresses and budget speeches under the three administrations since the 1997 handover.<sup>2</sup> Nurturing talent in the arts became an integral part of social development and local schools had to diversify in function<sup>3</sup> with the aim to develop and supply a large pool of creative and arts management talent for future social development. At the same time, there emerged a need to cultivate a love and knowledge of the arts in the general public and turn them into discerning audiences and consumers of the arts. Only then would the city be equipped with the competitive edge to meet the challenges that the new millennium brought.

## Education trends in the 21st century and holistic education in Hong Kong

Modern arts education has been evolving and proliferating amid the influx of western influences on the arts since the dawn of the 20th century. With postmodernism gaining ascendancy over modernism in the

1960s, artistic positions have shifted from rationality and rationalization, as well as a confidence in science and technology that modernity is fundamentally about, to favoring the controversy and reactionary expressions in the arts embraced by the postmodernism. Artists and arts critics were caught up in a frenzy of reflection and criticism of the modernist principles and counteracted them with the proposition for integrating the arts with our life and society. They held the view that while the arts played a positive role in building the society, they were also the product of our culture and society, emphasizing the interactions and mutual influences between different spheres: the arts, society and culture.<sup>4</sup> With the advent of new artistic currents, the arts expanded into a terrain much broader than that of the age of modernism; artistic perspectives were redefined, moving from a singular view of arts appreciation to a multi-perspective approach to arts criticism and thinking. Art expression and appreciation of artistic creations no longer existed independently of one another but rather combined to heighten artists and their audience's concern about history, culture, society, nation and context.<sup>5</sup> The arts have taken on new functions, serving not only as a source of entertainment and appreciation but also creating their consumption. Advanced and prosperous cities across the world were actively developing creative regional cultures,<sup>6</sup> aiming to boost their competitiveness and commercial and business development through raising the artistic taste of their people and exporting their creativity and arts. This resulted in an increasing need and support for arts education, as well as a greater importance attached to arts education in society<sup>7</sup>. As a result, education reforms began to spring up all across the globe at the turn of the new millennium. Local education policy lost no time to follow suit in a bid to keep pace with the international trend<sup>8</sup>. Hong Kong is a small city where natural resources are scarce. Concentrating on labor intensive light industries in the beginning, Hong Kong has morphed from an entrepôt to an industrial city, and from an industrial economy to an international financial centre, the secret of its successful transformation is believed to be the ability to tap into the talent pool and made effective and efficient use of human resources at different stages of its development. As Hong Kong is rapidly transforming into a knowledge-based economy, international finance, business and commerce and logistics have become its core economic activities, where its competitiveness depends heavily on the educational level of the workforce. A highly competitive and elitist education system which prevailed in Hong Kong in the past meant that little efforts had been made to raise the education level and humanistic awareness of the population, and that only a handful of high achievers would have the opportunity to receive a university education. In fact, Hong Kong universities had much fewer places than in many regions and countries in Asia, including Taiwan, Korea and Singapore, as well as Europe and the US, and the city had a smaller population of university graduates than its competitions in the world markets. All of these factors set the stage for the subsequent education reform that lasted for over a decade. The Education Commission began to review school curriculums in as early as 2000, calling for education reform under the banner of "Learning through Life"<sup>9</sup> and kicked off the exercise with reforming primary and junior secondary education curriculums<sup>10</sup> dating back to their colonial days. This initial stage of reform was followed by the release of consultation documents on "The New Academic Structure for Senior Secondary Education and Higher Education"<sup>11</sup> in 2004, thus completing the framework of education reform. Designed to provide students with the opportunity to receive a higher standard of education with its emphasis on broad and holistic education, the "New

Senior Secondary Curriculum” was launched in 2009.

The principles and objectives of the New Senior Secondary Curriculum combine the advantages of the old system with new changes introduced in accordance with local circumstances. Art education in school was basically non-existent in the past decades, with only a small number of students in senior forms taking the subject. Music and art (now called visual arts) are the only two disciplines included in the new curriculum. The reformed curriculum recognizes the role of arts education in the whole-person development of students by listing arts education as one of its eight key learning areas, namely Chinese, English, Mathematics, Science, Social Science, Technology, Sports and Arts. The Education Bureau published a set of guidelines for each of these learning areas. Arts education has been repositioned and identified as one of the most effective ways of fostering creativity in students. While the spiritual facet of the arts was used as a vehicle of cultivating a student’s morality in the past, the new curriculum emphasizes the arts as a way to encourage creativity. Even learning objectives have shifted from the pragmatics of assignment-based results to developing multiple generic skills of students. By inspiring conceptual thinking and critical faculties, the goals are to cultivate creativity and aesthetic sensitivity, the skills and abilities required for students to relate to the wider society and the world, and keep abreast with development of the times. Based on European and US research findings in education, a variety of formative assessments is favoured over summative assessment to create a happy learning environment for children to enjoy their 12 years of free education to the fullest.

The New Senior Secondary Curriculum, compared with the Hong Kong Certificate of Education Examination (HKCEE) [Ed: HKCEE is the public examination in the old 3-2-2-3 education system taken by students at the end of two years of senior secondary education], allows more flexibility and a wider choice of subjects. In addition to the core subjects of Chinese Language, English Language, Mathematics and Liberal Studies, students may choose up to three elective subjects from the fields of art, science, and business. Music and visual arts have been carried over from the HKCEE curriculum, incorporating elements of appreciation and criticism. No longer focusing on the application of technical skills and knowledge, the public assessment of the new examination system even contains a school-based assessment that carries a weighting of 50%. The new system of assessment marks an improvement from previous assessment methods that relied on written exams only. Academics were mostly of the opinion that the reformed curriculum steered visual arts education back to its fundamental values.<sup>12</sup> This change in direction also gained support and recognition from teachers. Also, the new curriculum was designed to provide more hours of arts learning experience for senior high school students under “Aesthetic Development of Other Learning Experiences” (no public examinations required), offering a choice of learning modules of various artforms such as music, visual arts, drama and dance that make up no fewer than the recommended 135 hours in lesson time or 5% of total lesson hours. Schools have freedom and autonomy over the formats and arrangements of school-based OLE activities. “Applied Learning” (ApL) is an integral part of the senior secondary curriculum. It complements senior secondary subjects by offering less academically-inclined students a range of studies with stronger vocational elements. Creative studies related to arts and design make up about one-third of ApL subjects. There is no public examination

for ApL subjects. ApL assessments are conducted by the respective course providers and students' performances will be reported in two levels: "Attained" and "Attained with Distinction". Candidates awarded "Attained with Distinction" are deemed to have performed at a level comparable to passing an elective subject. The number of places of ApL subjects available to students depends on how much additional expenses a school can afford. Moreover, students can choose arts as a topic for "Project-Based Learning" under the core subject of liberal studies, allowing them to have more flexibility in and wider application of learning. These changes to the structure and contents of the senior secondary curriculum represent a significant breakthrough in local arts education. Together, they fosters creativity and enhance knowledge in the arts by providing students with a more diverse range of objects for a richer learning experience, putting into practice the vision of a whole-person education.<sup>13</sup>

### **Maturing of the arts and cultural ecology**

The local education system, after years of continuous reform and development, did not lag behind. In fact, Hong Kong has become a city that exports education to mainland China. In addition to providing a comprehensive basic education (pre-school, primary and secondary) to all citizens, Hong Kong has grown by leaps and bounds in education infrastructure and facilities and teaching qualifications over the last decade; non-degree holding primary and secondary teachers are virtually non-existent, while an increasing number of pre-school nursery teachers are undertaking a university degree to satisfy the needs for self-enhancement. After a period of surplus supply, local primary schools are now facing a surging demand from mainland parents eager for their children to have a Hong Kong education, a situation fast exploding into social problem of an influx of cross-border students the government has yet to come up with a solution. On the other hand, there are more options available for further studies in the arts, with six leading tertiary institutions and about thirty institutes of professional and continuing education offering a wide range of diploma and degree programs. At the same time, with a view to raising the professional standards of local education through the introduction of competition, the government is committed to opening up the further and higher education sectors to overseas design institutes to either establish branch campuses in Hong Kong or increase their intake of Hong Kong students.

To sum up major changes in tertiary education over the last ten years: increased opportunities for students to pursue the arts or design at tertiary level with universities offering more degree and associate degree programs, which have brought a positive impact on both the quality and quantity of the arts at a professional level. Examples include: the Hong Kong Arts Centre, which has upgraded its education section to an arts school; the Hong Kong Design Institute of the Vocational Training Council, which is formed by joining the design departments of three institutes of vocational education to provide a range of design programs at post-secondary level. The City University of Hong Kong and the Hong Kong Baptist University founded the School of Creative Media and the Academy of Visual Arts in 2000 and 2005 respectively; the Savannah College of Art and Design, a private, degree-granting university from the US, launched a new output in Hong Kong to much hype in the beautifully restored former North Kowloon Magistracy Court building in 2010. Besides, the Chinese University of Hong Kong, the University of

Hong Kong, the Hong Kong Polytechnic University and the Hong Kong Baptist University are offering a full range of postgraduate programs in the arts or design that aim to nurture talent in arts administration and cultural studies and provide them with better career prospects. The arts and cultural ecology of Hong Kong has taken a huge step towards maturing<sup>14</sup> and shaking off the city's stigma as a cultural desert. The fruits of the education reform undoubtedly serve well the needs of the future social and economic development of the city. Whether arts education will continue to sustain its progress and development would depend on how well the various education providers work together. If local education is geared towards export, designed to attract only mainland or overseas students at the expense of local students, the local economy will most definitely not benefit from it. At the same time, education-job match for arts and design graduates and their career prospects remain issues of pressing concern for educators. After all, without achieving the above, investing social resources in arts education will be a futile attempt!

### What the future holds for arts education

So far, a rosy picture: a booming economy, the vision of a whole-person education in place, complemented by an increasingly comprehensive education system. Yet a survey conducted by a civic group revealed that some 90% of HKDSE visual arts teachers expressed dissatisfaction with the development of the visual arts subject in the new curriculum.<sup>15</sup> According to the latest figures from the Hong Kong Examinations and Assessment Authority<sup>16</sup>, a total of 4,530 candidates applied to sit for visual arts at HKDSE in 2014 but a staggering 30.3% dropped the subject; only 197 candidates applied to sit for music, with a shocking dropout rate of 43.7%. These statistics point to a low candidate numbers coupled with a high dropout rate of visual arts in the HKDSE. The figures show a sharp decrease compared to some 15,000 students sitting for art in its predecessor, the HKCEE, at its peak. Studying visual arts at senior secondary level holds little appeal to students. It's not hard to imagine the anxiety and worry the frontline teachers are experiencing. But how does one explain this discrepancy of arts education in the two phases? This is a question that demands a thorough analysis from different perspectives.

One of the best ways to begin addressing the problems arts education is facing is by looking at early learning environments of kindergartens and primary schools. According to the government's recommendations on pre-school education, one-fifth of the total lesson time should be allocated for the learning of the arts in a variety of media, including visual arts, music, creative activities and group games. Curriculums should be designed with the aim to encourage integrated learning and taught in the context of thematic studies. Aesthetic education is the most important aspect in early childhood education; every kindergarten teacher is a child's first arts teacher who enlightens and motivates the artist in him/her. The launch of the "Pre-primary Education Voucher Scheme" in recent years, which provides parents a fee subsidy and thereby functions as indirect assistance for privately run kindergartens in Hong Kong, contributes towards raising the standard of teaching of early childhood education providers and enhancing on-the-job training for kindergarten teachers. Building a foundation of aesthetic education at preschool level should be achievable so long as the education providers adhere to the prescribed learning objectives. The real problem lies partly with the teaching staff. Pre-school teachers have long been a

neglected part of our education system and few regard themselves as arts educators, with the majority lacking a basic knowledge of different arts disciplines. Also, pre-school education spanning some three, four years devotes a high proportion of lesson time towards preparing students for entry into primary education. Arts activities are often relegated as a means of academic advancement to parents, many of whom fail to recognize the value of arts education itself, thus reinforcing its mediocre performance. Clearly, arts education has plenty of room for expansion and development in the pre-school sector.

The situation is even starker in primary education, where arts education has failed to yield improvement in effectiveness for years. Despite being implemented for over a decade, the reformed curriculum of 2000 has yet to be fully enforced in primary schools. It is a situation that requires the urgent attention of the authorities. That said, there emerges a number of primary schools that show promising early results in arts education, although schools with headmasters who are committed to the proposition of teaching by subject specialists for arts education are by far the overwhelming minority. Therefore, the real reason that arts education has not been effectively implemented in primary education is not the lack of a clearly defined curriculum or resources for its execution, since almost all primary schools have been refurbished with a visual arts room to complement their transition to full-day schooling. Rather, it is the failure of primary schools to implement teaching by subject specialists, and that the teaching qualifications of arts visual teachers are probably the poorest among those of all subject teachers. Why do primary schools allow unqualified teachers to dominate the teaching of visual arts? Does it suggest a mismatch of resources in teacher training, or are they the ill consequences of school administration overpowering professionalism of teaching? All these questions are worthy of the authorities' thorough study and reflection.

The problem with arts education takes on a new dimension in secondary schools. While teaching by subject specialists is well implemented, secondary visual arts teachers are usually required to split their time with other academic subjects or non-teaching duties, which keep them from focusing on lesson planning and development. Most secondary schools have only one or two visual arts or music teacher(s). With core art and science subjects such as Chinese, English and Mathematics taking up a substantial proportion of the timetable, few lessons and much less time (as little as a few percent) are allotted to visual arts. In fact, visual arts are viewed by many as dispensable.<sup>17</sup> At the same time, the prominence given to core academic as a new learning paradigm in the education reform has come with extra workload and increasing responsibilities for teachers, all of which constitute obstacles to the effective implementation and development of arts education. For years, Hong Kong has had an examination-oriented education system<sup>18</sup> and few schools are dedicated to providing holistic education that aims at the all-round development of the individual. Traditional art and science subjects are still much favored by education providers, headmasters and parents alike. Arts education is rarely identified as a key area of development and very limited resources are spent on it. But the findings gleaned from the implementation of the New Senior Secondary

Why do primary schools allow unqualified teachers to dominate the teaching of visual arts? Does it suggest a mismatch of resources in teacher training, or are they the ill consequences of school administration overpowering professionalism of teaching?



The implementation of the new curriculum has not brought about a corresponding rise in the number of arts teachers, nor the number of schools offering visual arts as an elective subject.

Curriculum reveal that the number of lesson hours actually spent on arts subjects in all secondary forms, from primary through senior, is far less than the recommended hours; the implementation of the new curriculum has not brought about a corresponding rise in the number of arts teachers, nor the number of schools offering visual arts as an elective subject. In fact, there are fewer schools offering visual arts than back in the HKCEE era. This is the culmination of a problem that first came to the attention of scholars years ago during the consultation period of the new curriculum.<sup>19</sup> Based on the experience drawn from the first two editions of the HKDSE, many more students are taking the four core subjects of Chinese, English, Mathematics and Liberal Studies alongside one elective option just to fulfil the basic entrance requirements to undergraduate programs. There's been a rise in students dropping subjects after the fifth and sixth forms, fuelling the vicious competition between subjects<sup>20</sup> which strive to retain their places in senior forms as HKDSE subjects and avoid the ill fate of being discontinued due to insufficient student enrollment.

#### **Inept planning and inadequate consultation**

Although arts education in the New Senior Secondary Curriculum appears to be comprehensively designed, local schools generally lack an understanding of how to implement it in the real world. The authorities have been keen on publicity but slack in monitoring, relying solely on a "school-based" approach. Leaving the status quo as it is, the vision of whole-person education will be nothing but a pipedream.

The arts learning component of the New Senior Secondary Curriculum is the key to a whole-person education. Yet schools are given free rein to implement the curriculum without any kind of monitoring measures put in place. Schools naturally invest their education resources into core and elective subjects, giving rise to a sundry of "variations" of arts education on campus. The most common problems cluster around: insufficient lesson time – falling short of the recommended 135 or 5% of lesson hours or; inadequate teaching qualifications – visual arts are not taught by subject specialists; teaching contents are far moved from the curriculum – students are not learning or conducting arts activities. The "compulsory participation" directive mandated by the Education Bureau<sup>21</sup> is countered by schools in extraordinarily "creative" ways. The situation of arts education in secondary education is far direr than that in the primary schools *sans* arts specialist teachers. In responding to "LegCo Questions: LCQ10",<sup>22</sup> Eddie Ng, Secretary for Education, helpfully pointed out the art can be chosen as a topic for "Independent Enquiry Study", a School-based Assessment (SBA) component in Liberal Studies, completely incognizant of the fact that the component has been removed from the subject. How would schools put the Secretary's words into action without the support of teaching resources? The option of art as a topic for "Independent Enquiry Study" simply isn't there! Although arts and design make up about one-third of ApL subjects, courses are provided by various outside providers and thus bear no relations to the performance of the secondary schools. While they complement academic subjects by offering studies with stronger elements of practical

learning and experience, most students see ApL subjects as substitutes for elective options that have no bearing in their future education or professions. And, with very little quality assurance, ApL subjects are dismissed as frivolous or insignificant, let alone having a positive impact on arts education.

The problem hit bottom when five visual arts assessors of the Hong Kong Examinations and Assessment Authority collectively handed in their resignations in 2011, citing interference from the Curriculum Development Institute.<sup>23</sup> The issues this shocking incident brought to light the years-long discord between curriculum and assessment of the visual arts subject, compounded by the lack of communication with frontline teachers and a reluctance to accept expert opinions throughout the conception and implementation of the visual arts curriculum in secondary education. In fact, only 6% of the candidates from the first two years of the HKDSE attained level 5 (accepted as equivalent to Grade C of the now defunct Hong Kong Advanced Level Examination). These rather abysmal results not only caused experts and teachers to doubt the assessment methods and scoring systems<sup>24</sup>, but also shattered the confidence of the students, who are fast losing interest in the subject. The effects of these misconceptions of visual arts will be profound. When there are no clearly defined learning areas, but only a singular homogeneous mode of arts appreciation and criticism, together with stringent assessment standards and an examination that is strongly inclined towards written elements<sup>25</sup>, how could a student achieve good examination results and freely unleash their creativity and potential in the arts? No wonder Wong Ying-kay Ada, school supervisor of the HKICC Lee Shau Kee School of Creativity, lamented, “Art, an unpopular subject in the old system, have been made ‘the most unpopular of the unpopular’ now.”<sup>26</sup> Her sentiment is echoed by Dr Victor Lai, Associate Professor at the Academy of Visual Arts of the Hong Kong Baptist University, “It deters students who are interested in the arts but are linguistically weaker from taking the subject.”<sup>27</sup> Legco Member Ma Fung-kwok urged the Education Bureau and the Hong Kong Examinations and Assessment Authority to “keep an open and rational discussion going and continue to listen to the voices of frontline teachers.”<sup>28</sup>

## Conclusion

Arts and culture have gained increasing prominence in recent years. A significant amount of resources has been invested into arts and culture by the public and private sectors. In the policy address delivered in this January, the government has reiterated its commitment to arts and cultural projects. Construction is underway on the “Xiqu Centre” and “M+” in the West Kowloon Cultural District, while plans have been drawn to enhance the provision of cultural facilities in the Kowloon East region<sup>29</sup>. Yet, these art and cultural policies lack long-term development planning for the nurturing of talent and audience building, nor do they pledge support to small and medium-sized arts groups and arts education in the territory. On paper, arts education policies designed with a global perspective to address the needs of a changing world look impressive. The reality is that their implementation in schools is fraught with internal fissures and cracks, exacerbated by the lack of supervision and public consultation on the examination and assessment methods for the subject at senior secondary level, resulting in a drastic drop in candidates sitting for visual arts at the HKDSE. Not only does it represent a sharp decline in the development of arts education

in Hong Kong, it's also holding the cultural and creative industries back and hindering the nurturing of talent for the arts. Even with the completion of excellent cultural infrastructure, building a sizable local audience and a pool of quality arts workers is likely to remain elusive. Taxpayers' money will go to waste and more public outrage will follow. In this regard, the visual arts curriculum should be reviewed and amended as a matter of urgency. It's time for the authorities to evaluate existing problems and find solutions to them. The officials concerned must get over their haughty ways and be open and receptive to the advice and opinions of academics and frontline teachers. As in countries all over the world, education reforms cannot be achieved overnight but rather need to be reviewed, refined and enhanced over time. Education reforms can be viewed as a success only when they have garnered wide recognition and support from the community of frontline teachers!

Leung Sung-yum is a veteran frontline teacher of arts education. He is currently the chairman of the Arts Education Group, the Hong Kong Arts Development Council.

---

Copyright © 2013 Department of Fine Arts  
1 Patrick Ho Chi-ping and Chin Wan-kan, eds, "Creative industries – New Vision for the Public Cultural Policy," *Cultural Policy and the Succession of Hong Kong* (Hong Kong: Chung Hwa Book Co, 2008) (in Chinese), 228-233

2 In its 2003 Policy Recommendation Report, the Culture and Heritage Commission proposed to promote heritage conservation, cultural exchanges and creative Industries towards developing Hong Kong into an international cultural metropolis. In the Policy Address of 2003, the government pledged \$50 million towards the Film Development Fund with the aim of supporting the local film industry; the Policy Address of 2007 reiterated the mission to actively promote local intangible cultural heritage – Cantonese opera and Hong Kong cinema – as initiatives to facilitate the development of creative industries through preservation of local culture; the Policy Address of 2013 and the fiscal budget for fiscal allocated an additional funding of \$150 million towards strengthening the professional training of arts administrators and an injection of \$300 million into the CreateSmart Initiative to facilitate the development of creative industries and support the acquisition of local artworks.

3 Cheng Yin-cheong, "The Multiple Functions of Arts Education in School", Lam Bick-har ed, *Collected Essays in Commemoration of the 10th Anniversary of the Hong Kong Society for Education in Art* (Hong Kong: Hong Kong Society for Education in Art, 2003), 45-48 (in Chinese).

4 Cheng-Shiang Kuo Ann, "Painting the blueprint of education in the new century", Wong So-lan ed, *Art Education: Research and Horizon* (Hong Kong: Hong Kong Society for Education in Art, 1999), 211-220. (in Chinese).

5 Cheng-Shiang Kuo Ann, "Visual Culture and Arts Education: Experience of Development in the US and Taiwan", *Collected Papers of the 4th Annual Cross-Strait Art Education Symposium* (Hong Kong: Hong Kong Society for Education in Art, 2003), 2-6 (in Chinese).

- <sup>6</sup> Zhang Zexun, “The Promotion of Creative Industries and Visual Arts Education in University,” *Hong Kong Art Education Journal* Issue 1 of 2008 (Hong Kong: Hong Kong Society for Education in Art, 2008), 20–25 (in Chinese).
- <sup>7</sup> Lam Bick-har, “The Development and Future of Hong Kong Arts Education”, Lam Bick-har ed, *Collected Essays in Commemoration of the 10th Anniversary of the Hong Kong Society for Education in Art* (Hong Kong: Hong Kong Society for Education in Art, 2003), 20–30 (in Chinese).
- <sup>8</sup> Wong So-lan, “Arts Curriculum Development in Hong Kong against the Changing Value of Arts Education”, Wong Tai-kan ed, *Collected Papers of the 5th Annual Cross-Strait Art Education Symposium* (Shanghai: Shanghai Normal University, 2005), 30–43 (in Chinese).
- <sup>9</sup> The Curriculum Development Council, *Learning to Learn: The Way Forward in Curriculum Development* (Consultation Document) (Hong Kong: The Curriculum Development Council, November 2000).
- <sup>10</sup> The Curriculum Development Council, *Arts Education Key Learning Area: Visual Arts Curriculum Guide* (P1–S3) (Hong Kong: The Curriculum Development Council, 2003).
- <sup>11</sup> The Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, *Visual Arts Curriculum and Assessment Guide (S4–S6)* (Hong Kong: The Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, 2007).
- <sup>12</sup> Wong So-lan, “Arts Curriculum Development in Hong Kong against the Changing Value of Arts Education”, *Hong Kong Art Education Journal* Issue 1 of 2011 (Hong Kong: Hong Kong Society for Education in Art, 2011), 7–10 (in Chinese).
- <sup>13</sup> See Note 3.
- <sup>14</sup> Lam Kwai-kwong Stephen, “Rising the Level of Arts Appreciation for All, Promoting Development of the Arts and Cultural Creative Industries: An Analysis of the Effectiveness of Hong Kong Arts Education”, Stephen Kwai-kwong Lam ed, *The Teaching of Arts Appreciation and Criticism: Topical Studies and Practical Teaching* (Hong Kong: Asian-Pacific Arts and Creativity Education Exchange Association, 2013), 112–120 (in Chinese).
- <sup>15</sup> Leung Tak-yin Billy, “Nine in Ten Teachers Lose Faith, Reform Needed for Visual Arts Subject: A Survey on Teachers’ Views on Visual Arts of the New Senior Secondary Curriculum at the DSE”, *PTU News* (Hong Kong: Hong Kong Professional Teachers’ Union, February 25, 2013) (in Chinese).
- <sup>16</sup> “Withdrawals from Subjects in the 3rd DSE”, *Wen Wei Po*, January 29 January, 2014 (in Chinese). Information in news coverage provided by the Hong Kong Education Bureau.
- <sup>17</sup> Hong Kong Arts Development Council, “Education that Transcends Examinations, Reconstructing a Life in the Arts,” *Arts Education Ideals in Focus, collected papers of the Arts Education Symposium* (Hong Kong: Hong Kong Arts Development Council), 6–10 (in Chinese).
- <sup>18</sup> Lam Bick-har, “Appreciation and Criticism of 21st Century Hong Kong Youth Paintings”, Stephen Kwai-kwong Lam (ed), *The Teaching of Arts Appreciation and Criticism: Topical Studies and Practical Teaching* (Hong Kong: Asian-Pacific Arts and Creativity Education Exchange Association, 2013), 43–64 (in Chinese).

- <sup>19</sup> Lai Ming-hoi Victor, “New Senior Secondary Curriculum for Visual Art: A cursory Discussion”, *Hong Kong Visual Arts Yearbook 2004* (Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, December 2005), 118-129.
- <sup>20</sup> “Visual Arts Teachers and Students Overwhelmed by Workload, Burning the Candle at Both Ends to Finish Reports, Rushing to Drop Subject”, *Sing Tao Daily News Daily Magazine A13*, April 29, 2013 (in Chinese).
- <sup>21</sup> “The written response from Ng, Secretary for Education, to Legco member Ma Fung-kuok”, HKSAR news release, April 17, 2013, published as “Replies from Eddie Ng, Secretary for Education,” *Hong Kong Art Education Journal* (Hong Kong: Hong Kong Society for Education in Art, 2013), 2013 Issue 1, 17-18 (in Chinese).
- <sup>22</sup> See Note 18.
- <sup>23</sup> “Creativity Killed by DSE, Dissatisfied Expert Examiners Resigned Collectively”, *Sing Tao Daily News* education review, May 23, 2011.
- <sup>24</sup> Chan Kwok-tung, “Examination and Assessment System of New Senior Secondary Visual Arts and its Potential Effects on Curriculum Design”, *HKTC Journal* (Hong Kong: Hong Kong Teachers' Centre, 2013), Vol 12, 101-112 (in Chinese).
- <sup>25</sup> Lai Ming-hoi Lai Victor, “Creative Appreciation and Criticism: Arts Appreciation and Criticism Are Not Merely Textual Illustrations”, Stephen Kwai-kwong Lam ed, *The Teaching of Arts Appreciation and Criticism: Topical Studies and Practical Teaching* (Hong Kong: Asian-Pacific Arts and Creativity Education Exchange Association, 2013), 78-81 (in Chinese).
- <sup>26</sup> See Note 17.
- <sup>27</sup> See Note 20.
- <sup>28</sup> Zhang Zexun, “Concerns about Visual Arts in the New Senior Secondary School Curriculum”, *Hong Kong Art Education Journal* (Hong Kong: Hong Kong Society for Education in Art, 2008), Issue 1 of 2008, 12 (in Chinese).
- <sup>29</sup> See Note 1, “Youth, Sport, Arts and Culture”, Chapter 7, 118.