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THE UNIVERSITY OF HONG KONG
FACULTY OF SOCIAL SCIENCES
MASTER OF MEDIA, CULTURE AND
CREATIVE CITIES
2013-2015

SOCI 8030 CAPSTONE PROJECT

STRATEGIC PLANNING IN
ARTS EDUCATION PROGRAMME:
THE CASE OF ASIA ART ARCHIVE IN
HONG KONG

Advised by Dr. C.H. Ng

Submitted by
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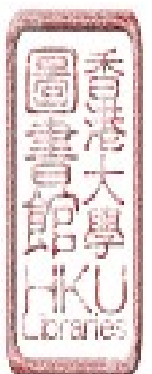
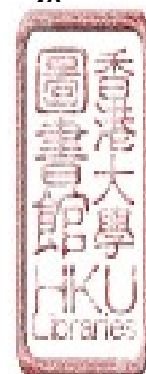


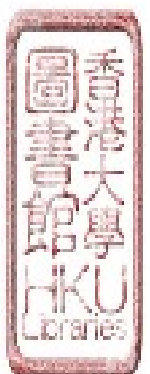
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ABSTRACT

In the twenty-first century, arts education plays a crucial role in enhancing one's creativity, develop aesthetic and critical abilities, and facilitates cultural understanding; thereby providing an individual who meets the needs of the community and the cultural economy. In view of this, the Education Bureau in Hong Kong has initiated an educational reform since 2000 to place arts as one of the Key Learning Areas in which students across all grade levels gain access to the learning of arts through arts making and arts criticism and arts appreciation. In response to that, since 2009, Asia Art Archive has organised Learning Lab and Teaching Lab for secondary school students and in-service secondary teachers respectively to provide an alternative way of understanding contemporary art, alongside the mainstream arts education. To understand the successfulness AAA is, in terms of Learning Lab and Teaching Lab, in engaging its participant to understand contemporary art in Hong Kong, in contrast with the mainstream arts curriculum, this study seeks to use a combination of participant observation and in-depth interview of participants of both Labs to answer the question.

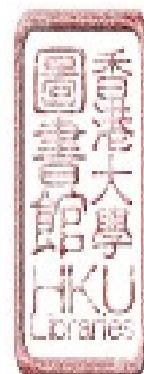


ACKNOWLEDGEMENT

It has been a long journey since the kick-off of the capstone project in July 2014. I must admit that this journey is tough yet rewarding. I experience emotional breakdown but grateful that I have love and support from my friends and family. Throughout this journey, my classmates of MCCC play a crucial role. We share every bits of sweet and bittersweet. I hope that our friendships stay even the programme comes to an end and I wish every one of us ever success in our future endeavour.

Towards the end of this journey, I would like to thank Susanna and Chloe from Asia Art Archive for their partnership and great assistance in my access to the interviewees, Learning Lab and Teaching Lab. Without them, this study cannot be carried out.

Above all, I must show my greatest gratitude to Dr. C.H. Ng for his patience and guidance all the way through. I found comfort and was inspired after every meeting with him. It is my honour to be Dr. Ng's student.

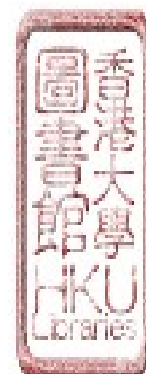


1 INTRODUCTION

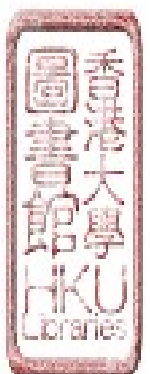
Since the millennium, the 21st century phenomenon has brought forward many challenges and difficulties. To maintain competitiveness, students must be creative and imaginative in problem solving, and armed with cultural understanding when communicating with the ever connected world. Furthermore, with the popularisation of technology into education and daily life, it is getting easier for students to extend their understanding beyond the fixed syllabus through self-directed learning (Hong Kong Arts Development Council, 1999).

Recognising the phenomenon, many advanced societies including USA and Japan have incorporated arts in their curriculum. Hong Kong, regard itself as Asia's World City, also carried out education reform in 2000 in that arts becomes a Key Learning Area within the curriculum. The curriculum also stressed an open and flexible syllabus instead of exam-oriented and accessibility of arts across grade levels. Primary students and junior secondary students are assigned to a particular percentage of class hours devoted to arts learning while senior secondary school students are assigned 135 hours (Education Bureau, 2010) immersion to arts irrespective to their elective taken. Furthermore, in both the *Arts Education Key Learning Area Curriculum Guide*, which aims at primary school education and *Visual Arts Curriculum Guide (Secondary 4-6)* for senior secondary school, they have mentioned the importance of an open and flexible curriculum which has to include three major aspects: art criticism, art appreciation and art making.

Seemingly, the status of arts in the education curriculum has risen and a new vision of art learning has been brought to the curriculum. However, negative comments such as lacking of support and resources, insufficient assessment criteria for portfolio and teaching training, over-emphasis of arts techniques and packed curriculum design were expressed by school administrators in secondary and tertiary institutions, government officials, arts critics and arts administrators during the *Forum on Arts Education Policy* in 1999 (Hong Kong Arts Development Council, 1999). Besides, in practice, schools reserve little resources to arts department as the dwindling number of students taking arts due to a lack of educational foci from the Education Bureau (EDB) and society (Hong Kong Arts Development Council, 1999).



Yet, there is a flourish in arts education programme offered in the community by arts organisations, be it a commercial or non-profitable one. Asia Art Archive (AAA) is one of these organisations that provide art promotion with a unique focus of contemporary art in Hong Kong. AAA is a non-profitable organisation which is established since 2000 to document the history and literature of contemporary art in Asia. Later, with the formation Learning & Participation Department in 2009, AAA extends to provide learning and teaching of contemporary art, targeting young people, educators and art professional. Emphasising on itself as a non-educational institution, AAA aims to “offer an alternative, participatory and free-thinking platform for learning about art alongside the mainstream curriculum” (AAA, 2015). Can AAA really provide an alternative to the mainstream curriculum as said? With this thought in mind, the study seeks to “How successful are Learning Lab and Teaching Lab of AAA to engage participants in the understanding of contemporary arts in Hong Kong, in comparison with mainstream arts education?”.



2 LITERATURE REVIEW

2.1 Arts Education Pedagogy and Practices

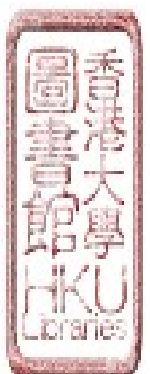
As western countries have a longer history in implementing arts in the formal education curriculum, they have developed various stages of arts education pedagogy with regards to the nature of arts and social needs.

2.1.1 From “Art for art sake” to “Mass education”

Before the industrial revolution, arts was taught in arts academy and arts education was the privilege of the elite and the gift. Painting is the main medium offered by arts academy and training of arts students was based on techniques such as posture, facial expression/emotion and décor etc. through emulating the masterpieces. Until the rise of the industrial revolution, to meet the increasing needs from industrial designs, arts education was introduced to public school (王秀雄, 1990). From then onwards, arts was accessible to school students.

2.1.2 The Introduction of Disciplined-Based Art Education (DBAE)

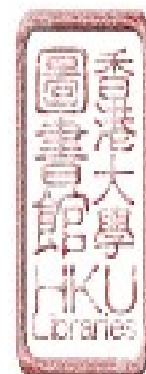
Due to the inter-woven relationship among arts, society, and culture, McFee (1961) believes that arts education facilitates the communication and cultural understanding of an individual, which enables the individual to develop creativity, aesthetic and appreciation ability. The model of discipline-based art education as put forward by Greer (1984) serves the above functions of arts. Greer believes that art can be viewed as a discipline, resembling other academic subjects such as language and science, which can be taught through sequenced and continuous activities in a formal education curriculum across grade levels (Greer, 1984). In DBAE, the four parent disciplines include aesthetics, studio art, arts history and art criticism. Studio art is characterised as techniques acquisition, along with the addition of aesthetic, art history and art criticism. DBAE allows school students to master the concepts of arts, the meaning of arts in a particular historical or cultural context and the interpretation and reasoning on the values of artworks rooted on the said knowledge (ibid). To carry



out such curriculum, school teachers are asked to present the concepts and skills in the form of enquiry process to their students, supplemented by tasks or activities derived from the four disciplines from naïve to sophisticated and from simple to complex (ibid). With the systematic curriculum and standardized evaluation, DBAE was prevalent in the US in the 80s and cast its influence to Asian countries (黃素蘭, 2000). As this curriculum is new to the in-service teachers and they were not trained in the interpretation of artworks, teaching packages were produced and distributed to school teachers while art museums offered workshops delivered by art historians and art critics for teachers to discuss and interpret artworks (Wilson, 2000; Boughton, 2000).

2.1.3 Arts in an integral and well-round education curriculum

In the 20th century, acknowledging that arts in the curriculum is key in developing one's creativity and cultural understanding, arts becomes one of the components in a well-rounded education. According to Sharp & Metais (2000), arts, mainly in the areas of visual arts, music, drama and dance, is a compulsory subject for primary to secondary education in 19 countries, to name a few, France, Germany, Spain, Australia, England, the US, Hong Kong, Japan, Korea and Singapore. To increase students' exposure on arts participation and arts appreciation, artists' residency, museum visits or after school arts activities are offered as informal learning. Indeed, it is also believed that arts is an integral part of human life and that it is an expression of the complexity and multicity of human existence. Since understanding the works of arts requires one's cognition, creativity and aesthetic while interpreting demands language, critical and abilities, through the learning of arts, other aspects of academic subjects can be benefited (郭禎祥, 2000; Richard, 2005). Therefore, an integrative curriculum or inter-disciplinary curriculum is promoted in which arts is used as a means of learning. For instance, in the US, using the theme of 'walls', a teacher used music, literature and history to illustrate to students how the sense of belonging to a locale was formed. Then, the students conducted a field trip to understand their community and were asked to write an essay and produce a painting on their favourite childhood place (趙一楓, 1998). Clearly, integrating arts in the curriculum allows students to combine their learning experiences and knowledge acquisition.

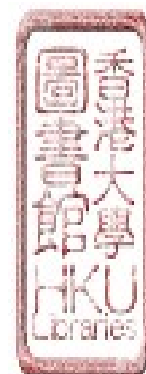


2.2 The Hong Kong Context: Development of Arts Education Curriculum

The arts education in Hong Kong has undergone several phases of development with regard to its territory-wide situation and with reference to western pedagogy. However, the status of arts in the education curriculum is low. One of the reasons is that the primary aim of education in Hong Kong, under the British colony, was to produce elites for the economic prosperity. Arts, being associated with the leisure of people in Hong Kong, became secondary in the curriculum and were for the less capable students (吳香生、李伯雄，2000). Even though the importance of arts is recognised and emphasised by the government in one's whole-person development in the recent decades through education reform, arts is still earning a low profile in the schooling setting by the school principals, teachers, students and parents in Hong Kong. The following section will briefly discuss the major changes of arts education development in Hong Kong.

2.2.1 Early Phase: From Emulation to Studio-Based Orientation

Before the 50s, arts education was mainly focused on paintings with the emphasis on techniques acquisition. Since the release of *Syllabus for primary schools: Art and craft* published by the Education Department (1967), arts become a subject for character nurturing. According to Connor (1955) in her book, she believed that teachers could employ a range of teaching strategies such as “informing, asking, demonstrating, tutoring and showcasing of outstanding artworks” (黃素蘭，2000，頁 469) to teach arts to students. In addition, in *Exemplar of Primary Art Teaching and Art Syllabus for Secondary School* published in 1960s, the primary objective of arts education is not to produce artists or arts talents, but to unleash students' creativity and enhance personal development. Moreover, students were encouraged to work and express themselves freely on their works with appropriate guidance and minimal interference and criticism from teachers (黃素蘭，2000). Given the rapid industrial development in Hong Kong in the 70s, design is incorporated in the arts education curriculum in secondary school education as reflected from the guideline *Syllabuses for Secondary Schools – arts and design (Secondary 4-5)*, the term “design” was added and that learning areas extended to “basic design, sculptural design, graphic design, and icon design etc.” (黃素蘭，2000，頁 470).



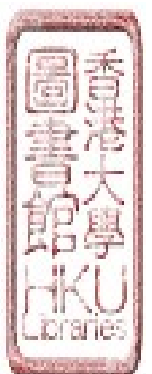
2.2.2 2nd Phase: Discipline-Based Orientation, DBAE

Adopting DBAE from the arts education curriculum in the US, three learning areas, namely, “art knowledge”, “art creation”, and “art and life” were introduced to primary and junior secondary arts education curriculum in 1995 and 1997 respectively so that students are equipped with “visual literacy, artistic heritage and its development” (黃素蘭, 2000). Clearly, the arts education curriculum had shifted towards academic orientation. However, as in-service primary teachers were not professionally trained, when such curriculum came to execution at school settings, such learning objectives might not be achieved as it depended on teachers’ ability and preference. In addition, the new syllabus was divided according to arts medium such as painting and printing, it is complained that such curriculum does not consider students’ learning needs and is not flexible for teaching and learning (黃素蘭, 2000).

2.2.3 3rd Phase: Arts as Key Learning Area

In 2000, Education Commission initiated a curriculum reform, targeting at ‘Learning to Learn – Lifelong learning, All Round Development’. Under which arts is one of the eight Key Learning Areas, along with Chinese Language, English Language, Mathematics and Science, Technology, Personal, Social & Humanities and Physical Education in the general education curriculum so as to replace school subjects system while developing a balanced and all-rounded education for students in Hong Kong.

In this new arts curriculum, students are expected to 1). Development of creativity and critical thinking, and nurture of aesthetic sensitivity, 2). Development of skills, knowledge and positive values and attitudes which spill over in other areas of learning and 3). Gaining delight, enjoyment and satisfaction through engagement in arts-making activities, and 4) Pursuit of a life-long interests in arts (Curriculum Development Council, 2002). To enable students have sufficient exposure to arts, schools are recommended to devote about 10-15% and 8-10% of lesson time to formal curriculum. Clearly, arts education is an integral part in the formal education. In 2009, with the introduction of New Senior School curriculum, all students from senior secondary school are given access to arts experience (in 135 hours) through Aesthetic Development in Other Learning Experiences which counts towards the

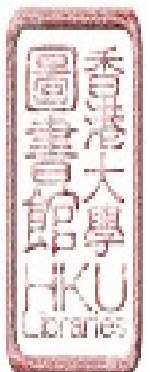


entry to university. Schools are encouraged to arrange visits or collaborate with arts organizations and the community in organizing arts programmes or artists-in-residence according to schools' context. As for those students who take Visual Arts as an elective subject for the new public exam, Hong Kong Diploma of Secondary Education Examination (HKDSE), there is a major change in the curriculum from an examination-oriented teaching syllabus to an open and flexible curriculum. Under this curriculum emphasis is put on a well-balanced programme in the area of visual arts criticism and arts appreciation and art making with enquiry-based teaching strategies so that students' exposure to arts experience is enriched, aesthetic and critical ability are strengthened, cultural understanding is developed and foundation to arts-related careers are acquired. While public examination is still one of the assessment methods, a portfolio consisting of a research workbook and artwork or critical studies are another method, each constituting 50% of the total.

On the surface, the status of arts in the formal curriculum is raised. Stakeholders such as Arts Development Council welcomes the implementation of the new curriculum, however, it also express concerns such as the assessment criteria (Hong Kong Arts Development Council, 1999). Mr. Yau Yat-huen, the principal at HKMLC Queen Maud Secondary School criticised the limited resources the government is devoted to arts education (Hong Kong Arts Development Council, 1999). Others complained the poor quality of teachers, no clear syllabus; over-simplified assessment criteria yet over-stress marking rubrics (梁崇任, 2013). No wonder arts is being marginalized in schools with decreasing number of students, from 2013, 4742 to 2014, 4530, 2015, 4373 take DSE Visual Arts exam. (Hong Kong Examination and Assessment Authority, 2013; Hong Kong Examination and Assessment Authority, 2014; Hong Kong Examination and Assessment Authority, 2015)

2.3 Overview of Asia Art Archive (AAA)

Established in 2000, AAA is a non-profitable organization which “document and secure the multiple recent histories of contemporary art” (AAA, 2015) in Asia. By collecting and making information on those multiple recent histories of contemporary art in the region, AAA is committed to create a collection which belongs to the public and accessible across the world through its online collection as well as complicate and facilitate the understanding, research and writing in the field of contemporary art.



In view of the limited understanding of contemporary art among the public in Hong Kong due to the limited support and resources for visual arts organizations such as Para/Site and 1a space to cultivate audience building, in 2007, AAA's Learning & Participation programme was established to "redefine the ways audiences might learn about contemporary art" (AAA, 2015). Stressed on itself being not an educational institution, AAA offers an "alternative, participatory, free thinking platform for learning alongside the mainstream curriculum" (AAA, 2015). In response to the introduction of the new curriculum in 2009, Learning Lab and Teaching Lab are organized for secondary school students and teachers.

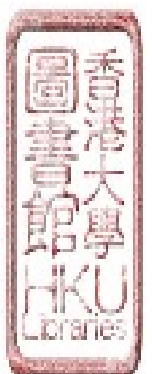
2.3.1 Learning Lab

The Learning Lab, by creating a platform encouraging dialogue and exchanges, is led by a group of university-volunteers from arts-related disciplines, facilitated by artists and art professional in the hope that students in Hong Kong can have a better understanding and appreciation of arts.

For 2014 and 2015 Learning Lab, each Lab is divided into 3 sessions with each session include artists sharing, visit to exhibitions and arts space, issue-based discussion and hands-on exercise that engaged with artworks or art topics. In addition, 'using art as a means of enquiry' is employed to inspire students to think and reflect on the relation between self and the world.

2.3.2 Teaching Lab

Teaching Lab is an annual professional development for mainly secondary teachers in Hong Kong. It was first named Teacher Development Workshop when it was implemented in 2009 to address and empower teachers' training on arts appreciation and arts criticism that is emphasis on new senior secondary curriculum. In 2015, a Teaching Community, led by core teachers (local secondary school teachers), is formally established to build a supportive learning community among secondary school teachers in the preparation of teaching materials for classroom usage.



3 RESEARCH METHODOLOGY

3.1 Research Approach

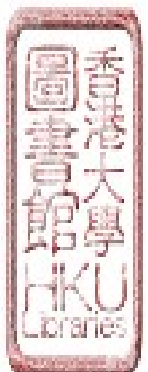
With the aim to explore strategies in implementing arts education programmes by AAA, this study describes the vision, design, receptiveness and effectiveness of AAA's arts education programme in the context of the official arts education curriculum in Hong Kong. While articulation and interpretation of the above requires in-depth understanding which cannot be fully captured by quantitative method with numbers, qualitative research with its strength lies in "validity", that is, the "closeness of the truth" and touches upon the "core of what is going on rather than just skimming the surface" (Greenhalgh & Talyor, 1997, p.740), it unfolds the complexity and multi-faceted meanings constructed by individuals in a lived experience. Therefore, this study adopts a qualitative approach which emphasizes a combination of participant observation and semi-structured in-depth interviews for achieving rigor, richness and breadth in the analysis.

3.2 Data collection

Since qualitative approach is adopted in this study, the procedures of data gathered through participant observation and in-depth interview are discussed in the following sections.

3.2.1 Participant observation

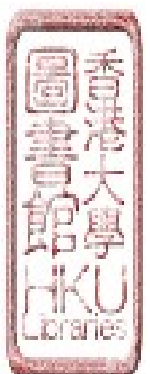
In view of the fact that individuals seldom give full explication or full report of their actions, or are unconscious of their behaviour in a certain way, participant observation which requires researchers to be presence in a locale enabling them to "learn about the activities of the people under study in the natural setting" (Kawulich, 2005, p. 2). In other words, through participating in and experience the social context with the participants under study, researchers are able to see how the setting is organised and how participants interact with one another and with the surroundings. This further allows researchers to identify potential informants for subsequent in-depth interviews and development of questions for interview guide. (Kawulich, 2005)



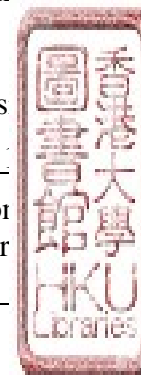
Given the fact that I have never engaged in any of the arts education programmes offered by AAA, participant observation is particularly essential for me to develop an understanding towards the operations such as the rundown, the ‘venue’ setting, the behaviour of participants etc. of the programmes under study, that is Learning Lab and Teaching Lab. Therefore, my primary purpose of participant observation is to familiarise myself with the context of the Labs. Yet, gradually, it helps me to identify informants and formulate questions for the subsequent in-depth interviews.

Additionally, since Learning Lab and Teaching Lab involve several sessions on separate dates, by conducting participant observation in each of the session, This allows me to see the changes in the ambience and attendance of the Labs, the behaviour and performance of participants and the contents of topics. These direct observations are essential as they will not be available in other forms of data collection method.

Offered by AAA to observe its 2015 Learning Lab Spring Session and 2015 Teaching Lab & Teaching Community, I made my visit to two of the three sessions of Learning Lab and all two sessions of Teaching Lab and Teaching Community. Since I had prior commitment on the second session of Learning Lab, I was not available to conduct participant observation on that session. The following table shows the Labs that I have participated in.



Date	Time	Venue	Event	Details
21 March 2015 (Sat)	10 a.m. – 1 p.m.	Comix Home Base, Wanchai	2015 Learning Lab Spring Session	<ul style="list-style-type: none"> - Briefing by the university volunteers in charge of that session of the Lab - Visitation of the exhibition <i>Building Tails</i> at Comix Home Base - Reflection & discussion on the exhibition with the artist of the exhibition, Justin Wong - Sharing by Justin Wong, followed by a Q&A session - Guided tour at the complex of Comix Home Base - Reflection at the end of the programme (in groups) - Evaluation of the Lab by university volunteers and discussion of the artist-to-be-invited for the forthcoming Lab
28 March 2015 (Sat)	10 a.m. – 1:30 p.m.	Jockey Club Ti-I College, Shatin	2015 Teaching Lab & Teaching Community	<p data-bbox="1205 804 1473 842"><u>10 a.m. – 12:30 p.m.</u></p> <ul style="list-style-type: none"> - A talk on <i>China 1980s – New Art of China in the Age of Modernisation and Social Transformation</i> by AAA senior researcher, Anthony Yung - Reflection & discussion on the talk by teacher participants (in groups) - Q&A session with Anthony Yung <p data-bbox="1205 1189 1384 1227"><u>12:30 p.m. –</u></p> <ul style="list-style-type: none"> - Discussion for lesson plan developed by teachers who left behind for unity



18 April 2015 (Sat)	9:30 a.m. – 12:30 p.m.	AAA office, Sheung Wan	2015 Teaching Lab & Teaching Community	<p><u>9:30 a.m. – 11:30am</u></p> <ul style="list-style-type: none"> - A talk on <i>Ha Bik Chuen Archive—Hong Kong Today</i> by AAA researcher, Michelle Wong - Reflection & discussion on the talk by teacher participants (in groups) - Q&A session by Michelle Wong - Guided tour of the Ha Bik Chuen exhibition at AAA library <p><u>11:30 a.m. – 12:30 p.m.</u></p> <ul style="list-style-type: none"> - Distribution of topic, grouping of teachers according to topics of their interest, and in-depth discussion of the topic for the development of lesson plan
2 May 2015 (Sat)	10 a.m. – 1 p.m.	AAA office, Sheung Wan	2015 Learning Lab Spring Session	<ul style="list-style-type: none"> - Briefing by the university volunteers in charge of that session of the Lab - Presentation of objects that was related to the participants - Sharing by a local artist Tang Kwok Hin - Reflection and art work creation by participants (in groups) - Feedback session by Tang Kwok Hin - Evaluation by university volunteers
13 June 2015 (Sat)	4 p.m. –6 p.m.	School of Everyday Life, Tai Po	2015 Teaching Community	<ul style="list-style-type: none"> - Presentati on plans developed by 4 groups of teachers - Feedback plans among teachers

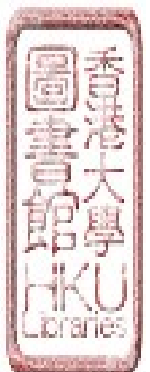


During the participant observation of every Lab, a list of different aspects were marked down, including field notes on the venue setting, rundown of the Lab, performance & behaviour of participants, university volunteers, core teachers, AAA administrators and artists, dialogues & interactions among the said personnel, the attendance and ambience of the Lab. It is noted that I was introduced to the university volunteers at the first session of Learning Lab, before the Lab commence as I was expected to conduct the very first in-depth interview with one of the university volunteers. Thus, my presence of observing and the brief background of my current study are known to the university volunteers. However, the same practice was not made to participants of Learning Lab and core teachers and participants of Teaching Lab and Teaching Community for unknown reason.

3.2.2 In-depth interview

To understand the experience and perspectives of senior secondary student participants, university volunteers, teacher participants, and core teachers towards Learning Lab and Teaching Lab; as well as the rationale and execution of the Labs by AAA administrators, one-on-one in-depth interviews are employed in this study. It is hoped that most first-hand and in-depth experience towards AAA's arts education programme could be collected through such instrument.

To arrive at a more comprehensive account of Learning Lab and Teaching Lab, non-random sampling is implemented, allowing researchers to “choose their samples with more precision” and “combining various sets of data into a functional relation” (Brislin & Baumgardner, 1971, p. 397 – 400). Such sampling is especially appropriate to my study given my small sample size as suggested by Marshall (1996). As mentioned in the previous section, both Learning Lab and Teaching Lab involve 3 types of audience. For learning Lab, the audience are new participants, returning participants and university volunteer whereas for Teaching Lab, the audience include new participants, returning participants and core teachers. I targeted to conduct in-depth interviews with two new participants and two returning participants of the two Labs, and two university volunteers and two core teachers from Learning Lab and Teaching Lab respectively. All the interviewees were expected to be referred by AAA as AAA has a better knowledge on the background of the interviewees and their engagement with AAA's Labs. After the first participant observation of Learning Lab, it was agreed that I could recruit participants, university volunteers and even core



teachers myself based on their performance in the Labs, mainly the active participation during the reflection & discussion, forming strong opinions on the topic or dialogue with artists. In the end, a total of nine people from Learning Lab and Teaching Lab were invited for interviews. AAA referred five people to me with the following characteristics:

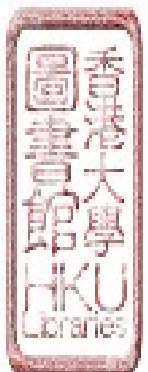
1. A returning participant from Learning Lab, who is a Form 6 Visual Arts student and currently seating for the DSE examination.
2. A university volunteer from Learning Lab, who is a returning volunteer engaged in Learning Lab for the second time.
3. A new participant from Teaching Lab, who is an English teacher in a secondary school.
4. Two core teachers from Teaching Lab. One of them was a participant of Teaching Lab in the previous year but took up the post as core teacher this year. The other has been actively involved in Teaching Lab since 2012 and was the master of facilitator of Teaching Community. Both are art teachers in their respective secondary schools.

To enhance the richness and diversity of the perspectives towards the Labs, I recruited the remaining four interviewees of various backgrounds as shown below, based on my conversations with them and their performance in the Labs.

1. A university volunteer from Learning Lab, who is also currently an intern at AAA.
2. A university volunteer from Learning Lab, who had participated in the summer camp of AAA and is the second time engaged in Learning Lab as a volunteer.
3. A new participant from Learning Lab.
4. A returning participant from Teaching Lab, who was once an art teacher in a secondary school.

Appendix 1 summarised the profile of the interviewees. Last but not the least, the Head and the Coordinator of Learning & Participation Department of AAA were interviewed to understand their views on the Labs from the production side.

The one-on-one in-depth interviews were conducted from April 2015 to July 2015. Each interview was carried out at the time and place convenient and comfortable to the interviewees, namely, cafes, offices, restaurants and open areas next to a shopping mall, with one follow-up interview with AAA was made through telephone. Each interview lasted for approximately 40 minutes to over hour and a half.



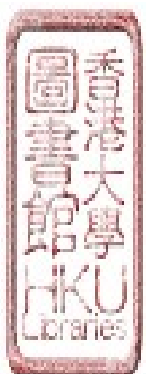
Semi-structured interviews are employed in this study so I have the flexibility in asking questions or follow-up questions according to the responses and experiences of the interviewees. Open-ended questions, such as “What do you think of the arts education programme offered by AAA”, are used to encourage interviewees to express their opinions freely, whether or not they like AAA’s arts education programmes with reasons and examples. For each type of audience of Learning Lab and Teaching Lab, a specific discussion guide (refer to Appendix C1 – C7) was devised. In other words, coupled with a discussion guide for AAA arts administrators, there were altogether 7 sets of discussion guides. However, a common zoom-in approach is adopted in the design of all 6 sets of discussion guides for interviewees of Learning Lab and Teaching Lab, with the interview being divided into 7 sections, as shown below:

- (A) Introduction
- (B) Demographics background
- (C) Definitions towards “Arts Education” & “Arts education programme”
- (D) Participation of arts education programme (at school)
- (E) Participation of arts education programme at AAA
- (F) Overall re-cap on arts education programme’ Impact
- (G) Background Information

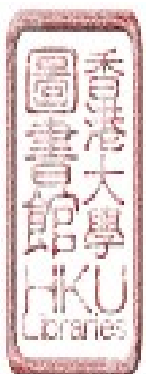
Although generally similar, the individual discussion guide for interviewees of Learning Lab and Teaching Lab is tailored to cater for the diverse background and experience of various type of interviewees. Take the discussion guide for Learning Labs and Teaching Labs as an example, specific questions on the perception on university volunteers and evaluation of university volunteers-led programmes were asked for the interviewees of Learning Labs while questions on the perception on core teachers and evaluation of core teachers-facilitated programmes were seek for the interviewees of Teaching Labs. It is important to note that due to the time constraint, only questions that were marked “[IMPORTANT*]” in the discussion guide were covered in every interview.

3.3 Data analysis

Each interview was tape-recorded and written consent was sought prior to every tape-record. To ensure the confidentiality, all recordings are kept in a safe place. All



interviews were conducted in Cantonese and were transcribed in Chinese before translation into English. A thematic analysis coupled with coding was used in studying the transcripts. All the translated transcripts were read and analysed to identify repeated themes or contrasting ideas. Field notes were read as well in conjunction with the translated transcripts as a testimony to the descriptions delivered by the interviewees. Given the small sample size in the in-depth interviews, the findings and analysis as discussed in Section 5 are generalized in aggregate of all interviewees.



4 RESEARCH FINDINGS

4.1 Who are the interviewees?

As mentioned in the previous section, a total of nine respondents were interviewed, among them five respondents comes from Learning Lab whereas 4 from Teaching Lab. Table A highlights the distributions of the respondents profile of Learning Lab including the occupation, the level of visual arts study attainment, the preference to pursue arts-related in future, the role in 2015 Learning Lab, the frequency in participating AAA's arts education programmes, the participation in arts education programmes other than AAA's and the self-claimed awareness of current art scene in Hong Kong. While Table B highlights the distributions of the respondents profile Teaching Lab including the occupation, the level of visual arts study attainment, the teaching experience in years, the role in 2015 Teaching Lab, the frequency in participating AAA's arts education programmes, the participation in arts education programmes other than AAA's and the self-claimed awareness of current art scene in Hong Kong.

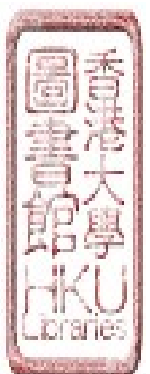


Table A: Highlight of the distributions of the respondents profile of Learning Lab

Pseudo name	Occupation	Level of visual arts study attainment	Preference to pursue of arts related career	Role in 2015 Learning Lab	Frequency in participating in AAA's arts education programmes	Participation in arts education programmes other than AAA's	self-claimed awareness in current Hong Kong arts scene (from the scale 1 to 10, with '1' being the least awareness, '10' the most)
Wilson	Secondary students (elective: VA, D&T)	Form 5	Yes	New Participant	1 st participation	Nil	8
Carmen	Secondary students (elective: VA)	Form 6	Yes	Returning Participant	3 rd participation	Nil	6
Ronda	Undergraduate (Major: Global Creative Industry)	Undergraduate	Yes	University Volunteer	2 nd participation	Nil	6
April	Undergraduate (Major: Visual Arts)	Undergraduate	Yes	University Volunteer	4 th participation	Through Our Eyes photography programme、 「民間學堂」計劃	6
Dash	Undergraduate (Major: Marketing, Minor: Humanities)	Junior secondary	Considering	University Volunteer	1 st participation	Nil	7

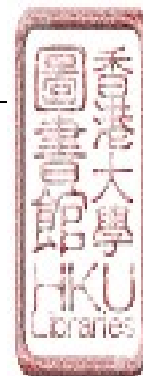
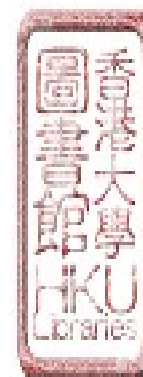


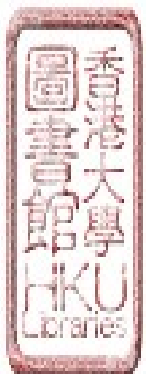
Table B: Highlight of the distributions of the respondents profile of Teaching Lab

Pseudo name	Occupation	Level of visual arts study attainment	Teaching experience (in years)	Role in 2015 Teaching Lab	Frequency in participating in AAA's arts education programmes	Participation in arts education programmes other than AAA's	self-claimed awareness in current Hong Kong arts scene (from the scale 1 to 10, with '1' being the least awareness, '10' the most)
Otille	English teacher (secondary)	Junior secondary	9	New Participant	1 st participation	Nil	7
Wilfred	'arts school' owner & teacher	Postgraduate	5	Returning Participant	4 th participation	EDB Seminars, HKSEA Talks	10
Albert	VA & RS teacher (secondary)	Postgraduate	18	Core Teacher	2 nd participation	EDB & CDC Seminars, HKSEA Talks	7
Kate	VA teacher (secondary)	Postgraduate	30	Core Teacher	5 th participation	EDB & CDC Seminars	8



In Table A, regarding the education background in visual arts study of the five interviewees of Learning Lab, two of them are current secondary school students while three of them are undergraduates. All, except one undergraduate, take visual arts in their secondary and tertiary education and will pursue arts-related career upon graduation while the remaining undergraduate is still considering whether or not he will pursue a career in arts field. Concerning the participation in AAA's arts education programme, one of the interviewees are new participants, one of them are returning participants who had joined AAA's art education programme three times and the remaining participants are all university volunteers with various participatory level of AAA's arts education programme. It is the first time for one university volunteer to join Learning Lab while the other two university volunteers had taken part in Learning Lab for twice (both times took the role as university volunteer) and fourth times (the first two times as a participant in summer camp and Learning Lab respective, while the remaining two times took up the duty of university volunteer) respectively. Except one interviewee, all of them have never participated in arts education programme other than AAA's. Lastly, from the scale of 1 to 10 with 1 being the lowest level of awareness while 10 the highest level of awareness towards the current arts scene in Hong Kong, just one interviewees rated 8, one of them rate 7 and three rated 6.

In Table B, regarding the education background in visual arts study and the teaching areas of the four interviewees of Teaching Lab, only one of them do not take arts in her senior secondary and tertiary education so in her 9 years of teaching career, she is not able to teach visual arts, the others achieve a Master degree in arts-related study and have five, eighteen and thirty years of experience in teaching visual arts in primary and secondary schools. Concerning the participation in AAA's arts education programme, again, only one interviewee is new to Teaching Lab. Among the remaining interviewees who have various level of engagement to Teaching Lab, one of them is the returning participant who have joined Teaching Lab (4 times) while the other two are core teachers with one of them taken part in Teaching Lab for twice (1st time as participant, 2nd time as core teacher), another engaged for five times since the kick-off of the Teaching Lab in 2012 (with the first few times as participant and becoming core teachers since last year). All, except one interviewee, participated in arts education programme offered by Education Bureau, Curriculum Development Council (CDC) and Hong Kong Society for Education in Art (HKSEA). Lastly, from the scale of 1 to 10 with 1 being the lowest level of awareness while 10 the highest



level of awareness towards the current arts scene in Hong Kong, two interviewees rated 7, one of them rate 8 and one rated 10.

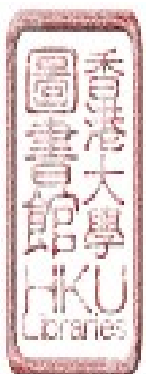
4.2 How do people see AAA's arts education programme

This section provides aggregate observations on how interviewees perceive AAA's arts education programmes, mainly Learning Lab and Teaching Lab and the respective angles shall be further analysed and discussed in the next section.

In general, all interviewees from Learning Lab and Teaching Lab are in favour of the Labs.

To interviewees of Learning Lab, being able to meet artists and visit exhibition, is wonderful as they are rarely offered such an opportunity. Similarly, interviewees of Teaching Lab are pleased that they are able to meet people from different segment of the art scene, be it arts critics or museum curators or researchers on arts history.

All interviewees from Learning Lab and Teaching Lab believe that they learn more about contemporary arts and artists in Hong Kong and China. For interviewees of Learning Lab, whether they are secondary school students participants or university volunteers, they heard more names of contemporary artists, forms of contemporary art in Hong Kong. Also through artists sharing, they understand the process of artistic creation which helps with their study. Learning to interviewees of Learning Lab is more than the acquisition of arts knowledge, they also learn the career prospect of 'living' artists through artists sharing as there is always a saying that 'arts cannot make a living'. Adding to that, interviewees agreed that with the guidance from AAA's arts administrators, Susanna and Chloe, university volunteers learnt how to organize arts activity, how to communicate and led discussion. Interestingly, all interviewees appreciate reflection and discussion during Learning Lab but have negative feedbacks on the execution of it. As for the interviewees of Teaching Labs, be it the teacher participants or core teachers, they agreed that they are familiarized with the development of contemporary art in Hong Kong and China, as well as the knowledge in doing an art writing or an art criticism. However, some interviewees hope that teaching pedagogy would be delivered by speaker of Teaching Lab in parallel with art knowledge.



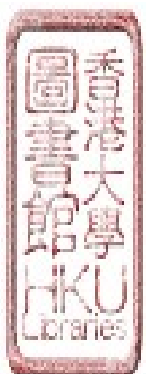
Interviewees of Teaching Lab found other benefits in joining Teaching Lab and Teaching Community. Given the nature of AAA as an archive-based arts organization, during the course of Teaching Lab, interviewees are gained by receiving resources or database relevant for their teaching especially in contemporary arts. Moreover, since every interviewee is engaged in Teaching Community, they feel that they have support from one another in which they can discuss and exchanges ideas be it on teaching pedagogy or art knowledge. Lastly, most interviewees acknowledge the concept of producing lesson plan by themselves and for themselves.

During the interview with AAA's Arts Administrators, Susanna and Chloe, they pointed out the rationale for organizing Learning Lab and Teaching Lab is to offer an alternative platform, since the introduction of new education reform in 2009, for secondary students and teachers to approach contemporary arts such as by offering artists sharing and peer-supported discussion through university volunteers to secondary school students and resources and contextualized art knowledge to in-service secondary school teachers.

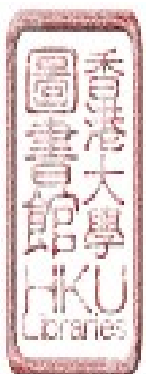
Moreover, emphasizing over and over again that AAA is not an education institution, Susana and Chloe stated that Learning Lab is grounded on the idea of 'arts as a means of inquiry' instead of teaching students' craftsmanship so that students are in one hand given an opportunity to use arts to 'inquiry' the relation between self and the society, on the other hand use arts as a self-discovery. As for Teaching Lab and Teaching Community, both teachers participants and core teachers are encouraged to produce lesson plan applicable to their students' needs and interests with the use of resources found in AAA instead of AAA distributing teacher package with description on teaching focus.

At the same time, reflection is another 'keyword' as expressed by Susanna and Chloe, by allowing participants to think and discuss, they can firstly bring their own experience or perspective and contribute to the discussion, while consolidate what they have learnt to knowledge through reflection. Therefore, even some interviewees have suggestions on the arrangement of reflection and discussion section at Learning Lab, AAA does not have any intention to make changes.

According to Susana and Chloe, through engaging university volunteers in organizing Learning Lab in the form of mentorship, university volunteers are equipped with the so-called 'arts administration' skills and they can further join an arts community



called PageNext in which the guidance from AAA is kept minimal upon finishing their role as university volunteers in Learning Lab. They pointed out that some of the university volunteers may pursue a career in arts field upon university graduation, one example is their full time staff who was once participant of Learning Lab then become university volunteer and finally ended up at AAA. In a way, AAA believed that they are cultivating the arts ecology.



5 ANALYSIS AND DISCUSSIONS

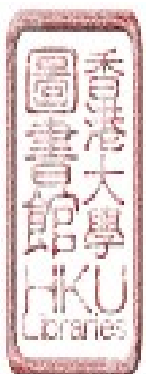
The successfulness of AAA's arts education programme:

AAA as supplement to the mainstream and AAA as practising mainstream values

By reading the perception of participants of Learning Lab and Teaching Lab and AAA, it is found that the Learning Lab and Teaching Lab of AAA possess the following strength:

1. Learning Lab as Arts Experience
2. Learning Lab as A platform for Enquiry
3. Learning Lab as Nurturing
4. Teaching Lab as Professional Training
5. Teaching Lab as Teaching Resources
6. Teaching Lab and Teaching Community as Collaboration

To address the research question that I have set in the introductory part "How successful are Learning Lab and Teaching Lab of AAA to engage participants in the understanding of contemporary arts in Hong Kong, in comparison with mainstream arts education? When the above strengths of Learning Lab and Teaching Lab of AAA is put in conjunction with the current arts education curriculum in Hong Kong, it is found that AAA is successful in broadly two ways, namely it supplements the mainstream and it practices mainstream values. The following section will discuss the strength of Learning Lab and Teaching Lab individually in relation to the current arts education curriculum in Hong Kong.



5.1 Learning Lab as Arts Experience

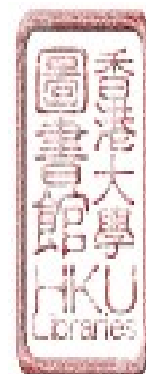
As mentioned in the earlier section, the Education Bureau encourages schools to arrange visits or collaborate with arts organizations and the community in organizing arts programmes or artists-in-residence according to schools' situation. However, some schools may not have the time and resources to arrange such kind of activities as reflected from one interviewee, "We don't have many outings at school." By participating in Learning Lab where at least one session of the Lab is devoted to exhibition visit, participants gain an opportunity to go exhibition which is of their liking, as commented by the same interviewee, "It is great that AAA brings us to exhibition." Even schools pay effort in taking their students to exhibitions, museums or galleries, in most cases, students look at the artworks on their own. In some occasions, guided tour is offered so students can understand the artworks in more details. Yet, AAA invite artist of the exhibition to meet and talk to students for further enhancing students' arts exposure.

"Schools often take us to see artworks, so there are many opportunities for us to see artworks, but with the artist standing in front of you and you can ask questions to him face-to-face, it is rare so I grab every opportunity to ask him question." – (Wilson, Form 5, New Participant)

"I am happy that there is an exhibition and artist explaining his ideas to us. Unlike the past exhibitions that I have gone, I understand in more details this time. I like the artist now." – (Retold by a university volunteer during participant observation of Learning Lab dated 21 March 2015)

To volunteers, the arts experience is to a greater extent, discussing with the artists to plan forthcoming activity for Learning Lab.

"An artist sits with you in the same table, talking to you something irrelevant to the meeting that it turn out to be part of the content of the Lab. We are really linking 3 ipads together on that day. It's amazing." – (Dash, undergraduate, university volunteer)



Clearly, Learning Lab of AAA offers an opportunity for students to be in contact with arts activities and artists in which student find it as a pleasurable and valuable experience to which may otherwise their schools would not be able to offer to them. Therefore, Learning Lab supplements the mainstream arts education.

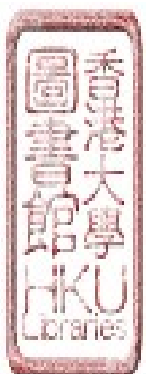
5.2 Learning Lab as A Platform for Enquiry

5.2.1 Enquiry as in context understanding

According to the *Visual Arts Curriculum and Assessment Guide (Secondary 4 -6)*, practice in visual arts appreciation and criticism in context: from self to context is one of the curriculum frameworks across the three year of senior secondary study. Under this framework, “both emotional and intellectual responses, and perceptions from the audience’s and artist’s perspectives” are referred (Curriculum Development Council, 2007). Therefore, Understanding Arts in Context is one of the learning targets set out by EDB. Students are expected to “understand the meaning and value of artwork in their own and other contexts, e.g. art historical, personal, social, cultural, ideological and political contexts” (Curriculum Development Council, 2007).

With the nature of contemporary art as cultural products using various focal points, distances or cognitions to see the present period in time, it facilitates the dialogue between the viewers and the artists, and reflection on the relation between the self and the world (丁穎茵, 2014). By interpreting the works of contemporary art, student can understand the meaning and value of the artwork in relation to a particular context as set out by the EDB.

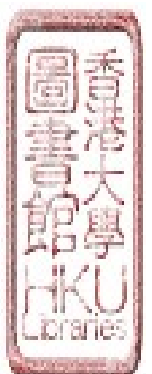
AAA is an archive rooted in contemporary art, with the feature of Learning Lab “seeing Hong Kong as a museum, bringing students to different places in Hong Kong, they are learning in the Hong Kong context, contextualized” as explained by Susanna during the interview. Moreover, focusing on the objective ‘using art as a means of enquiry’, participants of Learning Lab are able to understand how an artist use arts to relate to the society and the world at large the artist situates, in turn allowing participants to understand the meaning and value of the work of art in a particular context and hoping participants will think otherwise. Indeed, the three sessions in the Learning Lab is surrounding on a main theme and inviting various artists to share their perspective on the same theme. For instance, surrounding the theme on arts and



politics 2014 Fall Learning Lab, AAA invites 3 artists to talk about their work in relation to the role of artist in the social movement. April, my interviewee is impressed by the last session in which, participants of the Lab are brought to Sangwoodgoon, a farmland in New Territories, touring around the farmland cultivated by the artists, tasting the products of crops planted and cooked by the artist, listening to the artists' rationale for being a full time farmer in Hong Kong and reading a series of photography and past events hosted by the artists to criticize the issue of food supply in Hong Kong. Through this hands-on experience, participants understand the act of artist in relation to social-political context in Hong Kong. As from my informal participant observation, I heard a participant saying that "I've never thought of the origin of the food I eat every day." While April commented that, "I was impressed by this Lab because I learnt that artists cannot lock themselves up in the room and do his / her own creation." Clearly, the artists in the Learning Lab awaken participants, in their own sense, the source of their daily food as well as the supply of food in the context of Hong Kong and the globe.

5.2.2 Enquiry through reflection

Through discussion after each section of artist sharing, participants of Learning Lab are asked to reflect on 2-3 questions regarding 'What you think is the most impressive?', 'Do the topic today brings you new insight?', and 'What do you think of the issue now?' expressed by Susanna, so participants are given time and room to present and interpret their perspective whether or not they agree with the perception of the artists. As observed during the de-briefing between the university volunteers and AAA at the Learning Lab dated 21 March 2015, a university volunteer encouraged a participant to speak up by inviting the participant to say 3 perspectives on the exhibition or exhibits. Adding to that, Susanna reminded university volunteers not to accept participants saying 'very cute' and 'very pretty' as these are not perspective. She reminded university volunteers that if they hear these kinds of statements, they should tell them to say "what they perceive" instead of "what they think". Clearly, AAA is training participants of Learning Lab to build up intellectual responses through reflection, and in turn practicing the mainstream, EDB values.



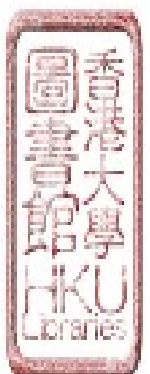
5.2.3 Enquiry through the process of art making

Since AAA is not aim at delivering craftsmanship to its participants, the art making section at the last session of Learning Lab serves as a platform for students to reflect on and explain the process of art making. As explained by an university volunteer and Susanna during the briefing between university volunteers,

“The main point of the art making part is not the final outcome, the art work itself, but the process of making it. We want them to think why they have this idea. During group discussion, we have to ask why you make the work this way and why you choose this material”
- (a university volunteer, participant observation dated 2 May 2015)

“While they are doing it (art work), ask how they come up with the idea and why they approach like this, that is, ask them why they have such choice. For example, when you do thing, 1 is the initial stage and 100 is the final stage, but they focus on 100, the final stage only and neglect 3, 4 , 50 or 60..So our primary objective is not asking students to do an art work, but encourage them to reflect on the process of making the work. Why use this approach? Who is your audience etc.” - (Susana, participant observation dated 2 May 2015)

Upon finishing the artwork, secondary school participants are asked to present their artwork and ideas in front of their peers and the artist. At the same time, questions such as ‘How they come up with the idea?’ was raised by artist and participants have to respond. For instance, during the participant observation dated 2 May 2015, a group of students make the artwork ‘floor plan’ using the objects they brought that represent their community/neighbourhood. A combination of objects such as keys, receipt and necklace etc. are used by the participants to symbolize their district with respect to personal connection to the district they inhabit and linked them together to represent a city plan with stairs, shopping mall and a landmark. The artist was amazed by their idea and presentation by giving such comment, “You present your idea in an organized manner”, followed by a question on how they come up with the idea of a city plan and how a particular logo was made explicit to serve as a landmark on the city plan. The participants then replied by saying the idea come from the fact they are



living in different district and by folding the receipt, the logo stands out as a landmark. Again, the artist are pleased and complimented, “They have made some thoughts in presenting the objects into the city plan.” Clearly, AAA is offering a platform for secondary school participants to use the enquiry-based learning in a small groups to develop their ideas in art making.

Indeed, such approach of learning is the ‘preferred modes’ of learning as stated in the Visual Art Curriculum and Assessment Guide (Secondary 4-6), p. 42 “Enquiry learning... which emphasis the development of personal views and the personal construction of knowledge are the preferred modes... In the enquiry process, students are helped to develop a wide range of concepts, skills, strategies and attitudes through having to analyse issues and work out possible solutions to problems.”

Therefore, by inviting participants to think-out-loud the process of art making, Learning Lab of AAA is practicing the mainstream values.

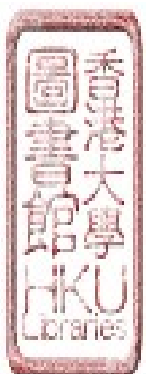
5.3 Learning Lab as Nurturing

One of the aims of the arts education curriculum put forward by EDB is to enable students to “acquire a foundation for pursuing educational and career opportunities in the visual arts and creative industries”. Indeed, AAA shares the same aim as EBD but with more vision. For each session of learning lab, artist from various background are introduced to participants. for example, comic illustrator, Justin Wong; experimental media artist, Ellen Pau; emerging mixed media artist, Tang Kwok Hin; cultural practitioners from Sangwoodgoon; former designer, Stanley Wong, a.k.a. another mountain man and designer, Michael Leung in 2014 and 2015 Learning Lab.

"We asked artists to share his career growth or experience with students. It's because to students, they are in the stage of exploring their future, but we are not guiding them to a definite path, but through every artist sharing, we are introducing the various path to them. They will then find other possibilities." – (Susanna, AAA)

Through attending Learning Lab, participants get to know the career prospect of an artist through artist sharing be it a positive one or a negative one.

“The participants sound confused towards their choice in arts, it’s like a battle. And hearing that the artist, Justin is not smooth at the



beginning of his career, they knew that artist also experience confusion. Then I told them you are still in secondary school, you still have time to explore. It's because they feel that they don't have much idea in their art creation" – (retold by university volunteer, participant observation dated 21 March 2015)

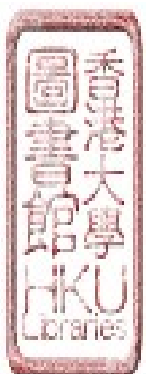
"I found that participants are dedicated to the field of art. This programme allows student to meet people from the art field, by seeing 'living' artist, surely, they have more confidence in pursuing the career in arts. Someone has achieved it, this is not a dead-end. I can achieve too." – (Dash, undergraduate, university volunteer)

On top of that, AAA is nurturing the participants for the pursue of arts-related career. AAA welcome participants of Learning Lab, upon entry to university, engage in Learning Lab as university volunteer. Through guidance from Susanna and Chloe, university volunteers are given opportunity to organise Learning Lab, from initiating a theme to identifying an appropriate artist for the theme, from discussing and planning the activity of Learning Lab with an artist to facilitating the lab on the day and leading discussion for participants. In the process of organising, Susanna and Chloe facilitate university volunteers in equipping the so called arts administration skills, as expressed by Susanna,

"they [university volunteer] will give us a list of 3 artists and we'll comment on them and ask if they really think the artist is appropriate."

According to my observation in the debriefing between volunteers and AAA on 21 March 2015, volunteers listed out 3 artists they would like to invite and Susanna asked for reasons for each of their choices and commented on them on the medium of a particular artist, the presentable skills of an artist or the concepts of artworks of the artist.

Upon finishing the role as university volunteer for 2 times, university volunteers can choose to join PAGE NEXT, a community solely comprised of young people and past university volunteers for organising activity for young people. In that community, as Susanna said, their guidance is kept minimal. From my observation, among the 19 university volunteers of current lab, there are at least 3 of them joined page next. Here,



we see AAA is nurturing a group of young people who is devoted to art industry in a sustainable way.

Above all, some university volunteers do devoted himself or herself to the arts industry upon university graduation. According to Chloe, a current full time staff at AAA was once a participant at learning lab and took up the role as university participant. Also, Sam who was also once a participant of AAA was referred to a design house by AAA and again become the university volunteer later and currently is a core member in PAGE NEXT. Susan admitted that AAA offered him freelance design job as well.

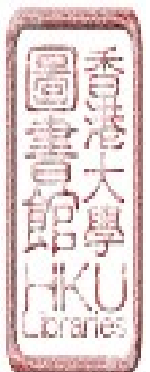
Therefore, the "foundation" as described by EDB, to AAA such foundation is not merely introducing the various fields or conceptual knowledge in the visual arts and creative industries, but exposing students to the industries and nurturing them through hand-on experience and connecting them to the industry and contribute back to the field.

5.4 Teaching Lab as Professional Training

With the introduction of the new NSS visual arts curriculum, arts writing and arts criticism are involved in the DSE exam. Yet, teachers are not sufficiently prepared or fully trained for such two areas of arts knowledge. Therefore, talks or seminars for teacher professional on the above topics are in great demand. As the Hong Kong education system heavily depends on DSE examination results for students to gain their entry ticket into university, exam-oriented teaching syllabus has been common in secondary schools, irrespective to the official promotion of ‘求學不是求分數’ (Learning : It's more than scoring) or the replacement of new curriculum by EDB.

“In the NSS curriculum, teachers are headache about art writing and art criticism, they are suffering...” – (Albert, VA teacher, Core teacher)

“You have to get high marks in the exam in order to get into a university, not just a 5** in Visual Arts” – (Wilfred, Art school owner, Returning participant)



“The (education) scene is very weird, the scene is because schools have to be forced closing down, because of cutting the no. of classes, because of lacking of resources, you must work on (students’) grade...To be honest, we are responsible for students’ performance. If I’m not well-equipped, I have to bear the responsibility for students’ failure in the exam.” – (Albert, VA teacher, Core teacher)

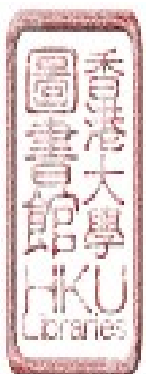
It is true that Exam Authority offer courses for teacher professional development, however the focus of the course lie heavy on the technical side, such as on assessment criteria. Thus under this mode of professional training, teachers acquire their knowledge on art writing and art criticism are mostly assessment oriented. When students are taught art writing and art criticism, students lacks the authentic approach in these areas. Therefore, AAA by offering art writing and art appreciation delivered by arts practitioners such as arts critics, museum curator, arts writers and scholars through Teaching Lab in the early years, teachers receive professional arts knowledge, supplementing the work of EDB.

“I got the so-called skills through assessment criteria, if you write this, you get mark, if not, you get zero. So I get the flow of doing art writing and art criticism is first description then analysis...but I do not have formal training on that...’ – (Albert, VA teacher, Core teacher)

“It is fresh and interesting to meet people from different segments of the art field, I have never met arts critics, museum curator, arts writers and scholars before...they gave us the so-called ‘techniques’ so that we know how to make the life of students easier and master more. I have adopted it in my teaching.’ – (Albert, VA teacher, Core teacher)

Indeed, by inviting arts practitioners who are not educators, Teaching Lab offers an experience to teachers which is out of exam or assessment context, in a way, practicing the ‘求學不是求分數’ as stressed by the EDB.

“We are all from the education field, we are using our perspective to see art writing and art critics...we just follow rules but the rules may



not be right for arts field. Turn out, I learn what really art writing and art criticism from them.” – (Albert, VA teacher, Core teacher)

Although Albert did not explain whether there is any discrepancy on how art writing and art criticism should be carried out between arts field and education field, one thing for sure is that AAA offers another focal point to approach arts which is exam-free. Therefore we could say that AAA’s approach to art is much better in actualising the vision of the EDB.

5.5 Teaching Lab as Teaching Resources

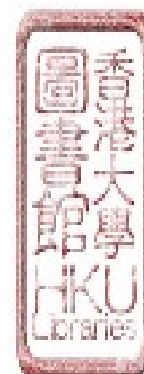
Since EDB adopts an open and flexible curriculum framework for DSE visual arts, they do not encourage the use of textbook. Instead, they require teachers to prepare their own material appropriate to the needs, abilities and interests of their students. In addition, only limited resources are given to teachers as their reference such as books list or website or exemplar found on the website of EDB, causing extreme workload to teachers.

“Our peers shouted ‘SOS’ because they feel that they have no support, by support, I mean no database for them to teach. For example, if you want to get information about Xu Bing, it takes much effort to select a single and relevant video or painting from the pool.” – (Kate, VA teacher, Core teacher)

“The problem is we don’t have resources” – (Wilfred, Art school owner, Returning participant)

“Contemporary art is quite new, there are not many materials written about them.” (Anonymous teacher participant, participant observation during Teaching Lab dated 28 March 2015)

Given the nature of AAA as a contemporary art archive, it possess database and resources which are important for teacher to develop lesson plan. For example, during the talk on Contemporary China 1980, relevant references on the contemporary art of China are provided by speaker who is also the senior researcher of AAA. Similarly, after the talk on a Hong Kong local artist, Ha Bik Chuen, teachers were distributed a booklet with DVD on Hong Kong Art History Research and were given a guided tour



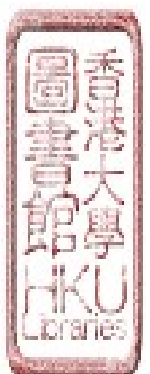
at AAA library where teachers were exposed to books and digital resources on contemporary arts of Hong Kong and other parts of Asia. Therefore, teachers are given access to appropriate and reliable sources for their teaching. In other words, Teaching Lab supplements the mainstream by offering resources to teachers.

Moreover, during Teaching Community, teacher participants are asked to develop their own lesson plan independently or in collaboration with other teacher participants, using the resources of AAA. Upon finishing the lesson plan, all teacher participants meet again to present their lesson plan and to comment on it so to enhance the appropriateness to students. After the presentation, teacher participants are offered lesson plans prepared by their peers. For example, two core teachers developed a 3-cycle lesson plan to enhance students' understanding on the bibliography of an artist. For the 1st cycle, students are asked to perform the role as a detective, to explore the bibliography and cultural history of a given artist with the guidance from visual arts teacher. In the 2nd cycle, students are asked to be detective again to investigate the bibliography and cultural history of a particular artist from a list of artists given with minimal support from teachers. Lastly, during the 3rd cycle, students, in pairs, are asked to interview each other for understanding their life. Upon the discussion period, one teacher participant raised a concern that this lesson plan may be too demanding to weaker students as they may not be able to catch up with the heavy workload of investigating and interviewing. Core teacher presenters then replied that in such case, may be one of the activities can be reduced or cut.

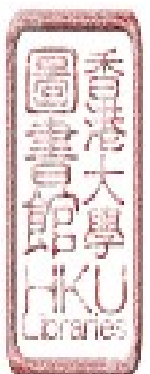
At the end of the Teaching Community, Susanna and Chloe encouraged teacher participants to use their corresponding lesson plan in classroom and invite their peers at Teaching Community to observe class so that the lesson plan prepared is not an empty talk, but applicable to classroom setting. Therefore, by joining Teaching Community, teachers are benefited from getting more teaching materials for real-time usage. Hence, Teaching Lab and Teaching Community supplement and at the same time practicing mainstream values.

5.6 Teaching Lab and Teaching Community as Collaboration

Since teacher participants from various academic subjects such as Liberal Studies, History and English are recruited at 2015 Teaching Lab, AAA does not only establish



the belief that ‘art for everyone’ but also actualizing a cross-curricular collaboration since an English teacher joins the Teaching Community and work with several visual arts teachers to design a lesson plan. During the presentation of lesson plan, a 6-week lesson plan on the theme of scar art, including both English language and visual arts concepts is developed. For example, during English lesson, 3 paintings which portray physical and psychological scars will be given to students as led-in, followed by an introduction of 2 shaped poems related to the theme ‘scar’. An exercise that requires students to describe (in a paragraph) a photo or an object that represents personal scar or social scar in the hope that such exercise build up students’ vocabulary bank in both English language and Visual Arts areas, as well as a record for students’ visual journal for SBA. However, given the heavy workload of teachers of Key Learning Areas, it is unlikely that teachers have time to collaborate with other teachers at schools. Indeed, referring to the Visual Arts Curriculum and Assessment Guide (Secondary 4-6), “the cross-curricular links between art and the other KLAs” are encouraged by EDB. Due to the difficulty in actual practice at schools, while Teaching Lab and Teaching Community allow collaboration between VA teachers and non-VA teachers in formulating syllabus to strength students’ learning in various Key Learning Areas. Teaching Lab and Teaching Community of AAA is said to practicing mainstream values.



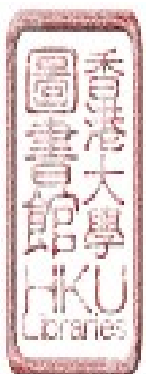
6 LIMITATIONS

6.1 Limitations on Non-random Sampling

Due to the time limit of the project, only 9 interviews, with 5 from Learning Lab and 4 from Teaching Lab were completed. However, according to the attendance list provided by AAA, there were 77 participants in Teaching Lab and 19 participants who have attended Learning Lab for two or more sessions. Also, for Teaching Lab, there were teacher participants from non-arts subjects such as History and Science and from tertiary institution as I observed during the discussion session at Teaching Lab and Teaching Community for both dates. Provided that time is allowed, more participants with diverse backgrounds could be included from both Labs which may further reinforce or enrich my study with more voices.

6.2 Limitations on Research Scope

This study mainly looks at 2015 Learning Lab and Teaching Lab. However, both labs were introduced in 2009, and at the end of each Lab, evaluation form was given to participants for the collection of feedback and comments. The understanding of how both the Learning and Teaching Lab could be much better understood if data was collected throughout the years since 2009 as a rolling study. This could be achieved by collecting and analysing all the evaluation forms collected by AAA. However due to the lack of resources and manpower, the analysis was not carried out during this investigation.



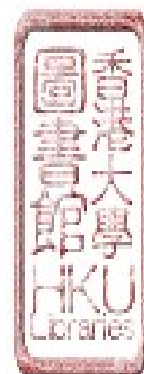
7 CONCLUDING REMARKS

With the emphasis on non-educational institution, AAA aims to “offer an alternative, participatory and free-thinking platform for learning about art alongside the mainstream curriculum”(AAA, 2015). Can AAA really provide “an alternative to the mainstream curriculum” as said? With this thought in mind, the following research question is “How successful are Learning Lab and Teaching Lab of AAA to engage participants in the understanding of contemporary arts in Hong Kong, in comparison with mainstream arts education?” is set.

Through a combination of participant observation with an in-depth interview with 9 participants from Learning Lab and Teaching Lab and AAA Arts Administrator of Learning Lab and Teaching Lab, it is found that AAA’s arts education programme, in terms of Learning Lab and Teaching Lab offers various level of experience to respective participants which serves as the strength of the Labs. For Learning Lab, it offers arts experience to participants and university volunteers, provides a platform for secondary school participants to enquiry learning and nurtures the secondary school participants university volunteers for the pursue of arts-related career. As for Teaching Lab, it empowers secondary school teachers through professional training, offers a pool of relevant and reliable teaching resources and allows a collaboration between visual arts and non-visual arts teachers. With these findings compared with the arts education curriculum defined by AAA, AAA’s Learning Lab and Teaching Lab are successful in the sense that they supplements the mainstream arts curriculum and practising mainstream values.

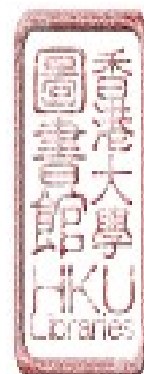
Limited by the number of interviewees and only focusing on one year of data, this study could be enhanced by analysing more data from previous years and include a longer interviewee list to further support the claims made by this study.

Having said that, a few participants and university volunteers of AAA Learning Lab eventually enters the art related careers. Using this study as a benchmark, another direction for further study would be the investigation of if the participants of future AAA Learning Lab has seen an increase in correlation of participants to art related career path ratio.

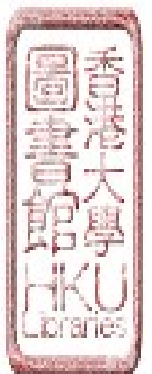


8 REFERENCE LIST

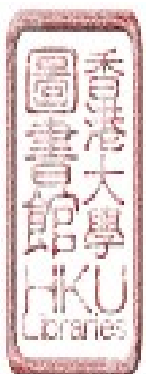
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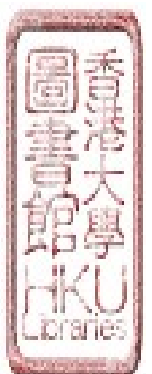
Appendix A – Learning Lab Respondents’ Profile



Pseudo name	Age	Gender	Occupation	Ever take Visual Arts study?	Pursue of arts related career?	Role in 2015 Learning Lab	Frequency in participating in AAA's arts education programmes	Participation in arts events including arts education programmes) (Yes/No; last attendance; events attended)	Awareness in current Hong Kong arts scene	Engagement in arts creation (Yes/No; last engagement)
Wilson	Form 5	M	Secondary students (elective: VA, D&T)	1	1	New Participant	1 st participation	Yes; 3; AAA Learning Labs (2015 Spring), Art Basel, 黃照達房子尾尾、聯校 VA 展、畫室繪畫班	8	Yes; 2
Carmen	Form 6	F	Secondary students (elective: VA)	1	1	Returning Participant	3 rd participation	Yes; 4; AAA Learning Labs (2014 Spring & Fall, 2015 Spring)	6	Yes, 2
Ronda	Year 1	F	Undergraduate (Major: Global Creative Industry)	1	1	University Volunteer	2 nd participation	Yes; 2; AAA Learning Labs (2014 Fall, 2015 Spring), Spanish: La Feria, Art Basel, Art Central, PMQ, installation medicine (個人展), Osage (secondary school event), 黃照達房子尾尾、奈良美智展 (secondary school event)	6	Yes, 2
April	Year 1	F	Undergraduate (Major: Visual Arts)	1	1	University Volunteer	4 th participation	Yes; 2; AAA Summer Camp 2014 and 2015, AAA Learning Lab (2014 Spring & Fall, 2015 Spring), Through Our Eyes photography programme, art docent programme, 藝術節講座、攝影美國交、 「民間學堂」計劃、繪畫班	6	Yes, 1
Dash	Final Year	M	Undergraduate (Major: Marketing, Minor: Humanities)	2	1	University Volunteer	1 st participati	; Para-site (university , AAA Learning Labs Spring), AAA Summer 2015, 黃照達房子尾尾	7	Yes; 1



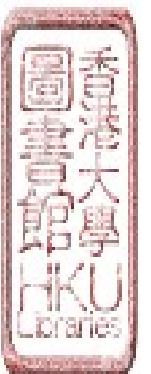
Appendix B – Teaching Lab Respondents’ Profile



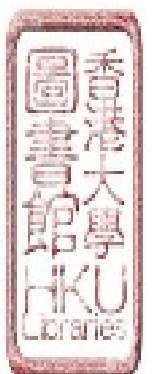
Pseudo name	Age	Gender	Occupation	Ever take Visual Arts study?	Teaching experience (in years)	Role in 2015 Teaching Lab	Frequency in participating in AAA's arts education programmes	Participation in arts events including arts education programmes) (Yes/No; last attendance; events attended)	Awareness in current Hong Kong arts scene	Engagement in arts creation (Yes/No; last engagement)
Otille	30-35	F	English teacher (secondary)	2	9	New Participant	1 st participation	Yes; 1; AAA Teaching Lab & Teaching Community 2015, HK Orchestra Music Concert, Jazz Music Concert, Phantom of the Opera	7	No
Wilfred	30-35	M	'arts school' owner & teacher	1	5	Returning Participant	4 th participation	Yes; 2; AAA Teaching Lab & Teaching Community 2015, AAA Teacher Retreat 2015, AAA Talk (university event), Art Central, Asia Contemporary Art Show, Art Taipei EDB Seminar, HKSEA Talk	10	Yes; 1
Albert	35-40	M	VA & RS teacher (secondary)	1	18	Core Teacher	2 nd participation	Yes; 2; AAA Teaching Lab 2014 & 2015, AAA Teacher Retreat 2015, Art Basel, EDB & CDC Seminars, 中學生視覺藝術展、敦煌藝術展、藝術大道中展覽	7	Yes; 1
Kate	50-55	F	VA teacher (secondary)	1	30	Core Teacher	5 th participation	AAA Teaching Lab & g Community 2012-2015, eacher Retreat 2015, Art Design Exhibition at , EDB & CDC Seminars, 放日、JCCAC 開放日	8	Yes; 3



Appendix C – Discussion Guide



Appendix C1 – Learning Lab for New Participants



In Depth Interview on AAA arts education programme – Learning Lab – new participant

Discussion Guide

Section A: Introduction (1 min)

Objective: Housekeeping & confidential assurance and consensus.

- Thanks for accepting the interview
- I am MCCC master students from HKU, current doing my research project
- I am going to chat on your participation of arts education programme(s), some of your feelings and thinking about arts education programme in today HK, especially AAA. It will take around 1 hr.
- It's really just like casual chat and there's no right or wrong answers. So just feel free to spell out whatever comes to your mind, and your real feelings towards the issues that we are going to cover
- Before we start, may I ask if I could seek your approval on tape-recording the interview process?
- Please be assured that any data collected and the findings will be kept confidential and shall only be used for academic purpose for this research
- Do you have any questions about the research so far?

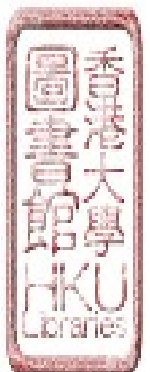
Section B: Demographics background (2 mins) [IMPORTANT*]

Objective: Who is the respondent?

- Can you spend approx. a min. to introduce yourself? Like age, education background, habits, participation of arts related activities inside and outside classrooms, where and who do you usually hang out with during weekdays / weekends?

[Moderator to check on:]

- Sex, age
- Education background (pay attention if take visual arts as DSE elective subject)
- Habits/weekdays/weekends leisure (pay attention if any arts related activities: drawing, exhibitions/museums/galleries visit, etc)



Section C: Definitions towards “Arts education” & “Arts education programme” (2 mins) [IMPORTANT*]

Objective: To gauge the respondents’ awareness and idea towards arts education as a whole

- What is meant by “arts education”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, craftsmanship/ way of seeing the world etc...
 - What is your definition?
- What is meant by “arts education programme”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, VA lessons at schools, artists talks, exhibitions/museums/galleries visit, etc...
 - What is your definition?
 - What should be included in arts education programme? (elements: workshops, dialogue with artists/...?)

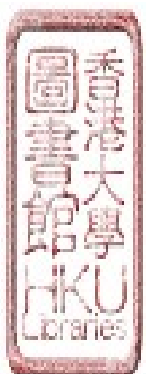
Section D: Participation of arts education programme (at school) (5 mins)

Objective: To explore the roadmap of the experience how the respondent feel about arts education programme at school; and the perceptions behind

- When do you start receiving arts education?
[Moderator to probe on:]
 - What time in the lifestage? (primary / secondary education, extra-curricular activities/...?)
 - Anybody introduces about it?
 - Occasions? (school / private centre /...?)
- If mention primary/secondary arts education programme (visual arts lessons/AD) at school,
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why? (enjoyment/interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?
- If mention arts education programme as extra-curricular activities,
 - Anybody introduces about it? (parents/ friends/...?)
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why? (interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?

[IMPORTANT*]

- What do you think of the current arts education at schools? (class duration/ syllabus/...?)
- Is/are there any area(s) regarding the current arts education programme you would like to improve?



[IMPORTANT*]

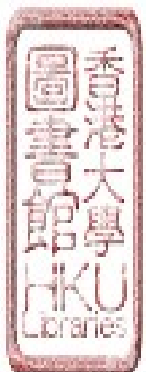
- Perceptions towards arts education programme
 - If you are asked to describe “arts education programme” as a whole with 3 adjectives, it can be anything, what would these adjectives be?
 - ◆ [Moderator to probe on each adjective mentioned]: why?

Section E: Participation of arts education programme at AAA (10 mins)

[IMPORTANT*]

Objective: To gauge the feedbacks of arts education programme held by AAA towards the respondent

- Describe your 1st participation in AAA’s Learning Lab
 - Reason for application as participant
 - ◆ When? (Year)
 - ◆ How did you get to know about AAA? (teachers recommendation/peers influence/...?)
 - ◆ Why chose AAA Learning Lab?
 - ◆ What did you expect to get/learn from Learning Lab at that time?
 - Evaluation of the Lab
 - ◆ What did you feel about AAA’s arts education programme after completing Learning Lab? Did Learning Lab met your expectation? (Learn sth new? Develop new perspective towards the understanding of arts/...?)
 - ◆ What is/are the best part(s) of the programme?
 - ◆ Is/are there any area(s) that is/are needed to be improved?
 - ◆ Did participating in Learning Lab bring new perspective to your
 1. Idea on arts education programme
 2. Idea on how to understand contemporary arts(knowledge) in the context (of Hong Kong)
- Why or Why not?
 - ◆ Do you agree with AAA’s perspective? Why or why not?
- Will you participate in AAA’s future Learning Lab? Why?
- Will you recommend AAA’s Learning Lab to your family and friends? Why?
- Perception on university student volunteers-led programme
 - Do you know that Learning Lab is organised by university student volunteers?
 - What do you feel about university student volunteers? (Professional? Passionate?/...?)
 - What do you feel about arts education programme led by university student volunteers?
 - What do you think the strategy of AAA inviting university volunteers to organise Learning Lab?
 - Do you want to be one of the university student volunteers? Why or Why not?
 - If you want to be, what is your ‘teaching’ objective?
- Perception on AAA’s arts education programme



- What do you think of the arts education programme offered by AAA?
- Do you agree with AAA's perspective?
- Do you think AAA bring new perspective to your understanding of contemporary arts in HK?
- Are you involved in other arts education programmes offered by other arts organisations?
- Can you compare AAA's programme with that offered by your school arts education programme/ extra-curricular activities/ other arts organisations?
 - ◆ Which one you like most? Why?
 - ◆ Which one can better enhance your understanding in the understanding of contemporary arts in HK?
- What is the role of AAA administrator's in the organisation of Learning Lab?
- What do you think of the role of AAA's volunteer as opposed to school teachers/arts administrator in organising arts education programme?

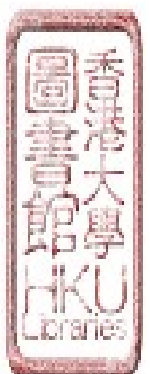
Section F: Overall re-cap on arts education programme' impact (2 mins)
[IMPORTANT*]

Objective: To gauge / confirm the impact of arts education programme as a whole to the respondent

- Overall how do you feel about arts education programme in HK?
- Does arts education programme enhance the level of understanding of contemporary arts in Hong Kong to the youth?
- After your involvement in arts education programme, do your perspective on arts education in HK be changed?
- What is the essence of involving student volunteers/(non-arts administrator) in providing arts education programme?

Section G: Background Information (3 mins) [IMPORTANT*]

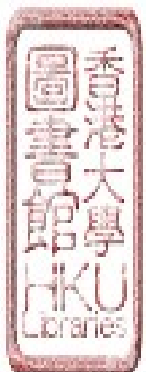
- Our interview is coming to an end, it would be great if you could let me know the last few background information about you:
 - Fill in the simple demographic info for reference



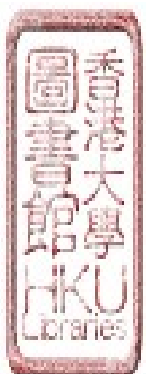
G: Background Information 背景資料

姓名：		
訪問日期：		
訪問時間：		
訪問地點：		
A) 性別	男	1
	女	2
A) 年齡	中一	1
	中二	2
	中三	3
	中四	4
	中五	5
	中六	6
A) 你有否修讀視覺藝術？	有	1
	沒有	2
A) 將來會從事與藝術有關的工作嗎？	會	1
	不會	2
A) 你曾參加藝術活動嗎？	有	1
	沒有	2
A) 對上一次是何時？	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 請列舉過去 1 年曾參加的藝術活動	1)	
	2)	
	3)	
	4)	
A) 你曾從事藝術活動嗎？	有	1
	沒有	2
I) 對上一次是何時	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
J) 你有幾留意香港藝術界發生的事？	10 9 8 7 6 5 4 3 2 1	

-End-



Appendix C2 – Learning Lab for Returning Participants



In Depth Interview on AAA arts education programme – Learning Lab – returning participant

Discussion Guide

Section A: Introduction (1 min)

Objective: Housekeeping & confidential assurance and consensus.

- Thanks for accepting the interview
- I am MCCC master students from HKU, current doing my research project
- I am going to chat on your participation of arts education programme(s), some of your feelings and thinking about arts education programme in today HK, especially AAA. It will take around 1 hr.
- It's really just like casual chat and there's no right or wrong answers. So just feel free to spell out whatever comes to your mind, and your real feelings towards the issues that we are going to cover
- Before we start, may I ask if I could seek your approval on tape-recording the interview process?
- Please be assured that any data collected and the findings will be kept confidential and shall only be used for academic purpose for this research
- Do you have any questions about the research so far?

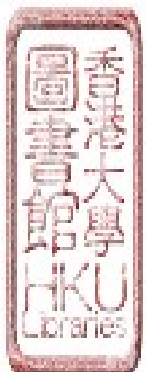
Section B: Demographics background (2 mins) [IMPORTANT*]

Objective: Who is the respondent?

- Can you spend approx. a min. to introduce yourself? Like age, education background, habits, participation of arts related activities inside and outside classrooms, where and who do you usually hang out with during weekdays / weekends?

[Moderator to check on:]

- Sex, age
- Education background (pay attention if take visual arts as DSE elective subject)
- Habits/weekdays/weekends leisure (pay attention if any arts related activities: drawing, exhibitions/museums/galleries visit, etc)



Section C: Definitions towards “Arts education” & ‘Arts education programme” (2 mins) [IMPORTANT*]

Objective: To gauge the respondents’ awareness and idea towards arts education as a whole

- What is meant by “arts education”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, craftsmanship/ way of seeing the world etc...
 - What is your definition?
- What is meant by “arts education programme”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, VA lessons at schools, artists talks, exhibitions/museums/galleries visit, etc...
 - What is your definition?
 - What should be included in arts education programme? (elements: workshops, dialogue with artists/...?)

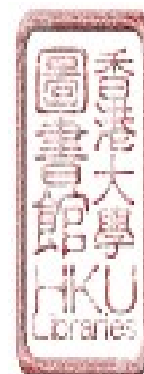
Section D: Participation of arts education programme (at school) (5 mins)

Objective: To explore the roadmap of the experience how the respondent feel about arts education programme at school; and the perceptions behind

- When do you start receiving arts education?
[Moderator to probe on:]
 - What time in the lifestage? (primary / secondary education, extra-curricular activities/...?)
 - Anybody introduces about it?
 - Occasions? (school / private centre /...?)
- If mention primary/secondary arts education programme (visual arts lessons/AD) at school,
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why? (enjoyment/interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?
- If mention arts education programme as extra-curricular activities,
 - Anybody introduces about it? (parents/ friends/...?)
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why? (interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?

[IMPORTANT*]

- What do you think of the current arts education at schools? (class duration/ syllabus/...?)
- Is/are there any area(s) regarding the current arts education programme you would like to improve?



[IMPORTANT*]

- Perceptions towards arts education programme
 - If you are asked to describe “arts education programme” as a whole with 3 adjectives, it can be anything, what would these adjectives be?
 - ◆ [Moderator to probe on each adjective mentioned]: why?

Section E: Participation of arts education programme at AAA (10 mins)

[IMPORTANT*]

Objective: To gauge the feedbacks of arts education programme held by AAA towards the respondent

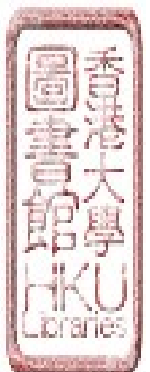
- Describe your 1st participation in AAA’s Learning Lab
 - Reason for application as participant
 - ◆ When? (Year)
 - ◆ How did you get to know about AAA? (teachers recommendation/peers influence/...?)
 - ◆ Why chose AAA Learning Lab?
 - ◆ What did you expect to get/learn from Learning Lab at that time?
 - Evaluation of the Lab
 - ◆ What did you feel about AAA’s arts education programme after completing Learning Lab? Did Learning Lab met your expectation? (Learn sth new? Develop new perspective towards the understanding of arts/...?)
 - ◆ What is/are the best part(s) of the programme?
 - ◆ Is/are there any area(s) that is/are needed to be improved?
 - ◆ Did participating in Learning Lab bring new perspective to your
 1. Idea on arts education programme
 2. Idea on how to understand contemporary arts(knowledge) in the context (of Hong Kong)

Why or Why not?

 - ◆ Do you agree with AAA’s perspective? Why or why not?
- Re-visit Learning Lab
 - Why would you like to participate in Learning Lab again?
 - What is/are the best part of Learning Lab that makes you join the programme again?
 - What do you expect from this season’s Learning Lab?
 - What do you think of the current Learning Lab?
 - Compare AAA’s Learning Lab of this season to that of last season. Is it better than last season? Why or why not?
 - ◆ Do you still think participating in Learning Lab bring new perspective to your
 1. Idea on arts education programme
 2. Idea on how to understand contemporary arts (knowledge) in the context (of Hong Kong)

Why or Why not?

 - Will you participate in AAA’s future Learning Lab? Why?
 - Will you recommend AAA’s Learning Lab to your family and friends? Why?



- Perception on university student volunteers-led programme
 - Do you know that Learning Lab is organised by university student volunteers?
 - What do you feel about university student volunteers? (Professional? Passionate?/...?)
 - What do you feel about arts education programme led by university student volunteers?
 - What do you think the strategy of AAA inviting university volunteers to organise Learning Lab?
 - Do you want to be one of the university student volunteers? Why or Why not?
 - If you want to be, what is your ‘teaching’ objective?

- Perception on AAA’s arts education programme
 - What do you think of the arts education programme offered by AAA?
 - Do you agree with AAA’s perspective?
 - Do you think AAA bring new perspective to your understanding of contemporary arts in HK?
 - Are you involved in other arts education programmes offered by other arts organisations?
 - Can you compare AAA’s programme with that offered by your school arts education programme/ extra-curricular activities/ other arts organisations?
 - ◆ Which one you like most? Why?
 - ◆ Which one can better enhance your understanding in the understanding of contemporary arts in HK?
 - What is the role of AAA administrator’s in the organisation of Learning Lab?
 - What do you think of the role of AAA’s volunteer as opposed to school teachers/arts administrator in organising arts education programme?

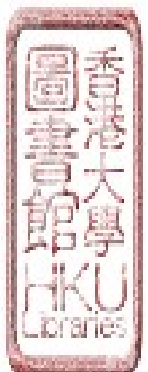
Section F: Overall re-cap on arts education programme’ impact (2 mins) [IMPORTANT*]

Objective: To gauge / confirm the impact of arts education programme as a whole to the respondent

- Overall how do you feel about arts education programme in HK?
- Does arts education programme enhance the level of understanding of contemporary arts in Hong Kong to the youth?
- After your involvement in arts education programme, do your perspective on arts education in HK be changed?
- What is the essence of involving student volunteers/(non-arts administrator) in providing arts education programme?

Section G: Background Information (3 mins) [IMPORTANT*]

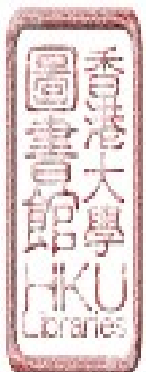
- Our interview is coming to an end, it would be great if you could let me know the last few background information about you:
 - Fill in the simple demographic info for reference



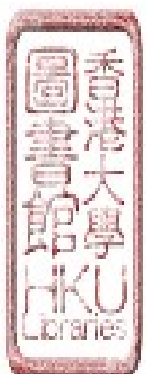
G: Background Information 背景資料

姓名：		
訪問日期：		
訪問時間：		
訪問地點：		
A) 性別	男	1
	女	2
A) 年齡	中一	1
	中二	2
	中三	3
	中四	4
	中五	5
	中六	6
A) 你有否修讀視覺藝術？	有	1
	沒有	2
A) 將來會從事與藝術有關的工作嗎？	會	1
	不會	2
A) 你曾參加藝術活動嗎？	有	1
	沒有	2
A) 對上一次是何時？	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 請列舉過去 1 年曾參加的藝術活動	1)	
	2)	
	3)	
	4)	
A) 你曾從事藝術活動嗎？	有	1
	沒有	2
A) 對上一次是何時	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 你有幾留意香港藝術界發生的事？	10 9 8 7 6 5 4 3 2 1	

-End-



Appendix C3 – Learning Lab for University Volunteers



In Depth Interview on AAA arts education programme – Learning Lab – university volunteer

Discussion Guide

Section A: Introduction (1 min)

Objective: Housekeeping & confidential assurance and consensus.

- Thanks for accepting the interview
- I am MCCC master students from HKU, current doing my research project
- I am going to chat on your participation of arts education programme(s), some of your feelings and thinking about arts education programme in today HK, especially AAA. It will take around 1 hr.
- It's really just like casual chat and there's no right or wrong answers. So just feel free to spell out whatever comes to your mind, and your real feelings towards the issues that we are going to cover
- Before we start, may I ask if I could seek your approval on tape-recording the interview process?
- Please be assured that any data collected and the findings will be kept confidential and shall only be used for academic purpose for this research
- Do you have any questions about the research so far?

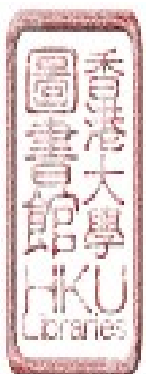
Section B: Demographics background (2 mins) [IMPORTANT*]

Objective: Who is the respondent?

- Can you spend approx. a min. to introduce yourself? Like age, education background, habits, participation of arts related activities inside and outside classrooms, where and who do you usually hang out with during weekdays / weekends?

[Moderator to check on:]

- Sex, age
- Education background (pay attention if take arts subject in secondary/tertiary education)
- Habits/weekdays/weekends leisure (pay attention if any arts related activities: drawing, exhibitions/museums/galleries visit, etc)



Section C: Definitions towards “Arts education” & “Arts education programme” (2 mins) [IMPORTANT*]

Objective: To gauge the respondents’ awareness and idea towards arts education as a whole

- What is meant by “arts education”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, craftsmanship/ way of seeing the world etc...
 - What is your definition?
- What is meant by “arts education programme”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, VA lessons at schools, artists talks, exhibitions/museums/galleries visit, etc...
 - What is your definition?
 - What should be included in arts education programme? (elements: workshops, dialogue with artists/...?)

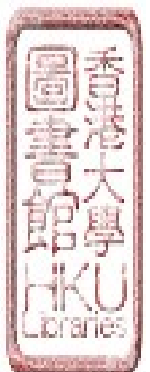
Section D: Participation of arts education programme (at school) (5 mins)

Objective: To explore the roadmap of the experience how the respondent feel about arts education programme at school; and the perceptions behind

- When do you start receiving arts education?

[Moderator to probe on:]

 - What time in the lifestage? (primary / secondary education, extra-curricular activities/...?)
 - Anybody introduces about it?
 - Occasions? (school / private centre /...?)
- If mention primary/secondary arts education programme (visual arts lessons/AD) at school,
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why? (enjoyment/interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?
- If mention arts education programme as extra-curricular activities,
 - Anybody introduces about it? (parents/ friends/...?)
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why? (interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?
- When do you start giving arts education programme?
 - What time in the lifestage? (upon graduation?)
 - What is the programme about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What is/are the objective(s) of your programme?



- What is/are the expectation(s) from your students?
- Do you think you and your students have achieved the objective(s)? Why?
- Do you think your students meet your expectation(s)?
- What is/are students feedback on the programme?
- Is there any room for improvement of the programme?

[IMPORTANT*]

- What do you think of the current arts education at schools? (class duration/ syllabus/...?)
- Is/are there any area(s) regarding the current arts education programme you would like to improve?

[IMPORTANT*]

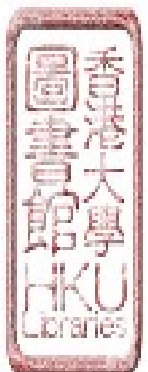
- Perceptions towards arts education programme
 - If you are asked to describe “arts education programme” as a whole with 3 adjectives, it can be anything, what would these adjectives be?
 - ◆ [Moderator to probe on each adjective mentioned: why?

Section E: Participation of arts education programme at AAA (10 mins)

[IMPORTANT*]

Objective: To gauge the feedbacks of arts education programme organised by the respondent

- When was your first time participated in AAA’s Learning Lab?
 - Why did you enrol in AAA’s arts education programme?
 - What did you expect to learn from Learning Lab
 - What did you feel about AAA’s arts education programme after completing Learning Lab? Did Learning Lab met your expectation?
- Describe your experience as volunteer.
 - Reason for application as volunteer
 - ◆ Why do you want to be AAA’s volunteer (to organise Learning Lab)?
 - ◆ What is your ‘teaching’ objective? Do you have any prior experience in organising arts education programme?
 - ◆ What do you think you can contribute to Learning Lab?
 - ◆ What do you expect your participants to gain from your class?
 - ◆ What do you expect to gain from being the organiser of AAA’s arts education programme?
 - Pre-programme preparation
 - ◆ What is your role of today’s class?
 - ◆ How did you come up with the topic and artist for today’s class?
 - ◆ What was/were the objective(s) of your class today?
 - ◆ How did you formulate your class to achieve the objective?
 - ◆ Did you come across any challenges/difficulties while preparing the class? How did you get through the challenges/difficulties? (Give example)
 - ◆ How did you communicate with your other volunteer partners? What is the distribution of work?
 - Evaluation of the programme



- ◆ Did the participants meet your expectation? Why or why not?
 - ◆ Did you come across any challenges/difficulties during the class? How did you get through the challenges/difficulties? (Give example)
 - ◆ What is the best part of the programme?
 - ◆ Is/are there any area(s) that is/are needed to be improved?
- Personal growth
 - ◆ Would you like to be AAA's volunteer for the next season of Learning Lab? Why?
 - ◆ What did you learn from organising Learning Lab?
 - ◆ Did the experience met with your expectation to join AAA's volunteer?
 - ◆ Did organising Learning Lab bring new perspective to your
 1. Idea on arts education programme
 2. Idea on how to understand contemporary arts

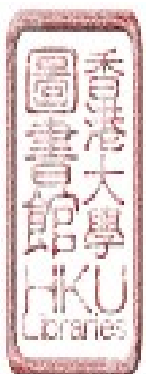
Why or Why not?

- Perception on university student volunteers-led programme
 - What do you feel about university student volunteers? (Professional? Passionate?/...?)
 - What do you feel about arts education programme led by university student volunteers?
 - What do you think the strategy of AAA inviting university volunteers to organise Learning Lab?
- Perception on AAA's arts education programme
 - What do you think of the arts education programme offered by AAA?
 - Do you agree with AAA's perspective?
 - Do you think AAA bring new perspective to your understanding of contemporary arts in HK?
 - Are you involved in other arts education programmes offered by other arts organisations?
 - Can you compare AAA's programme with that offered by your school/other arts education.
 - ◆ Which one do you like most? Why?
 - ◆ Which one can better enhance your understanding in the understanding of contemporary arts in HK?
 - What is the role of AAA administrator's in the organisation of Learning Lab?
 - What do you think of the role of AAA's volunteer as opposed to school teachers/arts administrator in organising arts education programme?

Section F: Overall re-cap on arts education programme' impact (2 mins)
[IMPORTANT*]

Objective: To gauge / confirm the impact of arts education programme as a whole to the respondent

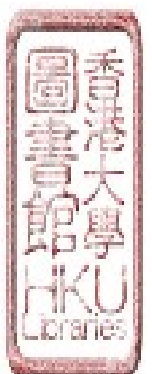
- Overall how do you feel about arts education programme offered by arts organisation in HK?
- Does arts education programme offered by arts organisations enhance the level of understanding of contemporary arts in Hong Kong, especially to the youth?
- After your involvement in arts education programme, do your perspective on arts education in HK be changed?



- What is the essence of involving student volunteers/(non-arts administrator) in providing arts education programme?

Section G: Background Information (3 mins) [IMPORTANT*]

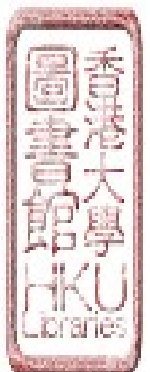
- Our interview is coming to an end, it would be great if you could let me know the last few background information about you:
 - Fill in the simple demographic info for reference



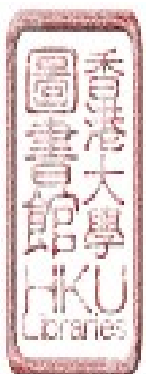
G: Background Information 背景資料

姓名：		
訪問日期：		
訪問時間：		
訪問地點：		
A) 性別	男	1
	女	2
A) 年齡	中一	1
	中二	2
	中三	3
	中四	4
	中五	5
	中六	6
A) 你有否修讀視覺藝術？	有	1
	沒有	2
A) 將來會從事與藝術有關的工作嗎？	會	1
	不會	2
A) 你曾參加藝術活動嗎？	有	1
	沒有	2
A) 對上一次是何時？	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 請列舉過去 1 年曾參加的藝術活動	1)	
	2)	
	3)	
	4)	
A) 你曾從事藝術活動嗎？	有	1
	沒有	2
A) 對上一次是何時	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 你有幾留意香港藝術界發生的事？	10 9 8 7 6 5 4 3 2 1	

-End-



Appendix C4 – Teaching Lab for New Participants



In Depth Interview on AAA arts education programme –Teaching Lab – new participant

Discussion Guide

Section A: Introduction (1 min)

Objective: Housekeeping & confidential assurance and consensus.

- Thanks for accepting the interview
- I am MCCC master students from HKU, current doing my research project
- I am going to chat on your participation of arts education programme(s), some of your feelings and thinking about arts education programme in today HK, especially AAA. It will take around 1 hr.
- It's really just like casual chat and there's no right or wrong answers. So just feel free to spell out whatever comes to your mind, and your real feelings towards the issues that we are going to cover
- Before we start, may I ask if I could seek your approval on tape-recording the interview process?
- Please be assured that any data collected and the findings will be kept confidential and shall only be used for academic purpose for this research
- Do you have any questions about the research so far?

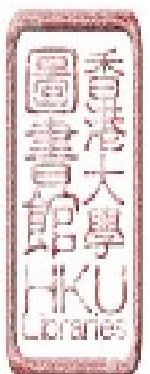
Section B: Demographics background (2 mins) [IMPORTANT*]

Objective: Who is the respondent?

- Can you spend approx. a min. to introduce yourself? Like age, education background, habits, participation of arts related activities inside and outside classrooms, where and who do you usually hang out with during weekdays / weekends?

[Moderator to check on:]

- Sex, age
- Education background (pay attention if take arts subject in secondary/tertiary education)
- Habits/weekdays/weekends leisure (pay attention if any arts related activities: drawing, exhibitions/museums/galleries visit, etc)



Section C: Definitions towards “Arts Education” & “Arts education programme” (2 mins) [IMPORTANT*]

Objective: To gauge the respondents’ awareness and idea towards arts education as a whole

- What is meant by “arts education”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, craftsmanship/ way of seeing the world etc...
 - What is your definition?
- What is meant by “arts education programme”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, VA lessons at schools, artists talks, exhibitions/museums/galleries visit, etc...
 - What is your definition?
 - What should be included in arts education programme? (elements: workshops, dialogue with artists/...?)

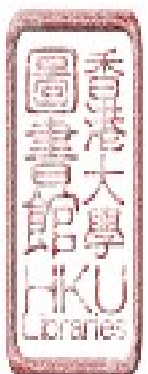
Section D: Participation of arts education programme (at school) (10 mins)

Objective: To explore the roadmap of the experience how the respondent feel about arts education programme at school; and the perceptions behind

- When do you start receiving arts education?
[Moderator to probe on:]
 - What time in the lifestage? (primary / secondary education, extra-curricular activities/...?)
 - Anybody introduces about it?
 - Occasions? (school / private centre /...?)
- If mention primary/secondary arts education programme (visual arts lessons/AD) at school,
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why?(enjoyment/interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?
- If mention arts education programme as extra-curricular activities,
 - Anybody introduces about it? (parents/ friends/...?)
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why? (interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?

[IMPORTANT*]

- When do you start organising arts education programme?
 - What time in the lifestage? (upon graduation?)
 - What is the programme about? (programme details: date, time, venue, content, teacher/tutor, frequency)



- What is/are the objective(s) of your programme?
- What is/are the expectation(s) from your students?
- Do you think you and your students have achieved the objective(s)? Why?
- Do you think your students meet your expectation(s)?
- What is/are students feedback on the programme?
- Is there any room for improvement of the programme?
- What is your teaching goal?

[IMPORTANT*]

- What do you think of the current arts education at schools? (class duration/ syllabus/...?)
- Is/are there any area(s) regarding the current arts education programme you would like to improve?

[IMPORTANT*]

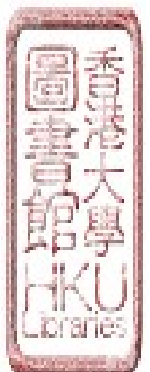
- Perceptions towards arts education programme
 - If you are asked to describe “arts education programme” as a whole with 3 adjectives, it can be anything, what would these adjectives be?
 - ◆ [Moderator to probe on each adjective mentioned: why?]

Section E: Participation of arts education programme at AAA (10mins)

[IMPORTANT*]

Objective: To gauge the feedbacks of arts education programme organised by the respondent

- Describe your 1st participation in AAA's Teaching Lab?
 - Reason for application as participant
 - ◆ How did you get to know AAA?
 - ◆ Why did you enrol in AAA's arts education programme?
 - ◆ What did you expect to learn from Teaching Lab?
 - Evaluation of the Lab
 - ◆ What did you feel about AAA's arts education programme after completing Teaching Lab? Did the Lab meet your expectation?
 - ◆ What did you learnt from the Lab?
 - ◆ What is/are the best part(s) of the programme?
 - ◆ Is/are there any area(s) that is/are needed to be improved?
 - ◆ Did participating in Teaching Lab bring new perspective to your
 1. Idea on arts education programme
 2. Idea on how to understand contemporary arts(knowledge) in the context (of Hong Kong)
- Why or Why not?
 - ◆ Do you agree with AAA's perspective? Why or why not?
- Professional Development
 - Is the Lab relevant to your teaching?
 - Does the Lab enhance your understanding towards contemporary arts in HK?
 - Are you confident in using contemporary arts in your teaching?
 - Are you confident in incorporating contemporary arts in your lesson plan/teaching materials?



- Describe your 1st participation in AAA's Teaching Community
 - Why do you want to join Teaching Community? (despite workload at school)
 - How do you feel about Teaching Community? Did the Community meet your expectation?
 - What did you learnt from the Community?
 - Do you agree with the perspective of members' in the Community? Why or why not?
 - Are you confident in using contemporary arts in your teaching?
 - Are you confident in incorporating contemporary arts in your lesson plan?

- Perception on core teacher-led discussion
 - What do you feel about core teachers? (Professional? Passionate?!...?)
 - What do you feel about core teachers-led discussion?
 - Do you want to be one of the core teachers? Why or why not?
 - If you want to be a core teacher, what is your 'teaching' objective?

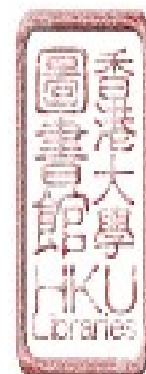
- Will you participate in AAA's future Teaching Lab/Teaching Community? Why or Why not?

- Perception on AAA's dimension of Teaching Lab
 - What do you see the changes of AAA's participant from recruitment of visual arts teachers only to the extension to non-arts subject (i.e. history and liberal studies) teachers?
 - Do you think there is any implication to the access of arts education?
 - What is the role of AAA administrator's in the organisation of Teaching Lab?
 - What do you think of the role of AAA's core teacher as opposed to school teachers/arts administrator in leading arts education programme?
 - What do you think the strategy of AAA inviting core teachers to facilitate Teaching Lab/organise Teaching Community?

- Perception on AAA's arts education programme
 - What do you think of the arts education programme offered by AAA?
 - Do you agree with AAA's perspective?
 - Do you think AAA bring new perspective to your understanding of contemporary arts in HK?
 - Are you involved in other arts education programmes offered by other arts organisations?
 - Can you compare AAA's programmes with that offered by your school/other arts organisations.
 - ◆ Which one do you like most? Why?
 - ◆ Which one can better enhance your understanding in the understanding of contemporary arts in HK?
 - ◆ Which one can better help in your teaching?

Section F: Overall re-cap on arts education programme' impact (2 mins)
[IMPORTANT*]

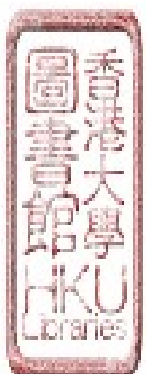
Objective: To gauge / confirm the impact of arts education programme as a whole to the respondent



- Overall how do you feel about arts education programmes offered by arts organisations in HK?
- Does arts education programmes offered by arts organisations enhance the level of understanding of contemporary arts in Hong Kong?
- After your involvement in arts education programme, do your perspective on arts education in HK be changed?
- What is the essence of involving core teacher(/non-arts administrator) in providing arts education programme?

Section G: Background Information (3 mins) [IMPORTANT*]

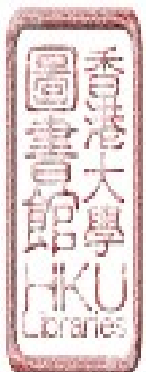
- Our interview is coming to an end, it would be great if you could let me know the last few background information about you:
 - Fill in the simple demographic info for reference



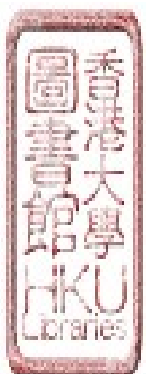
G: Background Information 背景資料

姓名：		
訪問日期：		
訪問時間：		
訪問地點：		
A) 性別	男	1
	女	2
A) 年齡	22-30	1
	30-35	2
	35-40	3
	40-45	4
	45-50	5
	50-55	6
A) 你有否修讀視覺藝術？	有	1
	沒有	2
A) 你有否任教與藝術有關的學科？ /你有否策劃藝術教育課程？	有	1
	沒有	2
A) 年資？		
A) 你曾參加藝術活動嗎？	有	1
	沒有	2
A) 對上一次是何時？	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 請列舉過去 1 年曾參加的藝術活動	1)	
	2)	
	3)	
	4)	
A) 你曾從事藝術活動嗎？	有	1
	沒有	2
A) 對上一次是幾時？	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 你有幾留意香港藝術界發生的事？	10 9 8 7 6 5 4 3 2 1	

-End-



Appendix C5 – Teaching Lab for Returning Participants



In Depth Interview on AAA arts education programme –Teaching Lab – returning participant

Discussion Guide

Section A: Introduction (1 min)

Objective: Housekeeping & confidential assurance and consensus.

- Thanks for accepting the interview
- I am MCCC master students from HKU, current doing my research project
- I am going to chat on your participation of arts education programme(s), some of your feelings and thinking about arts education programme in today HK, especially AAA. It will take around 1 hr.
- It's really just like casual chat and there's no right or wrong answers. So just feel free to spell out whatever comes to your mind, and your real feelings towards the issues that we are going to cover
- Before we start, may I ask if I could seek your approval on tape-recording the interview process?
- Please be assured that any data collected and the findings will be kept confidential and shall only be used for academic purpose for this research
- Do you have any questions about the research so far?

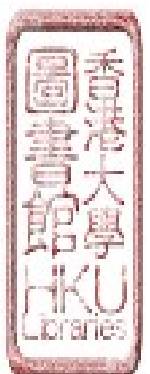
Section B: Demographics background (2 mins) [IMPORTANT*]

Objective: Who is the respondent?

- Can you spend approx. a min. to introduce yourself? Like age, education background, habits, participation of arts related activities inside and outside classrooms, where and who do you usually hang out with during weekdays / weekends?

[Moderator to check on:]

- Sex, age
- Education background (pay attention if take arts subject in secondary/tertiary education)
- Habits/weekdays/weekends leisure (pay attention if any arts related activities: drawing, exhibitions/museums/galleries visit, etc)



Section C: Definitions towards “Arts Education” & “Arts education programme” (2 mins) [IMPORTANT*]

Objective: To gauge the respondents’ awareness and idea towards arts education as a whole

- What is meant by “arts education”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, craftsmanship/ way of seeing the world etc...
 - What is your definition?
- What is meant by “arts education programme”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, VA lessons at schools, artists talks, exhibitions/museums/galleries visit, etc...
 - What is your definition?
 - What should be included in arts education programme? (elements: workshops, dialogue with artists/...?)

Section D: Participation of arts education programme (at school) (10mins)

Objective: To explore the roadmap of the experience how the respondent feel about arts education programme at school; and the perceptions behind

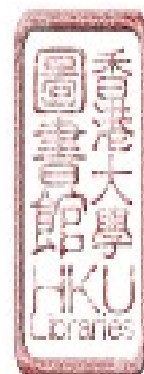
- When do you start receiving arts education?

[Moderator to probe on:]

 - What time in the lifestage? (primary/ secondary education, extra-curricular activities/...?)
 - Anybody introduces about it?
 - Occasions? (school / private centre /...?)
- If mention primary/secondary arts education programme (visual arts lessons/AD) at school,
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why?(enjoyment/interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?
- If mention arts education programme as extra-curricular activities,
 - Anybody introduces about it? (parents/ friends/...?)
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why? (interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?

[IMPORTANT*]

- When do you start organising arts education programme?
 - What time in the lifestage? (upon graduation?)
 - What is the programme about? (programme details: date, time, venue, content, teacher/tutor, frequency)



- What is/are the objective(s) of your programme?
- What is/are the expectation(s) from your students?
- Do you think you and your students have achieved the objective(s)? Why?
- Do you think your students meet your expectation(s)?
- What is/are students feedback on the programme?
- Is there any room for improvement of the programme?
- What is your teaching goal?

[IMPORTANT*]

- What do you think of the current arts education at schools? (class duration/ syllabus/...?)
- Is/are there any area(s) regarding the current arts education programme you would like to improve?

[IMPORTANT*]

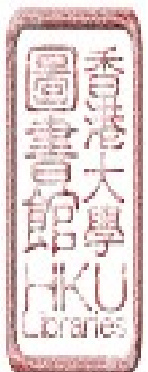
- Perceptions towards arts education programme
 - If you are asked to describe “arts education programme” as a whole with 3 adjectives, it can be anything, what would these adjectives be?
 - ◆ [Moderator to probe on each adjective mentioned: why?]

Section E: Participation of arts education programme at AAA (40mins)

[IMPORTANT*]

Objective: To gauge the feedbacks of arts education programme organised by the respondent

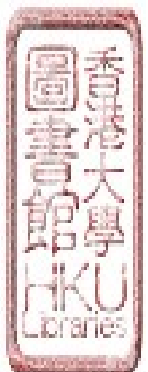
- Describe your 1st participation in AAA’s Teaching Lab?
 - Reason for application as participant
 - ◆ How did you get to know AAA?
 - ◆ Why did you enrol in AAA’s arts education programme?
 - ◆ What did you expect to learn from Teaching Lab?
 - Evaluation of the Lab
 - ◆ What did you feel about AAA’s arts education programme after completing Teaching Lab? Did the Lab meet your expectation?
 - ◆ What did you learnt from the Lab?
 - ◆ What is/are the best part(s) of the programme?
 - ◆ Is/are there any area(s) that is/are needed to be improved?
 - ◆ Did participating in Teaching Lab bring new perspective to your
 1. Idea on arts education programme
 2. Idea on how to understand contemporary arts(knowledge) in the context (of Hong Kong)
- Why or Why not?
- ◆ Do you agree with AAA’s perspective? Why or why not?
- Re-visit Teaching Lab
 - ◆ Why would you like to participate in Teaching Lab again?
 - ◆ What is/are the best part of the Lab that makes you join the programme again?
 - ◆ What do you expect from this season’s Teaching Lab?
 - ◆ What do you think of the current Teaching Lab?
 - ◆ What did you learnt from the Lab?



- ◆ Compare AAA's Teaching Lab of this season to that of last season. Is it better than last season? Why or why not?
- ◆ Do you still think participating in Teaching Lab bring new perspective to your
 1. Idea on arts education programme
 2. Idea on how to understand contemporary arts (knowledge) in the context (of Hong Kong)

Why or Why not?

- Professional Development
 - Is the Lab relevant to your teaching?
 - Does the Lab enhance your understanding towards contemporary arts in HK?
 - Are you confident in using contemporary arts in your teaching?
 - Are you confident in incorporating contemporary arts in your lesson plan/teaching materials?
- Describe your 1st participation in AAA's Teaching Community
 - Why do you want to join Teaching Community? (despite workload at school)
 - How do you feel about Teaching Community? Did the Community meet your expectation?
 - What did you learnt from the Community?
 - Do you agree with the perspective of members' in the Community? Why or why not?
 - Are you confident in using contemporary arts in your teaching?
 - Are you confident in incorporating contemporary arts in your lesson plan?
- Perception on core teacher-led discussion
 - What do you feel about core teachers? (Professional? Passionate?/...?)
 - What do you feel about core teachers-led discussion/teaching community?
 - Do you want to be one of the core teachers? Why or why not?
 - If you want to be a core teacher, what is your 'teaching' objective?
- Will you participate in AAA's future Teaching Lab/Teaching Community? Why or Why not?
- Perception on AAA's dimension of Teaching Lab
 - What do you see the changes of AAA's participant from recruitment of visual arts teachers only to the extension to non-arts subject (i.e. history and liberal studies) teachers?
 - Do you think there is any implication to the access of arts education?
 - What is the role of AAA administrator's in the organisation of Teaching Lab?
 - What do you think of the role of AAA's core teacher as opposed to school teachers/arts administrator in leading arts education programme?
 - What do you think the strategy of AAA inviting core teachers to facilitate Teaching Lab/organise Teaching Community?
- Perception on AAA's arts education programme
 - What do you think of the arts education programme offered by AAA?



- Do you agree with AAA's perspective?
- Do you think AAA bring new perspective to your understanding of contemporary arts in HK?
- Are you involved in other arts education programmes offered by other arts organisations?
- Can you compare AAA's programme with that offered by your school/other arts organisations.
 - ◆ Which one do you like most? Why?
 - ◆ Which one can better enhance your understanding in the understanding of contemporary arts in HK?
 - ◆ Which one can better help in your teaching?

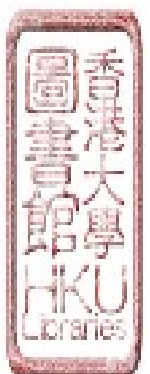
Section F: Overall re-cap on arts education programme' impact (2 mins) [IMPORTANT*]

Objective: To gauge / confirm the impact of arts education programme as a whole to the respondent

- Overall how do you feel about arts education programmes offered by arts organisations in HK?
- Does arts education programmes offered by arts organisations enhance the level of understanding of contemporary arts in Hong Kong?
- After your involvement in arts education programme, do your perspective on arts education in HK be changed?
- What is the essence of involving core teacher(/non-arts administrator) in providing arts education programme?

Section G: Background Information (3 mins) [IMPORTANT*]

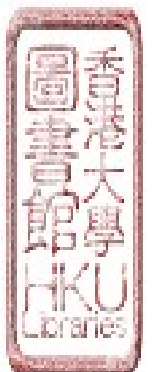
- Our interview is coming to an end, it would be great if you could let me know the last few background information about you:
 - Fill in the simple demographic info for reference



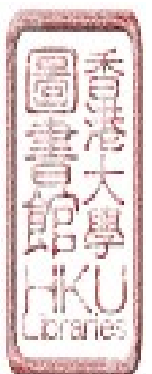
G: Background Information 背景資料

姓名：		
訪問日期：		
訪問時間：		
訪問地點：		
A) 性別	男	1
	女	2
A) 年齡	22-30	1
	30-35	2
	35-40	3
	40-45	4
	45-50	5
	50-55	6
A) 你有否修讀視覺藝術？	有	1
	沒有	2
A) 你有否任教與藝術有關的學科？ /你有否策劃藝術教育課程？	有	1
	沒有	2
A) 年資？		
A) 你曾參加藝術活動嗎？	有	1
	沒有	2
A) 對上一次是何時？	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 請列舉過去 1 年曾參加的藝術活動	1)	
	2)	
	3)	
	4)	
A) 你曾從事藝術活動嗎？	有	1
	沒有	2
A) 對上一次是幾時？	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 你有幾留意香港藝術界發生的事？	10 9 8 7 6 5 4 3 2 1	

-End-



Appendix C6 – Teaching Lab for Core Teachers



In Depth Interview on AAA arts education programme –Teaching Lab – core teacher

Discussion Guide

Section A: Introduction (1 min)

Objective: Housekeeping & confidential assurance and consensus.

- Thanks for accepting the interview
- I am MCCC master students from HKU, current doing my research project
- I am going to chat on your participation of arts education programme(s), some of your feelings and thinking about arts education programme in today HK, especially AAA. It will take around 1 hr.
- It's really just like casual chat and there's no right or wrong answers. So just feel free to spell out whatever comes to your mind, and your real feelings towards the issues that we are going to cover
- Before we start, may I ask if I could seek your approval on tape-recording the interview process?
- Please be assured that any data collected and the findings will be kept confidential and shall only be used for academic purpose for this research
- Do you have any questions about the research so far?

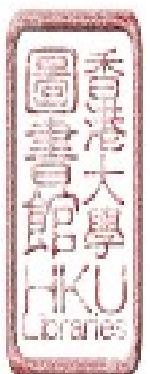
Section B: Demographics background (2 mins) [IMPORTANT*]

Objective: Who is the respondent?

- Can you spend approx. a min. to introduce yourself? Like age, education background, habits, participation of arts related activities inside and outside classrooms, where and who do you usually hang out with during weekdays / weekends?

[Moderator to check on:]

- Sex, age
- Education background (pay attention if take arts subject in secondary/tertiary education)
- Habits/weekdays/weekends leisure (pay attention if any arts related activities: drawing, exhibitions/museums/galleries visit, etc)



Section C: Definitions towards “Arts Education” & “Arts education programme” (2 mins) [IMPORTANT*]

Objective: To gauge the respondents’ awareness and idea towards arts education as a whole

- What is meant by “arts education”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, craftsmanship/ way of seeing the world etc...
 - What is your definition?
- What is meant by “arts education programme”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, VA lessons at schools, artists talks, exhibitions/museums/galleries visit, etc...
 - What is your definition?
 - What should be included in arts education programme? (elements: workshops, dialogue with artists/...?)

Section D: Participation of arts education programme (at school) (10mins)

Objective: To explore the roadmap of the experience how the respondent feel about arts education programme at school; and the perceptions behind

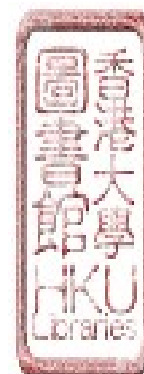
- When do you start receiving arts education?

[Moderator to probe on:]

 - What time in the lifestage? (primary/ secondary education, extra-curricular activities/...?)
 - Anybody introduces about it?
 - Occasions? (school / private centre /...?)
- If mention primary/secondary arts education programme (visual arts lessons/AD) at school,
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why?(enjoyment/interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?
- If mention arts education programme as extra-curricular activities,
 - Anybody introduces about it? (parents/ friends/...?)
 - What is that about? (programme details: date, time, venue, content, teacher/tutor, frequency)
 - What do you feel about the programme? Why? (interesting/ educational/ format/...?)
 - Do you find yourself learn more about the topic? Why?

[IMPORTANT*]

- When do you start organising arts education programme?
 - What time in the lifestage? (upon graduation?)
 - What is the programme about? (programme details: date, time, venue, content, teacher/tutor, frequency)



- What is/are the objective(s) of your programme?
- What is/are the expectation(s) from your students?
- Do you think you and your students have achieved the objective(s)? Why?
- Do you think your students meet your expectation(s)?
- What is/are students feedback on the programme?
- Is there any room for improvement of the programme?
- What is your teaching goal?

[IMPORTANT*]

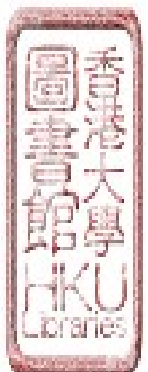
- What do you think of the current arts education at schools? (class duration/ syllabus/...?)
- Is/are there any area(s) regarding the current arts education programme you would like to improve?
- [IMPORTANT*] Perceptions towards arts education programme
 - If you are asked to describe “arts education programme” as a whole with 3 adjectives, it can be anything, what would these adjectives be?
 - ◆ [Moderator to probe on each adjective mentioned: why?]

Section E: Participation of arts education programme at AAA (40 mins)

[IMPORTANT*]

Objective: To gauge the feedbacks of arts education programme organised by the respondent

- When was your first time participated in AAA’s Teaching Lab?
 - How did you get to know AAA?
 - Why did you enrol in AAA’s arts education programme?
 - What did you expect to learn from Teaching Lab?
 - What did you feel about AAA’s arts education programme after completing Teaching Lab? Did Teaching Lab met your expectation?
- Describe your experience as core teacher.
 - Reason for application as core teacher (despite workload at school)
 - ◆ Can you describe the role of core teacher?
 - ◆ Why do you want to be AAA’s core teacher (to organise Teaching Lab & Teaching Community)?
 - ◆ What is your ‘teaching’ objective? Do you have any prior experience in organising arts education programme for adults/teachers/public?
 - ◆ What is the difference between organising arts education programme for students to that of for adults/teachers/public?
 - ◆ What do you think you can contribute to Teaching Lab/Teaching Community?
 - ◆ What do you expect your participants to gain from the Lab/Teaching Community?
 - ◆ What do you expect to gain from being the facilitator of AAA’s arts education programme?
 - Pre-programme preparation
 - ◆ What is your role of today’s class?
 - ◆ How did you come up with the topic and artist and discussion questions for today’s class?



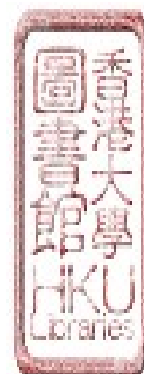
- ◆ How did you formulate your questions to achieve the objective?
 - ◆ Did you come across any challenges/difficulties while preparing the class? How did you get through the challenges/difficulties? (Give example)
 - ◆ How did you communicate with your other core teachers? What is the distribution of work?

 - Evaluation of the programme
 - ◆ Did the participants meet your expectation? Why or why not?
 - ◆ Did you come across any challenges/difficulties during the class? How did you get through the challenges/difficulties? (Give example)
 - ◆ What is the best part of the programme?
 - ◆ Is/are there any area(s) that is/are needed to be improved?

 - Professional Development
 - ◆ Did organising Teaching Lab/Teaching Community bring new perspective to your
 1. Idea on arts education programme
 2. Idea on how to understand contemporary arts
 3. Idea on using contemporary arts in classroom setting
- Why or Why not?
- ◆ What did you learn from organising Teaching Lab/Teaching Community?
 - ◆ Did the experience met with your expectation to join AAA's core teacher?
 - ◆ Would you like to be AAA's core teacher for the next season of Teaching Lab/Teaching Community? Why or why not?
- Perception on core teacher-led arts education programme
 - What do you feel about other core teachers? (Professional? Passionate?/...?)
 - What do you feel about core teachers-led discussion/teaching community?

 - Perception on AAA's dimension of Teaching Lab
 - What do you see the changes of AAA's participant from recruitment of visual arts teachers only to the extension to non-arts subject (i.e. history and liberal studies) teachers?
 - Do you think there is any implication to the access of arts education?
 - What is the role of AAA administrator's in the organisation of Teaching Lab?
 - What do you think of the role of AAA's core teacher as opposed to school teachers/arts administrator in leading arts education programme?
 - What do you think the strategy of AAA inviting core teachers to facilitate Teaching Lab/organise Teaching Community?

 - Perception on AAA's arts education programme
 - What do you think of the arts education programme offered by AAA?
 - Do you agree with AAA's perspective?
 - Do you think AAA bring new perspective to your understanding of contemporary arts in HK?



- Are you involved in other arts education programmes offered by other arts organisations?
- Can you compare AAA's programme with that offered by your school/other arts organisations.
 - ◆ Which one do you like most? Why?
 - ◆ Which one can better enhance your understanding in the understanding of contemporary arts in HK?
 - ◆ Which one can better help in your teaching?

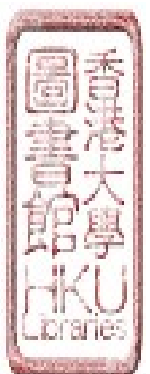
Section F: Overall re-cap on arts education programme' Impact (2 mins) [IMPORTANT*]

Objective: To gauge / confirm the impact of arts education programme as a whole to the respondent

- Overall how do you feel about arts education programmes offered by arts organisations in HK?
- Does arts education programmes offered by arts organisations enhance the level of understanding of contemporary arts in Hong Kong?
- After your involvement in arts education programme, do your perspective on arts education in HK be changed?
- What is the essence of involving core teacher(/non-arts administrator) in providing arts education programme?

Section G: Background Information (3 mins) [IMPORTANT*]

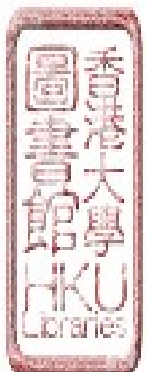
- Our interview is coming to an end, it would be great if you could let me know the last few background information about you:
 - Fill in the simple demographic info for reference



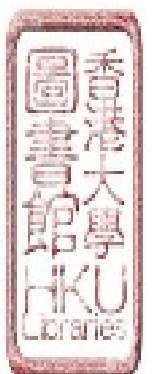
G: Background Information 背景資料

姓名：		
訪問日期：		
訪問時間：		
訪問地點：		
A) 性別	男	1
	女	2
A) 年齡	22-30	1
	30-35	2
	35-40	3
	40-45	4
	45-50	5
	50-55	6
A) 你有否修讀視覺藝術？	有	1
	沒有	2
A) 你有否任教與藝術有關的學科？ /你有否策劃藝術教育課程？	有	1
	沒有	2
A) 年資？		
A) 你曾參加藝術活動嗎？	有	1
	沒有	2
A) 對上一次是何時？	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 請列舉過去 1 年曾參加的藝術活動	1)	
	2)	
	3)	
	4)	
A) 你曾從事藝術活動嗎？	有	1
	沒有	2
A) 對上一次是幾時？	昨天	1
	上星期	2
	上個月	3
	多於一個月	4
	上一年	99
	多於一年	99
A) 你有幾留意香港藝術界發生的事？	10 9 8 7 6 5 4 3 2 1	

-End-



Appendix C7 – AAA Arts Administrators



In Depth Interview on AAA arts education programme – Learning & Participation Department, AAA

Discussion Guide

Section A: Definitions towards “Arts Education” & ‘Arts education programme’ (2 mins)

Objective: To reference Section C & Section D at the discussion guide for participants of Learning Lab and Teaching Lab; and to compare and contrast the responses of both parties

- What is meant by “arts education”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, craftsmanship/ way of seeing the world etc...
 - What is your definition?
- What is meant by “arts education programme”?
 - (Top of mind associations) What comes to your mind immediately when I mention the term “arts education”? It can be anything, VA lessons at schools, artists talks, exhibitions/museums/galleries visit, etc...
 - What is your definition?
 - What should be included in arts education programme? (elements: workshops, dialogue with artists/...?)
- Perceptions towards arts education programme
 - If you are asked to describe “arts education programme” as a whole with 3 adjectives, it can be anything, what would these adjectives be?
 - ◆ [Moderator to probe on each adjective mentioned]: why?

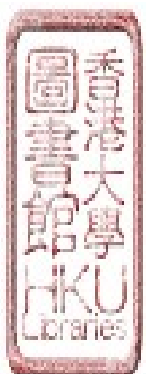
Section B: Vision and mission of AAA’s arts education programme (10 mins)

Objective: To explore the rationale behind the formulation of arts education programme by the respondent

- Why would AAA like to initiate arts education programmes?
 - From my research on AAA Learning & Participation’s website, I learnt that, “By using its unique collection as a platform for ‘archive education’, AAA hopes to **redefine the ways** audiences might learn about contemporary art and enrich the way global art history is perceived and defined.”
 - ◆ What are the existing ways of learning contemporary art?
 - ◆ What is the reason for the act of ‘redefine’? Is it because there is a problem in the existing ways?
 - ◆ What are the ‘redefined’ ways of learning contemporary art?
 - ◆ How are the ‘redefined’ ways different from the existing ones?
 - ◆ What is the importance of the ‘redefined’ ways?

[IMPORTANT*]

- What is/are the objective(s) of AAA’s arts education programmes?
 - From my research on AAA Learning & Participation’s website, I learnt that,



“AAA is not an educational institution, and neither does it intend to educate audiences or change Hong Kong’s educational curriculum; the Archive is instead interested in providing **an alternative, participatory, free-thinking platform for learning about art alongside the mainstream curriculum.**”

- ◆ Why is there a need to learn art alongside the mainstream curriculum? Is it because there is a limitation in arts education at the mainstream curriculum?

(Reference to Section D at the discussion guide for participants of Learning Lab and Teaching Lab)

- ◆ Given the word ‘alternative’, what is the mainstream platform for learning about art?
- ◆ What is meant by ‘an alternative, participatory, free-thinking platform for learning about art’?
- ◆ What is the importance of ‘an alternative, participatory, free-thinking platform’?
- ◆ How do you realise ‘the alternative, participatory, free-thinking platform’ in practice? In terms of Learning Lab and Teaching Lab? (e.g. meet the artists, university volunteers-led programme, core teacher, teaching community, discussion and reflection...)

[IMPORTANT*]

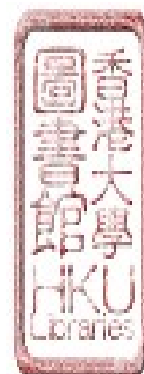
- Why are the arts education programme called ‘Learning Lab’ and ‘Teaching Lab’? Is/are there any implications of using the word ‘laboratory’ in naming the arts education programme as ‘Learning Lab’ and ‘Teaching Lab’? (e.g. experimental...)

Section D : Implementation of AAA’s arts education programme (20 mins)

Objective: To explore the rationale behind the execution of arts education programme by the respondent

[IMPORTANT*]

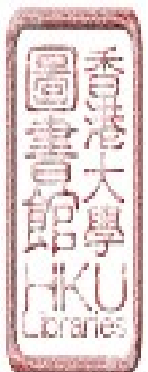
- Embark of ‘Learning Lab’ and ‘Teaching Lab’
 - From my research on AAA Learning & Participation’s website, I learnt that, **“Designed with the new 2009 HK curriculum in mind**, the labs and a purpose built website will provide a supportive environment and platform from which senior high school students will be able to research, explore, discuss and think about contemporary art across Asia and related issues through selected material in our collection and with professionals in the field.”
 - “2009 marked a new era for Hong Kong’s senior secondary school curriculum** as the new three-year senior secondary and four-year undergraduate academic system was implemented. The new visual arts curriculum emphasises art appreciation, art criticism, and art making. In response, AAA launched a series of Teacher Development Workshops to empower teachers in understanding, appreciating, and engaging in contemporary art.”
 - ◆ Why is the 2009 education reform provoked AAA’s ambition to start ‘Learning Lab’ and ‘Teaching Lab’?
 - ◆ How does ‘Learning Lab’ and ‘Teaching Lab’ responds to 2009 education reform?



- ◆ What are the importance of ‘Learning Lab’ and ‘Teaching Lab’ in addressing the reform?

Learning Lab

- Perception on university volunteers-led programme
 - What is/are the role(s) of university volunteers? (e.g. organise Learning Lab and lead the discussion...)
 - What is the role of AAA administrator’s in the organisation of Learning Lab?
 - What is the relationship between university volunteers and AAA administrator? **[IMPORTANT*]**
 - Why does AAA have the strategy of inviting university volunteers to led the programme? (e.g. organise Learning Lab and lead the discussion...) **[IMPORTANT*]**
 - ◆ What do you see the changes of AAA’s university volunteers from recruitment of arts-related discipline only to the extension to non-arts discipline (i.e. marketing and psychology)?
 - ◆ Is there any implication to the access of arts education?
 - What is the strength/importance of such a strategy? **[IMPORTANT*]**
 - What do you think of the role of university volunteer as opposed to school teachers & arts administrator in organising arts education programme? (e.g. better, worse...) **[IMPORTANT*]**
 - How do you recruit university volunteers since 2009?
 - What are the criteria in selecting university volunteers?
 - What do you feel about university volunteers from 2009 until now? (e.g. professional, passionate...) **[IMPORTANT*]**
 - ◆ Do you notice any difference 1). in terms of personal growth; 2). in terms of arts knowledge made by university volunteers throughout their service in Learning Lab?
 - ◆ Any university volunteers you have the most impression? Why? What has he/she done? (Give example...e.g. Ashley, as observed by me from verbal compliment by Susanna during Learning Lab)
 - What do you feel about arts education programme led by university student volunteers from 2009 until now? (e.g. successful, room for improvement, progressing...) **[IMPORTANT*]**
 - ◆ Any particular Lab (with year) that is regarded as successful/impressive/classical to you? What happened in that Lab? (Give example)
- Perception on discussion
 - Why does AAA have the strategy of reflection/discussion at the end of each session? **[IMPORTANT*]**
 - What is the strength/importance of such a strategy? **[IMPORTANT*]**
 - What do you feel about the participants from 2009 until now? (e.g. passionate, reflective...) **[IMPORTANT*]**
 - ◆ Do you notice any difference 1). in terms of personal growth; 2). in terms of arts knowledge made by participants throughout their participation in Learning Lab?
 - ◆ Any participants you have the most impression? Why? What has he/she done? (Give example...e.g. Wayne, as introduced by Chloe for active participation in asking questions to artists and reflecting)



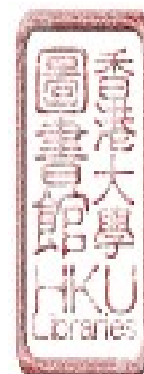
- What do you feel about the engagement of participants during discussion from 2009 until now? (e.g. successful, room for improvement, progressing...) [**IMPORTANT***]
 - ◆ Any particular discussion (with year) that is regarded as successful /impressive /classical to you? What happened in that discussion? (Give example)
 - Did the engagement of participants during discussion meet your expectation?
 - ◆ Why or why not?
 - ◆ Any particular discussion (with year) that is regarded as successful /impressive /classical to you? What happened in that discussion? (Give example)
- Evaluation of the Lab
- What do you expect participants to gain from Learning Lab? (e.g. message conveyed) [**IMPORTANT***]
 - What you want participants to achieve in order to call the Learning Lab a successful/effective programme? [**IMPORTANT***]
 - ◆ Any particular Lab (with year) that is regarded as successful/effective to you? What happened in that Lab (e.g. participants' performance)? (Give example)
 - Do you think Learning Lab meet AAA objective/expectation from 2009 until now? Why or Why not?
 - ◆ Any particular Lab (with year) that is regarded as successful /impressive /classical to you? What happened in that discussion? (Give example)
 - Did you come across any challenges or difficulties during the implementation of Learning Lab since 2009? (e.g. frequency, programme structure, age/type of participants/university volunteers) [**IMPORTANT***]

[From my research, 2010 is monthly lab but 2012 absence of lab programme and 2013 just one lab, then from 2014 onwards, spring and fall lab, why is there a change in frequency?]

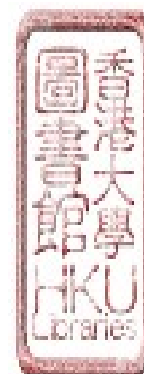
 - ◆ How did you get through the challenges/difficulties? (Give example)
 - ◆ How did the modification of the programme enhance/change the objective of AAA's programme?
 - ◆ Any positive/favourable outcomes as a result of such modification?
 - ◆ Any negative/unfavourable outcomes as a result of such modification? What is/are the cause of that? How to improve?

Teaching Lab

- Perception on core teacher-led discussion/teaching community
- What is/are the role(s) of core teacher? (e.g. organise Teaching Lab, lead the discussion and Teaching Community...)
 - What is the role of AAA administrator's in the organisation of Teaching Lab?
 - What is the relationship between core teachers and AAA administrators?
 - Why does AAA have the strategy of inviting core teachers to facilitate the programme? (e.g. organise Teaching Lab, lead the discussion and Teaching Community...) [**IMPORTANT***]
 - What is the strength/importance of such a strategy?



- What do you think of the role of core teachers as opposed to school teachers & arts administrator in organising Teaching Community? (e.g. better, worse..) [IMPORTANT*]
- How do you recruit core teacher since 2009?
- What are the criteria in selecting core teacher?
- What do you feel about core teachers from 2009 until now? (e.g. professional, passionate...) [IMPORTANT*]
 - ◆ Do you notice any difference in terms of professional development made by core teachers throughout their service in Teaching Lab & Teaching Community?
 - ◆ Any core teachers you have the most impression? Why? What has he/she done?
- What do you feel about arts education programme facilitated by core teachers from 2009 until now? (e.g. successful, room for improvement, progressing...) [IMPORTANT*]
 - ◆ Any particular Lab/Teaching Community (with year) that is regarded as successful/impressive/classical to you? What happened in that Lab/Teaching Community? (Give example)
- Perception on Teaching Community
 - Why does AAA have the strategy of Teaching Community at the end of each talk? [IMPORTANT*]
 - What is the strength/importance of such a strategy? [IMPORTANT*]
 - What do you feel about the participants from 2009 until now? (e.g. passionate, ...) [IMPORTANT*]
 - ◆ Do you notice any difference in terms of professional development made by participants throughout their participation in Teaching Community? [IMPORTANT*]
 - ◆ Any participants you have the most impression? Why? What has he/she done? (Give example...e.g. A female teacher who presented her lesson plan urbanisation as complimented by 楊秀卓老師)
 - What do you feel about the engagement of participants during Teaching Community from 2009 until now? (e.g. successful, room for improvement, progressing...) [IMPORTANT*]
 - ◆ Any particular discussion (with year) that is regarded as successful /impressive /classical to you? What happened in that discussion? (Give example)
 - Did the engagement of participants during discussion meet your expectation?
 - ◆ Why or why not?
 - ◆ Any particular discussion (with year) that is regarded as successful /impressive /classical to you? What happened in that discussion? (Give example)
- Evaluation of the Lab
 - What do you expect participants to gain from Teaching Lab & Teaching Community? (e.g. message conveyed) [IMPORTANT*]
 - What you want participants to achieve in order to call the Teaching Lab & Teaching Community a successful/effective programme? [IMPORTANT*]
 - ◆ Any particular Lab (with year) that is regarded as successful/effective to you? What happened in that Lab (e.g. participants' performance)? (Give example)



- Do you think Teaching Lab meet AAA objective/expectation from 2009 until now? Why or Why not?
 - ◆ Any particular Lab (with year) that is regarded as successful /impressive /classical to you? What happened in that discussion? (Give example)
- Did you come across any challenges or difficulties during the implementation of Teaching Lab & Teaching Community since 2009? (e.g. frequency, programme structure, age/type of participants/core teachers) **[IMPORTANT*]**

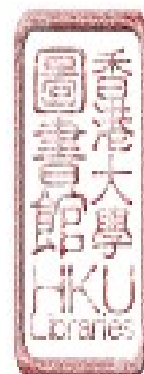
[From my research, 2009 called Teacher Development Workshop with a talk, 2011 absence of lab, then 2012 called Teaching Lab with a talk followed by an artist-led workshop, then 2015 called Teaching Lab with a talk followed by core-teacher-led workshop, why is there a change in programme structure and organisation of workshop?]

 - ◆ How did you get through the challenges/difficulties? (Give example)
 - ◆ How did the modification of the programme enhance/change the objective of AAA's programme?
 - ◆ Any positive/favourable outcomes as a result of such modification?
 - ◆ Any negative/unfavourable outcomes as a result of such modification? What is/are the cause of that? How to improve?
- What do you see the changes of AAA's participant from recruitment of visual arts teachers only to the extension to non-arts subject (i.e. history and liberal studies) teachers?
 - ◆ Is there any implication to the access of arts education?

Section E : Future of AAA's arts education programme (5 mins) **[IMPORTANT*]**

Objective: To gauge the perceptions on the future planning of arts education programme in relation to participants feedbacks on the said programme by the respondent

- What are your responses to the following participants' feedback on Learning Lab and Teaching Lab?
 - Not active engagement in discussion by participants of Learning and Teaching Labs
 - Too much time is spent on reflection/discussion during Learning and Teaching Labs
 - Lacking promotion of both Labs
 - Incorporation of pedagogy in the talk by speaker of Teaching Lab
 - Limited access to the lesson plan of Teaching Community and recruitment of core teacher
 - Diverse participants may hamper the topic of the talk in Teaching Lab
- Do the above feedbacks or suggestions bring new perspectives to the formulation of the upcoming AAA's arts education programme in particular Learning and Teaching Labs?
- How do you enlarge the pool of participants in Learning Lab and Teaching Labs?
- What do you see AAA's arts education programme in particular Learning and Teaching Labs in 5 years time? (e.g. scale, no./diversity of participants, programme structure, reputation)



Section F: Comparison of AAA's arts education programme with arts education programme offered by other arts organization (e.g. M+, kaitak) (10 mins) [IMPORTANT*]

Objective: To gauge the perception of the distinctiveness of AAA's arts education programme by the respondent

- Comparison with overseas arts education programme
 - When formulating an arts education programme, do you seek reference from arts education programmes from other arts organisations or arts education programmes in other countries?

- If mention 'yes',

[Moderator to probe on:]

- ◆ Which country?
- ◆ Which arts organisation?
- ◆ Why seek reference from that country/arts organisation? Any uniqueness/strengths of the programme that worth referencing?
- ◆ Which part of AAA's programme is adopted from the referenced?
- ◆ Any positive/favourable outcomes as a result of such adoption?
- ◆ Any negative/unfavourable outcomes as a result of such adoption? What is/are the cause of that? How to improve?

- If mention 'no',

- ◆ Why not? (e.g. different local context, execution issue...)

- Comparison with local arts education programme

- Do you know any arts education programmes offered by other arts organisations in Hong Kong?

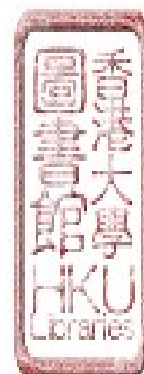
- If mention 'yes',

- ◆ Which organisation(s)?
- ◆ What is/are name of the programme(s)?
- ◆ What is/are the programme(s) about? (programme details: date, time, venue, content, teacher/tutor, frequency)
- ◆ What is/are the objective(s) of the programmes?
- ◆ How do you evaluate the programmes? (e.g. vision of the organisation, objective of the programme, programme designs – format/structure/participants/speakers, participant feedbacks...)
- ◆ Can you compare AAA's arts education programme (e.g. Learning Lab/Teaching Lab) with this organisation/this programme?
 - Vision, objective, outcome
 - Quality, programme designs, effectiveness/room for improvement
 - Will AAA adopt such programme to its own? Why or Why not?
 - Which one can better enhance participants' understanding of arts / teaching in arts in HK? Why?

- If mention 'no',

[Moderator to introduce kaitak and show stimulus: print-out of description of TOE]

[TOE: 1). a recurring non-profit photography education programme, aiming to open up new perspectives for the youth; 2). collaborated with secondary schools of various types in different part of the city to conduct workshops, introducing lens-based media



to young people; 3). Artist Educators as tutor, university students as paid teaching assistants (prepare notes, edit photos, exhibition of student works as programme end celebration; 4). digitised archive of teaching materials on-line (anticipated)]

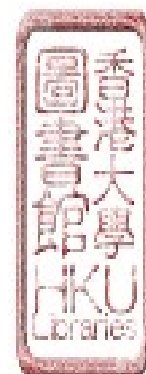
- ◆ How do you evaluate the programmes? (e.g. vision of the organisation, objective of the programme, programme designs – format/structure/participants/speakers, participant feedbacks...)
- Can you compare AAA's arts education programme (e.g. Learning Lab/Teaching Lab) with this organisation/this programme?
 - Vision, objective, outcome
 - Quality, programme designs, effectiveness/room for improvement
 - Will AAA adopt such programme to its own? Why or Why not?
 - Which one can better enhance participants' understanding of arts / teaching in arts in HK? Why?
- Perceptions on arts education programme in Hong Kong
 - Overall how do you feel about arts education programmes offered by arts organisations in HK? (e.g. vision, quality, programme design, future development...)
 - Overall what is the role of AAA among all these arts organisations in offering arts education programme to people in Hong Kong?
 - What is the uniqueness/strength of AAA's programmes which distinguishes itself from mainstream curriculum/other similar arts education programmes offered by arts organisations?

Section G : Overall re-cap on the impact of AAA's arts education programmes (3 mins) [IMPORTANT*]

Objective: To gauge / confirm the impact of AAA's arts education programmes as a whole to the respondent

- How do you define/describe AAA's arts education programme? And Why?
- What is/are the uniqueness/strength(s) of AAA's arts education programme?
- How do you evaluate AAA's arts education programme? (e.g. successful, effective, room for improvement...)
- Do you regard Learning Lab and Teaching Lab as subversive? traditional? or a part of the trend of current arts education in Hong Kong?

-End-



F: Print-out of Description of TOE, kaitak, Centre for Research and Development in Visual Arts, Academy of Visual Arts, HKBU (stimulus)

[Source: http://www.toe.org.hk/en/index.php#aboutus_aboutus_toe]

ABOUT THROUGH OUR EYES

Through Our Eyes (TOE) is a non-profit photography education programme, aiming to open up new perspectives for the youth. It provides them with a way of seeing the world, and at the same time reflecting their own experiences. By introducing different photographic techniques, it also helps them develop creative ideas and articulate social and cultural issues using imagery.

Founded by the Robert H. N. Ho Family Foundation in 2005, the TOE has gradually become the most extensive school-based photography education programme in Hong Kong. In 2013, in continued efforts to promote and support local arts education, the Foundation transferred the TOE to kaitak, Centre for Research and Development in Visual Arts, Academy of Visual Arts, Hong Kong Baptist University.

With the generous funding from the foundation, the TOE has continuously expanded and diversified in the following areas:

School workshops

To build on the success and to further enhance the previous efforts, the TOE has collaborated with secondary schools of various types in different part of the city to conduct workshops, introducing lens-based media to young people and encouraged them to take it as a tool to observe and reflect on their surroundings.

Community programmes

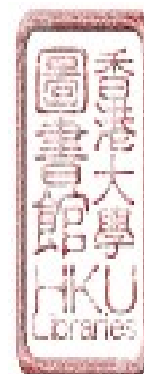
The TOE partners with different arts and cultural organisations to carry out community programmes to help youngsters develop the ability to analyse social issues. The community programmes focus on three main areas – minority groups, current societal issues and public arts projects, promoting the use of photographs as forms of communication to bring the social situations of the community to a broader audience and facilitate discussions among various sectors.

Research and publication

Through a team of academics from HKBU and experienced artist educators, the TOE takes on various image-based research and curriculum development for the wider benefits of the arts, cultural and education sectors. The TOE has also begun to develop online teaching resources based on the curriculum and documentation of the school-based workshops. It is hoped that through such efforts, a clear, rich and diversified pool of resources will be made available for the schoolteachers in the future.

ON PHOTOGRAPHY EDUCATION

I would use three experiences to conclude photography, namely intention, photo-taking and editing. Why take a photo? To keep track of a particular instance? To visualize a scene in mind? Or just to take photos unconsciously, randomly choose a time, an event and people in it, although we don't know what it achieves, we curiously capture moments in time that interest us. Why use this camera? This expression mode? Consciously or unconsciously, we make intentional decisions in photo-taking. Capturing that moment, if it isn't staged, the things and people's activities on the streets have always been full of surprises, because they are



unpredictable- an arbitrary encounter and interaction between the photographer's inner world with the outer environments. If it is staged, everything is done to prepare for the moment, how to create the right atmosphere, the mental quality and confidence of photographer and photographed (if any), as well as before one hits the button, the location of the photographer and every element inside and outside of the frame, the interactions between big and small objects, are all essential features to be considered for a successful photo.

Editing photo is a process of digestion. To choose a series (can be one photo, a few or a series that can describe a scene as a collection of photos), or a few different series, to me, is a chance for contemplation; to viewers, it's to understand the intention of the author's sharing or rather an opportunity to connect oneself with the outside world. Sharing is different from interpreting. Sharing is interactive, bilateral, and contains the possibilities of reading. While interpreting is a singular description, and ends the moment the dialogue stops. The creator and audience need to learn how to read a photo freely, because this is a study that can appear both deep and shallow. In the novel, *Memory of a city: Istanbul*, the author Ferit Orhan Pamuk started by describing a family and a fortress, before introducing their fate. The author spent a lot of time reviewing the antique images of the family and Istanbul, uncovering the context of past events, putting together the city life of Istanbul at the time. He understands the importance of images spoken through the ages. Photos frame and freeze a particular instance, interweaving people's memories of the past and visions of the present. At the same time, the hints in photos evoke childhood memories, as well as the resonance of the pleasant indulging in a city.

We who live in the same city and time, are accustomed to similar beliefs, but how do we present a deeper and personalized image? We all hope teenagers to have more motivations to pursue. Photography education is to guide students to understand the whole process of photo-taking events, because photography has always been a series of decisions; as the photographer becomes more informed of how to make better decisions, and how to make use of techniques, he starts to come into grips with the true objective of photography, and more importantly, to deeply understand how photography intersects with the daily world. Therefore, we hope photography education can allow students to understand themselves better, and ultimately understand life and the world. Having that said, not only photography and creative devices are taught, but also throughout the process of photo-taking, editing and reading photos, students are taught in a way that they can independently recognize the state of affairs, the appearance of their local area, their lives, ourselves and their state of minds. Building from that one can create a photography work that truly belongs to oneself, and that is what photography art educators have in mind as an ultimate goal.

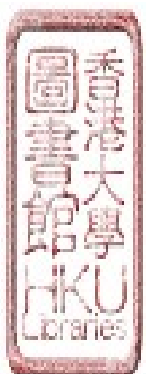
Ki Wong

Programme Director, *Through Our Eyes* Photography Education Programme

[Source: http://www.toe.org.hk/en/index.php#aboutus_aboutus_kaitak]

ABOUT KAITAK, CENTRE FOR RESEARCH AND DEVELOPMENT IN VISUAL ARTS, ACADEMY OF VISUAL ARTS, HKBU

kaitak, Centre for Research and Development was established by the Academy of Visual Arts in 2013 to enhance the visual arts development in Hong Kong and neighbouring regions. Housed in a Grade I historic building (the former Royal Air Force Officers' Mess), it promotes visual arts research, creative arts education and community engagement through a vibrant programme of artist-in-residence, exhibitions, workshops, talks and publications.



MESSAGE FROM THE ACADEMY OF VISUAL ARTS

The Through Our Eyes programme places great emphasis on establishing a creative learning environment in which young people can express themselves through the medium of photography. The programme has continuously expanded and diversified since it was handed over from the Robert H.N. Ho Family Foundation to the Academy of Visual Arts (AVA), Hong Kong Baptist University.

In the past year, we have built a strong team of artist educators who have a depth and diversity of knowledge and experience in photography. They conduct workshops with students from secondary schools, encouraging them to explore and showcase their observations and reflections on site-specific issues. We also conduct community-based projects with specific focus on three main areas - minority groups; current societal issues; and public arts; creating connections between art and people's lives and highlighting important issues for the individual and for society.

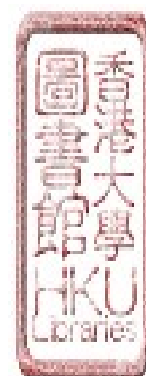
Through the workshops and projects we seek to define photography in its broadest and most expansive forms to enable young people to explore the possibilities of the medium and to inspire their creative expression. Outcomes include the development of a deeper sense and awareness of self and community and the ability to explore social issues through working within experimental art practices and engagement in interdisciplinary dialogues.

This ambitious programme could not happen without the generous support of the Robert H.N. Ho Family Foundation whose vision established the original TOE programme. We are very grateful for their commitment to fund the continued development of the programme.

My gratitude also goes to all those who have facilitated and participated in the programme. They have devoted a tremendous amount of energy, commitment and imagination in all aspects of teaching, learning and research. This exhibition is a celebration of the creative outcomes that have been generated throughout a very interesting year. I hope that you will enjoy this exciting exhibition as much as I have.

John Aiken

Director, Academy of Visual Arts



[Source: http://www.toe.org.hk/en/index.php#toeteam_toeteam_overview]

THROUGH OUR EYES TEAM

• ARTIST EDUCATOR

- CHRIS WONG
- ELLIS YIP
- ENOCH CHEUNG
- HO MAN KEI
- JENNY LI
- JOHN FUNG
- KI WONG
- LAI LON HIN
- LEUNG YIU HONG
- STEPHEN CHEUNG
- THOMAS LIN
- VIK LAI

• EXHIBITION TEAM

