

**Joint Subcommittee to Monitor the Implementation of the
West Kowloon Cultural District Project**

**Summary of views raised by the Joint Subcommittee on the development of cultural software in relation to
the West Kowloon Cultural District ("WKCD") project**

Members' views/concerns	Responses from the Administration/WKCDA
(1) Development of cultural vision for Hong Kong	
<p>(a) More time and space should be allowed for the progressive development of cultural hardware and software for WKCD, as the ideas relating to these elements would evolve and gradually take shape over a period of time through various interactive arts and cultural programmes and activities in the community.</p> <p>(b) The Administration in general lacked the cultural vision in enhancing the quality and standard of arts performances in Hong Kong, which was essential for building up a solid audience base for the arts and cultural facilities in WKCD.</p>	<p>(a) While Hong Kong could capitalize on the advantages of being both the convergent point of the eastern and western cultures and an integral part of the Chinese culture in the development of its cultural position, it was the Government's policy to promote the freedom of artistic expression with a view to developing a vibrant and pluralistic arts and cultural scene.</p> <p>(b) The Administration would take into account public views in the constant review of its cultural policy with a view to promoting arts and cultural activities at all realms, including traditional and avant-garde arts, as well as elite and popular arts.</p>

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<p>(c) Whether the WKCD project would be able to enhance the cultural standard and cultural ambiance of the community would hinge on the timely implementation of a comprehensive strategy for developing cultural software and humanware.</p>	<p>(c) The Government was committed to the development of cultural software, which was pivotal to the success of the WKCD project, the positioning of Hong Kong as an arts and cultural metropolis, and the development of creative industry and local arts. The WKCD project was a strategic cultural investment to take forward the arts and cultural development in Hong Kong.</p>
<p>(2) Arts education</p>	
<p>(a) WKCD was a cultural rather than an economic investment. Hence, complementary measures, such as development of local culture and strengthening of arts education, should be put in place to underpin the project.</p> <p>(b) The vocational training in technical stage works (such as lighting, sound and property making) should be included in the Applied Learning Courses under the "334" New Academic Structure to prepare interested students for further education in stage administration or related subjects at the tertiary level.</p>	<p>(a) The West Kowloon Cultural District Authority ("WKCDA") acknowledged the importance of arts education in enhancing the quality of life, and assured that the promotion of arts education would be implanted at the outset of the WKCD development. For instance, the Conceptual Plan ("CP") Consultants had incorporated learning facilities in their respective CPs presented during the Stage Two public engagement exercise between August and November 2010. WKCDA would discuss with the Education Bureau ("EB") and the stakeholders concerned on their collaborative measures to take forward the relevant initiatives in the WKCD development.</p> <p>(b) The Home Affairs Bureau ("HAB") would collaborate with the Leisure and Cultural Services Department ("LCSD"), EB and WKCDA on the promotion of arts education.</p>

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<p>(c) Students should be given sufficient opportunities to cultivate their interest and appreciation ability in arts and culture.</p>	<p>(c) Under the new senior secondary curriculum ("SSC"), arts education was one of the eight key areas. Students could spend a maximum of 10-15% of their learning time to get in touch with arts and culture through elective subjects and Applied Learning and Other Learning Experiences courses.</p> <p>(d) To tie in with SSC, an additional amount of \$21 million would be used for developing youngsters' interest in the arts and culture and their appreciation abilities in these areas through their participation in free programmes outside school, such as "A journey on learning the arts for senior secondary students scheme" and "Arts experience scheme for senior secondary students".</p> <p>(e) The Hong Kong Academy for Performing Arts had launched a series of short programmes relating to stage management in the areas of Technical Management, Lighting, Sound, Property Making and Scenic Art, which were well-received by the public.</p>

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(3) Support for arts groups	
<p>(a) The subvention to the Hong Kong Arts Development Council ("HKADC") should be increased to strengthen its support for budding artists and small and medium-sized arts groups. HKADC should assume a more proactive role in audience building and arts programme development.</p> <p>(b) Funding support for various arts groups should aim at promoting diversity and balanced development of the local arts scene.</p> <p>(c) The Administration should review the funding mechanism for the nine major performing arts groups and provide a timetable for the review.</p>	<p>(a) LCSD had been playing a key role in audience building and bringing culture and the arts to the public. The core mission of HKADC was to nurture budding artists and support the development of small and medium-sized arts groups through its various funding schemes and programmes.</p> <p>(b) In 2010, the Administration injected \$3 billion into the Arts and Sport Development Fund as seed money and use the annual investment returns to subsidize the long-term development of culture and the arts and sports.</p> <p>(c) The Administration allocated a subvention of over \$264 million to the nine major performing arts groups every year, which accounted for about 9.4% of the annual Government spending on the arts and culture.</p> <p>(d) HAB had commissioned a consultancy study in early 2010 to develop a new set of assessment criteria and funding mechanism for major performing arts groups, an entry and exit mechanism to the nine major performing arts groups, and an articulation ladder for the second- and lower-tier arts groups to become major arts groups. It</p>

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	was expected that the study would be completed within the financial year of 2011-2012.
(4) Nurturing of audiences and programme development	
<p>(a) Collaborated efforts of HAB and other government departments such as EB was needed to build up audience to support the development of arts and culture.</p> <p>(b) Unsold tickets for arts performances should be distributed to students for free to enhance their exposure to and participation in arts and cultural programmes.</p> <p>(c) Ticket discount should not be restricted to the performances organized in a specific arts event or by a particular arts group, and should be extended to all events/programmes staged throughout a year to provide an incentive for public participation in a variety of arts programmes.</p>	<p>(a) HAB had all along been maintaining close liaison with EB in cultivating audience base.</p> <p>(b) In 2011, WKCDA had established a Creative Learning Unit to forge partnerships with community and arts groups and facilitate collaborations. One of the core tasks of this Unit was to develop a learning and participation strategy for WKCDA, based upon which WKCDA would embark on its mission to develop programmes and nurture audience in all forms of the arts.</p> <p>(c) To link WKCD with the community and nurture and grow local audience base, WKCDA had supported some community programmes held on and off the WKCD site, such as the "Yau Ma Tei Cultural Celebration project" organized by the Hulu Culture and "Hong Kong International Jazz Festival 2011: WKCD Concerts" organized by the Hong Kong Jazz Association.</p>

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	<p>(d) Programmes and activities would be organized at WKCD or elsewhere for building up audience for M+, e.g. (i) a big outdoor event by way of outdoor art installations would be held at WKCD in the fourth quarter of each year; (ii) exhibitions of six local artists to create site-specific works, installations and projects would be held in May each year; (iii) a bamboo theatre exhibition would continuously be held; (iv) a design exhibition or symposium would be held in the fourth quarter of each year; and (v) from 2014 onwards, about 10 different events would be organized each year in the pavilions, the temporary platform for M+.</p> <p>(e) Members' suggestions regarding the arrangements for the unsold tickets and the discount mechanism for arts programmes had been conveyed to the relevant authorities/bodies. The Government was planning to provide additional resources to the Hong Kong Arts Festival ("HKAF") for supporting the production by local artists and arts groups. With more local productions, the tickets for HKAF might become more affordable.</p>

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(5) Training of arts personnel/professionals	
<p>(a) There were concerns as to whether the development of software, such as the nurturing of artists/arts professionals, the development of small and medium-sized arts groups, audience building and arts education could measure up to and complement the hardware development in WKCD.</p> <p>(b) The Administration should set a specific target for the training and development of arts personnel/ professionals.</p> <p>(c) Nurturing of arts professionals should require the collaborated efforts of HAB and other government departments such as EB.</p>	<p>(a) HKADC and the Academy for the Performing Arts, with their respective role in the nurturing of small and medium-sized performing arts groups and the training of performing artists/technical professionals, would play an increasingly important role in the development of cultural software in the WKCD project. Efforts would also be made to strengthen the role of LCSD in outreach work to promote performing arts programmes organized at venues under its management.</p> <p>(b) An additional funding of \$32 million would be earmarked to launch training programmes for the development of some 140 arts administrators. These programmes would be organized by LCSD and its venue partners to provide training and internship opportunities for people aspiring to a career in the arts and culture. For the nurturing of museum professionals, WKCDA was planning to organize a six-month museum internship programme to provide on-the-job training for students of arts and cultural fields in local universities.</p> <p>(c) HAB had been maintaining close liaison with EB in nurturing arts professionals. Local tertiary institutions had</p>

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	<p>offered various programmes in arts administration, which should help nurture arts professionals to cope with the demands for arts professionals from WKCD.</p> <p>(d) WKCDA had launched several conferences and seminars in collaboration with educational and arts institutions, including the "Advanced Cultural Leadership Programme" run by the University of Hong Kong, in association with the Clore Leadership Programme, United Kingdom, the "2011 Cultural Leadership Summit" organized by Hong Kong Arts Administrators Association, and the "Forum of Intangible Cultural Heritage (Performing Arts) of Asia" organized by Zuni Icosahedron.</p>
<p>(6) Cultural Programming and venue management</p>	
<p>(a) WKCDA should not merely support the production of profitable programmes to cope with its financial pressure or act as an operator to lease venues to artists.</p> <p>(b) A concern was raised about the strategy for venue management, including whether WKCDA would adopt the artistic accountability system.</p>	<p>(a) WKCDA would play a significant role in the development of an artistic policy and programming. Its role was not to create a central command which would produce all programmes but to collect and reflect the aspirations of the arts community.</p> <p>(b) The Performing Arts ("PA") Department of WKCDA was also responsible for the software development and programming directions in the interim period prior to the</p>

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<p>(c) WKCDA should inform art groups, including the nine major performing arts groups, on the availability of performing venues at WKCD as soon as possible for better co-ordination among these groups.</p>	<p>commissioning of Phase 1 facilities, apart from the planning of the design and operation of PA venues. The objectives in planning programme directions for 2010-2013 included (i) nurturing, educating and building audience in the community; (ii) nurturing artistic and administrative talent; (iii) establishing an international network for WKCD; and (iv) helping in the planning and management of the future PA facilities.</p> <p>(c) WKCDA planned to invite PA organizations to take on a residency role in various forms. It would work out the operational and programming arrangements for individual venues and concurrently conduct a study on resident company schemes. The forms of residency might include (i) a limited number of full residencies; (ii) performance residencies; (iii) project-based or short-term residencies; and (iv) education partners.</p>