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

Meeting on 20 December 2016

Updated background brief on development of cultural software to complement the West Kowloon Cultural District project

Purpose

This paper summarizes the major views and concerns of members of the Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District ("WKCD") Project formed in the Fifth Legislative Council ("LegCo") ("the former Joint Subcommittee") on issues relating to development of cultural software to complement the project.

Background

2. By virtue of section 4(2) of the West Kowloon Cultural District Authority Ordinance (Cap. 601), the West Kowloon Cultural District Authority ("WKCDA") is required to perform its functions in ways which aim to achieve various objectives. They include, among others, cultivating and nurturing local talents in the arts (including local artists), local arts groups and arts-related personnel; encouraging wider participation by the local community in arts and culture; and promoting and providing arts education to the local community.

3. According to WKCDA, its work in promoting the development of cultural software has been focusing on three major areas, viz. audience development, artistic and professional development, and governance and organizational development. Prior to the opening of the arts and cultural venues in WKCD, WKCDA has been organizing a series of pre-opening programmes to enhance public awareness, groom arts talents and build

audiences. A list of major capacity building initiatives and public programmes undertaken by WKCD from July to December 2015 and information about the arts and cultural activities planned to be held on the WKCD site in 2016 and 2017 is in **Appendix I**.

4. According to the Administration, to tie in with the development of WKCD, the Administration and its collaborators (such as the Hong Kong Arts Development Council ("HKADC") and the Hong Kong Academy for Performing Arts ("HKAPA")) adopted a multi-pronged approach in promoting cultural software development in Hong Kong, which included supporting arts programme development, stepping up audience building, enhancing arts education and strengthening the grooming of talents.

Members' views and concerns

Respective roles of the Administration and WKCD

5. Concerns were expressed among members of the former Joint Subcommittee about the delineation of responsibilities and coordination among WKCD, the Administration (in particular the Home Affairs Bureau ("HAB")) and its collaborators in the development of cultural software. Some members called for closer collaboration between HAB and WKCD to ensure the re-alignment of the existing public arts and cultural facilities to complement the WKCD project. Some members considered that instead of entrusting the task of developing cultural software entirely to WKCD, the Administration should play a leading and more proactive role in the planning and promotion of cultural software development not only for the WKCD project but also for the overall long-term development of arts and culture in Hong Kong. They urged the Administration to attach importance to and allocate more resources for the promotion of cultural software development in Hong Kong.

6. As advised by the Administration, the planning and development of performing arts ("PA") programmes and exhibition programmes in WKCD would be based essentially on the recommendations of the Performing Arts Committee and the Museum Committee of WKCD. Given HAB's role in overseeing arts and cultural policy to complement the WKCD project, the Administration was mindful of the need to ensure effective co-ordination between HAB and WKCD, and was committed to building up a solid audience base to complement the expanded capacity of performance venues brought about by the WKCD development. The funding allocation for the development of arts and culture under the ambit of HAB had been increased in

recent years for implementing a range of initiatives for enhancing Hong Kong's cultural software development. WKCDA would also continue its efforts in developing cultural software for the WKCD project and the local cultural sector as a whole.

Arts education and audience building

7. Members generally took the view that nurturing of audience was pivotal to the success of the WKCD project and students should be given sufficient opportunities to cultivate their interest and appreciation ability in the arts and culture in an early stage. They called on the Administration to enhance collaboration among various government bureaux/departments to promote arts education in schools and at the community level. Members also considered that WKCDA should work in collaboration with schools and universities to promote students' interest in arts and enhance their ability to appreciate different arts performances. Some members suggested that WKCDA should endeavour to bring arts to the community in collaboration with local artist and arts groups, and should seek to ensure that children from different districts and financial backgrounds would be provided with opportunities to take part in the arts and cultural activities organized by WKCDA.

8. The Administration assured members that HAB had been in close communication with the Education Bureau ("EDB") on the promotion of arts education in schools. Arts Education was one of the eight Key Learning Areas of the school curriculum for primary and secondary levels. Under the new senior secondary curriculum implemented since 2009, students had been provided with more opportunities to learn and sustain contacts with the arts and culture. EDB had been supporting schools to implement arts education through the provision of learning and teaching materials, teacher training programmes, financial resources and student activities. The Audience Building Office of the Leisure and Cultural Services Department ("LCSD") also helped promote knowledge and appreciation of PA at community and school levels through organizing a wide spectrum of audience building schemes and arts educational activities. Besides, from 2013-2014 onwards, the District Councils had been provided with additional resources under the Community Involvement Fund to strengthen the support for promoting arts and cultural activities in 18 districts.

9. WKCDA advised that it had established a Creative Learning Unit in 2011 to, among others, promote arts education in collaboration with EDB and schools. The Authority had been staging a series of pre-opening programmes

on the WKCD site and in different parts of Hong Kong, including Freespace Happening, Mobile M+: Live Art, etc.

Nurturing of local arts talents and arts-related personnel

10. Some members expressed worry that there might still be a lack of sufficient arts professionals/administrators in Hong Kong upon the delivery of the first batch of WKCD facilities. They considered that apart from enhancing the nurturing of local artistic talents, the Administration and WKCDA should also attach importance to strengthening the training of arts administrators and facility management professionals to meet the manpower demand arising from the phased commissioning of the WKCD facilities in the next few years. Some members considered that the Administration and WKCDA should provide more opportunities for local arts talents to take part in the WKCD project, so that they would be able to benefit from the transfer of knowledge and expertise from the foreign talents engaged in the project.

11. The Administration stressed that HAB had all along been maintaining close liaison with EDB in nurturing arts professionals. Local tertiary institutions had offered various programmes in arts administration, which should help nurture arts professionals to cope with the manpower demand arising from the development of WKCD. To provide further support for the grooming of local arts professionals, the Administration had provided an additional funding of \$150 million to offer more than 600 new training opportunities to strengthen the training of arts administrators for five years starting from 2013-2014. The training programmes ranged from local/overseas internships/attachments, scholarships for overseas/local arts or cultural Master's degree or professional training programmes, to in-service training for up-coming arts leaders and LCSD staff in charge of relevant duties. The Administration had also increased its annual subvention to HKAPA to nearly \$300 million in 2013-2014 to support its migration from a three-year to a four-year undergraduate degree structure and commissioned HKADC to organize internship/training opportunities for local arts practitioners.

12. WKCDA advised that it had supported and funded various internship/volunteer programmes and capacity-building initiatives (including workshops and research programmes) to provide more development opportunities for those who were interested in building a career in the arts as well as practising professionals. The Authority had always tried to recruit locally and would bring in talents from other places only when the required expertise could not be found in Hong Kong. Ninety percent of WKCDA's staff members were from Hong Kong. In WKCDA's view, bringing in overseas expertise would

not only fill the gaps in the skills required for the success of the WKCD project, but also facilitate the transfer of knowledge to local talents over time, thereby helping build up local expertise.

Support for arts groups

13. Some members held the view that funding support for various arts groups should aim at promoting diversity and balanced development of the local arts scene. They urged the Administration to increase the subvention to HKADC to strengthen its support for budding artists and small- and medium-sized arts groups. There were concerns among members that many local arts groups and arts practitioners were no longer able to operate in industrial buildings owing to the rental increase in recent years. Members urged the Administration to step up efforts to make available more arts space for local arts practitioners in various districts.

14. The Administration advised that the Arts Capacity Development Funding Scheme had been introduced in 2011 to disburse an annual provision of around \$30 million to support larger-scale and cross-year arts and cultural initiatives/activities proposed by promising arts groups and arts practitioners. LCSD had also increased its funding support for young artists and small- and medium-sized arts groups to stage performances in LCSD's arts and cultural programmes and activities. Additional funding had been provided for HKADC to renovate and make available arts space for artists in an industrial building in Wong Chuk Hang where new and budding artists could lease the units for arts creation at a concessionary rate.

Mode of governance of WKCD facilities

Artistic partnership framework for performing arts venues

15. Some members urged the Administration and WKCDA to carefully devise the facility and artistic partnership framework for the PA venues in WKCD such that both major and small arts groups would be provided with the opportunity to become partners of the venues. Some suggested that WKCDA should implement an artistic accountability system at the PA venues in WKCD under which the artistic directors or resident partners appointed would be tasked to take charge of the artistic programming and operation of the venues.

16. According to WKCDA, it would establish the artistic positioning for each PA venue in WKCD and develop a suitable mode of governance and a business model for each venue which supported its artistic positioning. The artistic director or resident partner appointed for each venue would take charge

of the artistic programming of the venue and be responsible for the artistic output and overall image of the venue. WKCDA assured members that an open, objective and professional mechanism would be set up under the WKCDA Board's supervision for the selection of partners.

Xiqu Centre

17. On the future mode of governance of Xiqu Centre, WKCDA advised that taking into account the artistic positioning and views of the Xiqu sector, it had decided to directly operate Xiqu Centre, instead of engaging a single troupe to take on a residency role at Xiqu Centre. WKCDA also advised that an advisory committee to be set up would advise the WKCDA management on various matters relating to the programming, partnership, management and operation of Xiqu Centre, while the Artistic Director to be appointed would take charge of the artistic direction of the venue, and the General Manager to be appointed would be responsible for the operational and technical side of venue management, operations, administration and overall financial performance of the venue. Some members suggested that apart from appointing an Artistic Director and a General Manager, WKCDA should also engage an expert in Xiqu education to take charge of matters relating to the promotion of Xiqu education, audience building and community participation.

M+

18. As regards the governance of M+, WKCDA advised that it had decided to establish a wholly owned subsidiary company (i.e. M+ Limited) under the Authority as a separate legal entity. Members sought clarification on the justifications for the proposed governance structure and whether it would be applicable to other arts and cultural venues in WKCD. Some members questioned whether the Administration and the WKCDA Board would be able to retain effective monitoring and control over the operation of M+ under the proposed governance structure, particularly in respect of control over assets and finances. Concerns were also raised as to whether the funding proposals for M+ would be subject to monitoring by LegCo under the proposed governance structure.

19. According to the Administration, the proposed governance structure would help enhance public perception of the artistic freedom and curatorial independence of M+, strengthen the capacity of M+ to raise funds and solicit donations in artworks, and put M+ on a similar basis with other major contemporary arts museums around the world. M+'s mode of governance was expected to be completely different from the PA venues to be built in WKCD, the governance structure of which would be formulated in light of the

unique characteristics of the major art form to be staged in each venue. Irrespective of the final governance structures to be adopted for M+ and other arts and cultural venues of WKCD, the development and future operation of the venues would remain under the scrutiny of LegCo.

20. The Administration and WKCDA also advised in July 2015 that under the proposed governance structure, it was WKCDA's intention to establish the M+ Collections Trust to hold the legal interest of the M+ collection. While the Collections Trust would retain the legal ownership of the M+ collection and place the responsibility for exhibition, management, operation, and conservation/maintenance activities with M+'s administration (i.e. M+ Limited), the Collections Trust, among other things, would maintain an overview of the development and security of the collection by way of an audit process. The Collections Trust would be a separate entity to be set up by WKCDA using a subsidiary company as the trustee¹ with no direct connection with the governance structures of WKCDA and M+ Limited. The trustee would be a company limited by guarantee with its directors appointed by WKCDA. The funds and staffing support for the administration and operation of the Collections Trust would be provided by WKCDA as approved by the WKCDA Board, and all funds of the Collections Trust would be centrally managed by WKCDA. To enable an effective operation of the trustee company, the Museum Director (who would remain an employee of the WKCDA) and the museum staff of M+ Limited would be required to attend meetings of the Board of the trustee company to report and answer questions from the directors of the trustee on matters including the management and development of the M+ collection.

Blueprint and targets for cultural software development

21. Some members requested that the Administration and WKCDA should jointly map out and report to the Joint Subcommittee in due course a blueprint for the development of cultural software of Hong Kong to complement the WKCD project. They were of the view that the blueprint should provide details on, among others, the mode of governance of the arts and cultural institutions in Hong Kong; the respective roles of and the coordination between LCSD and WKCDA in the development of cultural software; the implementation of arts education in/outside schools and the targets to be achieved; strategies and targets for audience building; measures for

¹ According to the Administration, at law any trust is administered and operated by trustees who are fiduciaries and bear legal responsibility for their administration of the trust. A company limited by guarantee is proposed to be set up as the trustee of the M+ Collections Trust with the appointment of directors (collectively forming the Board of the trustee company) to be responsible for the governance of the company and the administration of the trust.

strengthening the capacity of local arts groups; ways for promoting exchange with the arts and cultural communities in Mainland China, Asia and beyond.

22. Some members considered that the Administration and WKCD should set specific targets for the development of cultural software (e.g. number of visits made to public museums by primary/secondary school students, number of arts talents trained by HKAPA, and number of arts critics nurtured in a certain period of time, etc.) so as to facilitate review and monitoring of the progress made in the relevant areas of work. The Administration and WKCD were urged to incorporate objective and quantifiable targets in the blueprint for the development of cultural software.

23. The Administration advised that while it might not be suitable to set specific and quantitative targets for cultural software development, it had kept information concerning the arts and cultural programmes organized by the Administration and its collaborators, such as the target and actual numbers of participants of individual arts and cultural events/training schemes. Besides, the key performance targets and indicators in respect of the planned programmes for the promotion and development of culture and the arts were set out in the Controlling Officer's Report incorporated in the Government's Estimates for each financial year. The Administration and its collaborating organizations had all along kept under review the effectiveness of their initiatives and enhanced their work in relevant areas as necessary and appropriate.

Latest development

24. The Administration and WKCD will brief the Joint Subcommittee on the latest progress of the WKCD project, including hardware and software development for the project, at the meeting to be held on 20 December 2016.

Relevant papers

25. A list of the relevant papers on the LegCo website is in **Appendix II**.

**Major capacity building initiatives and public programmes
undertaken by WKCDA from July to December 2015
and the arts and cultural activities planned to be held
on the WKCD site in 2016 and 2017**

(A) List of major capacity building initiatives and public programmes undertaken by WKCDA from July to December 2015 (and programmes to be presented in early 2016)

Programme/Initiative	Date/Period	No. of Participants/ Beneficiaries
<i>Professional development</i>		
New Works Forum: Screendance	20 Jul to 2 Aug 2015	Over 150 participants
New Works Forum: Writing Choreographic Process	28 Sep to 3 Oct 2015	Over 60 participants
New Works Forum: Dance Dialogue with Wayne McGregor	14 to 17 Oct 2015	Over 600 participants
International Workshop Festival of Theatre	6 Aug to 14 Nov 2015	Around 900 participants
Museological Research Programme	22 to 25 Nov 2015	1 visiting curator
M+/Design Trust Research Fellowship Programme 2014-15 — Fellowship Talk	24 Nov 2015	66 participants
M+/Design Trust Research Fellowship Programme 2015-16	Summer 2016	2 fellows

Programme/Initiative	Date/Period	No. of Participants/ Beneficiaries
<i>Nurturing young artists</i>		
Xiqu Cultural Exchange Programme (Chongqing)	19 to 24 Oct 2015	12 participants
City Exchange Programme (Xiqu) 2016	26 to 28 Feb 2016	N/A
<i>Public seminars</i>		
Xiqu Centre Seminar Series: New Thinking on the Development of Chuanju	22, 24 and 25 Aug 2015	244 participants
<i>Internship and volunteer programmes</i>		
Performing Arts Internship Programme 2015/16 (as at Nov 2015)	Ongoing	18 interns (6-month) and 6 summer interns
M+ Internship Programme 2015 Autumn intake	Ongoing	3 interns
M+ Docent Volunteer Programme (to be re-launched as M+ Mediator Programme in Early 2016)	Ongoing	47 docents (since early 2013)
<i>Engaging young people</i>		
M+ Summer Camp (2015)	21 to 24 Jul 2015	100 participants
M+ Rover (formerly M+ Lab)	Feb to Jul 2016	N/A
West Kowloon Youth Exchange	July 2015	25 participants
Culture Mixer Workshop	10 Oct 2015	150 participants
WKCDA Xperience Day	27 Nov 2015	14 participants

Programme/Initiative	Date/Period	No. of Participants/ Beneficiaries
<i>Audience building programmes</i>		
<p>Freespace Happening</p> <p>9 Aug 2015</p> <p>13 Sep 2015</p> <p>10 to 11 Oct 2015</p> <p>8 Nov 2015</p>	<p>Aug 2015 to Mar 2016</p>	<p>Around 10 000 participants</p> <p>Around 2 700 participants</p> <p>Over 5 600 participants</p> <p>Around 2 800 participants</p>
<p><i>Tsang Kin-Wah: The Infinite Nothing</i> at the 56th Venice Biennale</p> <ul style="list-style-type: none"> • Talk series: <i>Language and Art</i> 	<p>9 May 2015 to 22 Nov 2015</p> <p>27 Jul 2015</p>	<p>82 282 participants</p> <p>57 participants</p>
<p>Mobile M+: Live Art</p>	<p>4 to 20 Dec 2015</p>	<p>N/A</p>
<p>M+ Screening: Visible Places (tentative title)</p>	<p>15 to 17 Jan 2016</p>	<p>N/A</p>
<p>M+ Sigg Collection: Four Decades of Chinese Contemporary Art Exhibition</p>	<p>22 Feb to 5 Apr 2016</p>	<p>N/A</p>
<i>Others</i>		
<p>M+ exhibition helpers</p>	<p>Ongoing</p>	<p>19 helpers (recruited for Mobile M+: Live Art project)</p>

(B) Arts and cultural activities planned to be held on the WKCD site in 2016 and 2017

1. According to WKCDA, the M+ Team would focus on organizing exhibitions and events at the M+ Pavilion scheduled for opening in July 2016. The ground floor lobby of the Pavilion would feature a dynamic display of the history of the M+ Mobile exhibition series as well as the evolution of M+ from 2011 to 2016. Thereafter, M+ would present Hong Kong artist Tsang Kin-Wah's Venice Biennale return exhibition. Two more exhibitions focusing on design objects in the M+ Collection, and on Hong Kong's Popular Culture, were under planning.
2. The Performing Arts Team of WKCDA would continue to organize "Freespace Happening" — a series of outdoor events featuring music, handicraft markets, street performances and a selection of special attractions — in the Nursery Park. "Freespace Happening" would be presented one or two days in a month and tentatively run from September 2016 to March 2017. The aim was to continue to test different types of performing arts programmes to see what works and what did not work in public open space, ahead of the opening of the Park. This would also help WKCDA build and reinforce relationships with their audience, introduce new artistic forms and encourage new styles of performances.
3. In addition, WDCDA had received a large number of expression of interest from external event organizers on hosting a wide range of cultural, community and commercial events at the outdoor spaces. Events being planned by WKCDA included a number of music festivals showcasing local bands and specific music genres. Third-party events planned to be held in the Nursery Park included sport and fitness activities, as well as cultural and entertainment attractions.

Source: *LC Papers Nos. [CB\(2\)/440/15-16\(03\)](#) and [CB\(2\)1585/15-16\(02\)](#)*

**Relevant papers on
Development of cultural software to complement
the West Kowloon Cultural District project**

Committee	Date of meeting	Paper
Former Joint Subcommittee to Monitor the Implementation of the	16.4.2010 Item II(b)	Agenda CB(2)1283/09-10(03) Minutes
West Kowloon Cultural District Project	14.1.2011 Item III(c)	Agenda CB(2)795/10-11(04) Minutes
	27.6.2012 Item I	Agenda CB(2)2369/11-12(01) Minutes
	10.6.2013 Item III	Agenda CB(2)1247-12-13(02) Minutes Supplementary information provided by the Administration in November 2013 CB(2)390/13-14(01)
	29.11.2013 (Item III)	Agenda Minutes
	28.3.2014 (Items III and IV)	Agenda Minutes
	9.6.2014 (Item II)	Agenda Minutes

Committee	Date of meeting	Paper
	23.7.2014 (Item I)	Agenda Minutes The Administration's response to members' concerns raised at the meeting CB(2)316/14-15(01)
	24.11.2014 (Item II)	Agenda Minutes
	19.5.2015 (Items I and II)	Agenda Minutes The Administration's response to members' concerns raised at the meeting CB(2)1857/14-15(01)
	17.7.2015 (Item I)	Agenda Minutes
	14.12.2015 (Item II)	Agenda Minutes The Administration's response to members' concerns raised at the meeting CB(2)1585/15-16(02)