

# 立法會 *Legislative Council*

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

**Background brief prepared by the Legislative Council Secretariat  
for the meeting on 10 June 2013**

### **Development of cultural software to complement the West Kowloon Cultural District project**

#### **Purpose**

This paper provides a summary of the major views and concerns expressed by members of the Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District Project formed in the Fourth Legislative Council ("the former Joint Subcommittee") on the subject of the development of cultural software to complement the West Kowloon Cultural District ("WKCD") 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 a number of objectives, including, amongst 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. According to WKCDA, in the coming years leading to the opening of the arts and cultural venues in WKCD, WKCDA will embark on a series of programmes in collaboration with educational institutes, arts organizations and local community to link WKCD with the community and to groom talents for WKCD and the local arts sector.

3. At its meeting on 27 June 2012, the former Joint Subcommittee was briefed by the Administration and WKCDA on the progress of development of cultural software in preparation for the first batch of performing arts ("PA") facilities to be commissioned in 2015-2016 in WKCD. Members noted that WKCDA's strategy of software development for the PA facilities in WKCD focused on three major areas, viz. audience development, artistic and professional development, and governance and organizational development. Members were also advised that in view of the development of the Xiqu Centre and Freespace as the first batch of PA venues scheduled for completion in 2015-2016, WKCDA would implement a number of initiatives to augment its software development specific to these two venues for the benefit of WKCD.

### **Members' views and concerns**

4. The former Joint Subcommittee had discussed issues relating to the development of cultural software to complement the WKCD project at its meetings on 16 April 2010, 14 January 2011 and 27 June 2012. The major views and concerns expressed by members at these meetings are summarized in the ensuing paragraphs.

#### **Role of the Administration and WKCDA**

5. Concern was expressed about the delineation of responsibility between the Home Affairs Bureau ("HAB") and WKCDA in the development of cultural software. Members had called for closer collaboration between HAB and WKCDA to ensure the re-alignment of the existing public arts and cultural facilities to complement the WKCD project.

6. According to the Administration and WKCDA, the planning and development of PA programmes and exhibition programmes in WKCD would be based essentially on the recommendations of the Performing Arts Committee and the Museum Committee of WKCDA. 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 WKCDA. In the view of the Administration and WKCDA, the relationship between the existing and new arts and cultural venues was complementary rather than competitive and the new arts and cultural facilities in WKCD should help address the venue shortage problem currently encountered by the arts and cultural sector. The Administration was committed to building up a solid audience base to complement the expanded capacity of performance venues brought about by the WKCD development.

### Arts education

7. Members generally took the view that collaboration among various government bureaux/departments should be enhanced to promote arts education in schools. Concern was expressed that under the existing local education system, students were not given sufficient opportunities to cultivate their interest and appreciation ability in arts and culture. It was suggested that vocational training in technical stage production (e.g. stage works lighting and sound) should be included in the Applied Learning Courses under the new senior secondary academic structure (also known as "the 334 structure") to prepare interested students for further education in stage production/administration or related subjects at tertiary level.

8. The Administration advised that arts education was one of the eight key areas under the new senior secondary ("NSS") curriculum. 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. To tie in with the implementation of NSS curriculum, additional resources had been allocated 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". Besides, the Hong Kong Academy for Performing Arts ("HKAPA") had launched a series of short programmes relating to stage management, which were well-received by the public.

9. In response to members' enquiry about whether WKCDA would work in collaboration with schools and universities to promote students' interest in arts and enhance their ability to appreciate different arts performances, WKCDA advised that it had maintained liaison and discussion with the Education Bureau ("EDB") and universities on the organization of events to bring WKCD to the community. WKCDA established a Creative Learning Unit in 2011 to, amongst others, promote arts education in collaboration with EDB and schools. The Administration also pointed out that the Leisure and Cultural Services Department ("LCSD"), the Hong Kong Arts Development Council ("HKADC"), HKAPA and nine major PA groups had been playing a key role in building audience in the community and promoting arts education in Hong Kong. A wide range of activities/programmes on arts education and broadening audience base, including PA and visual arts activities, guided tours specially designed for students and workshops, had been held.

### Nurturing of arts professionals and audience building

10. Some members expressed worry that upon the launch of the first phase

of the WKCD project in 2015, there was still lack of sufficient arts professionals/administrators and a broad audience base in Hong Kong. They considered that nurturing of arts professional and audience building required not only the efforts of HAB but also its collaboration with other government bureaux/departments such as EDB. Concern was also raised about whether the Administration had set a specific target in the training and development of arts personnel/professionals.

11. The Administration assured members that HAB had all along been maintaining close liaison with EDB in nurturing arts professionals and cultivating audience base. Local tertiary institutions had offered various programmes in arts administration, which should help nurture arts professionals to cope with the manpower demands arising from the development of WKCD. An additional funding of \$32 million had been 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 who aspired to a career in the arts and culture. In addition, WKCD had supported and funded various capacity-building initiatives (such as the Advanced Cultural Leadership Programme run by the University of Hong Kong in association with the Clore Leadership Programme in the United Kingdom) to provide more learning opportunities for practising professionals and to train new talents. It would continue its discussions with local educational institutes and arts organizations, such as HKAPA and the Arts Administrators' Association, to bring more capacity building programmes to Hong Kong in the coming years.

#### Support for arts groups

12. The provision of support for arts groups was another concern of the former Joint Subcommittee. Members were of the view that funding support for various arts groups should aim at promoting diversity and balanced development of the local arts scene. The Administration was urged to increase the subvention to HKADC to strengthen its support for budding artists and small and medium-sized arts groups.

13. According the Administration, while 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. For the long-term development of arts and culture, 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 ("MPAGs"), an entry and exit mechanism to MPAGs, and an articulation ladder for the second- and lower-tier arts groups to become MPAGs. Besides, the

Administration injected \$3 billion into the Arts and Sport Development Fund as seed money in 2010 and the annual investment returns were used to subsidize the long-term development of culture and the arts and sports.

14. Some members were concerned about the shortage of PA venues (i.e. black box theatres) in Hong Kong to meet the needs of local small and medium sized arts groups and enquired about the commissioning date for the black box theatres in WKCD. WKCDA responded that the commissioning of the black box theatres had to allow for the progress of the Express Rail Link ("XRL") project as the black box theatres were positioned at the central part of WKCD. WKCDA had constant communication and discussion with the MTR Corporation regarding the progress of XRL project. WKCDA hoped that spaces on the temporary sites could provide performance venues for small and medium sized PA groups prior to the commissioning of the black box theatres in WKCD.

### **Latest development**

15. The Administration and WKCDA will update the Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District Project of the Fifth Legislative Council ("LegCo") on the development of cultural software to complement the WKCD project at the meeting on 10 June 2013.

### **Relevant papers**

16. A list of the relevant papers with their hyperlinks at LegCo's website is in the **Appendix**.

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

<b>Committee</b>	<b>Date of meeting</b>	<b>Paper</b>
Former Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District Project	16.4.2010 Item II(b)	<a href="#">Agenda</a> <a href="#">CB(2)1283/09-10(03)</a> <a href="#">Minutes</a>
	14.1.2011 Item II(c)	<a href="#">Agenda</a> <a href="#">CB(2)795/10-11(04)</a> <a href="#">Minutes</a>
	27.6.2012 Item I	<a href="#">Agenda</a> <a href="#">CB(2)2369/11-12(01)</a> <a href="#">Minutes</a>

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