

For discussion on
17 July 2015

Legislative Council
Panel on Home Affairs and Panel on Development
Joint Subcommittee to Monitor the Implementation of the
West Kowloon Cultural District Project

Capacity Building and Stakeholder Engagement
for the West Kowloon Cultural District

PURPOSE

This paper serves to update Members on progress of building capacity and engaging stakeholders for the West Kowloon Cultural District (WKCD).

BACKGROUND

2. At the Joint Subcommittee meeting on 9 June 2014, the West Kowloon Cultural District Authority (WKCDA) briefed Members on the progress of cultural software development of the WKCD in the areas of audience development, capacity building, stakeholder and public engagement, and artistic positioning and governance.

3. At the Joint Subcommittee meeting on 12 January 2015, Members agreed that the Administration and WKCDA should update Members in a separate meeting during the current legislative session on the progress of work in nurturing arts talents/arts-related personnel and communication/engagement with relevant stakeholders, such as the relevant District Councils, in preparation for the progressive commissioning of the arts and cultural facilities in the WKCD. This paper provides an update of WKCDA's work in these areas.

CAPACITY BUILDING

4. To prepare for the opening of its cultural facilities, WKCDA has been working to build its professional team with artistic, technical and administrative talents. At the same time, it strives to

strengthen capacity of the cultural sector as a whole in order to support its long-term development. WKCD's capacity building framework is outlined as follows:-

- Develop a strong team of artistic, technical and administrative professionals to plan and operate the WKCD facilities and programmes;
- Advance the artistic and professional excellence of established artists and cultural leaders;
- Strengthen the professional capabilities of practising artists and arts administrators;
- Cultivate young and emerging arts talents;
- Nurture young people who aspire to develop a career in arts and culture; and
- Enhance the general public's interest in and appreciation for the arts.

5. In the past year, WKCD has continued to develop upon its existing work while introducing new initiatives in fulfilling the above objectives. Details are as follows:

Professional development

Overseas Training/Research Programme for Leaders from Local Arts Groups on Future Arts Development in Hong Kong

6. To promote the professional development of local arts groups, WKCD and the Hong Kong Arts Development Council (HKADC) initiated this programme in 2013 to support five artistic and administrative leaders, namely Sean Patrick CURRAN (Artistic Director of Theatre du Pif), Daniel YEUNG (renowned dance artist), Even LAM (Artistic Director of Jumbo Kids Theatre), Marble LEUNG (Head of Programme and Education of Hong Kong Repertory Theatre), and Mo LAI (President of FM Theatre Power), to conduct visits and training with overseas arts organisations, festivals and centres in the United States, Europe and Asia from 2013 to 2015.

7. All five participants completed their visits and they shared their observations and learning in two sharing sessions with the local arts sector and the public in November 2014 and April 2015. Even LAM's visit to the theatres in the United Kingdom and festivals in France focused on mode of governance, artistic programming and outreach programmes in children theatres; Daniel YEUNG made

trips to France, Netherlands, Austria, Germany and Korea, putting focus on festivals and outdoor programmes; Sean Patrick CURRAN visited arts theatre and centres and attended festivals in Canada to observe and study theatre operations, festival coordination and how these could be applied to Hong Kong; Mo LAI visited the United States to study how the performing arts groups and artists conduct outdoor performances in communities, and how these activities are connected to the public; Marble LEUNG exchanged thoughts and ideas on the scope of company operation and development directions with resident companies and theatres in Germany, United Kingdom and United States. Through this programme, not only did the participants expand their vision, they also extended their global network and enhance practical skills and knowledge, which in turn could contribute to the WKCD development as well as the future arts development in Hong Kong.

New Works Forum

8. With a view to enhancing local theatre development, WKCD organised the New Works Forum to provide a platform for Hong Kong artists working across different fields to expand their practice into new areas through exploring innovative ways of creating and performing, as well as thinking and discussing topics around contemporary performances. “*Challenging Perspectives on Physicalities and Bodies*” by Phillip CHANNELLS and Lee WILSON in June 2014 explored ways of producing inclusive performances for artists with diverse backgrounds and physical abilities at different venues; “*Social Acupuncture in the Tai Ping Shan Area*” by Darren O’DONNELL in August, December 2014 and April 2015 explored how artists engage local communities and improve their shared culture in a changing society; and “*Born from the Streets: The Theatre of La Fura dels Baus in the Last 30 Years*” by Pep GATELL in November 2014 explored how performing arts was motivated and inspired by social and political changes. These three forums attracted over 300 participants in total.

Performing Arts Workshop Series

9. Apart from New Works Forums, WKCD presented a Workshop Series to provide in-depth training for local performers to further strengthen their professional skills. In collaboration with local Hong Kong performing arts companies, three workshop series have been held on voice (by Richard ARMSTRONG), parkour (by Lee

WILSON), and dance (by Natalie CURSIO) respectively for a total of 65 local performers.

Producers' Network Meeting and Forum

10. Being the first of its kind in the region, this event aimed at bringing together producers, curators and arts administrators to create action plans that can improve competitiveness, widen audience base and expand artistic content of new cultural and arts infrastructure. More than 30 participants from Hong Kong, Macau, Taiwan, Mainland China, as well as speakers from Korea, Thailand, Finland, Taiwan and Canada joined the networking meeting held from 20 to 22 May 2015, while more than 200 participants and speakers joined the public forum held on 22 May 2015.

Cultural Leadership Summit

11. Since 2011, WKCDA has supported the annual conference organised by the Hong Kong Arts Administrators Association, which brings together experienced international and local cultural leaders to share and discuss important issues of cultural leadership and management relevant to the Hong Kong arts and cultural sector. For the 2014 Summit themed "*Through Arts We Brand Hong Kong*", WKCDA supported the Young Leaders Platform Showcases; and for 2015, WKCDA supported the summit with the theme on "*Raising for Our Future: Arts Funding and Philanthropy in Hong Kong*" held recently in June. Several senior executives of WKCDA spoke at different sessions of the conference to share their views and experience.

M+ Visiting Artist Programme

12. Launched in November 2014, this programme brings artists and creators to interact and engage with the M+ curatorial team. It brings to Hong Kong five to six practitioners each year and provides them with opportunities to learn about M+; research on Hong Kong's visual culture; share ideas, thoughts and perspectives of their art practices; and help the M+ team in intellectual and curatorial development, while looking into possibilities of developing concrete projects in the form of public programmes, commissions, or acquisitions. So far seven practitioners, including film makers and visual artists, participated in this programme.

M+/Design Trust Fellowship programme

13. M+ has been partnering with the Design Trust, established by the Hong Kong Ambassadors of Design, to offer this annual research fellowship grant which aims to support an original research project investigating issues relating to design and architecture in the Greater Pearl River Delta region. Apart from expanding the current body of knowledge in these areas, it is hoped that the findings from the fellowship will inform future acquisitions and other programmes at M+. The recipient of the fellowship grant will be attached to M+ for three to six months, conducting independent research on a full-time basis as well as engaging in intellectual exchanges with the museum's curatorial staff and its programmes. The recipient for the 2014-15 fellowship grant was FAN Ling who is an architect and architectural historian from China. In addition to supporting his research on the topic "*Hong Kong as an Archetype: Revisiting Modernist Ideas of the City and its Urban Forms*", the Fellowship offers Mr FAN and the Hong Kong community an opportunity to engage with each other, including through a paper and public talk to be presented by Mr FAN upon completion of his Fellowship. The application for the 2015-16 fellowship grant was just closed on 30 June 2015, with 46 applications received.

Nurturing young artists

Rising Stars of Cantonese Opera

14. WKCDA is dedicated to cultivating young Cantonese Opera artists through ongoing training and performance opportunities in the run-up to the opening of Xiqu Centre, and as a way of preserving and developing this important art form for Hong Kong. One of the major initiatives is the Rising Stars series which started in the form of a competition and showcase during West Kowloon Bamboo Theatre 2014. 12 outstanding young artists were subsequently invited to take centre stage and perform in "*Rising Stars of Cantonese Opera*" from 21 February to 2 March 2015. Under the guidance and curatorship of Mr LAW Ka-ying, these young rising stars performed in a number of full-length productions (e.g. *Madame She*, *Island of Farewell*) and numerous excerpts in ten nights. It provided a platform for the young artists to observe and learn from each other, while at the same time attracted different audiences.

Xiqu Cultural Exchange Programme

15. WKCDA also cultivates young talents through providing opportunities for them to learn from key Xiqu institutions and experts in the region. In collaboration with the Chinese Artists Association of Hong Kong (CAAHK), WKCDA commenced this exchange programme by sending a delegation of ten emerging talents to Hangzhou to visit the Zhejiang Xiaobaihua Yue Opera Troupe (浙江小百花越劇團), an acclaimed all-female troupe, in April 2015. Participants took part in a series of artistic training and learning sessions on singing technique, acting skills and body movement, etc. WKCDA will continue to organise more similar exchange activities in the coming months.

Public seminars

Xiqu Centre Seminar Series

16. In collaboration with the CAAHK and the Hong Kong Academy for Performing Arts, Xiqu experts and artists from the Mainland and Taiwan region are invited to conduct dialogues with local experts and share their experience and insights on future development of Xiqu. Public seminars, workshops and master classes were arranged for young artists to widen their artistic horizon. Since the series was introduced in 2013, four seminars have been held and the latest one was staged in September 2014 - “Do Cities Need Xiqu?”. At that seminar, Ms MAO Weitao and Dr Liza WANG, two ardent proponents of Xiqu from Mainland China and Hong Kong respectively, took a retrospective look at the art form and discussed how Xiqu could connect with contemporary life and win the hearts of the Chinese community today.

M+ Matters

17. M+ Matters is a series of public talks exploring critical issues with key players in the field of visual art, design, architecture and the moving image. Three episodes of the M+ Matters series were held in the past year, exploring the following issues: (i) “*Import/Export: Postwar Design and Industry in East Asia*”; (ii) “*Theorising Art Histories Globally*” and “*Global Museums’ Collection and Display Strategies Today*”; and (iii) “*Expanding the 1980s: The Landscape of Art in China and East Asia*”.

Internship and volunteer programmes

M+ and Performing Arts Internship Programmes

18. WKCDA recognises the need to meet the increasing demand for artistic and administrative talents as well as curatorial, art education and back-of-house staff; the best way to nurture junior arts administrators is for them to work closely with seasoned professionals and learn directly from them. WKCDA launched the M+ Internship Programme and Performing Arts Internship Programme in 2013 and 2014 respectively, offering a unique opportunity to those who are interested in developing a career in the arts. Both programmes are run on a recurring basis and have two to three intakes each year. Throughout a three-month period, the interns work closely with the professional staff to gain theoretical as well as practical training in museum practice, arts programming, research, facility design and operations through active involvement in the on-going visual culture or performing arts projects as well as a structured programme of workshops. A total of 15 interns (six in M+ and nine in Performing Arts) participated in the internship programmes in the past year.

Venice Biennale Internship Programme and Training Positions

19. As part of its commitment to nurture local talents interested in working in the visual art field, WKCDA has also launched the extensive Venice Biennale Internship Programme for the 56th Venice Biennale which runs from April to November 2015. Two technical interns and ten exhibition interns were offered the chance to work closely with the M+ team in the Hong Kong exhibition for six weeks to gain unique insight into the workings of the world's oldest and most renowned international art exhibition. Besides, two junior positions of Assistant Curator (on a one-year term) and Curatorial Intern (on an 18-month term) were created specifically for the Venice Biennale project, providing an invaluable on-the-job training opportunity for local young art curators. The interns were also invited to share their insights and experiences gained from working on the exhibition in the Intern's Blog of the exhibition.

M+ Docent Volunteer Programme

20. This programme was launched in early 2013 with the aim of developing a pool of experienced, committed and passionate docents, leading to the opening of the M+ museum. The first group of 47 museum docents has been selected to provide regular public and school tours during M+'s exhibitions (e.g. Building M+: The Museum and Architecture Collection and Mobile M+: 'You.' - Lee Kit); and ongoing training and workshops are also offered to these docents. It is planned that the programme will be re-launched as the M+ Mediator Programme in early 2016, where the role of mediation and interpretation will be explored in depth with the volunteers.

Engaging young people

M+ Summer Camp

21. The M+ Summer Camp “*Unframed*” is the first youth-targeted initiative presented by M+. This four-day-three-night camp will take place from 21 to 24 July 2015 at the Hong Kong Federation of Youth Groups Jockey Club Sai Kung Outdoor Training Camp. It seeks to develop young people’s independent and critical thinking and nurture their creativity and inquisitiveness with the goal of preparing them to confidently embrace and overcome future uncertainties and constraints. A total of 100 secondary school students aged 15 to 18 will join the camp, and approximately 15 university volunteers and 10 practitioners from different disciplines will act as instructors and speakers. The camp will include various activities, ranging from workshops, talks, sharing, performances and outdoor activities conducted in small groups or collectively, to be facilitated by the instructors. WKCDA aspires to build a long-term relationship with young people of Hong Kong, whose feedback and voices will serve as important references for M+ as it goes forward. Participants of the summer camp will be invited to work and collaborate with M+ to develop future programmes.

M+ Lab

22. M+ Lab (tentatively named) is a major school outreach programme to be launched in late 2015 with an aim to bring museum experience directly to schools, utilise the museum and its resources to motivate deeper learning, get connected with teachers and students, and inspire creative and innovative learning in the teachers’

daily practice. A custom-made trailer will visit schools in Hong Kong and bring a unique learning experience for teachers and students. Activities, learning packs and online resources will be developed by M+ in collaboration with artists and educators to suggest ways of exploring contemporary visual culture and artists' practice.

STAKEHOLDER AND PUBLIC ENGAGEMENT

23. To ensure the future arts and cultural facilities in the WKCD will meet the expectations of the public and users, WKCDA has been constantly communicating with the public and stakeholders to gather their views and update them on the latest development of the WKCD project.

Consultation Panel

24. The Consultation Panel (CP) plays the vital role of a bridge between WKCDA and the public. With representatives from different sectors including Legislative Council, District Councils, arts and culture, tourism and education, CP helps to promote the WKCD with a view to enhancing the public's understanding of the project; and to reflect public expectations and views to WKCDA. In the past year, CP led the park engagement exercise to provide references for the drafting of the WKCD Public Open Space Bylaw, and provided comments on various aspects of the WKCD development. Details of the CP's works were presented to the Joint Subcommittee on 7 July 2015.

Stakeholder meetings

25. From time to time, WKCDA meets different arts and cultural stakeholders individually or in groups to provide them with relevant updates of the WKCD project as well as to collect their views. In 2014-15, more than 10 engagement meetings were held to collect views from stakeholders of drama, dance, music, and xiqu disciplines. More than 100 discussions had been held with over 100 arts and cultural groups/institutions since 2010. Communication and engagement with stakeholders also take the form of attending local art and cultural events, giving lectures in different institutions and universities, participating in public panel as well as small group/one-on-one discussions with members of the arts community, and interviews with local as well as international media.

Public forums and consultation

26. Apart from the Xiqu Centre Seminar Series and M+ Matters Series mentioned in paragraphs 16 and 17, WKCDA organises M+ Public Forum regularly to inform the general public of the latest development of M+, including the progress of the M+ building projects and the expanding collection, as well as M+'s forthcoming exhibitions projects. The most recent one was held on 10 March 2015 with an attendance of about 180.

27. WKCDA conducted a series of engagement meetings and activities earlier this year to gauge the views of stakeholders on the draft WKCD Public Open Space Bylaw, including meetings with District Councils, arts groups and individual performers, nearby residents and youth groups, etc. Relevant comments have been taken into account to refine the draft Bylaw and associated guidelines.

Audience building

28. WKCDA recognises the importance of raising interest of the wider community in the arts to build a sustainable audience as well as develop capacity of artistic and back-of-house professionals. Audience building programmes also serve to communicate with the stakeholders as to what WKCD's artistic vision is and for WKCDA to better understand their expectations. In the past year, WKCDA has successfully organised the following events:

- *Mobile M+: NEON SIGNS.HK*: an interactive online exhibition dedicated to exploring, mapping and documenting Hong Kong's neon signs (21 March to 30 June 2014);
- *DECADE*: an interactive online platform that joins music and film to create a new cinematic and musical narrative of Hong Kong over 100 years (launched in July 2014);
- *Freespace Fest 2014*: a two-day outdoor innovative arts festival featuring local and international acts in music, dance, literary arts and physical theatre (22 to 23 November 2014);
- *Rising Stars of Cantonese Opera*: a showcase of

performances by 12 outstanding young Cantonese Opera artists to attract different audiences (21 February to 2 March 2015);

- *Mobile M+: Moving Images*: M+'s inaugural moving image project featuring a thematic screening programme and a two-part exhibition (27 February to 26 April 2015); and
- *The Infinite Nothing*: the solo exhibition of the Hong Kong artist TSANG Kin-wah at the 56th International Art Exhibition of the Venice Biennale, which is the second collaboration between M+ and HKADC (May to November 2015)

29. A table listing all major capacity building initiatives and public programmes organised by WKCDA between June 2014 and June 2015 with the number of participants/beneficiaries is at **Annex**.

Digital communications

30. WKCDA makes extensive use of digital multimedia to raise awareness of its activities and to engage wider audience.

31. WKCDA has recently partnered with the Google Cultural Institute to allow global audiences to experience the M+ online exhibition NEONSIGNS.HK. Over 12 street views, 150 new and rare archive photos, videos, sketches, documentaries and the M+ neon sign collection have been shared across two digital exhibits to foster deeper understanding of neon signs and their connections with visual culture and history. To complement the project, Google captured a unique series of panoramic night views of the city, using its Street View technology to allow users to explore some of Hong Kong's most dazzling neon signs in detail.

32. WKCDA is also developing Digital M+, a virtual curatorial platform to present diverse contents intended for different audiences, which is scheduled to be launched in late 2015. It will include an electronic academic journal for visual culture; a moderated discussion forum for timely and relevant artistic and cultural topics; online exhibitions of archival materials and printed matters, commissions by artists and creators; an e-academy mainly consisting of professionally produced videos for general audience's

self-learning as well as school teaching; a news aggregator bringing together interesting and informative news items from the world of visual culture; and a blog for highlighting new contents on the site.

33. WKCDA also produces a variety of videos including trailers, promotional videos and “making-of” clips for its events such as Freespace Fest and West Kowloon Bamboo Theatre, as well as informational videos such as exhibition videos, documentaries, filmed versions of talks, etc., which have been uploaded to the WKCDA YouTube channel and the WKCDA website. WKCDA’s YouTube channel (<https://www.youtube.com/user/wkcda>) currently hosts about 200 videos, including recordings of M+ Matters series, highlights of major events, as well as trailers, promotional videos and “making-of” clips. It has so far generated about 500 000 views.

34. In addition, WKCDA fully embraces the use of mobile applications and game development in promoting itself and its events to the public. For example, the Freespace App which served as an interactive guide to the Freespace Fest had a total of over 27 000 downloads in 2013 and 2014. The App was also voted “Best New App” and ranked up to No. 2 in the Entertainment Category of Apple App Store. An App called “Freespace Challenge!” was developed in November 2014 with games to familiarise users with the Freespace Fest held in the same month. The App had accumulated over 11 000 downloads and over 20 000 plays in one month’s time.

DISCUSSION

35. Members are invited to note and give views on the progress of capacity building and stakeholder engagement for the WKCD project.

**West Kowloon Cultural District Authority
July 2015**

**Capacity building initiatives and public programmes
undertaken by WKCD
from June 2014 to June 2015**

Programme/Initiative	Date/Period	No. of Participants/ Beneficiaries
Professional development		
Overseas Training/Research Programme for Leaders from Local Arts Groups on Future Arts Development in Hong Kong	2013 to 2015	5 artists/arts administrators over three years
New Works Forum	4 to 7 Jun 2014	115 participants
<ul style="list-style-type: none"> • <i>Challenging Perspectives on Physicalities and Bodies</i> • <i>Social Acupuncture in the Tai Ping Shan Area</i> • <i>Born from the streets: The theatre of La Fura dels Baus in the last 30 years</i> 	18 to 23 Aug 2014; Dec 2014; Apr 2015 17 Nov 2014	159 participants 47 participants
Performing Arts Workshop Series	7 to 12 Jul 2014 23 to 27 Aug 2014 3 to 5 Sep 2014	15 participants 33 participants 17 participants
Producers' Network Meeting and Forum	20 to 22 May 2015	Over 200 participants
Cultural Leadership Summit	4 to 5 Jun 2014	~ 300 participants
<ul style="list-style-type: none"> • 2014: <i>Through Arts We Brand Hong Kong</i> • 2015: <i>Raising for Our Future: Arts Funding and Philanthropy in Hong Kong</i> 	10 to 11 Jun 2015	~ 300 participants
M+ Visiting Artist Programme	Nov 2014 to May 2015	7 artists/artist groups
M+/Design Trust Fellowship Programme	Feb to Jul 2015	1 fellow
Nurturing young artists		
Rising Stars of Cantonese Opera	21 Feb to 2 Mar 2015	12 young performers
Xiqu Cultural Exchange Programme	1 to 7 Apr 2015	10 participants

Public seminars		
Xiqu Centre Seminar Series • Do Cities need Xiqu?	27 and 29 Sep 2014	~ 300 participants
M+ Matters • <i>Postwar Abstraction in Japan, South Korea, and Taiwan</i> • <i>Import/Export: Postwar Design and Industry in East Asia</i> • <i>Theorising Art Histories Globally and Global Museums' Collection and Display Strategies Today</i> • <i>Expanding the 1980s: The Landscape of Art in China and East Asia</i>	28 Jun 2014 12 Sep 2014 (HK) and 13 Sep 2014 (Shenzhen) 18 Oct and 18 Nov 2014 13 Jan 2015	120 participants 205 participants 418 participants 108 participants
Internship and volunteer programmes		
Performing Arts Internship Programme • 2014/15	Ongoing	9 interns
M+ Internship Programme • 2014 Autumn intake • 2015 Spring intake	Ongoing	3 interns 3 interns
Venice Biennale Internship Programme and Training Positions	Apr to Nov 2015	12 interns and 2 curatorial positions
M+ Docent Volunteer Programme (to be re-launched as M+ Mediator Programme in early 2016)	Ongoing	47 docents (since early 2013)
Engaging young people		
M+ Summer Camp	21 to 24 Jul 2015	100 participants
M+ Lab	To be launched in late 2015	N/A
Public forum		
M+ Public Forum • 4 th forum	10 Mar 2015	180 participants
Audience building programmes		
DECADE	From Jul 2014	Website viewers: over 41 000 Video viewers: over 9 800
Freespace Fest 2014	22 to 23 Nov 2014	~ 43 000 participants
Rising Stars of Cantonese Opera	21 Feb to 2 Mar 2015	Over 4 000 participants
Mobile M+: NEONSIGNS.HK • Online exhibition • "The Making of Neon Signs" video on Youtube	21 Mar to 30 Jun 2014	Over 170 000 unique visits About 130 000 views (as at 30 Jun 2014)

Mobile M+: Moving Images	27 Feb to 26 Apr 2015	Over 7 000 participants
<i>Tsang Kin-Wah: The Infinite Nothing</i> at the 56th Venice Biennale	9 May 2015 to 22 Nov 2015	Over 25 000 participants (<i>as at 5 Jul 2015</i>)
<ul style="list-style-type: none"> • Talk series: <i>On 'The Infinite Nothing'</i> • Talk series: <i>On the Threshold of Nihilism</i> 	26 May 2015	97 participants
	17 Jun 2015	69 participants
Others		
M+ exhibition helpers	Ongoing	21 helpers (recruited for Mobile M+: Moving Images project)