

# 立法會

## *Legislative Council*

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

**Updated background brief prepared by the Legislative Council Secretariat  
for the meeting on 14 December 2015**

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

#### **Purpose**

This paper summarizes the major views and concerns of the Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District ("WKCD") Project on issues relating to cultural software development of 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. The list of the capacity building initiatives and public programmes undertaken by WKCDA from June 2014 to June 2015 is in **Appendix I**.

4. According to the Administration, to tie in with the development of WKCD, the Government 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' concerns**

### Respective roles of the Administration and WKCDA

5. Concern had been expressed about the delineation of responsibilities and coordination among WKCDA, the Government and its collaborators in the development of cultural software. Members had called for closer collaboration between the Home Affairs Bureau ("HAB") and WKCDA 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 WKCDA, the Government 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 the arts and culture in Hong Kong. They urged the Government 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 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, 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 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 to develop 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 community level. Members also considered that WKCD should work in collaboration with schools and universities to promote students' interest in arts and enhance their ability to appreciate different arts performances.

8. The Administration assured members that HAB had been in close discussion 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 were 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 to 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 would be provided with an additional \$20.8 million per annum under the Community Involvement Fund to strengthen the support for promoting arts and cultural activities in 18 districts. WKCD also advised that it had established a Creative Learning Unit in 2011 to, among others, promote arts education in collaboration with EDB and schools.

#### Nurturing of local arts talents and arts-related personnel

9. 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. Members considered that apart from enhancing the nurturing of local artistic talents, the Administration and WKCD 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. Members also considered that the Administration and WKCD 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.

10. 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 Government 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 Government 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.

11. WKCDA advised that it had supported and funded various capacity-building initiatives to provide more learning opportunities for practising professionals and to train new talents, and 90% of its serving staff members were from Hong Kong. It had always tried to recruit locally and would bring in talents from other places only when the requisite expertise could not be found in 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

12. 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. Concern was also expressed that as many local arts groups and arts practitioners were no longer able to operate in industrial buildings owing to the rental increase in recent years, the Administration should step up efforts to make available more arts space for them in districts.

13. The Administration advised that to strengthen support for arts groups, the Government had in the 2013-2014 financial year increased its recurrent subvention to the major PA groups by \$30 million and allocated an additional \$30 million to HKADC to enhance its support for small and medium-sized arts groups. Besides, the Government had since 2011 introduced the Arts Capacity Development Funding Scheme 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 PA venues*

14. Members had 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. Mr Alan LEONG expressed concern whether WKCDA would 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.

15. 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*

16. On the future mode of governance of Xiqu Centre, members were advised that taking into account the artistic positioning and views of the Xiqu sector, WKCDA 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 the 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. Dr Helena WONG suggested that apart from the Artistic Director and 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+

17. As regards the governance of M+, members were advised that WKCDA decided to establish a wholly owned subsidiary company (i.e. M+ Limited) under WKCDA 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. Concern was also raised as to whether the funding proposals for M+ would be subject to monitoring by the Legislative Council ("LegCo") under the proposed governance structure.

18. 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 PA venues to be built in WKCD, the governance structure of which would be formulated in view 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.

19. The Administration and WKCDA further advised the Joint Subcommittee 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 trustee<sup>1</sup> 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

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<sup>1</sup> 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.

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

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

21. Some members considered that the Administration and WKCDA 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 WKCDA were urged to incorporate objective and quantifiable targets in the blueprint for the development of cultural software.

22. The Administration advised that while it might not be suitable to set specific and quantitative targets for cultural software development, which was a long-term undertaking and relatively abstract in nature, it had kept information concerning the arts and cultural programmes organized by the Government 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**

23. WKCDA will brief the Joint Subcommittee on the latest progress of the cultural software development for WKCD at the meeting on 14 December 2015.

### **Relevant papers**

24. A list of the relevant papers on the LegCo Website is in **Appendix II**.

Council Business Division 2  
Legislative Council Secretariat  
10 December 2015



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

<b>Programme/Initiative</b>	<b>Date/Period</b>	<b>No. of Participants/Beneficiaries</b>
<b><i>Professional development</i></b>		
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"> <li>• <i>Challenging Perspectives on Physicalities and Bodies</i></li> <li>• <i>Social Acupuncture in the Tai Ping Shan Area</i></li> <li>• <i>Born from the streets: The theatre of La Fura dels Baus in the last 30 years</i></li> </ul>	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"> <li>• 2014: <i>Through Arts We Brand Hong Kong</i></li> <li>• 2015: <i>Raising for Our Future: Arts Funding and Philanthropy in Hong Kong</i></li> </ul>	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
<b><i>Nurturing young artists</i></b>		
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

<b>Public seminars</b>		
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
<b>Internship and volunteer programmes</b>		
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)
<b>Engaging young people</b>		
M+ Summer Camp	21 to 24 Jul 2015	100 participants
M+ Lab	To be launched in late 2015	N/A
<b>Public forum</b>		
M+ Public Forum • 4 <sup>th</sup> forum	10 Mar 2015	180 participants
<b>Audience building programmes</b>		
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"> <li>• Talk series: <i>On 'The Infinite Nothing'</i></li> <li>• Talk series: <i>On the Threshold of Nihilism</i></li> </ul>	26 May 2015	97 participants
	17 Jun 2015	69 participants
<b>Others</b>		
M+ exhibition helpers	Ongoing	21 helpers (recruited for Mobile M+: Moving Images project)

Source: Annex to the Administration paper provided for the Joint Subcommittee meeting on 17 July 2015  
[LC Paper No. CB(2)1902/14-15(01)]

## Appendix II

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

Committee	Date of meeting	Paper
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 III(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>
	10.6.2013 Item III	<a href="#">Agenda</a> <a href="#">CB(2)1247-12-13(02)</a> <a href="#">Minutes</a>  Supplementary information provided by the Administration in November 2013 <a href="#">CB(2)390/13-14(01)</a>
	29.11.2013 (Item III)	<a href="#">Agenda</a> <a href="#">Minutes</a>
	28.3.2014 (Items III and IV)	<a href="#">Agenda</a> <a href="#">Minutes</a>
	9.6.2014 (Item II)	<a href="#">Agenda</a> <a href="#">Minutes</a>

<b>Committee</b>	<b>Date of meeting</b>	<b>Paper</b>
	23.7.2014 (Item I)	<a href="#">Agenda</a> <a href="#">Minutes</a>  The Administration's response to members' concerns raised at the meeting <a href="#">CB(2)316/14-15(01)</a>
	24.11.2014 (Item II)	<a href="#">Agenda</a> <a href="#">Minutes</a>
	19.5.2015 (Items I and II)	<a href="#">Agenda</a> <a href="#">Minutes</a>  The Administration's response to members' concerns raised at the meeting <a href="#">CB(2)1857/14-15(01)</a>
	17.7.2015 (Item I)	<a href="#">Agenda</a> <a href="#">Minutes</a>

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