

For discussion on
20 December 2017

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

Cultural Software Development
for the West Kowloon Cultural District

PURPOSE

This paper updates Members on the cultural software development for the West Kowloon Cultural District (WKCD).

BACKGROUND

2. At the meeting of the Joint Subcommittee to Monitor the Implementation of the WKCD Project (Joint Subcommittee) on 21 November 2017, WKCD Authority (WKCDA) updated Members on the progress of the development of Hong Kong Palace Museum (HKPM) and other hardware development in the WKCD. This paper provides an update on WKCDA's ongoing work in the area of cultural software development and stakeholder engagement in preparation for the commissioning of various arts and cultural facilities in WKCD, in particular the Xiqu Centre which will be the first performing arts venue to open in 2018.

PRE-OPENING PROGRAMMES

3. In order to achieve the vision to develop WKCD into a world-class arts and cultural hub, WKCDA has stepped up the organisation of an array of programmes to develop the capacity of our arts and cultural sector, prepare the audience, engage the community and youth, as well as nurture young artists for the opening of its venues in the coming years. The major initiatives are outlined in the following paragraphs.

Capacity Building

Rising Stars of Cantonese Opera

4. *Rising Stars of Cantonese Opera* was developed to support the next generation of Hong Kong Cantonese opera performers. The programme provided a platform for emerging local talent to display their artistry under the guidance of acclaimed Cantonese opera virtuoso Law Ka-ying. It also reflected the Xiqu Centre's commitment to preserving and transmitting the legacy of Cantonese opera. From 2015 to 2017, four editions of the *Rising Stars of Cantonese Opera* had been organised covering a variety of themes.

Producers' Network Meeting and Forum

5. In May 2017, the third edition of *Producers' Network Meeting and Forum (PNMF)* hosted more than 150 producers and curators from Hong Kong, Greater China and the Asia Pacific region. Participants engaged in professional development activities, project planning, and discussions to foster closer collaborations and exchanges of performing arts projects between artists and arts organisations in the Asia Pacific region. *PNMF* supports the role that independent producers and new venues play in creating environments for artists and performances to reach wider audiences.

Creation for Freespace

6. In June 2017, WKCDA launched *Creation for Freespace: On Scenography*, a three-year programme curated by Edward Lam Dance Theatre (Hong Kong) to explore the art of scenography in theatre-making. Each year, the programme features the work of a leading stage design artist. The 2017 edition, *What Is Stage: Dynamics of Seeing*, presented insights into the world of the acclaimed Dutch scenographer, Jan Versweyveld. A series of seminars, screenings and workshops were held between June and September 2017.

7. *One of Two Stories, or Both*, the first work to be co-commissioned by WKCDA and *Manchester International Festival (MIF)* was presented in MIF 2017 from 30 June to 4 July 2017,

which included a radio series, followed by the multi-channel sound and visual installation from July to late October 2017 in Manchester.

8. In August 2017, WKCDA launched *International Co-Lab*, a tri-city residency programme for mid-career performing artists. The three-year, three-city structure of the *International Co-Lab* is designed to allow artistic conversations to advance over time, to deepen relationships between artists and curators, and to generate greater understanding of cultural contexts, resulting in more opportunities to develop collaborative works together. *International Co-Lab* is hosted by Forest Fringe (UK), The Basement Theatre (Auckland, New Zealand) and WKCDA (Hong Kong). The residency is supported by British Council, Creative Scotland, Creative New Zealand and WKCDA.

9. In November 2017, WKCDA launched *Freespace Tech Lab*, a three-year project exploring innovations in stage technology to prepare for the opening of performing arts venues in WKCD. Co-curated with and produced by acclaimed Hong Kong experimental theatre company Zuni Icosahedron, the first edition explored experimentations in lighting, digital programming, sound design and new technology concepts within a special lab setting with invited public audiences.

10. In January and February 2018, WKCDA in association with Theatre du Pif (Hong Kong) will present *The Foundations of Performance*, a series of workshops and conversations designed to bring together artists from different fields to exchange experience and inspiration. The series opens with an introductory workshop designed to encourage participants to reflect on the question of “what makes a performance”.

Cultural Exchange and Collaboration

11. To support the long-term development of Hong Kong’s performing arts ecology, WKCDA initiated a number of cultural exchange and collaboration programmes. These programmes provide professional development opportunities to performing artists in Hong Kong not available through other avenues, establish WKCDA brand image as a collaborative partner with the local arts

community, and foster a richer and more diverse arts environment for audiences in Hong Kong.

12. In June 2017, local and overseas performing arts professionals shared their views on the production ecology of performing arts in Hong Kong at the talk, *Hong Kong Production Ecology: 'Simon Says' – a case study*. As part of a collaborative creation project facilitated by WKCDA that began in 2015, *Simon Says* is a co-production by Unlock Dancing Plaza from Hong Kong and Le Phare, Centre chorégraphique national du Havre Normandie from France. It premiered at *Festival Pharenheit* at Le Phare (France) on 25 and 26 January 2017, followed by its Asian premiere at *Le French May Arts Festival* in Hong Kong on 2 to 4 June 2017, and was then featured at the *Guangdong Dance Festival* on 29 November 2017.

13. In July 2017, WKCDA collaborated with Goethe-Institut Hong Kong to host *Seminar on Theatertreffen 2017*, a presentation of the productions chosen for the *Theatertreffen* based on film clips. 74 theatre practitioners, theatre goers from Beijing, Guangzhou, Hangzhou, Hong Kong, Jakarta, Macau, Shanghai, Taipei and Wuzhen participated at the two-day seminar.

14. In July 2017, WKCDA signed a three-year Memorandum of Understanding on a Dance Exchange and Collaboration with award-winning Studio Wayne McGregor (UK). During the collaboration period between 2017 and 2020, there will be exchange programmes, talks, forums, classes and seminars as well as online exchanges and broadcasts. As part of the collaboration, WKCDA co-commissioned the dance performance, *Autobiography*, which had its world premiere at Sadler's Wells in London in October 2017 and will have its Hong Kong premiere scheduled for 2019-2020 at Freespace.

15. In September 2017, WKCDA and City Contemporary Dance Company teamed up with Singapore's screendance organisation Cinemovement to co-produce *Creative Meeting Point on Screendance – Hong Kong x Singapore*. Eight dance artists and filmmakers from Hong Kong and Singapore will co-produce four short dance films to foster international collaboration and new dance film creations that will be screened in both cities.

M+/Design Trust Research Fellowship Programme

16. The *M+/Design Trust Research Fellowship* programme is an annual research fellowship grant supported by Design Trust, which aims to support original research projects related to design and architecture history and contemporary issues, focusing on Hong Kong and the Pearl River Delta region, and their relationship with the rest of the world.

17. Recipients spend up to six months working closely with M+, at the end of which they produce a paper that will be delivered at a public talk. Now in its fourth year, the fellowships are awarded to Hugh Davies (interdisciplinary artist, educator and investigator) and the team of Fan Lok Yi (curator of Make A Difference Institute and artist) and Sampson Wong (artist, independent curator and lecturer at the Hong Kong Academy for Performing Arts).

Internship Programmes

18. WKCDA values the opportunity to engage young people and nurture arts talent in Hong Kong, and continues to provide professional development opportunities to local tertiary students. In 2017, a total of 25 summer interns have worked with the WKCDA team and nine interns were recruited to take part in the M+ Internship Programme, with openings every year for autumn and spring. The interns work closely with M+'s professional staff to gain practical and theoretical training in curatorial practice, museum learning, conservation and registration. The Performing Arts Department also continued with its ongoing internship programmes in 2017, through which 23 interns were recruited to work in areas including programming, producing, research, facility design and operations.

Venice Biennale Internship Programme

19. The Venice Biennale Internship Programme for the 57th Venice Biennale is an ongoing initiative of M+ to nurture local talent interested in working in the visual art field. The programme offered interns the chance to gain unique insight into the working of the world's oldest and most renowned international art exhibition. It began in May 2017 and was arranged in two divisions, with two

technical and ten exhibition interns joining the M+ team.

M+ Docent Volunteer Programme

20. Building on the successful M+ Docent Volunteer Programme launched in early 2013, M+ recruited more docent volunteers and the total number reached over 100 in 2017. They now form the core volunteers who lead exhibition tours and enhance visitors' understanding of the exhibitions through interaction and exchange.

Audience Building

21. While WKCDA continues its tireless exploration of possibilities for content creation, building WKCD's audience base is also pivotal to preparing for the opening of its arts and cultural venues.

Tea House Theatre Taster

22. WKCDA held *Tea House Theatre Taster* in March 2014, May 2015 and May 2017 to explore the tea house concept and test out ideas for the design, operation and programming of the future Tea House Theatre in Xiqu Centre. The novelty of the teahouse experience makes the Theatre an ideal platform for cultivating young Xiqu audiences. To this end, an educational matinee was held for secondary school students in 2017 and one session was live-streamed online to offer the general public a glimpse of the future Tea House Theatre performance experience. The live streaming on 13 May 2017 and the two-week on-demand viewing recorded over 15 800 and over 103 000 views respectively.

Experimental Chinese Opera Series

23. WKCDA launched its first *Experimental Chinese Opera Series* in September 2017. Kicking off the programme was a new adaptation of the classic 'Farewell My Concubine' commissioned by WKCDA. The prologue of this performance started off with traditional vocal technique in Mandarin while modern elements such as Cantonese singing and newly produced tunes were blended in, helping new audience immerse and appreciate this traditional

art form. The traditional “one-table-and-two-chairs” set was enhanced by modern theatrical elements such as lighting and sound effects. This new adaptation premiered at the *Shanghai Experimental Xiqu Festival* (上海小劇場戲曲藝術節) in December 2016. After a full-house run in Hong Kong in September 2017, it was invited to the *Xiqu Opera Black Box Festival* (當代小劇場戲曲藝術節) in Beijing in November 2017, where it received popular and critical acclaim as well as invitations to tour Mainland China.

Exhibitions at the M+ Pavilion

24. M+ progressed into the next stage of development with the opening of the M+ Pavilion in July 2016. The Pavilion serves as the home base for M+ in the run-up to the completion of the M+ building in 2019. It has hosted five exhibitions thus far and presented a series of learning programmes, including talks, guided tours, workshops, performances, as well as events for teachers and tours for schools, public organisations, charities and non-profit organisations.

25. M+ staged its first exhibition on Hong Kong popular culture, *Ambiguously Yours: Gender in Hong Kong Popular Culture*, from 17 March to 21 May 2017. The exhibition offered new insights into Hong Kong’s popular culture, through representations of androgyny and gender fluidity in Cantopop, fashion, film, photography and graphic design. It also celebrated the creative experimentation and ongoing influence of the 1980s and 1990s, while further proposing a dynamic dialogue between popular culture and the field of art, design and moving image.

26. From 23 June to 10 September 2017, the M+ Pavilion’s fourth exhibition, *Canton Express* presented a reiteration of the original works as well as the original pieces from 14 artists and independent art spaces that were presented in Mainland China’s historic debut exhibition in the *50th Venice Biennale* in 2003. It also traced the rich cultural connections between the Pearl River Delta and Hong Kong.

27. The fifth exhibition, *The Weight of Lightness: Ink Art at M+*, is currently running in M+ Pavilion till 14 January 2018. Featuring works in various media including painting, calligraphy,

installation, photography and moving images by more than 40 artists from Hong Kong, across Asia and beyond, the exhibition explores the pivotal role of ink art in global visual culture over the past 60 years.

The 57th Venice Biennale

28. As the 57th International Art Exhibition at the Venice Biennale 2017, M+ and the Hong Kong Arts Development Council presented the collateral event, *Samson Young: Songs for Disaster Relief*. The exhibition is the third collaboration between the two organisations and ran from 13 May to 26 November 2017. Alongside the exhibition, the Hong Kong Talk Series, with two talks held in June and August 2017, took Samson Young's artistic practice and diverse influences as a starting point to expand public understanding of the key concepts in contemporary art. In addition, *We are One?*, a programme of film screenings and conversations on the theme of charity efforts, was presented in Hong Kong in October 2017 to explore some of the central issues raised in the exhibition. The talk series and film screenings programme provide a wider context for the artist's newly commissioned work for Venice.

M+ Screenings

29. The *M+ Screenings* series, launched in 2016, is planned to take place three times a year at Broadway Cinematheque and is designed to enhance the image and brand of M+'s moving image strand in the public sphere. Each programme lasts over a weekend and the first programme in 2017, *Genderfluid*, was organised from 7 to 9 April 2017. In conjunction with the M+ Pavilion exhibition *Ambiguously Yours: Gender in Hong Kong Popular Culture*, the programme explored how contemporary moving-image artists across different generations and geographies had created transgressive and transformative representations of gender on screen.

30. In August 2017, *City Limits* explored urbanisation on screen, presenting programmes from artist videos, narrative films, documentaries to animations depicting different Asian cities in transition. Each video and film responds to changes in daily life in the 21st century, where urban development is a catalyst for intense

social, political, economic, environmental and creative transformation.

31. *Stillness in Motion*, echoing *The Weight of Lightness: Ink Art* exhibition at M+ Pavilion, presented six films from Ireland, Korea, Mainland China and Taiwan from 24 to 26 November 2017 to explore contemporary cinema's relationship to Asian philosophy and ink art.

M+ Matters

32. *M+ Matters* is a series of public talks exploring various aspects of curatorial, institutional, and museological interests and needs with key players in the field of visual art, design and architecture, and moving image. 12 episodes with a total of 14 talks of the *M+ Matters* series have been held since its launch in 2012. In April 2016, *Copies without Borders: Imitation as Innovation* was held as part of the programme at *Atelier Clerici*, a collective exhibition during the annual *Salone del Mobile* in Milan, Italy.

33. On 7 September 2017, *Between Past and Future: Art of the Pearl River Delta* examined the trajectory of urbanisation in the Pearl River Delta since Mainland China was opened up for economic reform in the late 1970s. The symposium looked at how the phenomenon has shaped the development of art and culture in the region and its relevance for today's socio-political context.

34. From 30 November to 2 December 2017, *REORIENT: Conversations on South and Southeast Asia* was designed to inform Hong Kong audiences about the important work being done by individuals and institutions in the region and sought to examine affinities and intersections between cultural practices in Hong Kong and the global south.

35. *M+ Matters Keynote* invites international thinkers and practitioners to discuss their experiences and insights into influential projects that have defined the cultural landscape of the 21st century. It is part of the ongoing *M+ Matters* series of public talks and symposia. On 8 December 2017, the first keynote event – *Miracle of the Benesse Art Site Naoshima* was held to reflect on the ambitious cultural project, Benesse Art Site Naoshima, and explain

how the art viewing experience creates a visually engaging journey in dialogue with a local context.

Other Talk Series and Symposium

36. *Open Up: Museum Learning in the 21st Century* talk series that invites local and overseas speakers to explore and share perspectives and approaches on engaging museum visitors covering various aspects of visitor engagement. The talks are primarily designed for M+ docents but are also open to educators, cultural practitioners and anyone interested in the scope of museum studies. A total of seven talks will take place from November 2017 to June 2018. The first three sessions, 'Roles of a Museum in the 21st Century', 'Experiments in Museum Learning' and 'Studying the Experience of Museum Visitors in Hong Kong' were held during November and December 2017.

37. *Rethinking Pei: A Centenary Symposium* seeks to re-examine I.M. Pei, who remains one of the most celebrated architects of the 20th and early 21st centuries, as two linked conferences organised by M+ with the Graduate School of Design at Harvard University and the Department of Architecture at the University of Hong Kong in October and December 2017 respectively. Together, the events aim to resituate the architect from the intersecting vantage points of the two regional poles with which he has most closely linked – Hong Kong/China and Boston/the United States – by bringing together architectural historians and practitioners, among others, to discuss new strands of inquiry concerning Pei and his work.

Freespace Happening

38. *Freespace Happening* is a free monthly arts festival series that takes place in the Nursery Park and has developed into one of the most recognised WKCDA brands over the past two years. Acclaimed for welcoming a diverse audience and range of participants, each outdoor festival includes a variety of programmes such as live music, literature, dance, handicraft markets, DIY workshops and other interactive art activities. Between August 2015 and March 2017, *Freespace Happening* attracted over 120 000 visitors. The current season runs from September 2017 to March

2018.

Freespace at Taikoo Place

39. WKCD, in collaboration with Swire Properties, presented *Freespace at Taikoo Place* from 26 October to 5 November 2017. Over 80 local and overseas artists performed at different venues around Taikoo Place with 13 unique programmes and 29 performances of theatre, dance, music, exhibits and multimedia.

Nursery Park Tree Tours and Workshops

40. Ancillary to the opening of the Nursery Park in July 2015, WKCD has been organising Nursery Park tree tours to introduce to the public different tree species. The tree tours and workshops are now held twice a month and have received more than 800 participants since its launch. Students from various institutes majoring in landscape architecture and/or related studies are engaged to be the guides of the tree tours and workshops, and volunteers from the Hong Kong Federation of Youth Groups were also engaged to serve as Park Ambassadors during *Freespace Happening*.

Public, Community and Youth Engagement

41. To ensure that the future arts and cultural facilities in the WKCD will meet the expectations of the public and users, WKCD 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

42. Four meetings of the Consultation Panel (CP) were held in 2017 to deliberate on the development of the HKPM project, the financial situation of the WKCD project, youth and community engagement, and the WKCD Performing Arts Venue Hiring Policy.

Community Involvement

43. In 2017, WKCD joined hands with three District

Councils (DCs) to launch the *Crossover Lab Initiative* and showcase the distinctive arts and culture of each district, using WKCD's Nursery Park as the platform. Three pilot programmes were taken forward in collaboration with Yau Tsim Mong, Kwai Tsing and Wan Chai District Councils. Each event was implemented by a non-governmental organisation or art group as the DC's programme partner to encourage wider participation by the local community in arts and culture.

44. Inspired by the *Big Dance Pledge*, WKCDA rolled out the *WE Dance* series, a community and participatory dance programme led by local dance partners during *Freespace Happening* with showcases and workshops for audiences of all ages and abilities. The series concluded with a finale party in February 2017 after having attracted more than 7 300 dance partners, performers and members of the general public across six events. The current season of *WE Dance* runs in the Nursery Park from September 2017 to February 2018 as part of the *Freespace Happening* programme.

45. Since February 2017, an array of free learning and participatory courses in each of the major performing arts forms (Chinese opera, dance, theatre, and music) and arts criticism were launched on weekends and evenings. This *101 Lecture/ Workshop Series* aims to nurture the appreciation of arts among a broader spectrum of the community. The Series has attracted over 1 000 enrolments between February and October 2017.

46. WKCDA participated in the annual *Hong Kong Flower Show* for the first time at Victoria Park from 10 to 19 March 2017. WKCDA's installation showcased a miniature version of WKCD to offer visitors a striking visual experience while allowing them the chance to interact with the display through the application of modern multimedia tools and "old-fashioned" bicycle power.

47. WKCDA presented 'Cultural Hong Kong' at City Gallery in Central as part of the *Hong Kong ∞ Impression* exhibition from 20 June to 30 November 2017. The exhibition featured four new architectural models, including a large-scale model of Xiqu Centre that reveals the inside of the Grand Theatre with its grand stage, auditorium, backstage and large public atrium; a model of M+, the first public model of the Lyric Theatre Complex (LTC); and a

conceptual design model of HKPM. The exhibition also included a unique virtual reality tour of the Xiqu Centre that provides visitors with an immersive first-hand experience of watching a live xiqu performance.

M+ Summer Camp

48. In July 2015, M+ launched its first youth-targeted initiative, a four-day, three-night *M+ Summer Camp*. Over the past three summers, the camps have each attracted 100 students from different schools and backgrounds but with the same interests and passions. Under the theme 'Nerve', the *M+ Summer Camp* in 2017 encouraged young people to open up to the world in new ways and use all of their senses to respond to and engage with their surroundings.

M+ Rover

49. M+ also initiated *M+ Rover: Travelling Creative Studio*, a school and community outreach programme for secondary school teachers and students that is designed to broaden students' exploration of the creative process while also raising future audiences' awareness of the evolving museum. The mobile space for exhibitions and workshops, housed in a converted 7.5-metre-long trailer, brought artists and their works to local schools and made community visits, attracting around 47 000 participants since its launch in 2016.

50. A table listing the major capacity building initiatives and public programmes organised by WKCDA between July and December 2017 with the number of participants/beneficiaries, as well as those planned to be organised in early 2018 is at Annex 1.

MODE OF MANAGEMENT OF PERFORMING ARTS VENUES

51. The WKCDA Performing Arts Committee (PAC) advises the Authority on the formulation of vision, mission and mode of governance of its performing arts venues for approval by the WKCDA Board. It also recommends to the Board strategies and policies for the operation of performing arts venues.

52. The Xiqu Centre Advisory Panel has been established by the Board to advise the PAC on matters relating to the management and operation of the Xiqu Centre, including hiring charges, user mix and priority, programming, strategies and policies for the nurturing and training of Chinese opera artists, local community arts education and partnerships with stakeholders for the Xiqu Centre. Membership of the Advisory Panel is at Annex 2.

53. A new position, Artistic Director, Performing Arts (AD, PA) was created by WKCDA to strengthen the artistic vision and direction ahead of the opening of major performing arts venues in the WKCD. Reporting to the Executive Director of Performing Arts, AD, PA is supported by the dance, theatre, xiqu and music teams to ensure that WKCDA's performing arts programmes are conceptualised, curated and implemented in a positive and forward-looking manner. The Head of Xiqu, Head of Theatre, Head of Dance and Artistic Associate of Music collectively support AD, PA. An open recruitment exercise was conducted for the post between 2016 and 2017 and the candidate was appointed by the Board in October 2017.

Performing Arts Venue Hiring Policy

54. The first performing arts venue, the Xiqu Centre, will open in late 2018, followed by Freespace in 2019 and the LTC. These three performing arts venues will provide spaces of different sizes and function for performances, shows, other activities and events. Each of them carries a strong artistic mission and identity – the Xiqu Centre will be the premier venue for xiqu (Chinese opera), Freespace a place for innovative and experimental performances of theatre, dance and music, and the best of Hong Kong and international dance and theatre will be showcased in LTC. WKCDA plans to accept preliminary advance bookings for Xiqu Centre in 2018, and has devised a venue hiring policy – the Performing Arts Venue Hiring Policy (Policy) that supports the mission and identity of each performing arts venue in WKCD.

55. The Policy, which governs how venue hiring in the performing arts venues is managed and operated within WKCDA, will be applicable to the hiring of all available spaces in each performing arts venue, the Art Park and public open spaces in WKCD for holding performing arts events. The Policy follows four

guiding principles intended to provide flexibility and responsiveness to market changes-

a) Artistically-driven

As stated above, each performing arts venue is characterised by its unique artistic mission and identity. Adopting an artistically-driven approach not only ensures that artistic events enjoy a higher booking priority than non-artistic events but also ensures that the preferred art forms specific to a performing arts venue shall have priority on the booking calendar. An obvious example is that Chinese opera will be accorded the highest priority in the Xiqu Centre booking calendar. In addition, it is intended that priority will be accorded in recognition of the artistic considerations of the programmes. The Artistic team in WKCD, led by AD, PA, will be the gatekeeper for the artistic positioning of the performing arts venues. To back up these arrangements, WKCD plans that the pricing of the performing arts venues should also support artistic events.

b) Maximise utilisation of each space

Space is a valuable asset in all venues. To maximise utilisation of space and sustain the venues' operations financially, WKCD venues will accommodate a broad spectrum of programmes and events, both artistic and non-artistic in nature (though artistic events will enjoy a higher booking priority). Thorough analysis of the space available in each venue, its potential use and target market, will be carried out and the potential range of uses set with reference to the prevailing market of direct or comparable venues in Hong Kong or in the region. The pricing structure of each space and service will be tailored to each potential market to maximise utilisation.

c) Support longer run productions

Hong Kong has long been facing a lack of performance venues to accommodate long running productions. In the

Policy, longer run productions will be given higher priority in booking. The goal is to help the industry build bigger audiences thus fostering cultural appreciation generally.

d) Achieve financial sustainability

WKCDA will strive to achieve financial sustainability for its venues. Possible income sources from arts and cultural facilities include venue hiring charges, ticketing income, donations and sponsorship. Such incomes should generate funding to support a significant part of the operating costs of the performing arts venues. The potential revenue to be generated by any event is therefore another key factor to be taken into account when setting priorities for performing arts venue space usage. As a matter of principle, all hirers, including programmes organised or co-organised by WKCDA, will have to pay hire charges. This will ensure proper accounting within each performing arts venue as a cost centre and transparency over expenditure by WKCDA going forward.

56. All booking applications will be centrally processed by the WKCDA Performing Arts Department. Under the above-mentioned Policy, the timing of confirming advance bookings by the following events upon signing of contract and payment of deposit is as follows - (i) WKCD productions and/or presentations as well as programmes of resident companies – 18 months in advance; (ii) the preferred art forms or venue partners of the specific venue – 16 months in advance; and (iii) other performing arts companies and art forms - 14 months in advance. Bookings of non-artistic events can be confirmed not earlier than 12 months ahead.

57. WKCDA plans that the charging mechanism for ticketed events should be based on a two-tier approach which will comprise a **base hiring fee** and a **percentage share of box office income**, while non-ticketed events would be charged for a lump sum hiring fee. The base hiring fee will provide a guaranteed income for WKCDA to recover the basic event-generated costs and out-of-pocket expenses. WKCDA will also receive an agreed percentage of the gross ticket sales, which means that hirers should pay more when a show has a higher ticket price and / or when a show sells

better. This sharing of financial risks between the hirer and WKCDA will better support the small and medium sized performing companies. In practice, it is important to be mission- and results-oriented as well as flexible in scheduling and negotiating bookings in order to achieve an appropriate mix of events balancing the artistic and financial merits of the individual programmes.

ADVICE SOUGHT

58. Members are invited to note the cultural software development for WKCD.

West Kowloon Cultural District Authority
December 2017

Annex 1

**Major capacity building initiatives and public programmes
undertaken by WKCD
from July to December 2017
and programmes to be presented in early 2018**

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
<i>Capacity building</i>		
4 th edition of Rising Stars of Cantonese Opera	28 Jul to 1 Aug 2017	Around 2 370 audience
Creation for Freespace		
• What Is Stage: Dynamics of Seeing	Jun to Sep 2017	Around 655 participants
• One of Two Stories, or Both Sharing Session (Hong Kong)	5 Oct 2017	Over 50 participants
• International Co-Lab	2017 to 2019	9 participants, 3 of them from Hong Kong
• Freespace Tech Lab	2017 to 2020	
- 2017 programme	12 to 26 Nov 2017	Around 650 participants
• The Foundations of Performance	16 Jan to 3 Feb 2018	N/A
Seminar on Theatertreffen 2017	21 to 22 Jul 2017	Over 80 participants

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
Dance Exchange and Collaboration with Studio Wayne McGregor	2017 to 2020	2 dance artists
Creative Meeting Point on Screendance – Hong Kong x Singapore	2017 to 2021	8 dance artists and filmmakers from Hong Kong and Singapore
M+ / Design Trust Research Fellowship programme • 2017-2018	Ongoing	2 fellows
<i>Internship and volunteer programmes</i>		
WKCDA Summer Internship Programme • 2017 summer	Ongoing	25 interns
Performing Arts Internship Programme • 2017	Ongoing	23 interns
M+ Internship Programme • 2017 autumn intakes	Ongoing	5 interns
M+ Docent Volunteer Programme	Ongoing	108 docents
<i>Audience building</i>		
Experimental Chinese Opera Series	6 to 13 Sep 2017	Around 720 audience
Participation in <i>the Xiqu Opera Black Box Festival</i> in Beijing	3 to 5 Nov 2017	Around 720 audience

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
Canton Express	23 Jun to 10 Sep 2017	Around 7 000 visitors
The Weight of Lightness: Ink Art at M+	13 Oct 2017 to 14 Jan 2018	Around 7 700 visitors (as at 10 Dec 2017)
Samson Young: Songs for Disaster Relief at the 57 th Venice Biennale	13 May to 26 Nov 2017	Around 134 000 visitors
<ul style="list-style-type: none"> • Hong Kong Talk series <ul style="list-style-type: none"> - An Album Unfolding in Space: Conversation with the Curator - Please Lend Me Your Cochlea and Brain • Screening & Conversations programme “<i>We are One?</i>” 	13 Jun 2017 3 Aug 2017 16 Oct to 23 Oct 2017	Around 150 participants Around 190 participants
M+ Screenings: City Limits	4 to 6 Aug 2017	Around 480 audience
M+ Screenings: Stillness in Motion	24 to 26 Nov 2017	Around 440 audience
M+ Matters: Between Past and Future: Art of the Pearl River Delta	7 Sep 2017	Around 80 participants in person and 770 participants via livestreaming on Facebook and YouTube

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
M+ Matters: REORIENT: Conversations on South and Southeast Asia	30 Nov to 2 Dec 2017	Around 330 participants
M+ Matters Keynote: Miracle of the Benesse Art Site Naoshima	8 Dec 2017	Around 290 participants
Open Up: Museum Learning in the 21 st Century Talk Series	Nov 2017 to Jun 2018	N/A
Rethinking Pei: A Centenary Symposium		
<ul style="list-style-type: none"> • At Harvard Graduate School of Design 	12 to 13 Oct 2017	Around 300 participants
<ul style="list-style-type: none"> • At the University of Hong Kong 	14 to 15 Dec 2017	N/A
Freespace Happening	Sep 2017 to Mar 2018	
<ul style="list-style-type: none"> • 9 to 10 Sep 2017 		Around 10 000 participants
<ul style="list-style-type: none"> • 8 Oct 2017 		Around 10 000 participants
<ul style="list-style-type: none"> • 11 to 12 Nov 2017 		Around 5 100 participants
<ul style="list-style-type: none"> • 10 Dec 2017 		Around 4 000 participants

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
Freespace at Taikoo Place	26 Oct to 5 Nov 2017	Around 5 300 participants
Nursery Park Tree Tours and Workshops	Ongoing	Around 800 participants since its launch in July 2015
<i>Public, Community and Youth Engagement</i>		
Crossover Lab Initiative 2017-2018	Ongoing	N/A
WE Dance	Sep 2017 to Feb 2018	N/A
101 Lecture / Workshop Series	Ongoing	Over 1 000 enrolments (since Feb 2017)
'Cultural Hong Kong' at the Hong Kong ∞ Impression exhibition	20 Jun to 30 Nov 2017	Around 50 000 visitors
M+ Rover • Feb to Jun 2018	Ongoing	N/A
M+ Summer camp 2017: Nerve	13 to 16 Aug 2017	100 secondary school students

Membership of the Xiqu Centre Advisory Panel

Chairman

Dr Frankie YEUNG Wai-shing, BBS, MH, JP

Members

- Dr Estella CHAM LAI Suk-ching
- Prof Andrew CHAN Chi-fai, SBS, JP
- Mrs Eva CHENG LI Kam-fun
- Miss Candice LEUNG Wai-yee
- Mr Danny LI Chi-kei
- Mr WAN Man-yee, BBS, JP
- Dr Liza WANG Ming-chun, SBS
- Prof YU Siu Wah, JP
- Mr YUEN Siu Fai
- Mr Danny YUNG Ning-tsun
- Representative from Home Affairs Bureau
- Representative from Leisure and Cultural Services Department
- Mr Louis YU, Executive Director, Performing Arts, WKCDA
- Ms Alison FRIEDMAN, Artistic Director, Performing Arts, WKCDA