

For discussion on
14 January 2019

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 6 November 2018, WKCD Authority (WKCDA) updated Members on the progress of the WKCD development. This paper provides an update on WKCDA's ongoing work in cultural software development in preparation for the commissioning of various arts and cultural facilities in WKCD, in particular the Xiqu Centre, our first major performing arts venue to open to the public.

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

Producers' Network Meeting and Forum

4. In May 2018, the fourth edition of the *Producers' Network Meeting and Forum (PNMF)* hosted more than 300 performing arts professionals from Hong Kong, Greater China, the Asia Pacific region and beyond. Under the theme 'Championing Innovation', PNMF examined programme planning, venue operation, audience development and cross-disciplinary collaboration over four days of closed-door meetings and a public forum.

Asia Network for Dance (AND+)

5. Developing out of the relationships and discussions over the past three years of PNMF, WKCDA initiated AND+, a network to develop the dance sector across Asia, by facilitating closer working relationships within the Asia-Pacific region. The network is dedicated to connecting, developing and empowering contemporary practice in dance within Asia, providing a comprehensive platform for knowledge exchange and information sharing, deepening connection within the region and promoting the status of dance in Asia. AND+ is being taken forward through a core group which is a collective of professionals in dance from different regions and organisations. There are currently 14 representatives in the core group.

Creation for Freespace

6. In January and February 2018, WKCDA invited French independent performing artist Xavier Le Roy to present *Dance in Alternative Space*, the first dance and movement workshop programme in the *Creation for Freespace* series. The programme comprised a public forum as well as two professional workshops exploring different aspects of dance, contemporary performance and live action in public spaces not traditionally used for performances.

7. In April 2018, WKCDA, in partnership with Hong Kong Ballet, presented a new edition of the research and experimentation programme, *Choreographer & Composer Lab*. The programme brought together three independent composers and three

choreographers from Hong Kong Ballet to explore new approaches to composition for music and dance, to generate creative ideas, and to develop partnerships. The participants performed the new works they generated in September 2018 as part of Hong Kong Ballet's performance series, *Hong Kong Cool*.

8. In June 2017, WKCDA launched *Creation for Freespace: On Scenography*, a three-year programme curated in collaboration with 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 2018 edition, *What Is Stage: From Text to Space*, looked at the history and operations of the legendary Schaubühne Berlin, including how they work with texts, and how they incorporate the scenographic aesthetics of Jan Pappelbaum. A series of seminars, screenings and workshops were held between June and August 2018.

Cultural Exchange and Collaboration

9. 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.

10. In December 2017, WKCDA was the first Hong Kong member to join the Silk Road International League of Theatres (SRILT), initiated by the China Arts and Entertainment Group under the Ministry of Culture and Tourism. Cooperating with the SRILT will allow WKCDA to expand its already extensive global performing arts network and add to the growing number of local and international collaborations, performances and events, such as the *SRILT Cultural and Arts Festival*, to promote professional exchanges, boost productivity, enhance bilateral and multilateral cooperation, and raise the quality of cultural and artistic exchanges.

11. In May 2018, WKCDA launched a residency exchange programme, *Creative Meeting Point: Hong Kong x Barcelona*, in collaboration with Barcelona's municipal performing arts centre Mercat de les Flors. The programme comprises a series of two-week residency exchanges for four artists over three years. To deepen artistic conversation between art practitioners in both cities, this initiative supports residencies, exchange projects, research, work-in-development showcases, workshops, forums and more.

12. In July 2018, WKCDA and GREC Festival de Barcelona co-commissioned *Our Death Won't Hurt Anybody - freely inspired by The Art of War by Sunzi*, created by Teatro de los Sentidos (Theatre of the Senses) led by Founder and Artistic Director Enrique Vargas together with critically-acclaimed Hong Kong director Tang Shu-wing and his company Tang Shu-wing Theatre Studio. The work emerged from 2015 out of dialogues between Enrique Vargas and Tang Shu-wing during WKCDA's *International Workshop Festival of Theatre*.

13. Riding on the Fourth Plenary Session of the Hong Kong/Shanghai Cooperation Conference held in Hong Kong in August 2018, WKCDA further enhanced collaboration among arts and culture institutions in Hong Kong and the Mainland by signing cooperation agreements with Shanghai West Bund (Shanghai Xuhui Waterfront Area Comprehensive Development and Construction Management Committee), SMG Performing Arts Group, and Power Station of Art, as well as renewing the partnership agreement between the Xiqu Centre and The Shanghai Center of Chinese Operas.

14. WKCDA collaborated with the Hong Kong Arts Development Council (HKADC) to lead a large delegation of dance artists and arts administrators to one of the largest biennial professional dance gatherings, the *internationale tanzmesse nrw 2018* from 29 August to 1 September 2018. Under the theme 'Dance in Hong Kong', the participation helped to elevate the visibility of Hong Kong's contemporary dance performances on the global stage and provided local dancers with an opportunity to initiate professional relationships with international peers.

15. In September 2018, WKCD A signed a five-year Memorandum of Understanding (MOU) with The Hong Kong Academy for Performing Arts (HKAPA) to build a strategic platform for collaboration. Under the MOU, WKCD A and HKAPA will develop collaboration across a broad range of areas including performances, lectures and talks, workshops, seminars, co-productions, festivals, community engagement projects and professional development initiatives. These activities cover all forms of the performing arts, film and television, as well as production and technical arts.

16. In October and November 2018, WKCD A and Hong Kong Repertory Theatre co-presented the first bi-annual Hong Kong International Black Box Festival (HKIBBF) with four productions from around the world – *One Fine Day* (Beijing), *MDLSX* (Italy), *Oedipus Schmoedipus* (Australia/ Hong Kong), and *Five Easy Pieces* (Switzerland/ Germany/ Belgium). Under the theme ‘Becoming Real’, HKIBBF showcased bold and unconventional forms of theatre that blur the lines between representations of fiction and reality, and offered new perspectives that challenge audiences’ limits and understanding of the everyday. More than 20 performances were completely sold out and audiences gave frequent standing ovations.

M+/Design Trust Research Fellowship Programme

17. The *M+/Design Trust Research Fellowship* programme is an annual research fellowship grant supported by the Design Trust. Fellowships are awarded based on the strength of the proposal and the potential of the applicants to contribute significantly to bodies of knowledge relating to design and architecture in Hong Kong and the Pearl River Delta region or Asia, within a global context.

18. Recipients spend up to six months attached to M+ and produce both a public lecture and a paper. In its fifth year, the fellowships were awarded to Oliver Elser (curator at the Deutsches Architekturmuseum and a Frankfurt-based architecture critic) and Yasmin Tri Aryani (an independent writer based in Eindhoven). The M+/ Design Trust Research Fellowship has also expanded to address a broader geographic context. One fellowship supports a project focused on Hong Kong and the Pearl River Delta region, and another supports a project related to other parts of Asia through a transnational lens. Elser will investigate Brutalist architecture in

Hong Kong and Aryani will study the appropriation of traditional architecture in Indonesia.

The Sigg Prize

19. In November 2018, M+ announced the launch of the Sigg Prize, which recognises outstanding artistic practice in the Greater China region. This prize continues and expands the work the Chinese Contemporary Art Award (CCAA) has done over the past two decades. As a new M+ programme, the Sigg Prize is open to artists born or working in the Greater China region, with the intention to highlight and promote on an international scale the diverse and exciting artistic work and cultural dialogues taking place in the region.

20. A nominating committee composed of curators and art critics who have profound knowledge of art practices in the Greater China region will propose candidates for the consideration of the Sigg Prize jury. Six artists selected by the jury will be invited to present their work in December 2019 in the Sigg Prize exhibition held at the M+ Pavilion. During the exhibition, the winner of the Sigg Prize will be announced.

21. The Sigg Critic Prize – formerly the CCAA Art Critic Award, established by Dr Uli Sigg in 2007 – will be organised by M+ every two years, starting in 2020.

Internship Programmes

22. WKCDA is dedicated to youth engagement, fostering professional growth, and nurturing future arts professionals and administrators for Hong Kong. In this connection, WKCDA continues to provide local tertiary students with professional development opportunities and work exposure to both local and international arts administration practices. In 2018, 30 summer interns worked with the WKCDA team to gain experience and apply their knowledge in real-life context. 10 interns were recruited to take part in the M+ Internship Programme, with openings every year. The interns work closely with M+'s professional staff to gain theoretical and practical training in curatorial practice, museum learning, conservation and registration. The Performing Arts

Department also continued with its ongoing internship programmes in 2018, through which 31 interns were recruited to work in areas including programming, operations as well as technical and productions.

Venice Biennale Internship Programme

23. The Venice Biennale Internship Programme for the Venice Biennale is an ongoing initiative of M+ to nurture local talent interested in working in the visual art field. The programme offers interns the chance to gain unique insight into the working of the world's oldest and most renowned international art exhibition. Following the precedents of previous exhibitions, a group of 12 exhibition and technical interns will be joining the M+ team to help stage and facilitate the Hong Kong participation in the 58th Venice Biennale (a six-month-long exhibition) on-site in Venice in 2019.

Docent Programme

24. Building on the successful M+ Docent Volunteer Programme launched in early 2013, M+ recruited more docent volunteers and the total number maintained at over 100 in 2018. They form the core volunteers who lead exhibition tours and enhance visitors' understanding of the exhibitions through interaction and exchange.

25. In preparation for the opening of the Xiqu Centre, WKCDA recruited 160 docents to lead 60-minute guided tours of the Xiqu Centre, and share information about the architectural characteristics of the venue, as well as the culture and stories behind the xiqu art form. More than 400 applications were received for the 160 slots.

Audience Building

26. 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.

Experimental Chinese Opera

27. WKCDA's highly acclaimed experimental Cantonese opera piece, 'Farewell My Concubine' (New Adaptation), took home the 'Best Experimental Xiqu Performance of 2017' award at the Beijing Performing Arts Expo in September 2018. The opera toured Beijing multiple times and Quanzhou, and performed at the China Cultural Centre Theatre in Singapore in September 2018.

Exhibitions at the M+ Pavilion

28. The M+ Pavilion currently serves as the home base for M+ in the run-up to the completion of the M+ building. It has hosted eight 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.

29. The first exhibition of 2018 at the M+ Pavilion and the pavilion's sixth overall, *Samson Young: Songs for Disaster Relief World Tour*, was an expanded adaptation of Hong Kong's critically acclaimed participation in the 57th International Art Exhibition at the Venice Biennale 2017. The exhibition explored the popularity of charity singles – songs recorded for specific charitable causes. Following a great success in Venice, the exhibition came to Hong Kong on a 'world tour' that brought together the four commissioned works presented in Venice and a newly commissioned piece. The exhibition was open to the public from 9 February through 6 May 2018.

30. From 22 June to 30 September 2018, the M+ Pavilion's seventh exhibition, *In Search of Southeast Asia through the M+ Collections*, presented 70 works by 28 artists, architects, and designers from nine Southeast Asian countries and beyond. By featuring works from the fields of design and architecture, moving image, and visual art, the exhibition used the museum's growing multidisciplinary holdings to shed light on the diverse and wide-ranging cultural practices within the region over the last half-century.

31. The eighth exhibition, *Noguchi for Danh Vo: Counterpoint*, is currently running in M+ Pavilion till 22 April 2019. The exhibition is organised as a unique dialogue between two artists: Japanese American artist Isamu Noguchi (1904–1988), who is a central figure in the history of modern art, design, and landscape architecture, and Vietnamese Danish artist Danh Vo (born 1975), an original voice in contemporary art practice. The exhibition articulates this conversation through a range of works by Noguchi that spans almost five decades, and that includes drawings, industrial design objects, and sculptures in stone, metal, and other materials. Vo’s contribution to the exhibition consists not only of select examples of his practice produced between 2010 and 2018, but also of building a bridge between two institutions and two cities — M+ in Hong Kong and The Noguchi Museum in New York.

M+ Live Art

32. *M+ Live Art*, a new biannual series dedicated to performance art, which features both established and emerging practitioners. The exhibition *Audience as Performer* which took place from 1 to 3 June 2018, inaugurated the series with work by five Asian artists of different generations, whose practices focus on the human body and explore the role of the audience. Two of the selected artists present new work commissioned expressly for the exhibition.

The 58th Venice Biennale

33. In June 2018, M+ and HKADC announced the selection of Shirley Tse as the featured artist for Hong Kong’s participation in the 58th International Art Exhibition — La Biennale di Venezia. The internationally recognised Hong Kong-born, Los Angeles-based artist will present a new, site-specific body of work in a solo exhibition curated by Christina Li, an independent curator based in Hong Kong and Amsterdam. The exhibition will be held between 11 May and 24 November 2019.

M+ Screenings

34. The *M+ Screenings* series, launched in 2016, is a weekend-long programme featuring a unique selection of artist films,

videos, and popular films. The first programme in 2018, *Beneath the Pavement*, was organised from 11 to 13 May 2018. The programme built a cinematic dialogue between French and Hong Kong moving image works produced in the years around May 1968, a turbulent period of social unrest marked by strikes, protests, and clashes with authority. It explored the formal and conceptual shifts in cinematic practice occurring in two distinct regional contexts.

35. In conjunction with the M+ Pavilion exhibition, *In Search of Southeast Asia through the M+ Collections*, the programme *Southeast Asia Moving Image Mixtape* took place between 18 and 23 September 2018. It offered richly overlapping frameworks that identify key voices, histories, places, influences, and motivations in experimental filmmaking in Cambodia, Indonesia, Malaysia, the Philippines, Singapore, Thailand and Vietnam.

36. Co-presented by M+ and Kwang Hwa Information Culture Center, *Haunting Images: Live Cinema by Lim Giong* was a Taiwan Arts Festival production and a Hong Kong Asian Film Festival pre-festival event held in October 2018. It featured moving image works selected from the M+ Collections, as well as Michael Rogge's short films *Rain* (1952) and *Sunrise* (1953), and New York-based artist Simon Liu's 16mm dual-projection work *Harbour City* (2016). This event revisited Hong Kong's and Taiwan's urban environments of private and collective memory, offering a fresh reimagining of water and harbour, light and shadow, and movement and ritual.

37. *The Film Life of Ann Hui* took place between 8 and 9 December as well as from 14 to 16 December 2018. The programme addressed the work of the acclaimed director, Ann Hui, who has been contributing to Hong Kong cinema for four decades. This programme offered a new perspective on her celebrated work. In addition to the screenings, it featured nine post-screening talks by her collaborators and by film critics. In addition, there was a free seminar — *Face to Face with Ann Hui* on 9 December 2018.

M+ Matters

38. *M+ Matters* is a series of public workshops and lectures exploring various aspects of curatorial, institutional, and

museological interests and needs. It features key players in the field of visual art, design and architecture, and moving image. *Post-1949 Visual and Material Culture in China* was held on 5 July 2018. This public talk built on pioneering studies that contextualise and re-examine the manifestations of this modernity – often positioned as alternative or oppositional – across geographies, time, and disciplines within China’s shifting socio-economic and political frameworks.

39. *THE ARTIST TALK TO END ALL ARTIST TALKS – OR, THE STRUGGLE SESSION CONTINUES!*, a lecture performance by YOUNG-HAE CHANG HEAVY INDUSTRIES, a digital artist duo based in Seoul, took place on 31 August 2018 as part of *Art and Design in the Digital Realm*. The duo was among the first artists to use the internet as a platform for artistic experimentation.

40. *Art and Design in the Digital Realm*, held on 1 September 2018, explored how mass data collection, artificial intelligence, simulations, social media, and creative programming were all being leveraged by contemporary practitioners working online.

41. *M+ Data Design Hackathon*, held in parallel with the *Art and Design in the Digital Realm* symposium and the lecture performance, invites designers, artists, technologists, and others to examine how content from the M+ Collections might meaningfully add to open-source knowledge bases and be activated through new research and creative projects.

42. Part of the on-going *M+ Matters* series of public talks and symposia, *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. On 7 December 2018, the second keynote event – *Building Louvre Abu Dhabi* was held to discuss the building of this twenty-first-century encyclopedic museum as ‘a museum of experimentation and a museum of meeting points’.

M+ at Art Basel Hong Kong

43. A specially commissioned booth for M+ was found at Art Basel Hong Kong from 29 to 31 March 2018 to inform visitors to

Hong Kong's largest art fair about the progress of the M+ building, the fast-growing M+ Collections and the museum's programmes for the year 2018-19.

44. A number of M+ events also took place during that period. From 28 to 29 March 2018, M+, the Institute of Contemporary Art, London, and the Hong Kong Arts Centre presented a screening programme, *Films by Trinh T Minh-ha*, a Vietnamese-born filmmaker, writer, theorist and composer, who is hugely influential in the fields of feminism and postcolonial studies through her writing and moving-image work.

45. On 30 March 2018, Asia Art Archive (AAA), in collaboration with M+, presented *Wikipedia Edit-a-thon on Women in Art*. The event brought together participants to create and improve articles about women artists and practitioners in Asia on Wikipedia. This collaboration showed the commitment of both organisations to address the gender imbalance in their collections and the larger art infrastructure. Following the event, M+ and AAA presented a *Wikipedia Asian Month: Edit-a-thon on Exhibition Histories* in November 2018.

Other Talk Series and Symposium

46. *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. The sessions in 2018 included 'Opening up the Museum to All – On Accessibility Awareness', 'Visual Thinking Strategies: From Sharing Information to Sharing Ways of Thinking', 'Interpretation – Between Audiences and Meaning', 'Envisioning the Museum in the Age of Participation', and 'Negotiating Access and Preservation in the Contemporary Museum'.

47. Alongside the Ground-Breaking Ceremony for the Hong Kong Palace Museum (HKPM), a public lecture entitled 'The Palace Museum in the Global Cultural Context' was held in May 2018. Dr Shan Jixiang, Director of the Palace Museum, was invited to share

his views on the challenges of promoting and developing traditional Chinese culture.

Freespace Happening

48. A new season of the hugely popular WKCDA flagship festival *Freespace Happening* returns every second weekend of the month from September 2018 to March 2019, featuring programmes including music, dance, literature-themed activities, a handicraft market and a rich variety of creative workshops for all ages. Organised by WKCDA for the fourth consecutive year, *Freespace Happening* moved into its permanent home at the Art Park's Great Lawn. WKCDA invited partners to offer a variety of events related to the theme "Stories of Our Space", allowing the participants to explore the connection between humans and nature, community and cities, and rethink sustainable uses of space for the future. Between August 2015 and March 2018, *Freespace Happening* has attracted nearly 180 000 visitors.

Park Tours and Workshops

49. Ancillary to the phased opening of the Art Park starting in early 2018, WKCDA has been organising the park tours and workshops to introduce the Art Park, including a closer look at the trees and plants, some insight into the Park, and interesting facts and stories about some of the tree species. Following the tour is a workshop. 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

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

Consultation Panel

51. Three meetings of the Consultation Panel (CP) were held in 2018. Issues discussed include progress update of individual WKCD venues, cultural software development for WKCD, and youth and community engagement initiatives.

Community Involvement

52. In 2018, WKCDA continued to join hands with District Councils (DCs) under the *Crossover Lab Initiative* to showcase the distinctive arts and culture of each district, using WKCD's Nursery Park as the platform. WKCDA and Central and Western District Council brought 'Picturing Central and Western District @ West Kowloon' in March 2018.

53. In addition, WKCDA partnered with The Hong Kong Federation of Youth Groups in March 2018 to bring two programmes – *WKCD at Your Hand's Reach* and *Youth Art Ambassador Programme*. The former used young a cappella singers touring the city to attract visitors to learn more about WKCD in terms of planned venues and artistic programmes. The latter provided an opportunity for a group of young people with a passion for arts or music to perform along the route to WKCD.

54. WKCDA also partnered with Arts with the Disabled Association Hong Kong to offer the *Life Planning Programme – Arts Industry Exploration* from March to July 2018. This school programme aimed to introduce the local arts and cultural industries to students and inspire them to discover and create more possibilities in their own life planning.

55. Inspired by the *Big Dance Pledge*, WKCDA rolled out the *WE Dance* series, a community and participatory dance programme in partnership with 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 2018 after having attracted more than 3 500 dance partners, performers and members of the general public across six events. The current season of *WE Dance* runs in the Art Park from September 2018 to March 2019 as part of the *Freespace Happening*

programme. With a focus on ‘Dance in Asia’, this season of *WE Dance* features workshops, demonstrations and onsite creative sessions hosted by dance groups and artists from Hong Kong, India, Indonesia, Korea, Japan, and the Mainland, etc.

56. Since February 2017, an array of free learning and participatory courses in each of the major performing arts genres (Chinese opera, dance, theatre, and music) and arts criticism were launched on weekends and evenings. Rebranded as *West Kowloon 101*, the lectures and workshops help nurture the appreciation of arts among a broader spectrum of the community. The Series has attracted over 1 500 enrolments in 2018.

57. WKCDA participated in the annual *Hong Kong Flower Show* held at Victoria Park from 16 to 25 March 2018. WKCDA’s garden display was inspired by the upcoming opening of the Xiqu Centre, featuring a replica of the building’s facade and miniature representations of the plants and trees at Nursery Park, all in a setting designed on the future Art Park. An augmented reality application helped visitors learn more about and visualise the Xiqu Centre.

M+ Summer Camp

58. In July 2015, M+ launched its first youth-targeted initiative, a four-day, three-night *M+ Summer Camp*. Over the past four summers, the camps have attracted 100 students from different schools and backgrounds each year. Sharing the same interests and passions, they come together to learn, work and create under the supervision of curators, artists and mentors. Under the theme ‘far out’, the *M+ Summer Camp* in 2018 encouraged young people to open up boundless possibilities by breaking away from binary mindsets of black and white and seeing the world from different perspectives.

M+ Rover

59. M+ also initiated *M+ Rover: Travelling Creative Studio*, an outreach programme for secondary school teachers and students that is designed to broaden students’ exploration of the creative process and raise awareness of the evolving museum among future

audiences. The mobile space for exhibitions and workshops, housed in a converted trailer, brought Ng Ka Chun, the commissioned artists, and his works to schools and members of the community. It visited 30 schools for 48 days and various community spaces for 19 days and attracted around 30 000 participants between February and June 2018. *M+ Rover 2017* received an 'Award for Arts Education (Non-School Division)' at the Hong Kong Arts Development Awards 2017, recognizing the outstanding accomplishments in arts education.

M+ Outreach Access

60. M+ has also launched its first outreach programme particularly designed for students in special schools. Through an interactive outreach workshop and a customised guided tour, students with special needs are encouraged to discover different ways of understanding contemporary visual culture and to explore their own relationship with it. M+ will visit different special schools between September 2018 and March 2019 to provide each school with an outreach workshop. After the workshop, students can join guided tours at the M+ Pavilion to be held between November 2018 to March 2019 to extend their learning experience.

61. A table listing the major capacity building initiatives and public programmes organised by WKCD between January and December 2018 with the number of participants/beneficiaries is at Annex 1.

ADVICE SOUGHT

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

**West Kowloon Cultural District Authority
January 2019**

Annex 1

Major capacity building initiatives and public programmes undertaken by WKCDA from January to December 2018

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
<i>Capacity building</i>		
Producers' Network Meeting and Forum (PNMF)	18 to 21 May 2018	Over 300 participants
Creation for Freespace		
• Dance in Alternative Space	22 Jan to 3 Feb 2018	Over 100 participants
• Choreographer & Composer Lab	9 to 24 Apr 2018	3 choreographers and 3 composers
• What Is Stage: From Text to Space	Jun to Aug 2018	Over 300 participants
Creative Meeting: Hong Kong x Barcelona	2018 to 2020	4 artists from Hong Kong and Spain
Our Death Won't Hurt Anybody – freely inspired by the Art of War by Sunzi	6 to 8 Jul 2018	Over 200 audience
internationale tanzmesse nrw 2018	29 Aug to 1 Sep 2018	Over 100 participants
Hong Kong International Black Box Festival	11 Oct to 3 Nov 2018	Over 3 000 audience
M+ / Design Trust Research Fellowship programme	Ongoing	
• 2018-2019		2 fellows

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
<i>Internship and volunteer programmes</i>		
WKCDA Summer Internship Programme <ul style="list-style-type: none"> • 2018 summer 	Ongoing	30 interns
Performing Arts Internship Programme <ul style="list-style-type: none"> • 2018 	Ongoing	31 interns
M+ Internship Programme <ul style="list-style-type: none"> • 2018 	Ongoing	10 interns
M+ Docent Volunteer Programme	Ongoing	106 docents
Xiqu Centre Tour Docent Programme	Ongoing	160 docents
<i>Audience building</i>		
'Farewell My Concubine' (New Adaptation) staged at the third edition of Spring for Chinese Arts (華人春天藝術節) in Beijing	20 to 21 Apr 2018	Over 600 audience
'Farewell My Concubine' (New Adaptation) staged at the China Cultural Centre Theatre in Singapore	21 to 22 Sep 2018	Over 400 audience
Samson Young: Songs for Disaster Relief World Tour	9 Feb to 6 May 2018	Around 9 200 visitors
In Search of Southeast Asia through the M+ Collections	22 Jun to 30 Sep 2018	8 430 visitors

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
Noguchi for Danh Vo: Counterpoint	16 Nov 2018 to 22 Apr 2019	Around 5 920 visitors (as at 3 Jan 2019)
M+ Live Art: Audience as Performer	1 to 3 Jun 2018	Around 720 audience
M+ Screenings: Beneath the Pavement	11 to 13 May 2018	Around 600 audience
M+ Screenings: Southeast Asia Moving Image Mixtape	18 to 23 Sep 2018	Around 630 audience
Haunting Images: Live Cinema by Lim Giong	26 to 27 Oct 2018	Around 450 audience
M+ Screenings: The Film Life of Ann Hui	8 to 16 Dec 2018	Around 1240 audience
M+ Matters: Post-1949 Visual and Material Culture in China	5 Jul 2018	Around 100 participants
THE ARTIST TALK TO END ALL ARTIST TALKS – OR, THE STRUGGLE SESSION CONTINUES!	31 Aug 2018	Around 200 participants
M+ Matters: M+ Data Design Hackathon	31 Aug to 1 Sep 2018	Around 30 participants
M+ Matters: Art and Design in the Digital Realm	1 Sep 2018	Around 160 participants
M+ Matters Keynote: Building Louvre Abu Dhabi	7 Dec 2018	Around 220 participants

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
M+ booth at Art Basel Hong Kong	29 to 31 Mar 2018	Around 17 200 visitors
Wikipedia Edit-a-thon on Women in Art	30 Mar 2018	Around 27participants
Wikipedia Asian Month: Edit-a-thon on Exhibition Histories	24 Nov 2018	Around 30 participants
Open Up: Museum Learning in the 21 st Century Talk Series	Jan to Dec 2018	N/A
Public Lecture entitled 'The Palace Museum in the Global Cultural Context'	27 May 2018	Around 130 participants
<p>Freespace Happening</p> <ul style="list-style-type: none"> • 8 to 9 Sep 2018 • 14 Oct 2018 • 11 Nov 2018 • 8 to 9 Dec 2018 	Sep 2018 to Mar 2019	<p>Over 7 000 participants</p> <p>Around 4 500 participants</p> <p>Over 6 000 participants</p> <p>Around 4 800 participants</p>
Park Tours and Workshops	Ongoing	N/A

Programme/Initiative	Date/ Period	No. of Participants/ Beneficiaries
<i>Public, Community and Youth Engagement</i>		
Crossover Lab Initiative 2018-2019	Ongoing	N/A
WE Dance	Sep 2018 to Mar 2019	N/A
West Kowloon 101 Series	Ongoing	Over 1 500 enrolments in 2018
M+ Rover • Feb to Jun 2018	Ongoing	Around 30 000 participants
M+ Summer camp 2018: far out	12 to 15 Aug 2018	101 secondary school students