

For discussion on  
6 January 2020

**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. The WKCD has achieved significant progress on its cultural software development in 2019. WKCD's first two major performing arts venues, namely the Xiqu Centre and Freespace, started operation in January and June 2019 respectively. This paper provides an update on the West Kowloon Cultural District Authority's (WKCDA) ongoing work to promote arts and culture programmes to the public within and outside the District, as well as on WKCDA's diverse efforts in preparing for the commissioning of other arts and cultural facilities in WKCD, including M+ and the Hong Kong Palace Museum.

**DIVERSE ARTS AND CULTURE PROGRAMMES**

3. In accordance with the vision to develop WKCD into a world-class integrated arts and cultural hub, WKCDA continues to provide a line-up of diverse arts and culture programmes to develop the capacity of the arts and cultural sector in Hong Kong, build audiences, engage the community and youth, as well as nurture young artists. These programmes bring to audiences some of the best art from Hong Kong and around the world. The major

initiatives are outlined in the following paragraphs.

## **CAPACITY BUILDING**

### Professional Dance Workshop *Choreographic Landscapes* by Christian Rizzo

4. From 8 to 12 June 2019, to accompany the Hong Kong debut in Freespace of his acclaimed dance work *From a True Story (d'après une histoire vraie)*, French choreographer Christian Rizzo, Director of the International Choreographic Institute – National Choreographic Centre of Montpellier (ICI – CCN Montpellier), led a five-day professional dance workshop *Choreographic Landscapes* at Freespace. During the workshop, Rizzo worked with dance artists and visual artists to explore choreographic techniques and visual arts compositions. On 7 June 2019, Rizzo also led a public seminar called *How to Disappear*. In the seminar, Christian Rizzo offered insight into his work *From a True Story (d'après une histoire vraie)*, and shared his experience as a choreographer, visual artist, musician, and fashion designer. The workshop and seminar were part of an on-going three-year exchange between WKCDA and the ICI – CCN Montpellier.

### Victor Fung in Residence – *From The Top (Final Edit)*

5. In June 2019, award-winning Hong Kong choreographer Victor Fung shared a work-in-progress presentation *From The Top (Final Edit)* as part of a two-week residency at Freespace. This residency programme is part of a three-year dance exchange and collaboration between WKCDA and Studio Wayne McGregor in the United Kingdom (UK).

### What is Stage: Space as Poetry

6. From July to September 2019, WKCDA continued to collaborate with Edward Lam Dance Theatre on the annual scenography programme *What Is Stage*. The third edition in 2019, *What is Stage: Space as Poetry* featured German artist, designer, director and teacher Anna Viebrock leading intensive capacity building workshops with local theatre, architecture, design and visual artist practitioners. The programme opened with a public

seminar, followed by a series of screenings and discussion sessions in which Edward Lam introduced 12 of Viebrock's works. In September 2019, Viebrock led a five-day artist workshop on the aesthetics and philosophy of art making, stage design, costume design, directing and teaching. The programme concluded with a second public seminar and sharing session with Anna Viebrock and Edward Lam.

### What is Art/School?

7. From August to September 2019, WKCDA and Edward Lam Dance Theatre collaborated to bring a series of performances, film screenings and discussions under the framework *What Is Art/School?* In 10 interactive performance events that blended a workshop and a presentation, *Work-in-progress: Every Time You Walk into Our Class*, saw Taiwanese actor Shih Yi-hsiu revisit his role in Edward Lam's acclaimed *Art School Musical* and interact with a small audience to shape both content and performance. This was complemented by a series of film screenings of *Teachers and Students*, co-curated by Edward Lam who also hosted discussion sessions, which explored a range of perspectives on teachers, students and education. In addition, a public seminar series *Rethinking Musicals* looked at the unique creative process involved in making Chinese language musicals.

### Dramaturgy and Beyond

8. Initiated in 2018, *Dramaturgy and Beyond* is a three-year programme co-organised by WKCDA and The Hong Kong Academy for Performing Arts that investigates dramaturgy in performance making. In October 2019, the programme invited festival curator and dramaturg Silvia Bottoroli and explored the role of dramaturgy in festival making through a series of public seminars and professional workshops.

### Contemporary Classical Music Exchange Programme

9. Co-presented by WKCDA, Spotlight Taiwan, and Kwang Hwa Information and Culture Centre, the *Contemporary Classical Music Exchange Programme* was a multi-day artistic exchange programme spanning October and November 2019. Six Hong Kong

and Taiwan artists and composers were invited to Freespace to explore the development of contemporary music in Hong Kong, Taiwan and the wider Asia region. The programme included a free public seminar, a free concert and sharing session on the process of composing.

### Multi-year Memorandum of Intent (MOI) agreements

10. As part of WKCDA's commitment to establish long-term partnerships with local and international arts organisations, in 2019, WKCDA signed MOI agreements and launched a three-year residency partnership with Hong Kong Ballet, Hong Kong Dance Company and City Contemporary Dance Company respectively.

### City Contemporary Dance Company (CCDC) in Residence

11. November 2019 marked the start of the three-year CCDC in Residence programme as part of the MOI. WKCDA partnered with CCDC to present a range of the company's projects, including two major dance productions as part of the City Contemporary Dance Festival 2019 *Re-Mark* and *Almost 55*. The week-long event included presentations of a virtual reality dance film *VR Dance Video – Afterimage for Tomorrow*, indoor and outdoor performances for audiences of all ages and open studio presentation sessions for local and international dance artists and professionals in the global industry.

### Creative Meeting Point

12. WKCDA continued with its dance exchange and collaboration *Creative Meeting Point* with internationally renowned cultural institutions and dance companies. From April to October 2019, a total of six Hong Kong dance artists participated in the *Creative Meeting Point* collaborations and had their extended residency exchanges in Helsinki, Finland; Bassano del Grappa, Italy and Barcelona, Spain respectively. In reciprocity, two artists from Barcelona visited Hong Kong for a two-week residency in November 2019.

13. In September 2019, dance film commissions from the previous years' *Creative Meeting Point* premiered in Hong Kong at

Jumping Frames International Dance Video Festival 2019. Highlights included *Hybrid Motion* from *Creative Meeting Point on Screendance: Hong Kong x Singapore* and *Come Rain or Shine* from *Creative Meeting Point: Hong Kong x Finland*. The WKCD-commissioned *Look Two Ways Revisited*, which was created by five dance filmmakers across Hong Kong, Singapore and Taiwan, and had its Hong Kong premiere at the festival.

#### Asian Network for Dance (AND+)

14. Developed out of the relationships and discussions initiated by WKCD, the Asia Network for Dance (AND+), a network dedicated to connecting, developing and empowering contemporary practice in dance within Asia, was launched in Hong Kong in 2018. In its first year of operation, AND+ was taken forward through a core group of dance professionals from different regions and organisations in Asia. There are currently 14 representatives in the core group from more than 10 countries and cities in the region.

#### West Kowloon Young Fellows Scheme (Performing Arts) 2019

15. The *West Kowloon Young Fellows Scheme (Performing Arts)* supports young and aspiring artists, arts administrators, scholars and researchers to develop projects on creative arts learning, public participation, community engagement and audience building that will contribute to Hong Kong's arts ecology. Projects showing promising potential may be considered for WKCD's future learning and participation programmes. The 2019 fellowships were awarded to local artist Bonnie Chan Yuen-yan (theatre maker, researcher and co-founder and co-artistic director of Little Bean Theatre) and Dorothy Ngan So-yan (audio describer and arts administrator).

#### ExecLab: Executive Short Courses 2019

16. Working closely with local and international academic and cultural institutions, the ExecLab courses encourage cross-cultural dialogue between Hong Kong, Mainland China and the wider world. In 2019, three executive short courses were organised by WKCD in partnerships with RADA Business, the commercial arm of the Royal Academy of Dramatic Art, and the University of the

Arts London on ‘Presenting with Impact’, ‘Storytelling for Business’, and ‘Arts and Cultural Management’.

### 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 based on the strength of the proposal and the potential of the fellows to contribute significantly to bodies of knowledge relating to design and architecture in Hong Kong, the Pearl River Delta region or Asia, within a global context. The fellowship will support two separate fellowship projects. One will focus on Hong Kong and the Greater Bay Area in an Asian or global context, and the other will support a research project related to Asia more broadly.

18. Recipients will spend up to six months attached to M+ and produce both a public lecture and a paper. The fellowship will be awarded on a competitive basis by a committee comprising representatives from M+ and Design Trust.

### The Sigg Prize

19. In November 2018, M+ announced the launch of the Sigg Prize, a biennial award that recognises outstanding artistic practices of artists who are born or working in the Greater China region.

20. For this inaugural edition, an international jury has selected six shortlisted artists to participate in the Sigg Prize 2019 exhibition before the winner is announced in March 2020. The shortlisted artists are Hu Xiaoyuan, Liang Shuo, Lin Yilin, Shen Xin, Tao Hui and Samson Young.

### Internship Programmes

21. WKCDA is committed to nurturing young students and offering a variety of internships and work immersion opportunities. Through this activity, WKCDA continues to provide local tertiary students with professional development opportunities and work exposure to both local and international arts administration practices. In 2019, 30 summer interns worked with the WKCDA

team to gain experience and apply their knowledge in a real-life context. 10 interns were recruited to take part in the M+ Internship Programme. The interns worked closely with M+'s professional staff to receive theoretical and practical training in curatorial practice, museum learning, conservation and registration. 23 interns were enrolled by the Performing Arts Division to work in areas including programming and operations, as well as technical and production. These important programmes will continue to and be expanded in the future as the District grows and more opportunities emerge for young people to experience work in the creative sector. So far, 22 former interns have subsequently joined West Kowloon as full-time employees.

### Venice Biennale Internship Programme

22. 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 with the opportunity to gain a unique insight into the workings of the world's oldest and most renowned international art exhibition. Following the precedents of previous exhibitions, a group of 11 exhibition and technical interns joined the M+ team to help stage and facilitate Hong Kong's participation in the 58th Venice Biennale (a six-month-long exhibition) on-site in Venice, Italy in 2019.

### Docent Programme

23. Building on the successful M+ Docent Volunteer Programme launched in early 2013, the total number of docent volunteers recruited by M+ has increased to 136, with 72 of them being newly recruited in 2019. They will become the core volunteers who will lead exhibition tours and enhance visitors' understanding of the exhibitions through interaction and exchange when M+ opens.

24. 2019 was the opening year of the Xiqu Centre. 151 docents were recruited to lead the regular one-hour guided tours at the Xiqu Centre, which are available in Cantonese, English and Putonghua. During the guided tours, docents share information about the architectural characteristics of the venue as well as the

culture and stories behind the xiqu art form.

### HKPM Research Fellowship with the Palace Museum

25. HKPM and the Palace Museum are preparing to launch a multi-year fellowship programme in 2020 with the goal of sharing expertise and best practices and create opportunities for professional development between the two museums. It is anticipated that three mid-career Palace Museum experts in the fields of exhibition design and curation will take up residence at HKPM for a period of three to six months in 2020, contributing fully to the ongoing exhibition and publication planning activities that will lead up to the successful opening of HKPM. This fellowship programme will provide reciprocal training opportunities at the Palace Museum for new staff of HKPM, as well as enhance professional ties and scholarly exchanges between the staff of the two museums.

### **AUDIENCE BUILDING**

26. Building WKCD's audience base is pivotal to ensure that its arts and cultural venues reach the broadest audiences and serve the widest public. This is also crucial for the long-term sustainable development of the venues.

### Co-presentations / Collaborations

27. In May 2019, WKCD and the Hong Kong Repertory Theatre co-presented and co-produced *The Great Pretender – a musical [Preview]*, an original Cantonese musical commissioned by WKCD. *The Great Pretender* assembled Hong Kong's top creators and performers, aiming to create a new Cantonese musical classic with the well-known tale of Fong Tong Geng. A total of four preview sessions were staged from 23 to 26 May 2019 at the Xiqu Centre. Feedback was collected from audiences through in-depth written surveys. A public sharing session with the creative team was held with feedback shared by nearly 100 audience members. The comments will help further refine the work for the upcoming 2020 premiere.



28. In June 2019, WKCDA and Le French May co-presented the Hong Kong debut at Freespace of French choreographer Christian Rizzo's acclaimed dance work *From a True Story (d'après une histoire vraie)*. The piece incorporates eight dancers and two live drummers who drive the performance with repetitive, earthy, tribal rhythms, creating tension with the dancers somewhere between dialogue and battle. Created in 2013 and inspired by the emotions stirred by a short all-male folk dance he experienced in Istanbul, Turkey, *From a True Story* is Rizzo's most well-known and widely toured work.

29. From July to September 2019, WKCDA and the Hong Kong Repertory Theatre co-presented *A Dream like a Dream*, one of the most talked about theatrical innovations, in The Box at Freespace for a total of 26 performances over two months. Conceived by acclaimed theatre director Stan Lai, the play creates a dreamlike experience with a four-sided stage, revolving seating design and an eight-hour performance duration.

30. After successful tours to Beijing, Shanghai, Chongqing and Taipei, Edward Lam Dance Theatre's hugely popular *Art School Musical* returned to Hong Kong for its fourth restaging, adapted for The Box at Freespace in October 2019. Premiered in 2014, *Art School Musical* is a contemporary adaptation of the classic story *The Butterfly Lovers* that transforms a traditional tale of heartbreak into a story about a search for identity. Featuring 18 original songs, and a cast from Hong Kong, Macao and Taiwan, the plot centres around three young students and their struggle to find meaning in love, art and life. In this collaboration between WKCDA and the Edward Lam Dance Theatre, a total of eight performances of *Art School Musical* were restaged for Freespace.

31. To mark the 100th anniversary of the birth of Wong Yuet-sang, widely regarded as a maestro of Cantonese music culture in Hong Kong, WKCDA and the Centre for Chinese Music Studies of The Chinese University of Hong Kong jointly presented a memorial concert in August and September 2019, showcasing a selection of Wong's compositions performed by his students, and a series of talks on his work.

## Performances of Xiqu Troupes from Mainland China and Overseas

32. In the opening year of the Xiqu Centre, WKCD presented an array of xiqu programmes from across Asia. In May 2019, the Shanghai Kunqu Opera Troupe debuted in Hong Kong with the complete series of *Four Dreams in the Camellia Hall* – a Kunqu production rarely staged in its entirety. In May and June 2019, the renowned Shanghai Pingtan Troupe brought to the Xiqu Centre *Gao Bowen performs Blossoms*, a four-part adaptation of the award-winning novel by Shanghainese author Jin Yucheng, presented in the traditional Pingtan form. In August 2019, the GuoGuang Opera Company from Taiwan returned to Hong Kong with their original Peking opera production *Dowager Xiao-Zhuang and Dorgon*, which reflected the new aesthetics of Peking opera in Taiwan.

## 10th Anniversary of UNESCO's Recognition of Cantonese Opera as Intangible Cultural Heritage of Humanity

33. In May 2019, WKCD and the Xiqu Research Centre of the Chinese National Academy of Arts co-presented *Passing Down the Legacy: Cantonese Opera Showcase*, a key programme in the *Cultural Exchange with Hong Kong and Macao, the 70th Anniversary Celebration of the Founding of the People's Republic of China: 10th Anniversary Celebration of UNESCO's Recognition of Cantonese Opera as Intangible Cultural Heritage of Humanity*, and the *Chinese Arts and Culture Festival 2019*, organised by the Ministry of Culture and Tourism of the People's Republic of China. The programme presented two Southern School classics known for their spectacular action sequences: *Wu Song* and *The Hero's Blood on Mount Pipa*. With stage veterans and emerging talent performing side by side, this special showcase paid tribute to Cantonese opera artists and the legacy passed down from generation to generation and offered audiences a wonderful opportunity to enjoy the skills of Cantonese opera performers from two generations.

34. *Bamboo Theatre*, the first film commissioned by the Xiqu Centre, was nominated for the Best Documentary at the 56th Golden Horse Awards. It was screened at the 2019 Hong Kong Asian Film Festival in November 2019. This documentary is a

portrait of a unique form of architecture preserved in Hong Kong, showcasing the craftsmanship, skills and techniques of the construction workers as well as the customs of village life in Hong Kong and the life of the theatre troupes.

### Experimental Chinese Opera

35. WKCDA's highly acclaimed experimental Cantonese opera piece, *Farewell My Concubine (New Adaptation)*, has been touring and received overwhelmingly positive reviews for performances in various locations including Hong Kong, Taiwan, Singapore, Beijing and Quanzhou, since it premiered in 2017. The opera was performed again in Taipei for the 2019 Taiwan Traditional Theatre Festival in early June 2019 and was also staged in Beijing and Tianjin in late October and early November 2019 respectively. With the opening of the Xiqu Centre and coinciding with the 10th anniversary of UNESCO's Recognition of Cantonese Opera as Intangible Cultural Heritage of Humanity, *Farewell My Concubine (New Adaptation)* also returned home and the Hong Kong rerun was staged in October 2019 with 10 consecutive performances in the Xiqu Centre.

36. Following the success of *Farewell My Concubine (New Adaptation)*, the second experimental Cantonese opera produced by the Xiqu Centre, *Wenguang Observing the Valley*, had its world premiere in Beijing in early November 2019.

### Chinese Opera Festival 2019

37. From June to August 2019, in a joint presentation with the Leisure and Cultural Services Department, the Xiqu Centre hosted some of the programmes for the 2019 Chinese Opera Festival, including the Grand Opening performances and other performances as part of the 10th edition of this significant annual event. In June 2019, two of China's esteemed Chinese opera ensembles, the China National Peking Opera Company and the Shanghai Jingju Theatre Company, brought the opening programme of six performances to the Grand Theatre, which presented a line-up of the best of China's Peking opera talents and a panorama of the outstanding artistry of the northern and southern masters of China's national art form. In July 2019, also in

the Grand Theatre, the Jiangsu Kunqu Opera Theatre offered a series of performances highlighting the elegant charms of Nankun – Kunqu of the Southern school, while in the Tea House Theatre, acclaimed local artists presented a combined showcase of four musical art forms indigenous to Guangdong. In August 2019, esteemed talents from the Jingkun Theatre and Shandong Peking Opera Theatre presented Kunqu and Peking Opera repertoires side by side.

### Music in the Atrium

38. Since 30 December 2018, the *Music in the Atrium* has offered regular free performances every other week of traditional Chinese music in the Xiqu Centre Atrium. Presenting a changing line-up of invited professional troupes on alternate Saturdays and Sundays, the programme features a range of styles, including classical and folk tunes and Chinese opera music, and showcases the versatility of traditional wind, stringed and percussion instruments.

### Tea House Theatre Experience

39. The *Tea House Theatre Experience* programme introduces new audiences to Chinese traditional theatre through its specially designed 90-minute performances presented by WKCDA's own Tea House Rising Stars Troupe. Running from Wednesday to Sunday every week, it showcases a selection of short excerpts demonstrating a range of vocal and music styles. The programme includes narration by an expert moderator to help newcomers gain insight into the history of the art form.

### The Grand Opening and Opening Season of the Xiqu Centre

40. In the run-up to the Xiqu Centre's Grand Opening in January 2019, WKCDA and the Chinese Artists Association of Hong Kong jointly presented a week-long Pre-opening Gala for the dedication of the new Grand Theatre stage from 30 December 2018 to 6 January 2019. Featuring two specially selected set pieces and a series of excerpts, the auspicious programme starred some of Hong Kong's most talented Cantonese opera performers. In the Tea House Theatre, the Rising Stars Troupe offered visitors an introduction to

xiqu with a series of one-hour narrated performances. Alongside these free Pre-opening Gala performances, a photo exhibition about the Xiqu Centre's stunning architectural design, film screenings, talks and guided tours were also offered to engage the public to learn about the venue and the art of xiqu.

41. Following the opening ceremony, *The Reincarnation of Red Plum*, curated by renowned Cantonese opera veteran Dr Pak Suet-sin, was staged for nine public performances to celebrate the opening of the Xiqu Centre. This opening production of the Xiqu Centre's Opening Season marked the 60th anniversary of this classic opera which was written by one of Cantonese opera's greatest and most prolific dramatists, Tong Tik-sang. This production showcased three generations of talented Cantonese opera performers, as a dedication to preserve and nurture cultural heritage. Tickets were sold out for the nine public performances.

42. In addition to *The Reincarnation of Red Plum*, the three-month Opening Season of the Xiqu Centre featured a *Spring Festival Showcase* hosted by the Hong Kong Cantonese Opera Chamber of Commerce from 9 February to 1 March 2019. In March 2019, the Opening Season was concluded by the China Theatre Association Plum Blossom Award Art Troupe, which presented four exciting performances, highlighting distinct features of eight different xiqu genres – Peking opera, Kunqu, Yueju, Pingju, Ouju, Yuju, Gannan tea-picking opera and Cantonese opera.

### Freespace Jazz Fest

43. WKCD's inaugural Freespace Jazz Fest successfully ran from 9 to 10 November 2019 at Freespace and in the Art Park. With an impressive line-up of jazz from Hong Kong and around the world, the music fest offered both ticketed and free programmes for nearly 14 000 visitors to enjoy. The festival featured international jazz luminaries as well as established and emerging talent from Hong Kong. It also included a wide range of activities covering Jazz for Kids, film screenings, meet the artists sessions, jazz workshops, jam sessions for professional musicians, a jazz photography exhibition, and a weekend market offering a great mix of handicraft booths and art stalls. The Livehouse, an intimate bar-café at the main entrance of Freespace, also offered beer, wine, tapas and great jazz programmes that extended beyond the music at the Fest. In

future, this venue will host regular live music performances from a wide range of genres, such as indie, classical and jazz.

### Exhibitions at the M+ Pavilion

44. Opened in September 2016, the M+ Pavilion serves as the primary site for M+ exhibitions in the run-up to the completion of the M+ building. It has hosted 10 exhibitions with the latest one - The Sigg Prize 2019 opening on 7 December 2019. These exhibitions presented a series of learning programmes, including talks, guided tours, workshops and performances, as well as events for teachers and tours for schools, public organisations, charities and non-profit organisations.

45. The Sigg Prize 2019 exhibition is currently running until 13 April 2020. The exhibition features the six shortlisted artists for the Sigg Prize. They encompass different generations and geographies and work across a range of mediums, including sculpture, site-specific installation, video and performance. Their practices articulate clear perspectives on topics that defy easy categorisation, and the work featured in this exhibition addresses pressing questions that resonate across contexts.

46. Prior to the Sigg Prize 2019, M+ hosted an exhibition titled *Five Artists: Sites Encountered*, which ran from 7 June to 20 October 2019. The exhibition brought together an international group of artists whose varied approaches offer ways to rethink ideas of site and place. The exhibition featured an all-female-line-up and a wide array of work — including sculptures, installations and films — by May Fung, Lee Bul, Ana Mendieta, and Charlotte Posenenske, as well as a specially commissioned project by Lara Almarcegui.

### M+ Live Art

47. *M+ Live Art* is a biannual series dedicated to performance art, which features both established and emerging practitioners. Co-presented with Art Basel Hong Kong, *M+ Live Art: Miraculous Trajectories* was a live cinema event which featured a 70-minute film written and directed by artist Cheng Ran, with an original soundtrack composed and performed by electronic musician Shao Yanpeng. This event took place at the Hong Kong Convention and

Exhibition Centre on 29 March 2019.

### The Venice Biennale

48. M+ and the Hong Kong Arts Development Council collaborated for the fourth time to present *Shirley Tse: Stakeholders, Hong Kong in Venice* as the Hong Kong Collateral Event in the 58th International Art Exhibition – La Biennale di Venezia. The exhibition was a solo presentation of work by Los Angeles-based Hong Kong artist Shirley Tse, curated by Guest Curator Christina Li with Doryun Chong (Deputy Director, Curatorial, and Chief Curator, M+) acting as Consulting Curator. It was a culmination of Tse's career-long interest in plasticity and in the various meanings and possible interpretations of materials and things. In two installations that respond to the exhibition site and negotiate with its spaces, Tse addressed the complex ways individuals relate to each other in contemporary society. The exhibition took place from 11 May to 16 November 2019.

### M+ Screenings

49. 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 2019, *In the World, Of the World* brought together a thought-provoking selection of films and moving image works, from the 1930s to the present. Featuring experimental icons, cinematic classics, and popular hits from Denmark, France, India, Japan, Mexico, Russia, South Korea, the UK and the United States, this weekend-long screening programme explored artistic community in an alternately turbulent and exhilarating era defined by transnational mobility and displacement. This programme took place between 12 and 14 April 2019 and was organised in conversation with the M+ exhibition *Noguchi for Danh Vo: Counterpoint*.

50. Co-presented by M+ and the Kwang Hwa Information and Culture Center, *Restored Images from Taiwan* brought together a selection of moving image works, including feature films, shorts and newsreels. Spanning from silent films of the 1910s to a martial arts classic of the 1970s, the selected works demonstrated the importance of film restoration in preserving cinema culture. This

weekend-long programme took place from 4 to 6 October 2019 and featured pre-screening introductions and a seminar.

### M+ Matters

51. *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.

52. *Conversations on Women, Architecture, and the City* was a joint effort between M+ and the Faculty of Architecture, University of Hong Kong, which sought to initiate public conversations in Hong Kong on the under-represented histories and contemporary realities of women in architectural production. On 23 November 2019, the discussions examined the life and work of nine women and their roles in shaping the built environment in Asia and prompting the reappraisal of criteria and methods used to assess architecture. The series of dialogues brought together historians, editors and educators to probe issues related to values and approaches in the practices of women architects between the 1950s and the 1980s, as well as the visibility of these practices. The event marked the first collaboration between the museum and a university to address this topic in Asia. It informed both institutions' collecting and research methodologies, which take into account the non-linear narratives and fluid identities of women architects as part of an expanded and more inclusive effort for the profession.

53. As 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 2019, at the third keynote event – *Global Museums in Shifting Times*, Maria Balshaw, Director of Tate, discussed the significance of the transformation projects of Tate, which would be implemented in order for the institution to remain relevant in the 21st century, as well as the institution's overall strategy in the context of a global socio-political climate that is shifting more rapidly than ever. More broadly, she explored the challenges and opportunities facing museums as they strive to continue to find a balance between reflecting current situations and



remaining impartial, inclusive and open.

### M+ Community Collaborative

54. Following on the previous two edit-a-thons on women in art and Asian exhibition histories, M+ and Asia Art Archive presented 'Art+Feminism: Wikipedia Edit-a-thon on Women in Art in Asia' on 9 March 2019. With the assistance of Wikimedia Community User Group Hong Kong, the event brought together participants to discuss, create, share and improve Wikipedia articles about women artists and makers in and from Asia. Aligned with Art+Feminism - 'a campaign improving coverage of cisgender and transgender women, non-binary folks, feminism and the arts on Wikipedia' — this edit-a-thon was part of an ongoing effort to contribute to discussions about the representation of art and visual culture in Asia on open-source knowledge platforms.

55. On 16 and 17 March 2019, M+ presented its second hackathon. During the two-day event, designers, artists, technologists and cultural enthusiasts were invited to use M+ Collections open data as raw material for creative and artistic projects. Participants were encouraged to examine, interpret and activate the M+ Collections through design, code or other mediums. Building on this, M+ continues to embrace open access and is releasing an updated open data set of over 4 000 collections objects, including archival items to coincide with this hackathon.

56. Exhibitions help us understand the context in which artists and their works are presented to the public, but their place in art and visual culture history is often overlooked. On 23 November 2019, Asia Art Archive and M+ co-presented the *Wikipedia Edit-a-thon on Exhibitions Histories* – an event aimed to address this discrepancy. As part of an ongoing institutional collaboration and produced with the assistance of the Wikimedia Community User Group Hong Kong, the event brought together participants to discuss, create, improve and share Wikipedia articles about exhibitions in and about Asia.

### M+ Online Presence

57. A new collections website, M+ Collections Beta, was launched in March 2019. Through the website, records representing

more than 5 000 objects across the M+ Collection, M+ Sigg Collection and M+ Collection Archives were published. The collections site is an ongoing experiment, offering a unique, innovative museum collections experience that will evolve and grow as M+ learns how its audiences engage with the museum. M+ will continue to develop its available collections content to enhance and enrich visitors' experience.

### M+ at Art Basel Hong Kong

58. Inspired by the Human Library organisation, in which people share stories and experiences through conversation, M+ presented its own human library at Art Basel Hong Kong 2019 from 27 to 31 March 2019. The M+ Human Library aimed to create dialogue and deepen understanding between M+ and the public. The 'books' in this library were the people who make up the museum and creative practitioners who worked with M+ in the past. Two ways were offered to experience the human library: 'A Dialogue with M+ Staff' and 'A Walk with Creatives'.

### Other Talk Series and Symposium held by M+

59. *Open Up: Museum Learning in the 21st Century* talk series invited local and overseas speakers to explore and share perspectives and approaches on engaging museum visitors. The talks, primarily designed for M+ docents, were also open to educators, cultural practitioners and anyone interested in museum studies. The sessions in 2019 included 'Visitors Making Meaning – Constructivist Learning in Museums', 'Contributing to an Open Society through Digitised Museum Collections', and 'Community Engagement at the Core: Rethinking Museums for the 21st Century'.

### Shirley Tse: Stakeholders, Hong Kong in Venice | Hong Kong Talk Series

60. In conjunction with *Shirley Tse: Stakeholders, Hong Kong in Venice*, and in anticipation of the response exhibition at the M+ Pavilion in May 2020, M+ hosted two panel discussions in Hong Kong on 30 and 31 August 2019. The discussions intended to open up multiple points of entry into aspects of Shirley Tse's multifaceted practice, examine the ongoing history of Hong Kong's activities at La

Biennale di Venezia and address the role of an institution in supporting the growth of the art community.

### Pre-opening Programmes of HKPM

61. With the opening scheduled for mid-2022, HKPM is working hard on planning a series of pre-opening public programmes to reflect its institutional goals by anticipating the collections from the Palace Museum that will be displayed in Hong Kong, while also offering enlightening and educational experiences for different audiences. The programmes to be presented will be focused and aligned with the positioning of HKPM as one of the leading museums in the region that is committed to fostering the understanding and appreciation of Chinese art and culture from a Hong Kong perspective and with a global vision. The programmes will help increase the awareness of the positioning of HKPM among the public and identify the interests of target audiences, thereby benefitting the future programme planning of HKPM. With the objective of delivering the best museum experiences for visitors, HKPM also plans to commission research to better understand the audiences' interest, needs and behaviour.

### HKPM at Fine Art Asia 2019

62. Fine Art Asia, recognised by the international art world as Asia's leading fine art fair, has a rigorous jury process for the selection of exhibiting galleries and offers some concentrated exposure for art sellers, collectors and antique enthusiasts from around the globe. A specially commissioned booth for HKPM was set up at Fine Art Asia 2019 from 3 to 7 October 2019 to inform visitors about the progress of HKPM project, the Museum's mission and forthcoming programmes. The booth attracted around 5 000 visitors, by displaying a contemporary interpretation of Chinese antiquities and incorporating cutting-edge multimedia technologies to offer a brand new visit experience. Accompanying programmes including panel discussions, public talks, workshops and performances were all well received by participants. HKPM plans to broaden its reach to engage a more diverse audience, such as school students and senior citizens in its future public programmes.

## HKPM at Museum Summit 2019

63. With a view to building up capacity ahead of the opening and establishing closer relationships with other top-tier museums, HKPM joined the Museum Summit 2019 to present its vision and strategy. The Summit, presented by the Leisure and Cultural Services Department in partnership with the British Museum, was a platform for cultural practitioners and professionals from the world's leading museums to share insights and exchange good practices. Dr Louis Ng, Museum Director of HKPM, delivered a talk called 'Classic Reinterpreted – Building Hong Kong Palace Museum' at the Summit. The talk was attended by more than 800 participants including 30 speakers who were all leading figures and professionals from world-renowned museums.

## Public Lecture by Director of Palace Museum

64. Presented by HKPM, a lecture entitled 'The Future of Tradition: Case Studies of Dunhuang and the Palace Museum' by Dr Wang Xudong, Director of the Palace Museum was held on 16 December 2019 at Freespace. Around 400 participants from local museums as well as representatives from the art, educational and cultural sectors attended the talk. Director Wang shared his insights and experience as former director and a leading preservation specialist of the Dunhuang Academy, a World Heritage Site. He also shed new light on how to bring Dunhuang and the Palace Museum, another World Heritage Site, into the 21st century and beyond.

## **PUBLIC, COMMUNITY AND YOUTH ENGAGEMENT**

65. WKCD is for people of all ages and backgrounds. To ensure the arts and cultural facilities in WKCD meet the expectations of the users, WKCD has been communicating and engaging with the public and other stakeholders to gather their views and keep them informed of the latest developments in respect of WKCD's various projects.

## Consultation Panel (CP)

66. A CP meeting was held on 2 September 2019. The CP members were updated on the progress of the ACE (Art, Commerce and Exhibitions) Development Package, as well as youth and community engagement. In addition, WKCDA also shared the latest information on the L1 Works Contract for the Lyric Theatre Complex and the Extended Basement.

## Community Involvement

67. In 2019, WKCDA continued to join hands with District Councils under the Crossover Lab Initiative to showcase the distinctive arts and culture of each local district. WKCDA and three District Councils, namely the Eastern District Council, Kowloon City District Council and Tuen Mun District Council, co-organised programmes in their respective districts and at the Art Park in the first quarter of 2019.

68. The programmes attracted around 23 000 participants. A survey was conducted at the Art Park during the events. 78% of the respondents indicated that they learnt more about WKCD based on the overall experience of the on-site event. In addition, 46% of the respondents had visited the District for the first time.

## Educational Collaboration programmes

69. An array of educational collaboration programmes was held throughout the year for the public and younger generations. In June 2019, WKCDA provided venue support to the *Seminar on the Culture of Ritual Opera Performance* held at the Xiqu Centre by the Hong Kong and Macao Intangible Cultural Heritage Research Centre. Different aspects of ritual opera performance culture and its associated intangible cultural heritage from Hong Kong, Guangdong, Chaoshan and Hailufeng were introduced in the Seminar, followed by exchange and discussions with participants.

70. In December 2019, WKCDA joined hands with the Hong Kong Association of Cantonese Opera Scholars and the Yat Hin Guangdong Music Association to present the *Hong Kong Young Talent Cantonese Opera and Operatic Singing Gala*. Since 2000, the

Interschool Cantonese Operatic Singing Competition has been an important platform for nurturing a new generation of Cantonese opera talent and has welcomed more than 8 000 young artists to the stage. The Gala performance celebrated the achievements of young local Cantonese opera talents who have won the competition over the past two decades.

71. An *Educational Performance with Smithsonian Jazz Masterworks Orchestra* took place in November 2019 as part of the Freespace Jazz Fest 2019 events. More than 100 students from four local and international schools attended the performance, with select students performing on stage with the Orchestra.

#### The D. H. Chen Foundation - West Kowloon Tea House Student Matinees

72. As part of the commitment to promote xiqu culture and attract young and new audiences, WKCDA launched the programme 'The D. H. Chen Foundation – West Kowloon Tea House Student Matinees', supported by The D. H. Chen Foundation. Specially devised for secondary one to four students, the programme extends arts learning beyond the classroom from 2019 to 2021. Through narrated performances presented by the Tea House Rising Stars Troupe and interactive facilitator-led discussion sessions, students explore traditional Chinese culture through the art of xiqu and its relevance to contemporary society. The programme also includes tailor-made teacher training workshops and learning packs, which provide an introduction to Cantonese opera and programmes. Fifty-five local secondary schools participated and over 4 000 students were enrolled during the period from February to December 2019.

#### Screendance School Programme

73. From January to July 2019, WKCDA held the third edition of the *Screendance School Programme* specially designed to offer guidance on the practice and theory of screendance as a performance discipline to secondary one to secondary five students of Hong Kong secondary schools. Through demonstration talks and intensive, hands-on workshops led by professional artists, students explored the synergy generated when dance meets cinematography

and how dance on film transcends the boundaries of a physical stage. By creating their own screendance videos, the students learned how to collaborate and express themselves creatively as part of a team and experimented with ways of depicting movement and emotion that offered audiences an innovative visual dance experience in the age of instant smart phone videos. A trainer's manual was also made available to teachers and facilitators of participating schools. The student films were screened as part of the annual CCDC *'Jumping Frames' Festival* in July 2019 to an audience of invited and public guests.

### Talks, Workshops and Guided Tours

74. Since February 2017, an array of free learning and participatory talks in each of the major performing arts genres (xiqu, dance, theatre, and music) and arts criticism have been taking place on weekends and evenings. Rebranded in 2018 as *West Kowloon 101*, the lectures encourage appreciation and enhance enjoyment of arts and cultural programmes among a broader spectrum of the community. The series organised 59 talks and attracted more than 5 100 participants in 2019.

75. *Workshops at the Xiqu Centre* take place in the Studios and Atrium of the Xiqu Centre every third weekend of each month. These hands-on workshops were inspired by different elements of Chinese traditional theatre and regional cultural heritage, offering interactive experiences for children, families and art lovers of all ages and abilities.

76. In January 2019, WKCDA rolled out the *Xiqu Centre Guided Tour*. Conducted in Cantonese, English or Putonghua and supplemented with multimedia elements, the 60-minute tours help newcomers explore the Xiqu Centre facilities, learn about its architectural and design features and discover fascinating facts about the culture and stories behind the art of xiqu. Group tours are also arranged for schools and registered charitable or non-profit organisations on request.

### Freespace Happening

77. The 2018/19 season of *Freespace Happening* and its *WE Dance* series – a participatory dance programme in partnership with

local and overseas dance groups and artists – continued to run every second weekend of each month from January to March 2019. With music, dance, literature-themed activities, a handicraft market and a rich variety of creative workshops for everyone to enjoy, *Freespace Happening* attracted over 9 200 visitors between January and March 2019 across three weekends. Marking its success, the programmes of *Freespace Happening* were granted the ‘Green Outdoor Event’ title for four months in a row (December 2018 to March 2019) by the Environmental Campaign Committee in recognition of its adoption of significant environmental measures and efforts to reduce waste. Meanwhile, *WE Dance* was recognised with the ‘Outstanding Dance Education and Community Dance’ award at the 21st Hong Kong Dance Awards in 2019.

### Public Forum and Sharing by Performing Arts

78. To further collaboration and exchanges with international communities, members of the Performing Arts Division of WKCDA participated in a number of local and international arts and cultural conferences and symposia as keynote speakers, workshop leaders and panellists in 2019. Highlights include the Queensland Performing Arts Centre (QPAC) Community Engagement Conference and the Liveworks 2019 Sector Summit in Australia, the Opening Symposium of Performing Arts Meeting in Yokohama 2019 (TPAM 2019) in Japan, the Women Power Forum organised by the Hong Kong Federation of Women, the Hong Kong International Literary Festival 2019 and, the 20th Hong Kong Forum, organised by the Federation of Hong Kong Business Associations Worldwide.

### M+ Rover

79. M+ initiated *M+ Rover: Travelling Creative Studio*, an outreach programme for secondary school teachers and students. It is designed to broaden students’ exploration of the creative processes and raise awareness of the evolving museum among future audiences. Since its launch in 2016, *M+ Rover* has featured an annual thematic exhibition for its tours to various local schools and community spaces. In the coming programme, M+ is collaborating with artist Wong Tin Yan to extend the programme to primary schools. *M+ Rover* will visit local schools from 3 February to



3 July 2020.

### M+ Summer Camp Alumni Events

80. A series of three events took place after M+ Summer Camp 2018 in order to convene and re-connect M+ Summer Camp participants and volunteers of the past four years. These events were designed to reinforce the alumni's understanding of M+'s objectives in involving youth after the summer camps and to further inform them about the museum's direction for its future youth programme. M+ will continue to work with different artists and makers to provide opportunities for young people to have direct encounters with creative talent. The three events included (1) a screening of film director Wong Siu Pong's *Fish Story* and post screening sharing, (2) interactive documentary screening and experience workshop by Creativity Is and (3) studio visit and ceramic workshop by Toki Nashiki.

### M+ Outreach Access

81. M+ launched its first outreach programme specially 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+ visited a total of 12 different special schools between September 2018 and March 2019. After the workshop, the students joined guided tours at the M+ Pavilion to extend their learning experience.

82. For M+, engagement with the local and international communities also takes the form of giving talks in different institutions, universities, governmental and non-governmental organisations and at local and international art and cultural events. Engagement is also conducted through participating in public panels and small group or one-on-one discussions with members of the art community. From January to November 2019, more than 85 talks were given at various events and activities by the Museum Director and M+ staff. These include the Abu Dhabi Cultural Summit 2019, organised by the Abu Dhabi Department of Culture & Tourism, the International Committee for Museums and Collections of Modern Art Annual Conference, the Seminars About

Long-term Thinking (SALT) talk hosted by Asia Society and the Long Now Foundation and Hong Kong Art Week 2019, organised by Hong Kong Art Gallery Association.

83. A table listing the major arts and culture initiatives and public programmes organised by WKCDA between January and December 2019 with the number of participants or beneficiaries is at **Annex**.

## **MARKETING INITIATIVES**

84. WKCDA utilises both traditional and digital paid advertisements (ads), direct marketing, social media and the presence of WKCD on the Internet to actively promote the Xiqu Centre and Freespace, driving awareness and attendance for the performing arts programmes and ongoing M+ Pavilion exhibitions, as well as for a wide range of talks, seminars and workshops. With marketing initiatives covering a comprehensive range of channels, the Xiqu Centre achieved an average attendance rate of 90% for the Grand Theatre and 95% for the Tea House Theatre in the first six months of 2019. And at Freespace, 26 performances of Dream Like a Dream, presented by Hong Kong Repertory Theatre in partnership with Freespace, played to an almost full house every session. Since July 2019, the situation has become more challenging, due to the frequent traffic disruption and show adjustments, compromising WKCDA's ability to run marketing campaigns online, on social media and across traditional platforms like the MTR.

85. In the run-up to the opening of the Xiqu Centre, WKCDA initiated a marketing campaign that covered print ads, digital ads, trams, buses, large scale video screens and street banners. Photography and travel Instagram influencers were also engaged to help make the venue a top photo location on social media. More than 17 600 free tickets were given away to the public for 54 events during the Pre-opening Gala. The campaign also drew crowds to the new venue with a public ballot to purchase tickets for The Reincarnation of Red Plum, attracting 28 000 registrations for the nine shows, resulting in a completely sold out opening season.

86. To promote the Tea House Theatre at the Xiqu Centre, WKCDA devised a new way to promote the art of Cantonese opera in

a stylish, contemporary way to attract new audiences. Fashion photography and quality visuals were created featuring the Tea House Rising Stars Troupe in costume and everyday clothes to demonstrate their youth and energy to market the programme as a lifestyle entertainment experience to a young audience new to xiqu. WKCD also introduced the experience to travel trade and tourism partners with encouraging feedback. The marketing campaign successfully attracted a new younger audience to the artform and received the Gold Award for 'Excellence in Lifestyle and Entertainment' at the Marketing Excellence Awards in 2019.

87. To generate public awareness of the launch of Freespace, WKCD's second major performing arts venue, WKCD launched the 'Be Bold!' marketing campaign in July 2019, featuring a striking tape design visual across all marketing channels and a large amount of user-generated content by artists and the public. They were invited to use special Freespace tape to make their own creations. The social media campaign reflects the value of Freespace - contemporary, avant-garde and boundary-pushing. The campaign helped generate awareness of the venue and established a creative footprint on social media within a short period of time during the first few months of operation. The campaign received the Silver Award for 'Excellence in Social Media' at the Marketing Excellence Awards in 2019, despite having to be curtailed due to traffic disruption in the city.

88. The most recent major marketing campaign was for the Freespace Jazz Fest in November 2019. The event promotions appeared across a wide variety of channels with a heavy use of digital platform including paid partnerships with *Time Out*, *South China Morning Post*, *Weekend Weekly*, *U Magazine* and *Timable* – helping to attract 14 000 people to enjoy this large scale indoor and outdoor event at a time when many other events in the city were being cancelled due to traffic disruption.

89. For M+, in addition to campaigns for the M+ Pavilion exhibitions, the Authority's Marketing and Customer Experience Department is currently developing the brand identity for the future museum. The new M+ identity will be rolled out in the latter part of 2020 in anticipation of the opening of M+. Throughout the year there have been ongoing campaigns to promote the M+ Pavilion

exhibitions, M+ Screenings and various talks across social media, MTR and paid print media.

90. Social media continues to play a major role in all campaigns and in building awareness. The West Kowloon Facebook page had over 76 000 followers as of November 2019. Facebook pages for M+, the Xiqu Centre and Freespace were also created, with a steady and continuous growth of subscribers. WKCD has a growing Instagram presence not only through its own pages but also thanks to the public who have been actively posting a large number of images of the Xiqu Centre, the Art Park and the Competition Pavilion (see hashtags #xiqucentre, #westkowloonculturaldistrict, #westkowloonartpark). WKCD also runs an increasingly active WeChat account for promotion in Mainland China.

91. To drive visitation from Mainland China, engagement works are ongoing with ticket and travel agents in the Mainland in anticipation of the opening of M+. WKCD will also initiate a WeChat specific ticketing journey.

92. The acquisition and enrichment of customer data is a key priority to drive marketing, high quality customer service, membership, donation and stakeholder engagement. WKCD uses a Customer Relationship Management (CRM) system to effectively manage customer and stakeholder communications. The CRM system currently holds 140 000 customers who have opted to receive information about WKCD's activities and events. Security of data is always WKCD's primary consideration, and a Data Protection Office is in place, to manage the electronic mailing list (e-list) through a rigorous data privacy process.

## **ADVICE SOUGHT**

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

**West Kowloon Cultural District Authority**  
**January 2020**

**Annex**

**Major capacity building initiatives and public programmes  
undertaken by WKCDA**

**from January to December 2019**

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants/ Beneficiaries</b>
<b><i>Capacity building</i></b>		
Professional dance workshop: Choreographic Landscapes and public seminar How to Disappear by Christian Rizzo	8 to 12 Jun 2019	Over 140 participants and 1 artist
Victor Fung in Residence – From The Top (Final Edit)	29 Jun 2019	Over 60 participants and 5 artists
What is Stage: Space as Poetry	1 Jul to 27 Sep 2019	Over 1 200 participants
What is Art/School?	2 Aug to 29 Sep 2019	Over 700 participants
Dramaturgy and Beyond	12 to 31 Oct 2019	Over 60 participants
Contemporary Classical Music Exchange Programme	31 Oct to 1 Nov 2019	Over 100 participants
CCDC in Residence: <ul style="list-style-type: none"><li>• Re-Mark</li><li>• Almost 55</li><li>• VR Dance Video – Afterimage for Tomorrow</li><li>• Festive Waterfront #CCDF 2019</li></ul>	13 to 24 Nov 2019	Over 3 300 participants

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants/ Beneficiaries</b>
<p>Creative Meeting Point</p> <ul style="list-style-type: none"> <li>• Creative Meeting Point: Hong Kong x Finland</li> <li>• Creative Meeting Point: Hong Kong x Italy</li> <li>• Creative Meeting Point: Hong Kong x Barcelona</li> </ul>	<p>Apr to May, Aug 2019</p> <p>Aug 2019</p> <p>Sep to Nov 2019</p>	<p>2 artists from Hong Kong</p> <p>2 artists from Hong Kong</p> <p>2 artists from Hong Kong and 2 artists from Spain</p>
<p>Dance film commissions from previous years' Creative Meeting Point premiered in Hong Kong in Jumping Frames International Dance Video Festival 2019</p> <ul style="list-style-type: none"> <li>• 'Hybrid Motion'</li> <li>• 'Look Two Ways Revisited'</li> <li>• 'Come Rain or Shine'</li> </ul>	<p>6 to 8 Sep 2019</p>	<p>9 filmmakers and 18 artists from Singapore, Taiwan and Hong Kong</p>
<p>West Kowloon Young Fellows Scheme (Performing Arts) 2019</p>	<p>2019</p>	<p>2 fellows awarded</p>
<p>ExecLab: Executive Short Courses 2019</p> <ul style="list-style-type: none"> <li>• RADA Business</li> <li>• University of the Arts London</li> </ul>	<p>15 to 17 Mar 2019</p> <p>31 May to 2 Jun 2019</p>	<p>Over 60 participants and 10 artists</p>
<p>M+ / Design Trust Research Fellowship programme</p> <ul style="list-style-type: none"> <li>• 2018-2019</li> </ul>	<p>Ongoing</p>	<p>N/A</p>

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants/ Beneficiaries</b>
<b><i>Internship and volunteer programmes</i></b>		
Performing Arts Internship Programme <ul style="list-style-type: none"> <li>• 2019</li> </ul>	Ongoing	21 interns
M+ Internship Programme <ul style="list-style-type: none"> <li>• 2019</li> </ul>	Ongoing	10 interns
Venice Biennale Internship Programme for the 58th Venice Biennale	2019	11 interns
M+ Docent Volunteer Programme	Ongoing	136 docents
Xiqu Centre Tour Docent Programme	Ongoing	151 docents
<b><i>Audience building</i></b>		
Co-presentations / Collaborations <ul style="list-style-type: none"> <li>• The Great Pretender – a musical [Preview]</li> <li>• Le French May 2019: Christian Rizzo - From a True Story</li> <li>• A Dream like a Dream</li> </ul>	23 to 26 May 2019  14 to 15 Jun 2019  27 Jul to 11 Sep 2019	Over 1 900 audience  Over 500 audience  Over 11 000 audience
Art School Musical	3 to 13 Oct 2019	Over 2 200 audience

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants/ Beneficiaries</b>
<p>100th anniversary of the birth of Wong Yuet-sang</p> <ul style="list-style-type: none"> <li>• Memorial Talk Series Commemorating Wong Yuet-sang, Maestro of Cantonese Music Culture</li> <li>• Memorial Concert Commemorating Wong Yuet-sang, Maestro of Cantonese Music Culture</li> </ul>	<p>11 Aug, 1 Sep, 15 Sep 2019</p> <p>19 Sep 2019</p>	<p>Over 290 participants Over 900 audience</p>
<p>Performances of Overseas and Mainland Xiqu Troupes</p> <ul style="list-style-type: none"> <li>• Four Dreams in the Camellia Hall by the Shanghai Kunqu Opera Troupe</li> <li>• Gao Bowen performs Blossoms by Shanghai Pingtan Troupe</li> <li>• Dowager Xiao-Zhuang and Dorgon by GuoGuang Opera Company</li> </ul>	<p>2 to 5 May 2019</p> <p>23 May to 2 Jun 2019</p> <p>30 to 31 Aug 2019</p>	<p>Over 2 700 audience</p> <p>Over 1 000 audience</p> <p>Over 1 100 audience</p>
<p>10th Anniversary Celebration of UNESCO's Recognition of Cantonese Opera as Intangible Cultural Heritage of Humanity</p> <ul style="list-style-type: none"> <li>• Passing Down the Legacy: Cantonese Opera Showcase</li> </ul>	<p>15 Sep 2019</p>	<p>Over 1 200 audience</p>



<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants/ Beneficiaries</b>
<p>Experimental Chinese Opera</p> <ul style="list-style-type: none"> <li>• Farewell My Concubine (New Adaptation) staged at the 2019 Taiwan Traditional Theatre Festival in Taipei</li> <li>• Farewell My Concubine (New Adaptation) staged at the sixth edition of the Xiqu Opera Black Box Festival in Beijing</li> <li>• Farewell My Concubine (New Adaptation) staged at the Tianjin Grand Theatre in Tianjin</li> <li>• Wenguang Observing the Valley staged at the sixth edition of the Xiqu Opera Black Box Festival in Beijing</li> <li>• Farewell My Concubine (New Adaptation) staged in the Xiqu Centre in Hong Kong</li> </ul>	<p>1 to 2 Jun 2019</p> <p>30 Oct 2019</p> <p>4 Nov 2019</p> <p>1 to 2 Nov 2019</p> <p>6 to 12 Oct 2019</p>	<p>Over 400 audience</p> <p>Over 200 audience</p> <p>Around 300 audience</p> <p>Over 450 audience</p> <p>Around 900 audience</p>
Chinese Opera Festival 2019	13 Jun to 4 Aug 2019	Over 9 000 audience
Music in the Atrium	Ongoing	Over 8 100 audience
Tea House Theatre Experience	Ongoing	Over 22 000 audience
The Pre-opening Gala, Grand Opening and Opening Season of the Xiqu Centre	30 Dec 2018 to 31 Mar 2019	Over 58 000 participants
Freespace Jazz Fest	9 to 10 Nov 2019	Nearly 14 000 visitors

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants/ Beneficiaries</b>
Noguchi for Danh Vo: Counterpoint	16 Nov 2018 to 22 Apr 2019	Over 20 000 visitors
Five Artists: Sites Encountered	7 Jun to 20 Oct 2019	Over 9 500 audience
The Sigg Prize 2019	7 Dec 2019 to 13 Apr 2020	Over 1 200 visitors (as of 15 Dec 2019)
M+ Live Art: Miraculous Trajectories	29 Mar 2019	311 audience
Shirley Tse: Stakeholders, Hong Kong in Venice as the Hong Kong Collateral Event in the 58th International Art Exhibition	11 May to 16 Nov 2019	Over 102,000 audience
M+ Screenings: In the World, Of the World	12 to 14 Apr 2018	495 audience
M+ Screenings: Restored Images from Taiwan	4 Oct to 6 Oct 2019	620 audience
M+ Matters: Conversations on Women, Architecture, and the City	23 Nov 2019	115 participants
M+ Matters   Keynote: <i>Global Museums in Shifting Times</i>	7 Dec 2019	Nearly 170 audience
Art+Feminism: Wikipedia Edit-a-thon on Women in Art in Asia	9 Mar 2019	31 participants
M+ Hackathon	16 to 17 Mar 2019	21 participants
Wikipedia Edit-a-thon on Exhibitions Histories	23 Nov 2019	10 participants
M+ at Art Basel Hong Kong	27 to 31 Mar 2019	290 participants

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants/ Beneficiaries</b>
Open Up: Museum Learning in the 21 <sup>st</sup> Century Talk Series	Ongoing	N/A
Shirley Tse: Stakeholders, Hong Kong in Venice   Hong Kong Talk Series	30 and 31 Aug 2019	153 participants
Fine Art Asia 2019	3 to 7 Oct 2019	Over 5 000 participants
Museum Summit 2019	28 to 29 Nov 2019	Over 600 participants
'The Future of Tradition: Case Studies of Dunhuang and the Palace Museum' Lecture by Dr Wang Xudong, Director of the Palace Museum	16 Dec 2019	Around 300 participants
<b><i>Public, Community and Youth Engagement</i></b>		
Collaboration educational programmes <ul style="list-style-type: none"> <li>• Seminar on the Culture of Ritual Opera Performance</li> <li>• Hong Kong Young Talent Cantonese Opera &amp; Operatic Singing Gala</li> <li>• Educational Performance with Smithsonian Jazz Masterworks Orchestra</li> </ul>	Jun 2019  Dec 2019  Nov 2019	Over 90 participants  Around 400 participants  Over 100 participants

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants/ Beneficiaries</b>
The D. H. Chen Foundation - West Kowloon Tea House Student Matinees	Feb to Dec 2019	Over 4 000 participants
Screendance School Programme	Jan to Jul 2019	Over 800 participants
Talks, Workshops and Guided Tours		
• West Kowloon 101	Ongoing	Over 5 100 participants
• Workshops at the Xiqu Centre	Ongoing	Over 1 000 participants
• Xiqu Centre Guided Tour	Ongoing	Over 8 600 visitors
Freespace Happening and WE Dance		
• 13 Jan 2019	Sep 2018 to Mar 2019	Over 3 400 participants
• 10 Feb 2019		Over 3 000 participants
• 9 to 10 March 2019		Over 2 800 participants
M+ Rover	Ongoing	N/A
M+ Summer Camp Alumni Events	Nov 2018 to Mar 2019	70 including past camp participants and volunteers

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants/ Beneficiaries</b>
M+ Outreach Access 2018	Sep 2018 to Mar 2019	257 students
<b><i>Overseas and Local Partnership and Programmes</i></b>		
The Hidden Pulse at Vivid Live 2019	29 May to 2 Jun 2019	1 489 participants
M+ International × Mori Art Museum: What Do Collections Mean to Museum?	Conference: 25 and 26 Sep 2019  and  Public Forum: 26 Sep 2019	168 participants