

WKCD  
EXECUTIVE TEAM

—  
2013

From left to right:  
Dr. Chan Man-wai, Dr. Eva Lam, Mr. Garmen Chan Ka-yiu, Mr. Louis Yu Kwok-tit,  
Mr. Michael Lynch, Ms. Bonny Wong, Dr. Lars Nitche, Ms. Eva Kwong, Mr. Michael Randall.



# Concerted Efforts One Focus.

The year under review was a remarkable and exhilarating one as major milestones were achieved, signifying the WKCD project had truly moved on from planning to realisation.

The Development Plan for WKCD was approved by the Chief Executive-in-Council during the year, followed by the launch of design competitions for the future arts and cultural venues. The winning design of our first landmark venue, the Xiqu Centre, by Hong Kong-born Bing Thom and Ronald Lu, was unveiled in December 2012. A shortlist of some of the world's leading architectural firms was selected to compete for the design of another landmark venue, M+, and the result is expected to be announced in 2013.

While hardware development is rapidly moving ahead, software development is also in full swing. In June 2012, M+ received a donation

of 1,463 Chinese contemporary artworks and acquired a further 47 works from one of the world's leading collectors of Chinese contemporary art, Dr Uli Sigg, which will form the core collection of the future visual culture museum. The museum collection grew to over 2,000 pieces during the year with a focus on local artists. To educate and nurture the audience for the WKCD, a number of very successful and extremely popular programmes including the Mobile M+: Yau Ma Tei exhibition, Freespace Fest and the second West Kowloon Bamboo Theatre were organised to offer a glimpse of what the future arts hub will offer. A host of capacity building programmes, such as seminars, workshops and roundtable meetings on both the performing arts and visual culture fields, were also organised by the Authority or in collaboration with outside institutions.

## AUDIENCE ENGAGEMENT: FACTS AND FIGURES

- Over 100,000 people attended the West Kowloon Bamboo Theatre over the Lunar New Year 2013 – nearly ten times that of the previous year, with more than 50 organisations taking part in the traditional Bamboo Theatre Fair.
- More than 20,000 people congregated at the West Kowloon Waterfront Promenade for the two-day Freespace Fest.
- 6,000 people took part in the Festive Drums for a Roaring New Year presented in collaboration with the Hong Kong Chinese Orchestra.
- WKCD is encouraging more engagement through cultural projects – Mobile M+: Yau Ma Tei attracted 10,000 visitors of which 40% were first-time exhibition goers.
- WKCD is attracting the younger audience with 67% of the West Kowloon Bamboo Theatre visitors under the age of 50, compared to 38% in the previous year.
- WKCD website received almost 250,000 visits and over 1.5 million page views.
- The “WKCD Events” Facebook page attracted 6,000 fans (as at March 2013) since its launch in early 2012.
- The number of subscribers to the regular e-newsletter jumped from 4,000 to over 37,000.

**PERFORMING ARTS**

Sharing Our Vision

2012/13 was a busy and productive year. We reached a major milestone and started the design of the very first venue in the WKCD. In parallel, to prepare for commissioning of the venues, we continued our capacity building programmes to nurture future talents. We worked with over 200 artists, arts groups and curators, reaching an audience of over 150,000; most of the new events were free to ensure they were accessible to all. These events are central to the venue planning work, they connect us with the future owners of the WKCD – the audience – and become the platforms for us to bring forward ideas to the community so that we can create the WKCD together. They are the core reasons why we are building the WKCD – to serve the audience and the artists, and build an environment to present and develop the best arts possible for Hong Kong.

Building Audiences

After the West Kowloon Bamboo Theatre’s popular debut in 2012, we were challenged to do something better and different this year. We expanded the festival to three weeks across the Lunar New Year 2013 and explored art forms not usually related to a bamboo theatre: contemporary music and Chinese dance, all playing to full houses in our 800-seat purpose-built bamboo theatre.

While Cantonese opera performances by established artists were still the main focus, the programmes included Cantonese opera youth performances by the Hong Kong Young Talent Cantonese Opera Troupe and the Young Academy Cantonese Opera Troupe, Chinese dance by the Hong Kong Dance Company, a contemporary music concert by SIU2 and an a cappella performance.

The theatre itself had a makeover to incorporate a festive Bamboo Theatre Fair which proved to be extremely popular. Nearly 50 organisations took part in the fair showcasing everything from traditional crafts to delicious festive snacks. We also unveiled the winning Xiqu Centre design model for the first time to a fantastic reception in a specially designed contemporary bamboo pavilion.

More than 100,000 people came and enjoyed the West Kowloon Bamboo Theatre, nearly ten times more than the year before. The Bamboo Theatre event epitomised our vision for the future Xiqu Centre as it realised some of our thoughts into action. Going forward, we will continue to introduce new components to gradually enhance the diversity and variety of the event.



On top of continuing the success of the West Kowloon Bamboo Theatre, we also staged a second major event – Freespace Fest in December 2012. Celebrating the transfer of operation for the waterfront promenade to WKCDA, we put together a weekend of spectacular performances that explored the meaning of open space in the WKCD. More than 20,000 people congregated at the waterfront promenade during a sunny weekend to enjoy a wide range of free live music, dance, outdoor performances, art installations, as well as collaborative and public-initiated programmes, stretching from outdoor cinema to urban farming and everything in between, co-curated by a host of cross-disciplinary artists.

The third outdoor event we held was the first outdoor Chinese music concert in the WKCD in February 2013, jointly organised with the Hong Kong Chinese Orchestra. A large three and a half metre drum was set up together with drum performances and game stalls with Chinese New Year themes, traditional arts-and-craft classes were also conducted to herald in the Chinese New Year.

Building Capacity

To meet the impending demand for artistic and administrative talents, we initiated and supported capacity building and creative learning programmes to nurture competent arts administrators to manage future facilities and produce quality programmes.

Collaborating with the University of Hong Kong and the UK’s Clore Leadership Programme, we supported for the first time a cultural leadership programme in Asia, the Advanced Cultural Leadership Programme, in 2011. In 2012, four fellowships were awarded for the programme.

We also collaborated with the Hong Kong Arts Administrators Association to organise the third annual Cultural Leadership Summit. Under the theme “Changing the Game: Strategic Thinking for Creative Organisations”, the three-day summit brought together international and local cultural leaders to share insights on various aspects of successful creative organisations, including Strategic and Artistic Planning, Branding and Creative Marketing, Nurturing Supporters at all levels, Engaging the Community and Building Audiences. To enhance the skills in developing and organising quality inclusive arts programme, we have also co-organised workshops with the British Council Hong Kong and the Hong Kong Arts Administrators Association.

# How did the Performing Arts team connect with the community during the year 2012/13?



Building Facilities with the Community

During the process of engagement with stakeholders to prepare the Development Plan, the short supply of medium-sized venues in Hong Kong was unanimously agreed as a major hindrance to the professional development for all performing art forms. The Development Plan and the phasing strategy seek to address this key issue by delivering a wide range of venues in the WKCD. We hope this strategy will not only generate increase in the number of events, but also diversity in forms, bringing synergy to the sector and vibrancy for the WKCD as a whole.

Most importantly the plan incorporates flexibility that allows the WKCD and its users to organically embrace future changes and developments. The artistic positioning defined for the venues not only reflects the present state, but also allows us to accommodate an evolving performing arts experience.

With the Development Plan approved, the Performing Arts Department moved to develop a strategy of software development for our future venues that focuses on research based around our pre-opening programmes. Successful venues are not just about completed buildings – they require a strong vision to direct the programming and artistic mission. This leadership should be guided by a clear and distinctive articulation of vision, purpose and values, forged by a thorough understanding of the needs and also a respect for the arts that the venues intend to serve. This process requires an understanding best developed by research, through continuous immersion in the art form and a close relationship with artists and audiences.

Our pre-opening programme therefore serves a dual function. Firstly, to build audiences and capacity, but more importantly, to be the tools to build the understanding needed to develop the software for our venues. They will be used as inspiration and test beds for concepts and prototypes of the proposed artistic, technical and operational systems. The feedback from artists, audiences, and partners will provide essential input to the design of the venues and their systems, and will also shape the ongoing pre-opening programme. The current programme definitions can only serve as starting points from where they will be continuously redefined.

Our goal is to develop the institution, which includes the artistic community, the audience, the facility’s policies, the leadership and ultimately the vision, well ahead of the opening of the venues. This will not only ensure the venues



will “hit the ground running”, but also ensure their make-up will be firmly rooted and integrated in the local community when they are commissioned.

With this strategy in mind, the Performing Arts Department’s work shifted dramatically from managing the macro vision of the Development Plan the year before to focusing on the first venue: the Xiqu Centre.

The Xiqu Centre will be one of the first core arts and cultural venues to be opened within the WKCD. The venue will provide a platform for the Xiqu communities to interact, develop and produce the finest examples of Cantonese and other Chinese opera performances, attract new audiences, educate and collaborate with and host international cultural programmes. We successfully selected the architects through an international design competition and have commenced detailed design to deliver the facility in 2016.

To complement the hardware development, we are pushing forward with the development of the artistic vision, mode of governance and operational policies of the Centre. Throughout the year, we undertook a continuous effort to engage the arts community in sector-specific workshops.

The team has also paid visits to relevant art centres in the region, including Shenzhen, Beijing, Shanghai and Taiwan, gaining knowledge in venue development and operations as well as cultivating important networks across the region. We have continued to maintain and strengthen these relationships by inviting key sector leaders to Hong Kong to conduct workshops and sharing sessions with us and our local networks.

Going forward, we hope to establish a series of forums to explore issues surrounding the regional development of Xiqu, developing key input into the formulation of artistic strategies for the Centre. In parallel, there will be systematic development of the operational strategy, business strategy, and customer experience and customer service. These processes will all be connected by the programmes and activities highlighted above.

We expect our experiences gathered this year and beyond will become invaluable input in the design of the facilities. We have also continued our communication with stakeholders from the arts sector and other relevant disciplines to update them on the latest development of the project as well as gather their requirements and expectations for future venues.

## FREESPACE FEST 15 DEC–16 DEC 2012





(A)



(B)



(PREVIOUS PAGE)

Elevate is an explosive outdoor work fusing hip hop and breakdance with trademark stilt acrobatics and a five-metre high catapult. (A-B) Collaborative Programme: Mad Open Call Activities. (C) Osadia from Barcelona offers an original and provocative exhibition of hair art with the active participation of the audience.

(C)









(D)



○

- (D) Local band Chochukimo's performance.
- (E) The two-day Freespace Fest welcomes about 20,000 people.
- (F) Using music, lighting and the location, the Heliosphere creates the illusion of flying. At night it becomes a giant colour changing lantern.

(E)



(F)





# WEST KOWLOON BAMBOO THEATRE 30 JAN–16 FEB 2013



- (A) The world's first floral panel with Augmented Reality (AR) code: visitors can simply scan the AR code with a tablet or smartphone and the 3D model overlay of the future Xiqu Centre building will instantly pop up on screen.
- (B) Mini Xiqu Centre bamboo theatre model as souvenirs for visitors to take home.
- (C) Cantonese opera virtuosos Ng Chin-fung and Man Fai-yin in *Butterfly Lovers*.









(D)



- (D) Unconventional a cappella performance of various Cantonese opera and Chinese New Year songs as well as classic soap opera theme songs in the traditional bamboo theatre.
- (E) *The Beat of China - A Festive Taste of Dance* by Hong Kong Dance Company.
- (F) SIU2 presents the conveyance of arts and culture from the past to the present in the traditional bamboo theatre setting through both Chinese and Western instruments.



(E)

(F)





(G)



(G) The West Kowloon Bamboo Theatre Fair features a great variety of stalls from traditional snacks and handicrafts to creative and innovative items designed by local artists and arts students.  
 (H) Actors getting ready for performance.  
 (I) Fifteen nights of full house in the 800-seat bamboo theatre.

(H)



(I)







## M+

2012/13 was the year when M+, the future museum for visual culture in WKCD, in a very tangible way started to move from being a vision, or a dream, to becoming a very material reality. The development of the M+ project has four very clear and naturally interdependent core areas: building a team that can develop and deliver detailed ideas; building a collection, the core of any museum; building a building and, last but not least, starting to build and develop an audience – or rather audiences.

### Building a Team

The M+ team grew quickly during the year to more than double, counting 20 staff members in the spring of 2013. The areas of growth largely reflect the development of the project as a whole with a strong emphasis on curatorial staff. Eight new curators, among them a Senior Curator with a focus on Chinese Contemporary Art, and Curators for Asian Art and Design and Architecture, were recruited. Other areas of recruitment are related to the rapidly growing collection, with the hiring of a Senior Registrar and an Assistant Registrar. A Head of Administration was also brought into the team. When building the team, a lot of attention was placed on world-class expertise to establish the systems and standards for this very large and ambitious institution which will be firmly anchored in the local culture and community. In the spring of 2013, half of the team were from Hong Kong, 15% from other parts of Asia and 35% from other parts of the world including Europe, the USA and Australia.

The M+ team is not restricted only to permanent staff. A large number of exhibition assistants, technical assistants and docents had been engaged for the many M+ public activities, supporting the M+ mission while learning from working with the experienced M+ team. In the beginning of 2013, M+ launched its docent volunteer programme, attracting over 900 applications from which 50 docents were recruited to work on future M+ exhibitions. This is a long term programme with the aim of developing a pool of experienced, committed and passionate docents in the time leading up to the planned completion of the physical museum in 2017.

### Building a Collection

With the WKCD Board's endorsement of the Acquisition Policy and the establishment of the Interim Acquisition Committee in June 2012, we started the concrete work of building a world-class visual culture collection with a bang.

In the same year, Swiss collector Dr Uli Sigg agreed to donate 1,463 works of Chinese contemporary art to M+ and the WKCD Board decided to acquire another 47 works in one-go, giving M+ the best and most comprehensive collection in the world of Chinese contemporary art for the period 1979–2011. The donation was heralded in the international press as a major coup for Hong Kong and M+. Thereafter, the curatorial team and the Interim Acquisition Committee worked hard to strengthen the collection in other areas, not least Hong Kong art. These efforts immediately gained strong support from the Hong Kong arts community with generous donations from artists as well as collectors. The Interim Acquisition Committee met six times after it was established in mid 2012. By the end of March 2013, the Committee had approved the acquisition of (excluding the M+ Sigg Collection) 867 works, of which about 700 were by Hong Kong artists and designers. The entire collection was made available on the WKCD website in an initial format during the year, aiming to enhance the possibilities for research and learning in relation to the collection before a more comprehensive digital collection management system is in place.

### Building a Building

While collection building may require the most professional resources, preparations and realisation of the architectural competition for the museum building were almost equally demanding. The result is ultimately dependent on the quality of the vision and the clarity of the architectural brief – how it reflects the planned content and operations of the museum. Therefore, extraordinary care was put in drafting this crucial document. Working closely with the Project Delivery Department, we aimed at attracting the world's best museum architects to the competition and establishing a process that would lead to the best result in terms of the choice of concept design as well as the design team. The competition in its Expression of Interest ("EOI") phase attracted a significant number of the world's leading architectural firms and our equally world-class jury finally shortlisted six excellent teams: Herzog & de Meuron + TFP Farrells; Kazuyo Sejima + Ryue Nishizawa / SAANA; Renzo Piano Building Workshop; Shigeru Ban Architects + Thomas Chow Architects; SNOHETTA; Toyo Ito & Associates, Architects + Benoy Limited, four of them being Pritzker Prize winners.

As part of the selection process to choose the best team and design, two workshops were held with the design teams on 17–18 December 2012 and 28–31 January 2013,



**The collection at M+ is focused on 20<sup>th</sup>–21<sup>st</sup> century visual culture, encompassing the disciplines of visual art, design, architecture, and moving image from Hong Kong, China, other regions of Asia and the rest of the world. The M+ collection will form the backbone of the museum, to be presented in constant dialogue with the museum’s temporary exhibitions and continually re-interpreted, re-evaluated and re-written by its educational and public programmes. In addition to providing a historical reference to the contemporary, the M+ collection will shed light on the global movement of ideas across time and space and will strive to reflect the multi-centred, transcultural and transnational context of today.**

**The acquisition goal of M+ is to build a world-class collection that looks at the landscape of visual and cultural production from a Hong Kong**

**perspective, in which global developments in the various disciplines of visual art, design, architecture and moving image are filtered through the lens of Hong Kong’s past and present place in the world. Hong Kong visual culture will thus form the core of the M+ collection, represented by major works by contemporary Hong Kong artists and designers who are at the forefront of creative practice in the city and region.**

**Building a collection is a cumulative process. At M+, our goal of assembling key pieces that symbolise singular artistic, intellectual and aesthetic excellence is underscored by a desire to create dialogue and invite new and multiple narratives. A vast selection of works in the M+ collection is available on the WKCDA website and we invite you to begin discovering some of its highlights.**



giving the WKCD management a chance to experience and understand the normal working practices of the six shortlisted teams. The final jury meeting was scheduled for May 2013.

#### Building Audiences

The last, but definitely not least, area of activity for M+ is audience building and stakeholder engagement. This was done through a number of initiatives, of which exhibitions with extensive educational programmes, ambitious catalogues and publications had the most extensive reach. The first of the two main events was the Mobile M+: Yau Ma Tei exhibition where M+ commissioned new works by seven Hong Kong artists to be displayed for a month in May–June 2012 in various locations in Yau Ma Tei. The project engaged the local community and generated a very positive response both locally and internationally. The second event was the Mobile M+: Song Dong 36 Calendars exhibition where M+ collaborated with the Asia Art Archive to feature the acclaimed Chinese artist Song Dong's work of 36 Calendars. The exhibition was presented in ArtisTree in January and February 2013. In the meantime, preparations for the Mobile M+: INFLATION! exhibition, featuring inflatable sculptures by seven leading artists from different parts of Asia and the world, as well as the solo presentation of Hong Kong artist Lee Kit's work at the Venice Biennale were under way.

Exhibitions and educational programmes are only one aspect of the public programmes and stakeholder engagement activities. Other important events held during the year included the biannual public forum series – M+: Where We Are Now and Where We Are Going? – conducted on 11 April and 20 November 2012, where the plans, ideas and activities of M+ were introduced to an audience of hundreds while allowing ample time for questions from participants. M+ Matters is another forum series activated when a question needs in-depth scrutiny. M+ Matters typically consists of one to two days of workshops with experts from Hong Kong and overseas discussing the topic in-depth, followed by a public forum. Three M+ Matters were held during the year, attracting almost a thousand participants. They were: M+ Matters: Asian Design – Histories, Collecting, Curating on 2–3 December 2012; M+ Matters: Histories and Individual Practices of Contemporary Ink Art on 13–15 December 2012 and finally M+ Matters: China's Museum Boom in Context on 18 March 2013. Furthermore, the Executive Director of M+ and other team members held dozens of talks and presentations on the subject of M+ and its vision and plans as well as

meeting individual artists, designers, collectors and other stakeholders. The main publications during the year were the award winning 172-page catalogue for Mobile M+: Yau Ma Tei and the three smaller publications for M+ Matters.

An important aspect of the M+ vision is that the museum actually is much more than, and goes far beyond, the museum building. One can claim that during the year under review, M+ actually started to exist as a museum, build its collection and meet its audiences. There is still a long way to go before M+ becomes the full-grown museum formulated in its vision, but there is no doubt that its presence is gradually having an impact on the Hong Kong art ecology as well as on the international arena, triggering much needed debate and lots of enthusiasm. Looking forward towards the coming years, one has to conclude that some very important fundamentals have been put in place during the past year.



## MOBILE M+: YAU MA TEI 15 MAY–10 JUN 2012







(PREVIOUS PAGE)  
 Mobile M+: Yau Ma Tei Info Hub, designed by Parallel Lab.  
 (A) Exhibition preview (Photo Credit: Lam Kin-hung).





- (B) L. Pak Sheung-chuen.
  - (C) TO DEFEND THE CORE VALUES IS THE CORE OF THE CORE VALUES.  
Kwan Sheung-chi + Mong Wai-yin.
  - (D) SILLOPOLIS, Erkkä Missinen.
  - (E) I MISS FANTA, Leung Mee-ping.
  - (F) FANTOMAS, Yu Lik-wai.
- (NEXT PAGE)
- THE FOURTH SEAL - HE IS TO NO PURPOSE AND  
HE WANTS TO DIE FOR THE SECOND TIME, Tsang Kin-wah.



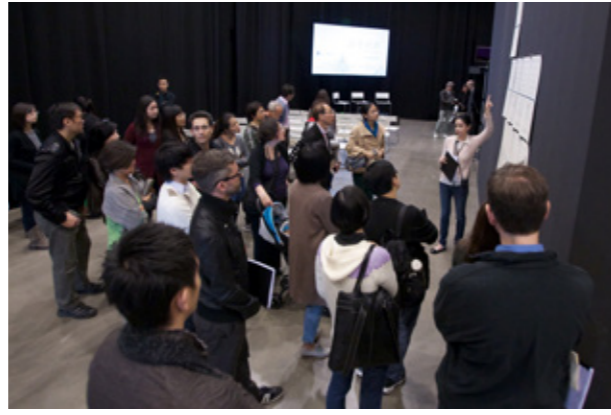






SONG DONG:  
36 CALENDARS  
EXHIBITION  
22 JAN-8 FEB 2013

(A)



(B)



(A) Docent tour.  
(B) Participants at the opening performance.  
(C) Song Dong.

(C)





# Diverse Cultural Venues One Focus.







## PROJECT DELIVERY

The year saw the completion of the statutory planning process for the WKCD Development Plan ("DP"). Further to a two-month public inspection period, the Town Planning Board ("TPB") considered representations and comments received from the public on the draft DP on 28 September 2012.

The TPB decided not to uphold any of the representations nor propose any amendment to the plan. The DP was then submitted to the Chief Executive-in-Council and eventually approved on 8 January 2013. The DP is now an approved plan for WKCD under the Town Planning Ordinance.

The design competition for the Xiqu Centre, one of the first core arts and cultural venues to be opened within the WKCD, was completed in December 2012. Expression of Interest ("EOI") were received from over 50 architectural teams around the world and, upon recommendation by a Jury Panel, five design teams including architectural practices from Hong Kong, Canada, the Netherlands, the UK, and the US were shortlisted. The shortlisted teams included:

- BTA & RLP Company Limited
- Foster + Partners with O Studio Architects
- Mecanoo architecten / Leigh & Orange
- Safdie Architects LLC
- Wong & Ouyang (HK) Ltd. (in collaboration with Diamond and Schmitt)

Schematic design proposals submitted by the shortlisted teams were considered by a world-class Jury Panel of seven members supported by a Technical Committee. The winning design / design team, a joint venture partnership, Bing Thom Architects and Ronald Lu & Partners Company Ltd, was announced in December 2012.

Occupying a prime site of about 13,800 square metres at the eastern edge of the WKCD on the corner of Canton Road and Austin Road West, the Xiqu Centre will provide a gateway to the WKCD. The architecture incorporates a generous amount of public open space, in addition to 2,000 square metres of arts education facilities, a superbly designed theatre for 1,100 seats and a traditional Tea House for performances for audience up to 280.

The design competition of another landmark venue, M+, was launched on 17 September 2012 when the Authority issued a request for EOI. The design submissions were assessed by a world-class Jury Panel of eight members and six teams were selected:

- Herzog & de Meuron + TFP Farrells
- Kazuyo Sejima + Ryue Nishizawa / SANAA
- Renzo Piano Building Workshop
- Shigeru Ban Architects + Thomas Chow Architects
- SNOHETTA
- Toyo Ito & Associates, Architects + Benoy Limited

The shortlisted teams were invited in December 2012 to submit concept designs which were adjudicated by the Jury Panel supported by a Technical Committee. It is anticipated that the winner of the design competition would be appointed in summer 2013.

Since 2012 the Authority has taken up the existing promenade and the headland area by Short Term Tenancy. A series of temporary events have been organised there taking advantage of the spectacular sea view. The main purposes of temporary use of the WKCD site are to:

- provide opportunities for outdoor (and indoor, if temporary structures were erected) events;
- raise public awareness of the potentials of the site;
- bring people to the site in advance of the first venue's opening; and
- act as incubators for developing and nurturing talents in performing and visual arts, plus associated venue management and other ancillary professional / technical skills.

In preparation for the future Park development, the construction of a tree nursery is underway in the headland area. The main purpose of establishing a tree nursery on site is to minimise the environmental impact caused by transportation and ensure the quality of plants is up to a desirable standard. The tree nursery is due to complete in the third quarter of 2013.



**FINANCE**

During the financial year under review, total income from investments and event receipts less total expenses generated a profit of HK\$798 million, including unrealised net exchange gain of HK\$72 million, which was 7.4% more than previous year.

Despite market volatility and declining interest rates worldwide, overall rate of return of the Authority's investments improved slightly to 4.2% p.a. compared to 4.1% p.a. of previous year, through active management of the investment portfolio and diversification of asset allocation. Pending finalisation of project cash flow, majority of the in-house managed funds were placed in deposits yielding an annualised rate of 3.2 % p.a. (or 2.6 % p.a. excluding unrealised exchange gains). Return with the Hong Kong Monetary Authority ("HKMA") was fixed annually in January (they were 6.0% for 2011; 5.6% for 2012 and 5.0% for 2013). In view of the Euro-zone financial crisis, the Authority reduced the number of approved banks for deposit placements from 34 to 29 to mitigate counter-party risk. The list of approved banks and their respective exposure limits are reviewed bi-annually.

As at 31 March 2013, total value of the Authority's investments increased by 2.3 % to HK\$23.6 billion, comprising of long-term placements of HK\$11.9 billion with HKMA; bank deposits equivalent to HK\$10.6 billion and bond investments equivalent to HK\$1.1 billion.

The Finance Department continued to strengthen the Authority's financial management and control, particularly in areas of treasury operations, investment and fund management, accounting standards as well as information technology system development and management.

The Accounting Policies Manual was updated in December 2012 to incorporate the newly introduced accounting standards applicable to the Authority and its change in business activities. Policies in this Manual are to be observed consistently across the Authority.

Phase two of the ERP system was successfully implemented in December 2012 providing improved internal controls, increased operational efficiency, and enhanced project cost management and reporting capability in anticipation of the increasing procurements of major consultancy services and construction works going forward.

Data centre disaster recovery procedures had been set up to ensure high availability of critical IT systems. In addition, two micro-sites were developed to support the Xiqu Centre Design Competition Exhibition as well as the West Kowloon Bamboo Theatre.

The annual Business Plan for 2013/14 and a three-year Corporate Plan for the financial year 2013/14 through 2015/16 were developed and approved by the Board in March 2013 setting out the objectives, strategies, operating framework and milestones of various projects / major activities for WKCD in the next three years.



**HUMAN RESOURCES**

During the year under review, the Human Resources Department continued to play a vital role in building the capacity of WKCD through partnering with individual functional departments and planning a manpower building strategy to support the business as the project evolved.

Various initiatives were put in place to engage, attract, and retain a high quality workforce for the Authority. One of them was incorporating different modes of employment, fixed-term contract and long-term rolling contract, to sustain a motivated and engaged workforce in the Authority. With full-time staff as backbone of the Authority's workforce, there were also part-time, temporary and casual staff who were engaged as needs arose. As at 31 March 2013, WKCD employed 143 staff, of which 135 were directly recruited staff and eight clerical temporary staff. In addition, 32 temporary staff were engaged to support communication & marketing events, performing arts and visual arts programmes (such as Mobile M+ exhibitions, West Kowloon Bamboo Theatre and Freespace Fest).

2012/13 was a challenging but fruitful year, given the growth of major infrastructure projects in Hong Kong; the Authority was competing vigorously with the commercial market in attracting professionals, particularly in the project management and construction fields. Nevertheless, the Authority has met the hiring objectives of both the artistic and project delivery teams. Many were attracted by the significance of the WKCD project to Hong Kong along with its potential prospects.


As the project moves ahead, it necessitates diversified and specialised positions or functions and a Commercial Department was established. During the year, several key positions were successfully filled.


Contributing to the nurturing of art administrators for Hong Kong, the Authority rolled out a summer internship programme and hired eight interns in 2012.

The General Office Administration team took part in the development of the Enterprise Resource Planning (ERP) – Procurement Module to support the business operation on procurement of general goods and services of the Authority, resulting in a more effective and efficient process.


**FACTS & FIGURES AS AT 31 MARCH 2013  
(INCLUSIVE OF INTERNS AND TEMPORARY  
STAFF FOR SPECIAL EVENTS)**

How many people did WKCD hire during the year 2012/13?

 **112 positions were posted**

 **129 job advertisements were published**



 **96 positions were filled**

**A greater scale of activity is expected in the year 2013/14**





**COMMUNICATIONS AND MARKETING**

During the year under review, the Communications and Marketing Department shifted its focus to include identity building, riding on the capacity building programmes organised by our Performing Arts and M+ teams. With four new members including the Head of Marketing and Digital joining the team, we endeavoured to attract audiences to individual projects at the same time as promoting the cultural district's visionary goals.

The Authority brought the people of Hong Kong three very exciting and captivating events during the year: Mobile M+: Yau Ma Tei, Freespace Fest and the West Kowloon Bamboo Theatre 2013, as well as a host of public forums and seminars by the M+ and the Performing Arts teams. Comprehensive publicity and marketing campaigns were delivered and dedicated micro-sites were developed specifically for each programme.

With the aim of engaging the general public and promoting arts to a wider audience, the Communications and Marketing team explored different channels to reach out to target audience. For example for Freespace Fest, we focused on digital marketing through social media campaigns and search engine marketing instead of traditional print media to encourage young people and families to enjoy a two-day festival packed with contemporary music, outdoor performances and interactive arts programmes. As a result, we successfully brought more than 150,000 visits to the event website and over 22,000 online registrations to the festival.

For Mobile M+: Yau Ma Tei, a contemporary art exhibition with large scale installations located around Yau Ma Tei, we attracted 10,000 people to the exhibition. Besides audience coming from the visual art and education sectors, the exhibition also appealed to those with less previous exposure to contemporary art with the encouraging result that 40% of visitors were first-time exhibition goers. With support from the Yau Tsim Mong District Council, we also managed to make good use of outdoor promotional opportunities. The striking black and white visual identity successfully drew crowds to the exhibition.

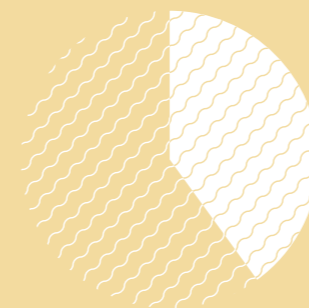
The second West Kowloon Bamboo Theatre was extended to three weeks which accommodated not only Cantonese opera but other art forms like contemporary music and dance performances, a Chinese New Year fair and the Xiqu Centre design exhibition. With the newly added contemporary elements in the programme, the event was promoted via digital marketing channels to attract a younger audience to the Bamboo Theatre. The augmented reality application which revealed the future architecture design of the Xiqu Centre was very popular especially amongst the younger audience. As a result, we successfully attracted 100,000 visitors, of whom 67% were under the age of 50, compared to only 38% in the previous year.

As an open and transparent organisation, WKCD continued to maintain effective bilateral communications with the public and the media in providing updates on the project's development. Throughout the year, we continued to maintain close liaison with local and international journalists. WKCD issued 21 press releases and held 16 media events, covering a wide span of topics to keep the media abreast of the latest development of the arts hub. These events generated extensive coverage and positive publicity for WKCD.

To enhance transparency of the Board meetings of WKCD, it was decided that the open session at each Board meeting would be resumed from the 28<sup>th</sup> Board Meeting onwards and a press release summarising the salient discussions would be issued to keep the public informed of the work of the Authority.

The WKCD website ([www.wkcd.hk](http://www.wkcd.hk)) is a comprehensive platform to provide people in Hong Kong and overseas with first-hand information, including the latest progress of the cultural district, publications, as well as details of various programmes and events. Throughout the year, the WKCD website received a total of 243,893 visits and around 1.5 million page views. We continued to engage the younger generation, who will be the future users of WKCD, through social media channels. The "WKCD Events" Facebook page has attracted over 6,000 fans (as at 31 March, 2013) since its launch in early 2012 and the number of subscribers of our regular e-newsletter jumped from 4,000 during the year to over 37,000.

How did WKCD engage a wider audience during the year 2012/13?



**MOBILE M+: YAU MA TEI**  
**40%**  
**of 10,000 visitors were first-time exhibition goers**



**WEST KOWLOON BAMBOO THEATRE**  
**67%**  
**of 100,000 visitors were under the age of 50**

**INTERNAL AUDIT**

During the year, Internal Audit ("IA") continued to support the Board in the effective discharge of its responsibilities in respect of risk management, internal control and corporate governance. Reporting to the Audit Committee, IA is an independent function established within WKCD for the review of operations and internal control system, which performed audits to evaluate the adequacy and effectiveness of internal controls covering the following areas:

- IT back-up and disaster recovery planning
- Time deposits and investments
- Procurement (focusing on Capital Projects)
- Operation of bank accounts and payments
- Engagement of Business Partners for Performance and Cultural Programmes

Audit reports summarising the results of the audits together with any recommendations for improvement were issued to the line managers concerned for action. The results of audits performed by IA were also reported to the Audit Committee periodically.

IA was also engaged in undertaking risk management activities. Following the approval of a Risk Management Policy by the Board, a Risk Management Committee ("RMC") under the Chairmanship of CEO was formed. Two RMC meetings were held and as a result, the terms of reference of RMC were determined and the responsibilities for addressing the strategic risks of the Authority were assigned to the Executive Directors concerned with the corresponding risk mitigating actions being formulated. The work undertaken by RMC together with the actions designed to mitigate the strategic risks were reported to the Audit Committee and the Board. IA played a facilitating and co-ordinating role in risk management and has performed the following work during 2012/13:

- acted as the Secretary of RMC, co-ordinating RMC meetings and preparing the necessary RMC papers;
- assisted Executive Directors to identify the operational risks of their departments (by way of acting as a "risk consultant");
- maintained a register of the strategic risks; and
- prepared consolidated risk reports for submission to the Audit Committee and the Board.