

## **Hong Kong Arts Development Council**

### **International Arts Leadership Roundtable 2016 “Arts in the New World”**

#### **Conference Summary**

With the theme “Arts in the New World”, the Hong Kong Arts Development Council (HKADC) organised the 2<sup>nd</sup> edition of the International Arts Leadership Roundtable from 29 February to 1 March 2016. The Roundtable had gathered around 20 international and local arts leaders from various arts councils and institutions to discuss the prevailing key arts topics and trends in Hong Kong and around the globe, to exchange ideas on related policies and measures, and to propose strategies to meet future challenges. The conference was also a platform for arts leaders in Hong Kong to engage in in-depth exchanges with overseas speakers and acknowledge the latest development of the arts and culture on the global level.

On the first day of the conference, speakers were invited to discuss on the following three plenary topics: “The Development of Cultural Ecology”, “The Change of Arts Spaces” and “New Thinking for International Exchange”. On the second day, the closing discussion was held with local arts leaders invited to the stage for deeper discussions in response to Hong Kong’s scenario.

Mr. Cai Wu, Chairman of the China National Arts Fund, was invited to deliver an officiating note in the opening of the conference, while Mr. Kim Jong-ryeol, Secretary General of Gwangju Cultural Foundation [Korea], was invited as observer. There were around 120 representatives of local arts organisations attended the conference, including the Home Affairs Bureau (HAB), Leisure and Cultural Services Department, West Kowloon Cultural District Authority, major arts and arts education institutions, Major Nine Arts Groups, HKADC’s year grantees as well as Springboard grantees under HAB’s Arts Capacity Development Funding Scheme. Below is the conference summary of the three plenaries and the closing discussion.

**29 Feb 2016 - Day One****Plenary 1****The Development of Cultural Ecology**

A healthy and fit for purpose cultural ecology is essential for nurturing and sustaining the arts community. In this plenary, with reference to case studies of various regions, speakers explored the development of cultural ecology that bring the arts a closer connection with the public, while at the same time create a sustainable environment for the quality growth of the arts.

**(1) Panel presentation by**

**Ms Kathy LAI, Chief Executive Officer of National Arts Council [Singapore]<sup>1</sup>**

***Building a Sustainable Future for the Arts – Singapore’s Journey Towards a Sustainable Arts Ecosystem***

- 1.1 According to Ms Lai, in Singapore there is a high dependence of the arts sector as well as the audiences that the public sector has to fund all these public goods. To go and see an arts event may have been inevitably pressed below what it should be by the government funding so much of the arts in Singapore.
- 1.2 In view of this, the National Arts Council (NAC) aims to tackle the long-term issues of the sustainability of the arts in terms of THREE pillars:
  - i) Community Engagement: Promoting the arts for expression, learning, reflection and community building
  - ii) Artistic Excellence: Shaping our cultural development, through the arts
  - iii) Strong Infrastructure: Developing a sustainable environment that enables artistic creations to entertain, enrich and inspire
- 1.3 In the last two years, apart from the opening of arts spaces such as Goodman Arts Centre, Centre 42, Victoria Theatre and Concert Hall as well as the National Gallery, the NAC has devoted a lot of resources via programmes such as Arts in Your Neighbourhood, Arts@Work, a magazine introducing updated arts news *A List*, Public Art Trust and collaborations with community centres/ clubs to bring arts to the doorsteps of different segments of society. Meanwhile, the NAC has also introduced [Arts Master Plan](#) for each of the art form to achieve artistic excellence.
- 1.4 In terms of infrastructure, to alleviate the over-dependence of the arts sector on public funding, the NAC launched the Cultural Matching Fund, an effort to help artists and art groups convince private money to be donated to them, and the government would match it dollar-for-dollar. Before 2013, every year around 40 million (in Singaporean currency) of private money went into the arts. After the launch of the Fund, 60 million has been matched, and the arts sector is getting around 120 – 130 million dollars a year.
- 1.5 To look forward, the NAC emphasises the need of digital engagement to better understand and grow audiences. The NAC has also been working with an agency in Singapore to build a pool of volunteers and help art groups manage their volunteers.

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<sup>1</sup> Ms Kathy Lai stepped down from her position as the Chief Executive Officer of the National Arts Council on 21 Oct 2016.

Besides arts groups and public entities, the NAC is also looking to build better mutual understanding with intermediaries such as venues and impresarios, who are able to programme and bring the artists to other countries to engage audiences overseas.

## **(2) Panel presentation by**

**Mr Rupert MYER, Chairman of Australia Council for the Arts**

### **Participation, Attitude, Engagement and Ambition: a window into Australia's arts sector and policies**

- 2.1 In the beginning of his presentation, Mr. Myer stated that the arts are an important part of the everyday life for Australians. In 2015, Australia Council for the Arts (Australia Council) released an overview of Australian arts entitled "[Arts Nation](#)". The overview shows nearly all Australians consume at least one form of art, and half participate in arts creation each year. In addition, a majority of Australians agree that Indigenous arts are an important part of Australian culture, and audiences for Indigenous arts are growing.
- 2.2 In the Australia Council's recently released [Corporate Plan](#), it highlights the commitment to support the development and delivery of Australian work in new contexts and to foster opportunities for the inclusion of art in daily life in local communities. [BrightHearts](#), a project with an aim to investigate whether heart-rate controlled artworks can be adapted for use in a clinical setting, and [FIVE](#), a multi-faceted arts initiative designed to address the challenge of stigma associated with mental health in regional Western Australia, are a few examples of some socially-related arts projects that have been facilitated directly or indirectly by Australia Council funded organizations.
- 2.3 The artistic vibrancy of the arts ecology depends upon not only major organisations achieving to the highest international levels, but also upon those organisations being nourished and influenced by the evolution occurring at the edge. Careful heed has to be paid to both the centre and the edge in order to inspire a creative nation.

## **(3) Panel presentation by**

**Ms Elaine YEUNG, Assistant Director (Performing Arts) Leisure and Cultural Services Department [Hong Kong]**

### **Performing Arts in Hong Kong**

- 3.1 The Leisure and Cultural Services Department (LCSD) was established in 2000 to shoulder cultural and leisure affairs in Hong Kong. In terms of performing venues, there are 16 venues including two stadia being run by LCSD, which also in 2008 launched the [Venue Partnership Scheme](#) to foster a partnership between the performing venues and local arts group partners to enhance the image and character of the venues, while enlarging the audience space and optimising usage of the facilities to encourage community involvement in the development of the arts. The Scheme is currently under review for optimisation.
- 3.2 Since on average over 70% of bookings of LCSD's venues have to be declined due to unavailability, to meet the city's cry for more performance spaces, the construction of

the East Kowloon Cultural Centre is a newly launched project under the LCSD. A new venue to the scale of the existing Hong Kong Cultural Centre will house a 1,200-seat auditorium, a 550-seat theatre, and three studios for music, dance and drama with 120 to 250 seats. There will also be arts booths for creative use. The LCSD is also gradually putting more of their programmes in the New Territories due to the demographic shift of the city's dwellers, at the same time it allows the private presenter to have a higher chance to rent the venues in urban areas.

- 3.3 In the meantime, the HKSAR Government is working closely with the West Kowloon Cultural District Authority to bring about the best synergies and cooperation at the dawn of the new clusters of new venues in Hong Kong, the HKADC's is undertaking new projects to create new arts spaces in Wong Chuk Hang for visual artists and in Tai Po by making use of a vacant school premise for artists.
- 3.4 In line with the [Belt and Road Initiative](#), the LCSD has devoted itself in the work on cultural exchange by expanding its cultural exchange team to strengthen ties and bridge local artists with opportunities to go out of Hong Kong. A permanent platform with the Shanghai International Arts Festival has also been established for exchange of programmes by young artists at the New Vision Arts Festival. Young dance choreographers will also be sent to Guangzhou and Beijing. Meanwhile, the HKADC is also supporting many local artists to participate in overseas arts markets and festivals.
- 3.5 The HKSAR Government has also taken a greater step in fostering Hong Kong as an international cultural metropolis. In terms of funding, the Government has injected HKD150 million in five years since 2013 for training arts administrators. In the past ten years, there have been injections of funds to support the arts: HKD8.65 million to sponsor Cantonese opera projects; HKD30 million to the Arts Capacity Development Funding Scheme every year. Regarding the Contestable Funding Pilot Scheme for the Major Performing Arts Groups, so far HKD57 million has supported 19 projects since its launch. The Art Development Matching Grants Pilot Scheme will be launched this year, and there will be HKD300 million dollars injected.

## Plenary 2

### The Change of Arts Spaces

The provision of adequate and stable spaces for creation and exhibition/ performance is indispensable to arts practitioners. However, in the face of rapid urbanisation and limited land resources, how do different regions develop more arts spaces for and suitable to artists and the community? Through the experience to be shared by speakers, this plenary will explore how the arts space in a social setting can be developed by means of policy making, planning and implementation.

#### (4) Panel Presentation by

#### Ms PARK Myung-jin, Chairperson & CEO of Arts Council Korea

- 4.1 The Daehak-ro district in Seoul, which is the centre of Korea's performing arts that it is the home for more than 250 theatre companies as well as 170 small and mid-sized theatre venues. In Korea, more than 1,500 plays are presented annually, most of which are produced in the district. However, starting from the mid-2000s, artists and art companies began to move out of Seoul, especially from Daehak-ro due to gentrification

of the region, active decentralisation policy of the government and the spread of regionalism among the artists.

- 4.2 In response, Arts Council Korea (ARKO) had run a rental assistance programme and subsidised private theatres and dance companies with up to 80% of the total venue rental, at most about USD 20,000 per production, in order to support performing arts by creating more spaces to artists. ARKO also rented some entire theatre buildings in the district and re-rented them to performing arts companies at lower costs, encouraging creative productions. However, these two strategies had limited success as funding failed to catch up with the rocketing rents in Daehak-ro.
- 4.3 After the system of local autonomy was implemented, local governments have made every effort to improve the quality of life and develop the local economy. In that context, they have been investing in arts and culture following the introduction of decentralisation as a means to promote tourism in their regions. Some regions organise and host local and international cultural festivals. Various initiatives of local governments also aroused a lot of interests in arts among the community population, and also motivated artists and art companies to relocate to the regions. Artists started to transform abandoned school buildings as cultural spaces and strived to develop good relationship with the local communities. Examples included Street Theatre Troope, Potato Blossom Studio, Manjongri Daehak-ro Theatre and Masan Art Centre.
- 4.4 Once the abandoned spaces, closed-down schools and factories become a cultural hub for local communities, artists, theatre companies, producers and curators in the region could get involved with the community by encouraging active participation of local residents. The best way to attract audience is staying relevant to the daily life of local residents.
- 4.5 Although currently they are supported partially by local government subsidies, it is believed that these venues will be completely self-sufficient in the long run as the whole country has a strong interest in arts. As a conclusion, to cultivate a sustainable arts ecosystem, the development of arts space is crucial. By cultivating a mutually supportive relationship between artists and local residents, sustainable arts spaces could be constructed and expanded.

## **(5) Panel Presentation by**

**Mr Euan UPSTON, Director of Central Police Station [Hong Kong]**

### **Arts Spaces at Tai Kwun**

- 5.1 Tai Kwun, as known as Central Police Station Compound, a 46,000 square feet art space in Central, is the product of the partnership between Hong Kong Government and the Hong Kong Jockey Club.
- 5.2 According to Mr. Upston, 27% of Tai Kwun's facilities will be used for commercial development, mainly food and beverage as well as retail. The idea of this operation is not only a means to pay to the operating company but also to pay for the maintenance expenses of the 16 old buildings in the compound. Some of the major arts spaces/facilities in Tai Kwun include:

- i) Old Bailey Galleries – for running contemporary art shows
  - ii) The F Hall – multi-purpose space
  - iii) Arbuthnot Auditorium – a 200-seat black box theatre
- 5.3 Tai Kwun will adopt an open operating model that it will be working in collaboration with other arts groups, primarily from Hong Kong, but also with the arts groups from the region and also internationally. Under this model, Tai Kwun’s art team is responsible for the curatorial direction of the space, and will then work closely with the organisation selected to develop the operations.
- 5.4 Tai Kwun’s artist-in-residency programmes will be free for artists and in return, they will contribute to Tai Kwun’s education programmes, e.g. an artist’s talk, a craft workshop, etc. The idea of this programme is to find spaces for artists to develop themselves, and also offers cultural exchange experience for foreigners who have not been to Hong Kong before.
- 5.5 The artists are at the core of everything and they are the key driver. Without artists, there will be no exhibition spaces and curators.

### **Plenary 3: New Thinking for International Exchange**

Through international exchanges and networking, not only can we show to the world a better understanding of our arts and culture, but also enable artists to refine their creation with more overseas experience. The sharing of speakers will shed light on how to energise international exchanges and cooperation in order to increase opportunities and develop overseas market.

#### **(6) Panel Presentation by**

**Mr Simon BRAULT, Director & CEO of Canada Council for the Arts**

#### **Scaling Up Our Impact through International Exchange**

- 6.1 Mr. Brault expressed that the major challenge being faced by arts funders in the 21<sup>st</sup> century is to continue to buttress existing structures and systems, while finding new ways to support artists and arts organisations in an ever-changing environment in order to expand the role for the arts in society.
- 6.2 Under the wide-scale impact of digital technology, the ways that artists create arts, and the ways that audiences consume it are changing rapidly. Digital technologies have given artists exciting new tools with amazing potential and have sparked an unprecedented appetite in the public for participation in the arts. Traditional business models e.g. publishing and music, have been shaken by the many digital platforms that have emerged, however none of this was reflected in the funding structure. At the same time, Canada has over 200 ethnic origins, the diversity has vibrant the art scene. And although the Council created specific programs in response, the principle of equity wasn’t fully integrated into our vision and systems.
- 6.3 In order to tackle these changes, the Canada Council for the Arts (Canada Council) announced a [New Funding Model](#) in 2015 that will come into effect in 2017. The major change is a significant reduction in the number of granting programmes from 147 to 6. These six programmes will enhance the flexibility to reach out to the growing sectors

of the arts community less well served by the current model – for example, young artists, diverse artists, those working in remote regions.

- 6.4 In its newly introduced [Arts Abroad](#) programme, the Canada Council has doubled the investments on its international funding to bring Canadian art to the world. The Council has invested for Canadian artists to participate in a number of international festivals, such as the Bookwork Literary Festival, the Shanghai International Performing Arts Festival, etc. The change gives new insights about what artists and arts organisations need to be successful in the international arena.
- 6.5 Another manifestation of our potential for international exchange is in the new program called Creating, Knowing and Sharing: The Arts and Cultures of First Nations, Inuit and Métis Peoples. This opens the door to explore strong cultural and historical links across continents. To nurture the creative process, find new markets and raise understanding of these unique cultures with other countries with Indigenous arts practices such as Australia, New Zealand, the US, Norway, Finland, and the countries of East Asia.
- 6.6 The Canada Council has been experiencing a number of transformative waves include:
- i) Equity: arts and culture are essential components of any journey to empower people, and for communities to re-invent themselves.
  - ii) Public engagement in the arts: embracing the public considerations and responsibilities that come with public funding. Every citizen must have the opportunity to see, hear, experience, participate in the expressions of the culture – or cultures – that define them.

## **(7) Panel Presentation by**

**Dr Richard GRANT, Chairman of Creative New Zealand**

### **Adapting to the Global Arts Landscape**

- 7.1 The challenges faced by Creative New Zealand (Creative NZ) is how to take New Zealand’s arts and culture to the world, and how to help New Zealand’s arts and culture integrate with the global scene. By thinking globally, it allows them to learn from others, and to show others their unique perspectives; To help us build deeper, more sustainable relationships; And to lays the foundations for the next generation of practitioners and leaders to develop skills, knowledge, and global networks.
- 7.2 To help New Zealand arts and culture integrate with the global scene, the key strategy is to build long-lasting partnerships with international artists and organisations, increase cross-cultural and artistic knowledge and expertise, develop new models and platforms for creative collaborations, develop new audiences and provide diversity in programming through international exchange.
- 7.3 To achieve these aims, at the end of 2014, Creative NZ introduced a new “[Focus on Asia](#)” initiative to build stronger artistic and cultural connections with targeted territories in Asia over a five-year period from 2014-2019. “Focus on Asia” offers a variety of funding opportunities across art forms, with the emphasis being artistic and cultural exchange between artists and arts organisations in New Zealand and Asia.

Under this scheme, both the New Zealand artists and the collaborating artists in Asia will receive support from Creative NZ. Examples included:

- Support an independent senior producer to participate in the Asian Producers' Platform Camp which independent producers from throughout Asia can meet every year over four years.
- Support a residential exchange between six graphic novelists, three from New Zealand and three from Taiwan, to spend four weeks – two in New Zealand and Two in Taiwan – together sharing ideas and mapping out how to collaborate to create a publication
- Support three curators to travel to two or three countries in Asia each year to immerse themselves in the contemporary art of their host countries to build their professional networks, explore opportunities for future collaborations and increase their awareness of artistic and cultural practices in their host country.
- Partner with the Korean Arts Management Service to deliver the Korea-New Zealand KAMS Connection programme for selected festival directors from New Zealand and Korea to travel to each other's countries, meet artists

7.4 Apart from offering the opportunity to collaborate with international artists, create work which resonates with different communities, expand and diversify audiences, international exchange also provides a platform that can help meet the needs of a rapidly changing demography of the city and country.

**(8) Panel Presentation by**

**Mr Shokichi HIRABAYASHI, Executive Director of Japan Arts Council**

**The mission of the Japan Arts Council toward the Cultural Olympiad**

- 8.1 The Japan Arts Council (JAC) plans to use the Cultural Olympiad during the Tokyo Olympic and Paralympic Games in 2020 as an opportunity to promote international exchange through culture and to create new value. Public performances of traditional arts will be held in theatres all over the country including the National Theatre as one of the main pillars of activities involved in cultural programmes.
- 8.2 For promoting the appreciation of traditional Japanese arts to junior and senior high school students, JAC edits the performance format of traditional plays, such as by trimming the number of acts down, and supplements the performance with modern technologies including earphones and audio guides, in order to interest the younger generations and make it easier for modern audiences to understand.
- 8.3 In 2015, with the aim of communicating traditional Japanese arts to foreigners who have had no previous experience of them, JAC implemented an event called [Discover KABUKI](#) consisting of kabuki performances. Under this scheme, Kabuki appreciation plays are staged for foreigners with contents specific to them.
- 8.4 The Japan Arts Council also supports various cultural events held by arts organisations all over Japan, to develop nationwide cultural programmes and to help with international exchange through culture. These works are based on the Japan Arts Fund and subsidiaries from the government.



**(9) Panel Presentation by  
Dr Fredric MAO, Convener of Hong Kong-Taiwan Cultural Cooperation Committee  
[Hong Kong]**

**Know Yourself, Establish Mutual Trust**

- 9.1 According to Dr. Mao, a good cultural exchange is a partnership that requires the establishing of mutual understanding as the prerequisite of forming mutual trust. It is also important to know ourselves and the others, in order to create a dialogue, on which exchanges and mutual support can be built. Such is very important for a sound exchange.
- 9.2 For today's cultural exchange, whether internationally, regionally or among our own community, an open and creative mind to embrace the others, share new experiences and invent seems to be a must.
- 9.3 Regarding the emergence of the younger generations, not only should they invest in the work by themselves, but they also need support. Dr. Mao elaborated that younger artists need support from people who play other roles; meanwhile, they should also be involved in building a better system that can do the kind of work people want to see it happens.

**End of Day 1 conference**

On the second day, the closing discussion was held with five local arts leaders invited to the stage for deeper discussions in response to Hong Kong's scenario.

## **1 Mar 2016 - Day Two**

### **Closing discussion by Respondents**

#### **(1) Mr Duncan PESCOD,**

#### **Chief Executive Officer of West Kowloon Cultural District Authority**

- 1.1 One of the key issues in Hong Kong is the question of how to increase the capacity of arts venues for the blooming community. Apart from traditional venues, unorthodox spaces are equally important to the arts ecology that there is a need to expand that capacity within the environment.
- 1.2 In view of this, apart from constructing venues such as a 1,400-seat Lyric Theatre, 1,000-seat Xiqu Centre Theatre, a 600-seat medium theatre plus a 200-seat Tea House Theatre etc, the West Kowloon Cultural District has also been developing the Park to provide spaces for people outside boxes, and artistic and cultural opportunities for those who may not necessarily regard arts as something that is for them.

#### **(2) Dr Isaac LEUNG**

#### **Chairman of Videotage [Hong Kong]**

- 2.1 In the 21<sup>st</sup> century, one of the most pressing issues is we can use technology to engage the young generation. This course has been particularly important in Hong Kong that there are a lot of dynamics between the older generation and the new generation. We need to think about how arts institutions could actually engage the new generation, otherwise these audience will be lost.
- 2.2 Dr. Leung also questioned how it is possible have an inclusive model to have different cultures, but at the same time highlight the notion of globalisation. He further elaborated the need to come up with strategies to tie the ends of global and local, and fill the gap between them. This is part of the value construction including a lot of different values and highlighting the complex network of the globe.
- 2.3 With the dynamic changes in the world, one of the biggest issues at stake is how arts institutions can internally reform in order to cope with the 21<sup>st</sup> century network. Through the new technology and new mode of network production, a lot of people/institutions are trying to build a new network to partner, work together, and give innovative values. The 21<sup>st</sup> century is no longer about linear problem-solving skills, but about building a sustainable and effective network that we can let different individuals take part in culture.
- 2.4 Traditionally, no matter the monetary value or cultural value of any art pieces, it is authorised by institutions. It's a top-down model. An artwork has no value unless it is authorised by institutions and players on behalf of institutions. But in the 21<sup>st</sup> century, the whole culture is about individuals. Individuals are becoming increasingly important that their power cannot be ignored. Individuals have generated a bottom-up force of decentralization: the user-generated notions and platforms have already brought new revolution to people's practice.

**(3) Ms Tisa HO**

**Executive Director of Hong Kong Arts Festival**

- 3.1 The right balance between funding, self-payment and co-payment differs in every community. There are many models, just as there are many different ways to be a healthy organism in the ecosystem, to balance the co-payment. To what degree access to the arts is a civic good that should be provided out of the tax dollar? Behind some of those questions about money; it's about access, valuation and appreciation.
- 3.2 Connection is not just between artists and audiences. It is artist connecting audiences with the work, whether it is a new work or a classic work. The notion of great work needs to be front and centre of all of our minds, because it is the great work that would affect how we think about humanity. It is the great work that would move us emotionally, stimulate us intellectually and satisfy us aesthetically. It is accepted that many different types of works must take place, many different experiments, including some would fail, must be countenanced and must be embraced. But all of the investment, all of the energy, all of the questions, all of these at the end of the day have to be about great work.

**(4) Prof TSENG Sun-man**

**EMA Co-Programme Leader & Adjunct Professor of the Education University of Hong Kong**

- 4.1 Engaging the public is widely recognised by many overseas arts councils as the top priority and it is of great reference value for the HKADC. The importance attaches to engaging the public through the digital technology and the internet is also commonly shared across arts councils.
- 4.2 Making reference to the experiences of other arts councils, the HKADC should also give more emphasis on research to know what the real situation is, identify what is lacking in Hong Kong and work out strategies to address the deficiencies. To have a better planning for the future, it is encouraged that the HKADC should look into the possibility of drawing up a strategic plan in the foreseeable future in order to serve as a reference for an arts sector plan or a development roadmap for Hong Kong

**(5) Ms Ada WONG**

**Founder & Hon. Chief Executive of Hong Kong Institute of Contemporary Culture**

- 5.1 Cultural entrepreneurship is important in the cultivation and nurturing of young artists that by working with them, giving them guidance and training, as well as providing funding so as to incubate them. Not only in IT start-ups, incubation should also happen in the arts field for growing cultural enterprises to produce much better, more sustainable ideas for the betterment of Hong Kong and the well-being of people.

**(6) Highlights of Q & A session of the Closing Discussion**

- 6.1 Mr Simon BRAULT, Director & CEO of Canada Council for the Arts, highlighted that apart from planning, it is equally important for Hong Kong to benefit from the privilege of being in one place on an island to experiment more and more, and take a lot of risks in experimenting, because the cities and this world are the open sky laboratory to invent anything on the social front and the economic front, but it has to be the same on the artistic and cultural front.

- 6.2 Dr Richard GRANT, Chairman of Creative New Zealand, stated that national funding institutions are responsible for the expenditure of public money on the arts and culture. The question of responsibility is also at present and in the future subject to disruption. In this changing environment, there is no compartmentalisation of knowledge about where expenditure goes anymore and the responsibility of the national administration becomes even more complex.
- 6.3 Ms Kathy LAI, Chief Executive Officer of National Arts Council [Singapore], expressed that whether the concept of strategy is relevant in the digital world is a to-be-answered question. Apart from physical space, there is so much virtual space that is unexplored by the arts sector. It throws further question on whether such “system” can be supported and how to be supported by arts funding institutions. In the meantime, arts councils have to reinvent themselves and the way they think of arts and culture developments to adapt to the changes.
- 6.4 Ms Alice MONG, Executive Director of Asia Society Hong Kong Centre, believed great art is not made overnight. An ecosystem of mediocre art, bad art, good art and great art is needed for arts creation.
- 6.5 Mr. Duncan PESCOD, Chief Executive Officer of West Kowloon Cultural District Authority, stated that it is all very well for a community to rely on public funds, but public funds will never be the most dynamic source of funding. Artists should also be encouraged to look for other sources of funding. However, the challenge for Hong Kong is that the culture of funding of the arts is not prevailing. The dynamics with the private sector needs further reshape.
- 6.6 Ms. Ada Wong, Founder & Hon. Chief Executive of Hong Kong Institute of Contemporary Culture Arts, further elaborated that funders nowadays should be more of a co-creator and should have a mind-set like an angel investor. In addition to money, there could be more mentorship and more facilitation so that the end result can be empowering for the grantees.

**END**