

CONTEMPORARY
ART VISION
FOR THE
CENTRAL POLICE
STATION COMPOUND

—

PRESENTED BY
ASIA ART ARCHIVE
FOR THE
HONG KONG JOCKEY CLUB

FEBRUARY 2010



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ACKNOWLEDGEMENT

CHAPTER 1
INTRODUCTION
AND
EXECUTIVE SUMMARY

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**‘WE WELCOME DISCUSSION AND DEBATE
AND SHARE THE DESIRE OF ALL OF OUR
COLLEAGUES IN THE ART, ARCHITECTURE,
EDUCATION AND PRESERVATION
COMMUNITY THAT THE HIGHEST
INTERNATIONAL PROFESSIONAL STANDARDS
AND EXPERIENCE – IN ART, ARCHITECTURE,
EDUCATION AND PRESERVATION –
BE BROUGHT TO THE PLANNING AND
EXECUTION OF THIS PROJECT.’**

1.1 INTRODUCTION AND ACKNOWLEDGEMENTS

The Central Police Station Compound (CPSC) is an important heritage site in Hong Kong which dates back to the possession of the island by the British in 1841. Over 20 buildings have come to exist on the site since the magistracy was first built in 1841 to include the Victoria Gaol, Police Headquarters and Barracks¹.

On 8 September 1995 the Central Police Station, Victoria Gaol and Magistracy were declared monuments under the Antiquities and Monuments Ordinance and in March 2003 the Government announced that it would invite the private sector to develop the CPSC into a heritage tourist complex through an open competitive process. Public pressure regarding the tendering criteria, however, forced the Government to postpone tendering.

In June 2004 the Ho Tung family submitted a proposal to turn the site into a cultural complex that would house a visual arts academy, performance centre, retail, and food and beverage outlets (F&B). The proposal was subsequently turned down by the Government in September that year.

From 2003 to 2006, a series of public forums, workshops, open days, questionnaires and interviews were undertaken by the Government and different interest groups to gauge the public's views on the site. Survey results by NGOs including the Hong Kong Institute of Architects, Central and Western District Councillors and The Conservancy Association saw overwhelming support for the CPSC to be run for not-for-profit purposes, with preservation and community benefits the main concerns.

In March 2006 the site was officially decommissioned and vacated by the police and prison services and in September 2007 the Hong Kong Jockey Club (HKJC) announced the details of its plans to conserve and revitalize the CPSC. As a result of public pressure against the construction of a new building proposed as part of this plan, the HKJC held a 6-month public consultation that ended in April 2008. The public consultation report, together with the conservancy management plan, was submitted to the Government in May 2008 who agreed to enter into a partnership with the HKJC in the form of an agreement to take the project forward.

The mission of the HKJC to develop the site into one that should above all benefit the public while sensitively revitalizing the heritage site through innovative, adaptive re-use has led to the identification of the arts as the key vehicle to drive this idea forward. While there is much evidence to suggest that the development of the site into an arts and cultural compound would be publicly supported, the issues around this are contentious with regards to the construction of a new building to offer art programs the professional facilities required.

¹For a comprehensive history of the site, see Purcell Miller Tritton's 'Conservation Management Plan' commissioned by the Hong Kong Jockey Club in June 2008.



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1. Central Police Station Compound viewed from Carfield Building, at Wyndham Street, Central, Hong Kong.

In December 2009, Asia Art Archive (AAA) was commissioned by the HKJC to put together a proposal and make recommendations for a contemporary visual art led vision and program for the site. The purview was that there would be a new building to provide facilities for the art program at the rear of the site and that certain venues in the compound, primarily at the front of the site, would be earmarked for commercial purposes. According to the HKJC, the commercial purposes for which these building would be used are deemed necessary to sustain the long-term upkeep of the buildings. However, AAA is not limited to making recommendations within these guidelines.

We acknowledge that there are a wide range of views about the development of CPSC, and endorse the public's desire for maintaining the highest international standards of historic preservation and conservation, preserving open space, respecting height restrictions, protecting the environment, ensuring non-profit-making cultural activities take precedent over commerce, and prioritizing education. We also acknowledge that there may be a multiplicity of valid purposes to which CPSC could be put. For example, we appreciate and endorse the need for a resource centre dedicated to education about the history of CPSC, as well as on the development of the police and legal systems in Hong Kong. However, this report specifically responds to a request to consider the appropriateness of a contemporary visual art program at CPSC, and therefore the focus of the discussion will relate to the pros and cons of CPSC as a hub for contemporary art activity.

For the purpose of this paper, contemporary visual art is defined as including but not limited to a range of artforms that make up an indispensable part of our society. While architecture, design and crafts are perhaps the most widespread and functional forms of the visual arts, our report largely takes into account the forms that include painting, drawing, ceramics, sculpture, printmaking and photography, as well as newer forms such as video, performance art, installation, and new media. As the scope of art practice continues to evolve, our definition of contemporary visual art is meant to evolve as well, remaining open to interpretation and embracing future manifestations of creative and artistic expression.



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2. Measured Drawing of Headquarters Block – South Elevation.



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3. Barrack Block, undated.
4. The Former Central Magistracy, undated.

1.2 DISCLOSURES

Founded in 2000, Asia Art Archive is a not-for-profit organization based in Hong Kong, with research posts around the region. With the most comprehensive, publicly accessible library and archive collection on contemporary Asian art in the world, as well as a consistent series of educational and research projects and programs, AAA has become recognized as one of the leaders in the field, both locally and internationally.

Our decision to accept the commission from the HKJC stems from our commitment to build much-needed infrastructure for visual art in Hong Kong, and we believe that our current position and track record have equipped us with the necessary tools to carry out this research and make recommendations.

At the same time, as an arts organization based in Sheung Wan, Asia Art Archive has long identified the Central Police Station as a future possible venue for a more permanent home and while we are interested in pursuing this possibility, we also believe that our recommendations take into account the greater needs of the visual art community. We are fully aware that a number of other art organizations might have similar aspirations for their own organizations and projects.

The process we have undertaken to arrive at the recommendations in this proposal has taken form via a series of interviews, focus groups and questionnaires undertaken with key individuals and organizations in the art community²; the commissioning of research in relevant areas; and the consultation of AAA's vast resource of material and information. The members of the core team include Jane DeBevoise, Chair of the AAA Board of Directors and formerly the Deputy Director of the Guggenheim; Oscar Ho Hing-kay, a member of the AAA Board of Directors and former Exhibition Director of the Hong Kong Arts Centre and Founding Director of the Museum of Contemporary Art, Shanghai; Claire Hsu, Co-Founder and Executive Director of the Asia Art Archive; and Wen Yau, AAA's Researcher for Hong Kong. We have also spoken with other members of our Board of Directors, members of our research team, and international professionals in the field.

For the purpose of transparency, we would like to note that one of AAA's Board members, Ronald Arculli, was the Chairman of the Hong Kong Jockey Club from 2002 to 2006, which predates the Club's public announcement to redevelop the CPSC and the commissioning of AAA to make recommendations for a contemporary art vision. In addition, Mr Arculli has recused himself from any proceedings related to formulating this proposal.

We welcome discussion and debate and share the desire of all of our colleagues in the art, architecture, education and preservation communities that the highest international professional standards and experience in these fields be brought to the planning and execution of this project.

² See Appendix 1 for list of respondents.



5. Discussion at the sofa area, Asia Art Archive.
6. Reader in library, Asia Art Archive.

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7. Central Police Station Compound viewed from the junction of Old Bailey Street and Hollywood Road, Central, Hong Kong.
8. Measured Drawing of Dormitory – West Elevation.

1.3

EXECUTIVE SUMMARY

This proposal sets out to consider the need for and appropriateness of a contemporary art program at the Central Police Station Compound, to raise all relevant issues of the project for the Hong Kong Jockey Club, so that an informed decision as to whether, and on what basis, to proceed can be reached. The principal findings of the study are as follows:

CONTEMPORARY ART NEEDS IN HONG KONG

Contemporary art plays an increasingly recognized and important role in the development of Hong Kong as a vibrant 'World City'. Compared to the performing arts, however, contemporary art has received less support and attention from funding bodies, as well as from the general public. Considering the importance of contemporary art as a strategic initiative and future plans for investment in large-scale contemporary arts venues, such as M+, in the future West Kowloon Cultural District, there is an urgent need for increased support for contemporary art. This support includes expanded art education, increased funding for art activities, and additional studio and exhibition space for artists and art organizations. The need for increased space includes the necessity to establish an independent, high-quality, professionally operated, medium-size contemporary art space (CAS).

CPSC AS CONTEMPORARY ART HUB?

The adaptive re-use of the CPSC as a contemporary art hub presents many exciting and unique possibilities. The central location of CPSC in a neighborhood, associated with the organic development of a wide range of arts activities, from the Fringe Club to the numerous galleries and shops along Hollywood Road, make it a natural candidate for a contemporary art hub. Further, contemporary art has been used to revitalize heritage sites the world over. Therefore, designating CPSC as a contemporary art hub could not only breathe new life into this unique site, but it would also provide much-needed space and visibility for the future development of contemporary art in Hong Kong. However, due to the architectural limitations of most of the buildings on the site, we believe that in order to accommodate a medium-size art space, the possibility of a new building or creative, even significant, renovation of an existing building that respects the integrity of the site should be explored.

VISION AND RECOMMENDATIONS

GENERAL

We believe that the CPSC has the potential to become an important, vibrant and publicly engaging contemporary art hub in the centre of Hong Kong, which is locally, regionally and internationally relevant, while simultaneously preserving its historical importance.

Education about the history of the site and its role in the development of Hong Kong's prison and legal system are critical. We endorse the development of a resource centre and interpretation program about the site's history. We also agree with concerns expressed by the public that commerce should not take precedent over culture and the development of the heritage building for art and other usages should conform to the highest professional standards.

That being said, it is important that the balance of commercial, heritage and art usages, the preservation

of the old and the accommodation of the new, are carefully considered. While CPSC was originally established as a site of authority — punitive, sealed off, out of bounds, and closed — we envision transforming CPSC into a public space that is instructive, but also open, inviting, inclusive and even joyful — a locus of civil life, attracting multiple audiences and social interaction.

ART PROGRAMS

We envision a diversity of different art programs and organizations at the CPSC, so there is something for everybody, young and old, local and international, established and emerging. It is essential that the CPSC is not only a place for learning, social interaction and aesthetic contemplation but a place of experimentation, risk-taking and new ideas.

CPSC will offer a platform from which to nurture and grow existing contemporary arts and cultural organizations in Hong Kong, which are presently quite small due to lack of support. The addition of an independent new CAS of international standard would fill a gaping hole in Hong Kong's cultural ecology. If managed at the highest international professional and curatorial standards, with sufficient operating and program funding, this CAS could become an important local, regional and international art destination.

This proposed network of organizations and range of programs would offer exciting collaboration opportunities not only within the CPSC but with other local, regional and international platforms.

COMMERCIAL COMPONENTS

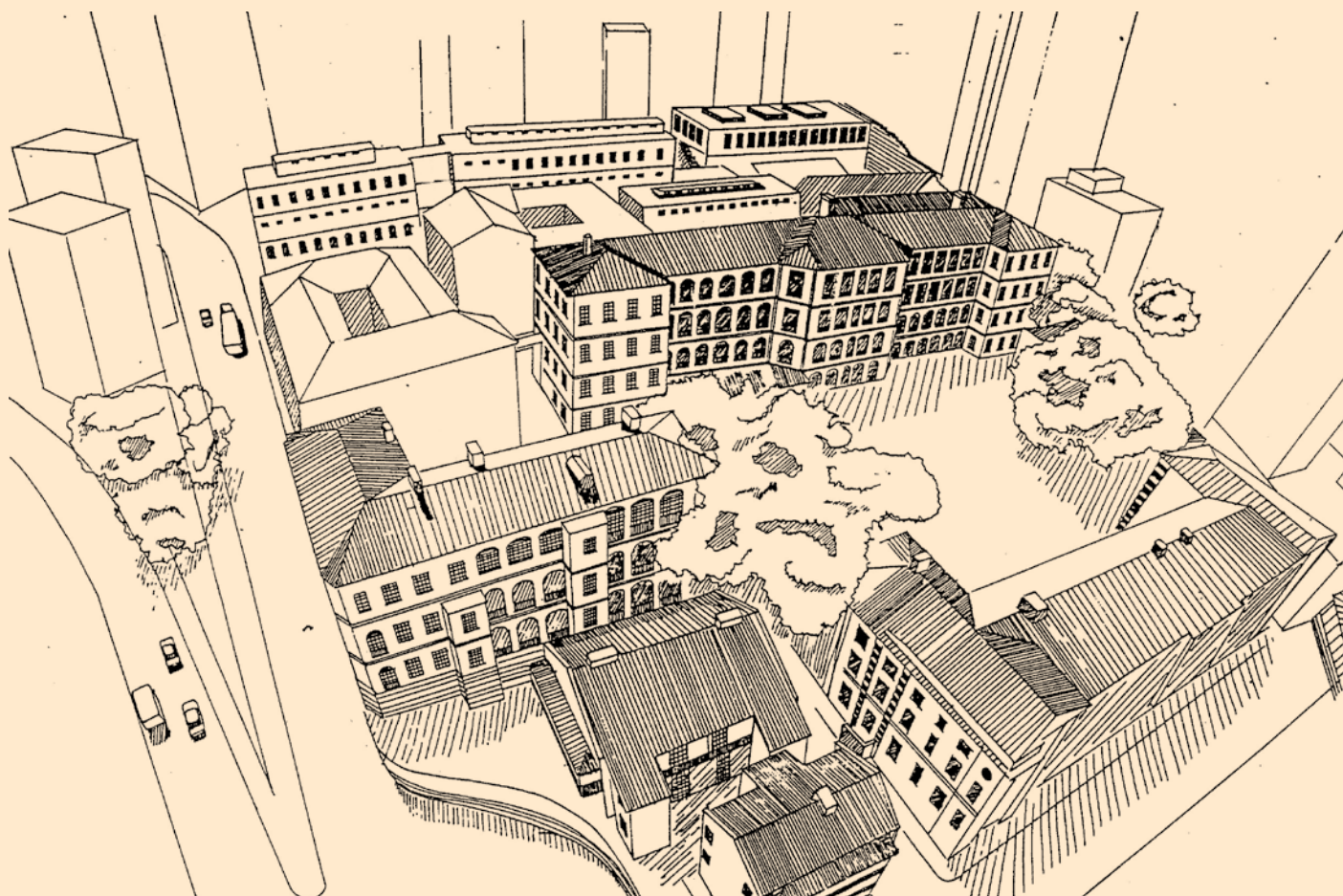
While commerce should not take precedence over culture, we appreciate that quality retail and F&B offerings on the site can complement, even provide support for, the contemporary art program. However the balance of art and commercial components, as well as the quality of tenants, will be critical to CPSC successfully achieving this vision.

FACILITIES USAGE

The art programs should be distributed throughout the site. We have identified a range of buildings in the site that may be considered for the proposed art programs and organizations. With regards to the new CAS, there are a number of alternatives that may be considered, from a new building, to an interior adaptation of Hall F, to interior renovations of some of the other larger-scale buildings on the site.



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9. Victoria Prison, 1860.
10. Drawing of Central Police Station Compound.



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11. Headquarters Block at dusk, January 2010.

GOVERNANCE

Good governance is fundamental to the successful development and on-going sustainability of CPSC. We propose that the governance structure be divided into an operating board and a funding board. The ideal operating board could be described as one that is:

- Independent to make decisions related to operating the site;
- Flexible;
- Responsive;
- Culturally sensitive and supportive of the constituent arts organizations on the site;
- Offers maximum independence to the individual art organizations and does not interfere in programming.

The objectives of the operating board should broadly include:

- Ensuring that CPSC stays true to its vision and mission;
- Providing a channel for regular and clear communication with the constituent art groups;
- Ensuring on-going maintenance of the site meets heritage standards;
- Providing a forum for brainstorming about shared challenges, and a vehicle for their resolution;
- Providing a platform for the exchange of ideas about strategic initiatives and future development of the site;
- Providing a platform for building networks with and garnering support from individuals and organizations outside CPSC.

The ideal funding board would also be efficient, flexible, responsive and culturally sensitive. The main role of the funding board would be to oversee the financials of CPSC, manage the endowment funds, if applicable, and monitor and evaluate funding applications from the constituent groups and programs.

In addition to these two supervising boards, each constituent art group would be expected to retain their own boards, manage their own activities, and raise additional money to the extent possible.

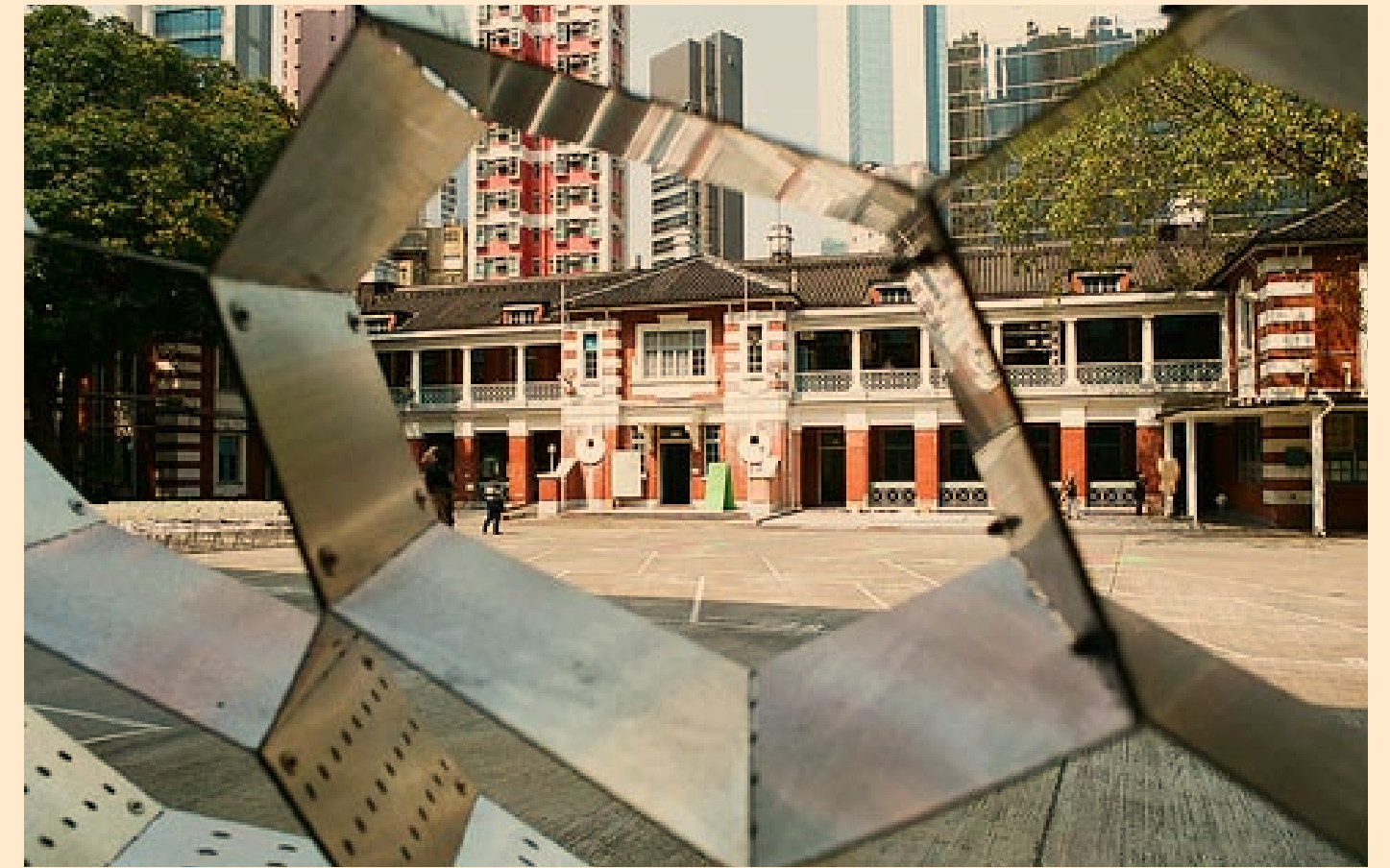
FUNDING CONSIDERATIONS

The lack of funding support for contemporary art in Hong Kong, both public and private, is the main reason it has not been able to flourish and explains the weakness of the current infrastructure for contemporary art in the city. If the Hong Kong Jockey Club undertakes to develop CPSC into a contemporary art hub, it is essential that the necessary funding commitments are made and mechanisms set up to ensure the long-term sustainability of the project.

CONCLUSION AND NEXT STEPS

The CPSC is an exciting opportunity to revitalize and transform an important heritage site in the heart of Hong Kong into a vibrant art hub for the community. By establishing the city's first independent medium-sized CAS and offering much-needed support to some of Hong Kong's most promising existing contemporary art organizations, the CPSC has the potential to significantly contribute to strengthening the current infrastructure for art. This network of organizations and diversity of programs offer exciting collaboration opportunities not only within the CPSC but with other local, regional and international platforms. Successful planning and execution will require leadership, experienced professionals, and bold decisions.

We welcome all comments and look forward to the debate our ideas will hopefully initiate.



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12. Headquarters Block, 2008.

13. Architecture Centre's guided tour at Central Police Station Compound.

CHAPTER 2
THE NEEDS FOR
A CONTEMPORARY
ART HUB

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‘THE POTENTIAL OF CONTEMPORARY ART TO ADDRESS SUCH A WIDE SCOPE OF ISSUES MEANS THAT ITS IMPORTANCE IN SOCIETY CANNOT BE UNDERESTIMATED, AND THE NEED TO CREATE INDEPENDENT PUBLIC SPACES FROM WHICH TO INTELLIGENTLY EXHIBIT AND INTERPRET IMPORTANT WORKS OF ART BEING MADE TODAY, AS WELL AS TO ENRICH AND STIMULATE THE COMMUNITY, HAS NEVER BEEN MORE URGENT IN HONG KONG.’

2.1 CONTEMPORARY ART TODAY

Since the 1980s, the idea of fostering ‘creative industries’ has increasingly been used as a strategic policy initiative by a wide range of countries and cities, from the UK to Beijing, in pursuit of economic transformation and growth, as the emphasis and focus shifts from old industries, such as manufacturing, to idea-driven industries such as technology and services.

Contemporary art plays a role at one end of the spectrum of activities that are usually included within the rubric of creative enterprise and has become an important, integral and recognized component of the 21st century city. Contemporary art is exhibited in a number of venues that include museums, commercial art galleries, auction houses, publicly funded organizations, private museums, artist-run spaces, corporations, shopping malls, and the internet.

From the large museum like the Tate Modern and MoMA New York to smaller contemporary art spaces like the Mori Museum in Tokyo and the Serpentine in London; from the large-scale international biennial to the smaller independent art festival, both governments and the private sector are allocating major resources to supporting and aligning themselves with contemporary art.

Where the history of art in the 20th century has been read as a chronological progression of art movements from a predominantly US-Eurocentric perspective, today this is no longer possible, as art has become more diverse and contradictory than at any other time in history. Asia, as an example, has seen an unprecedented explosion of interest in contemporary art on all levels, from the establishment of an increasing number of dedicated spaces and grass-roots initiatives, and the staging of major events and projects, to artists taking up a diverse range of new media to address prevalent issues in their fast changing societies. These developments are

changing the way in which art is read globally and, simultaneously, the way in which we read the world.

Contemporary art can assume an infinite number of forms: a two-storey-high Jeff Koons’ puppy made out of flowers; a futuristic Mariko Mori UFO spaceship; or a meditative Hiroshi Sugimoto seascape. The potential of contemporary art to embrace the larger social, political, economic and philosophical realities of the world from multiple viewpoints makes it an essential part of contemporary culture and society. As an important vehicle for expression, communication and reflection of developments around us, contemporary art has the ability to enrich our contemporary urban experience.

Cultural tourism and its associated economic benefits is one reason for today’s investment in the building of contemporary art institutions, most famously spawning what has become known as the Bilbao effect. Transforming Bilbao from a sleepy industrial city in Northern Spain, to one of Europe’s most popular cultural destinations, Frank Gehry’s Guggenheim museum — as part of a city-wide regeneration project — has become a reference point for cities around the world. China announced it would build 1000 museums by 2015, Abu Dhabi is building a major cultural complex in the desert and Hong Kong has the West Kowloon District project. The proliferation of contemporary art biennials in cities as diverse as Gwangju, Shanghai, Havana, Istanbul and Liverpool is a clear indication of the recognition of contemporary art as an important tool in positioning oneself as a global city in the 21st century.

At the same time, contemporary art today cannot be read apart from its increasing appeal as a commodity, an investment, as seen by the increasing number and popularity of art fairs and the success of auction houses around the world.



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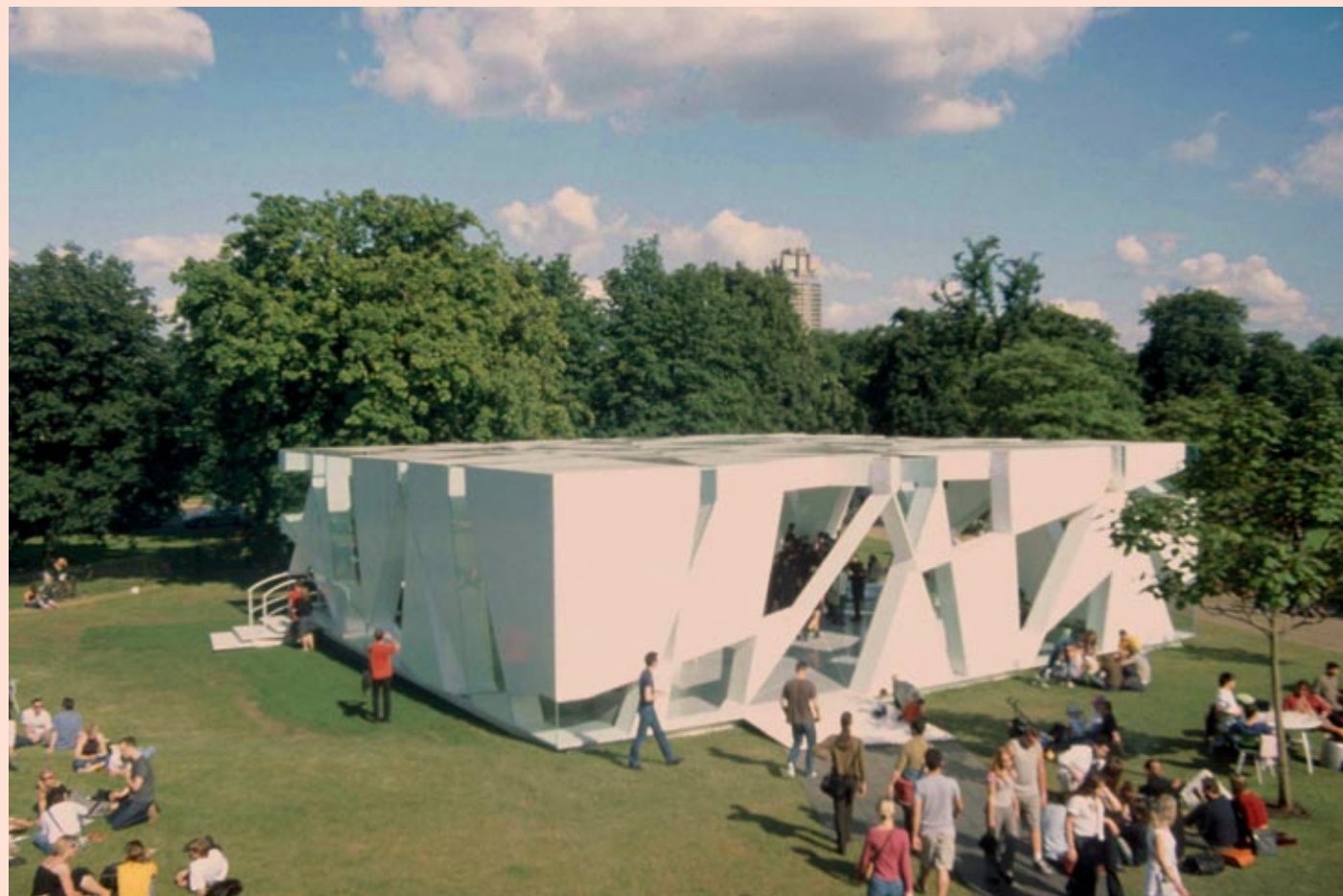


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1. Jeff Koons, *Puppy*, 1992, Guggenheim Museum Bilbao, Spain.
2. Ullens Centre for Contemporary Art, exhibition view, 2007, Beijing, China.



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3. Hiroshi Sugimoto, *Time Exposed*, 1994, Benesse House, Naoshima, Japan.
 4. Daniel Libeskind with Arup, Serpentine Gallery Pavilion, 2001, London, UK.



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5. Anish Kapoor, *The Unilever Series*, 2002, Turbine Hall, Tate Modern, UK.

2.2 CONTEMPORARY ART IN HONG KONG

Hybridity has been cited as one of the main characteristics of Hong Kong arts and culture. With its geographic location and colonial history, Hong Kong is often referred to as the place where East meets West and as the international gateway to China and Asia. Predominantly populated by immigrants from mainland China, Hong Kong has developed from an entrepôt of the British Empire in the first half of the 20th century to one of the world's leading international financial centres.

While government spending on arts and culture in Hong Kong is not insignificant when compared to other cities around the world, Hong Kong has struggled to develop a reputation as a leader in the arts¹. This is especially evident in the visual arts where public funding and private support is limited. By comparison, the performing arts has historically received and continues to receive a large proportion of available funding, the direct results of which can be seen in the existence and flourishing of small, medium and large-scale organizations which include the Academy for Performing Arts, Hong Kong Philamonic, Hong Kong Ballet, Zuni Icosahedron, Chung Ying Theatre, City Contemporary Dance Company, On and On Theatre Workshop, and the Hong Kong Repertory Theatre. At the same time, a number of commercial theatre companies have come to exist and are able to sustain themselves independently.

It was not until the establishment of Hong Kong Arts Development Council (HKADC) in 1995

that visual arts organizations and artists could apply directly for government funding. And as a result, the mid-to-late 1990s witnessed the birth of a number of small, independent visual art spaces, such as Para/Site Artspace (1996), Artist Commune (1997), and 1a space (1998). These organizations continue to exist today, and as some of the few independent spaces for exhibiting contemporary art in the city, play a significant role in the city's contemporary art discourse. However, because of the current inadequate support system for contemporary art in Hong Kong, they have been unable to grow much beyond their initial budgets, physical premises or audiences.

The Hong Kong Museum of Art, one of the 14 museums managed by the Leisure & Cultural Services Department, was established in 1962 and first housed in City Hall². In 1991 the museum moved to its current purpose-built premises next to the Cultural Centre in Tsim Sha Tsui. The Hong Kong Museum of Art's scope covers a wide remit, with contemporary art occupying only a small percentage of exhibition programming. However, recent exhibitions of contemporary art, including the Open Dialogue Series and the Louis Vuitton exhibition, have proven popular and drawn healthy crowds to the museum. The Hong Kong Museum of Art also holds the Hong Kong Biennial, an open competition for local artists.

Traditionally, high rents have limited the size of artist studios and gallery spaces, which means that work produced by artists in Hong Kong has

¹See table on government spending in Hong Kong in Appendix 2.

²See table in Appendix 4 on government-run exhibition venues.



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6. Hong Kong Museum of Art, wrapped by artist Richard Prince for 'Louis Vuitton: A Passion for Creation' exhibition, May 2009
7. Para/Site Art Space, 2006, Sheung Wan, Hong Kong.



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8. Hong Kong sCulPTURE Exhibition, 2006, Cattle Depot Artist Village
9. Courtyard, Jockey Club Creative Arts Centre (JCCAC).

tended to be on a relatively small scale. When SARS hit Hong Kong in 2003, the rapid fall of property prices saw the flourishing of Fotan in the New Territories, an industrial complex that has organically grown to house over 200 artists and 50 studios. Other artist studios can be found in Kwun Tong and Aberdeen; these larger industrial spaces allowing more room for experimentation with regards to the production of art. The Hong Kong Government's recent announcement, however, encouraging the revitalization of industrial buildings in Hong Kong has raised concerns in the art community that these spaces will become unaffordable.

A number of other art clusters have come to exist in Hong Kong, the most significant of which was located at the former Government Supplies Department Headquarters at Oil Street from 1998 to 2001. Oil Street is often cited among the art community as a successful example of an organically grown arts hub that allowed for maximum flexibility and experimentation.

When Oil Street was closed down by the Government in 2001 due to redevelopment plans³, the Cattle Depot Artist Village, near the old airport, was established by the Government to house some of the organizations and artists vacated from Oil Street. 1a Space, Artist Commune and Videotage are the three significant visual arts organizations that are housed there. The Cattle Depot Artist Village has failed to create an environment that is conducive to the arts and finds it difficult to attract visitors because of restrictions placed on tenants by the Government Property Agency, which manages the site⁴, the lack of an understanding of the needs of the tenants by the site management, its isolated location, and the differing expectations of the tenants in what they want from the site.⁵

³The site has remained abandoned since 2001.

⁴Visitors must register with ID cards before entering the site, photos are forbidden, and tenants face all kind of restrictions with regards to how they can publicize their programs.

The Jockey Club Creative Arts Centre opened in 2008 and houses 120 artist studios/spaces. A Government-initiated project with Baptist University and funding from the HKJC, the project has come under fire after a series of articles in the local press. This is largely due to the fact that the Centre failed to manage the public's expectations as a place where artists could be seen producing work in their studios. The reality is that most artists in Hong Kong have day jobs and so time spent in their studios occurs at irregular hours. Rigid management, the lack of an overall artistic strategy for the building, and the lack of a regular programming budget for the exhibition space are reasons that the tenants give for their dissatisfaction with the Centre, however, overall, the Centre provides much-needed space for the production of art in the city.

In a city known for its financial prowess, it has become difficult to separate the arts from its economic potential. Interest in contemporary art in the city has been inextricably linked to the overheated art market for Chinese and Asian contemporary art in the years preceding the recent global economic crisis. This has been exacerbated by the fact that Hong Kong is the third largest auction market in the world after London and New York. The major auction houses are all located in Hong Kong, and smaller Asian auction houses have been holding sales in Hong Kong in the last few years. 2008 saw the establishment of ART HK, Hong Kong's first art fair dedicated to contemporary art and it has since gained a reputation as being the most important in Asia.

⁵Both artists and organizations are housed on the site. Where art organizations want to attract visitors, artists prefer to work in a tranquil environment.

There is an abundance of commercial galleries in Hong Kong, and while the majority of these show work that is very commercial, with contemporary Chinese painters the most common representation, a number of galleries do stand out for showing emerging artists and more challenging exhibitions, and these have become important spaces for the public to view contemporary art. Grotto Fine Arts, for example, is one of the few galleries dedicated to showing Hong Kong art, and Osage presents a commendable and consistent program of exhibitions in its 15,000-sq-ft industrial space in Kwun Tong.

Contemporary art is also increasingly being exhibited in shopping malls as a corporate image-building exercise. Sino Group's Art in Hong Kong program and the recent opening of the K11 Art Mall in Tsim Sha Tsui are the best examples of this phenomenon. Considering the lack of public exhibition programs and spaces in Hong Kong, artists and curators have been happy to participate in these projects.

On some levels, the contemporary art scene in Hong Kong in the last 15 years could be said to have flourished. For example, the number of contemporary art exhibitions has doubled from an average of 100 per year during 1996 to 1998 to an average of 224 in 2005 and 2006⁶. The fact remains, however, that contemporary art is not something that is embedded within the consciousness of the Hong Kong citizen.

The current educational system is largely responsible for this situation, as art is not regarded as an important subject in schools and is discouraged as a career path. While the Government introduced a new compulsory 5% aesthetic component to the curriculum in 2009, teachers are ill-equipped to teach contemporary art in schools. A school like the HKICC Lee Shau Kee School of Creativity is unique in Hong Kong and will hopefully contribute to challenging the current prevalent mindset where art is seen as a less than a necessary component of life.

While a number of overseas and local universities are starting to offer more art courses (with the majority of these falling into the creative industries category), there is a general lack of opportunity to learn about contemporary art, and the disciplines of art criticism, curation and appreciation remain areas yet to be developed.

The systematic study and research of Hong Kong art history is something that has yet to be undertaken in depth, although there have been a number of worthwhile initiatives, such as the Hong Kong Art Archive initiated by Prof. David Clarke for Hong Kong University, the Hong Kong Visual Arts Directory published by the Chinese University of Hong Kong, and specific research papers commissioned by the Hong Kong Arts Development Council. Asia Art Archive also looks to address this gap by providing a unique publicly accessible resource with its library, archive, research projects and educational programs.

Another glaring void in Hong Kong's contemporary arts infrastructure is the lack of a sizable public exhibition space and program. The Hong Kong Arts Centre played an important role in presenting a program of international contemporary art in the 1980s and 1990s, however its exhibition budget was cut when the exhibition department merged with the other departments in 2003. As with spaces like the Hong Kong Fringe Club and the Hong Kong Visual Arts Centre, the Hong Kong Arts Centre is currently a rental gallery operated on a first-come, first-served basis, with occasional exhibitions programmed by the Centre.

While the Government's ambitious West Kowloon Cultural District Project hopes to address this issue and will see a mega museum being built in the form of M+ , dedicated to 20th and 21st century visual culture, the gap between the existing small organizations and the large Government museums will become even more marked. Cities like London and New York are vibrant arts hubs because of the diversity of platforms and spaces to show art.

And so while M+ will serve the public's need for a large museum in Hong Kong dedicated to contemporary art, and while we have numerous small spaces, a medium-sized space with an exciting, professional and consistent contemporary art exhibition program in the heart of the city does not exist. At the same time, a space of this nature could potentially become a springboard to train younger curators and art professionals, providing opportunities that are currently lacking in Hong Kong.

While the West Kowloon Cultural District would indicate that the Government has recognized the importance of investing in the arts for the long-term future of the city and its citizens, this is not translated in its current cultural policy. Funding for contemporary visual arts remains piecemeal, with the majority of funding directed to performing arts and the creative industries⁷.

If the West Kowloon project is to be successful, it is essential that we address the disparities within the existing arts infrastructure in Hong Kong and nurture existing structures and networks.

It could be said that nearly 13 years after the handover, Hong Kong is still undergoing a postcolonial transition. Where Hong Kong citizens were stereotyped as being apolitical before 1997, this has changed dramatically with recent social movements that directly address issues of local identity, culture, history and heritage. This is also reflected in the increasing concern and involvement of the art community in these issues.

The potential of contemporary art to address such a wide scope of issues means that its importance in society cannot be underestimated, and the need to create and nurture independent public spaces from which to intelligently exhibit and interpret important works of art being made today, as well as to enrich and stimulate the community, has never been more urgent in Hong Kong.



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10. West Kowloon Cultural District, Kowloon, Hong Kong.

⁷ Creative industries, with its immediate economic associations, is an area the Government has been focusing on developing and supporting. For example, Hong Kong Design Centre, Innocentre, Create HK, and Business of Design Week.

⁶ Wen Yau, research paper, 'Talkover/Handover', 2007.

CHAPTER 3
CPSC AS A SITE
FOR A
CONTEMPORARY ART HUB?

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**‘...CONTEMPORARY ART IS BEING USED
OVER AND OVER TO CONNECT THE PAST
TO THE PRESENT. AT THE SAME TIME,
ITS PUBLIC APPEAL AND OFTEN
PARTICIPATORY NATURE MAKE IT THE
PERFECT VEHICLE TO BRING AN OLD
BUILDING BACK TO LIFE.’**

The importance of the Central Police Station Compound as a historic site, as a symbol of law and order, and the embodiment of Hong Kong's colonial history cannot be overstated. While the site developed throughout the 19th and 20th century, its local and regional significance was tied more to the intangible ideals of government than to the physical construction and architecture. As time progressed, however, the majority of historic buildings throughout Hong Kong were demolished to make way for more modern high-rise structures. While the architecture of the CPSC is not necessarily of *international* heritage significance, its survival in such a central location due to its continued use as a prison and police station imbues it with great *local* and *regional* significance.

At the same time, the strong public response to the Government's announcement that the private sector would be invited to redevelop the site in 2003 and the ongoing interest in the site establishes its cultural significance in Hong Kong. Much of the significance of the site lies in its cultural associations, ranging from the early colonial period up to the 'We Care' campaign in 1999; from a site of authority to one of rehabilitation. These cultural elements are often visible in the physical fabric of the site and are an important element in understanding not only how the site developed since its inception but also how attitudes in Hong Kong have changed over time.¹

The CPSC is located in the Central district and borders Sheung Wan, one of Hong Kong's oldest areas. Over time, this unique area has come to represent the very characteristics that make Hong Kong what it is today, where the old and the new converge, the local and international meet. Even today, just minutes walk from Central's contemporary skyscrapers, some of Hong Kong's oldest shops can be found, selling traditional Chinese medicine and local delicacies.

The areas directly surrounding the CPSC have organically grown into vibrant neighbourhoods for shopping, dining, entertainment and the

arts. Hollywood Road, for example, which runs from Central to Sheung Wan, is populated with galleries selling both contemporary art and antiques, while SoHO has developed an alternative cafe and shopping culture.

One of the main challenges of preserving a heritage building is identifying suitable re-adaptive uses. While Chapter 2 in this proposal establishes the urgent need to strengthen the existing infrastructure for contemporary art in Hong Kong, the question we must ask is whether the CPSC is a suitable site for this purpose. Since the 1980s, cities have increasingly used the arts and culture for urban and economic regeneration, where cultural activity is seen as the catalyst and engine of regeneration. In general, the cultural clustering strategy addresses a wide spectrum of objectives at economic, social, cultural, and political levels. Cultural quarters are said to breathe new life into communities by 'using arts and cultural services to attract people, to contrast economic industrial decline and to design a new image of the city'.² Socio-economic benefits include neighbourhood renewal, synergy of operation and promotional objectives, and information sharing via socio-economic networks.

The interventional goals of cultural clustering can be summarized into five general classes:³

1. Urban regeneration to recover degraded areas, attract tourists, attract external investments, give a positive image of the city;
2. Support to cultural sector;
3. Enhancement of artistic and cultural heritage;
4. Support to creativity and innovation;
5. Formation/strengthening of local identity.

Ever since the idea of 'creative city', which advocates creativity as the quintessential contributor to city planning and wealth generation, the creation of 'creative milieux' has become the top priority on the agenda of city administrations worldwide. According to Landry, '... a milieu is a physical setting where a critical mass of entrepreneurs, intellectuals, social activists, artists, power-brokers or students

¹Op. cit., 'Conservation Management Plan', HKJC, Chapter 3.

²Graeme Evans, *Cultural Planning: An Urban Renaissance?*, Routledge, London, 2001, p. 30 (see Appendix 4).

³Tommaso Cinti, 'Cultural Clusters and Districts: The State of the Art', in *Creative Cities, Cultural Clusters and Local Economic Development*, Edward Elgar Publishing, Cheltenham; Northampton, MA, 2007, p. 84 (Appendix 4).



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|--|------------------------------------|--|
| 1. University Museum and Art Gallery | 8. Central Police Station Compound | ● = Art and cultural spaces |
| 2. Conservancy Association Centre for Heritage (CACHE) | 9. Architecture Centre | ● = Art spaces within Heritage sites |
| 3. Para/Site Art Space | 10. Central Market | ● = Heritage sites yet to be developed |
| 4. Asia Art Archive | 11. Hong Kong Fringe Club | ● = Other spaces within Heritage sites |
| 5. Sheung Wan Civic Centre | 12. Hong Kong Visual Arts Centre | |
| 6. Dr Sun Yat-sun Museum | 13. City Hall | |
| 7. Former Hollywood Road Married Police Quarters | 14. Asia Society Hong Kong Center | |

1. Commercial galleries along Hollywood Road, opposite the main entrance of Central Police Station Compound, February 2010.



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2. Opening of 'Heritage, Art, Design' exhibition, January 2010, organized by Culture Hulu, at the Former Married Police Quarters in Hollywood Road, Sheung Wan, Hong Kong.

3. Hong Kong & Shenzhen Bi-city Biennale of Urbanism/Architecture, 'Refabricating City', 2008, Central Police Station Compound.

4. Hong Kong artist, Frog King, interacting with visitors in the gaol space of CPSC during 'Prison Art Museum' project, 2006.

operate in an open-ended, cosmopolitan context and where face to face interaction creates new ideas, artefacts, products, services and institutions, and as a consequence contributes to economic success.'⁴ The creative milieu has subsequently taken the form of cultural quarters and creative industry clusters.

Taking into account existing art clusters and organizations in Hong Kong, what becomes evident is a lack of centrally located, non-commercial contemporary art spaces. As much as a diversity of different sized and focused art spaces are necessary components of a vibrant cultural city, so is a diversity of locations. The majority of contemporary art spaces in Hong Kong are located outside the city centre, and a centrally located art hub would no doubt attract a wide audience of both locals and tourists, as well as put contemporary art on the map and in the forefront of people's minds.

The Government's recent announcement of its intention to develop the Married Police Headquarters, also on Hollywood Road, into a creative industries cluster to house designers, shops and workshops would complement the development of CPSC as a contemporary art site. In fact, a cohesive strategy and vision for Central needs to be considered, with the Central Market and current Government offices slated for redevelopment in the future. The question should be asked: How CPSC will connect to these?

In a report undertaken by Knight Frank in 2006 for the Hong Kong Jockey Club with regards to the future usage of CPSC, 90% of the respondents interviewed were in favour of turning CPSC into a cultural complex, with 54% calling for a museum, 49% for an exhibition hall, and 30% supporting a concert hall. Another survey conducted by the Central and Western District Board and the Conservancy Association in 2005 showed the majority of respondents interviewed in favour of seeing cultural and arts facilities to include a museum and exhibition gallery on the CPSC site.⁶

⁴ Charles Landry, *The Creative City*, Earthscan Publication, London, 2000, p. 133. (Appendix 5)

⁶ Knight Frank Petty, *Central Police Station Compound Project — Desk Research Report*, 2006.

Contemporary art's ability to adopt an infinite number of forms as well as refer to the past, illuminate the present and indicate the future is perhaps one of the reasons that it has been used to revitalize heritage sites around the world. From projects as diverse as London's Tate Modern, a former mid-20th-century power station; Hamburg's Hamburger Bahnhof, a former 19th-century railway terminal; and Taipei's Museum of Contemporary Art (built in 1921), a former school and city hall, contemporary art is being used over and over to connect the past to the present. At the same time, its public appeal and often participatory nature make it the perfect vehicle to bring an old building back to life.

The development of the Central Police Station Compound into a contemporary art hub would not only allow the public to enjoy new interpretations of the site but would present the next step in the site's natural progression through its history, from a site of authority to rehabilitation, from a closed space to an open one.

The architectural limitations of utilizing the existing buildings for contemporary art purposes is one of the main challenges. In developing a business model that will see the site become self-sustainable with regards to its on-going upkeep, there needs to be a balance between the buildings that have commercial value and those that can be used for art purposes. And it does not come as a surprise that those identified for art usage are predominantly those that are the most challenging spaces. For example, the gaol cells could accommodate smaller scale programs, as demonstrated during the first Hong Kong and Shenzhen Bi-city Biennale of Urbanism/Architecture in 2007, however, they are not conducive to developing the kind of professional, medium-sized contemporary arts space and program that is needed in the city.

⁶ 中區議會轄下中區警署古蹟群想創日專責小組、長春社、香港建築師學會《保育中區警署古蹟群想創日暨相關活動總結報告書》(2005) (Central and Western District Board, Conservancy Association and Hong Kong Institute of Architects, Report of Heritage Citizen Envisioning Days and other related events, 2005).

Today, purpose-built contemporary art centres tend to be large, flexible spaces with high ceilings, equipped with facilities from temperature control to specialist lighting. While exhibitions could take place at the CSPC if the existing buildings were restored in their current state, the kinds of contemporary art that could be shown might be limited.

In the conversations we have had with different individuals and organizations, there are varying opinions with regards to the adaptation of the existing site into a contemporary art hub in relation to the construction of a new building in place of an existing building. The debate has largely been centred around F Hall, which has been deemed to be of less architectural significance than the other buildings in the compound and was omitted from the original list of historic buildings on the site by the Antiquities and Monuments Advisory Group in April 2003.

A number of voices that include those from architecture, conservation and concern groups strongly believe that the site be kept in its entirety and that F Hall, while perhaps less architecturally significant, is socially and historically significant as one of the buildings on the site that, when viewed together, tell the whole story. In our conversation with representatives from these different groups, it was stressed that any adaptive re-use of the

site needs to closely follow the Burra Charter and that if the site were to be adapted into arts hub, it would have to do so with heritage and conservation as the priority.

There is also the belief that a contemporary build on the existing site would be key to revitalizing the site, and continuing its ongoing development from the 19th century into the 21st century. There is a concern that conserving the site exactly as it stands today would run the risk of turning it into a mausoleum, an archaeological site, a relic of the past. While a contemporary art program could be developed to fit the existing buildings on the site, this program may not have the visibility, flexibility or professional facilities that benefit contemporary art programs today.

The two options are not, however, mutually exclusive and we believe that a number of different options can be explored, including a new build to accommodate the arts programs without the demolition of F Hall, and the renovation of some of the larger buildings on the site. In any case, as a result of our conversations with different individuals and groups, what has emerged is the necessity for dialogue between the arts and heritage communities with regards to further exploring the different possibilities of incorporating a new build on the site and making internal alterations to existing buildings.

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5. Yayoi Kusama, Dots for Love and Peace, 2009, temporary public art projects at City Gallery Wellington, New Zealand.
 6. Whitechapel Gallery, London, UK.
 7. Museum of Contemporary Art Taipei, Taiwan.

CHAPTER 4
GENERAL VISION
FOR CPSC

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**‘... FROM A SITE THAT WAS ORIGINALLY
CONSTRUCTED TO BE CLOSED,
TO KEEP PEOPLE WITHIN ITS WALLS,
TO ONE THAT IS OPEN AND WELCOMING:
A PLATFORM FOR EXPERIMENTATION,
CREATIVITY AND LEARNING; A PLACE
FOR SOCIAL GATHERING, A SITE FOR
CONTEMPLATION.’**



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1. Zeng Hao, 2009-6-7, 2009, the Chinese Pavilion, Arsenale, 53rd Venice Biennale, Italy.
2. Museum Quarter inner courtyard, Vienna, Austria.

4.1 GUIDING PRINCIPLES

We believe that the Central Police Station Compound has the potential to become an important, vibrant and publicly engaging contemporary-art-led hub in the centre of Hong Kong.

While heritage of the site is a priority, heritage should not be about staying stagnant. Any adaptive use of the site should connect the history of the site with the present and into the future.

The CPSC must be viewed in the cultural context of the Central district, Hong Kong, the Pearl River Delta and Asia — and as a link between these places and the rest of the world.

The development of the CPSC into a contemporary art hub should directly address the current gaps within the city's contemporary art infrastructure but must not be seen as the answer to all of Hong Kong's art needs.

The CPSC should become a locus of civic life — a place for aesthetic contemplation, social interaction, an opportunity for learning and a catalyst for introspection.

While contemporary visual art would be the main focus, programming should be open to cross-disciplinary interaction.

The socio-economic benefits of developing CPSC as a contemporary art hub include support for the cultural sector, encouraging creativity and innovation, enhancing cultural heritage, strengthening local identity, drawing locals and tourists to the site, attracting commercial tenants, as well as a synergy of operational and promotional objectives among tenants on the site.

Successful urban places comprise three sets of elements, namely, *activity* (economic, cultural, social), *form* (the relationship between buildings and spaces) and *meaning* (sense of place, historical and cultural). These elements are important in creating successful creative clusters and should be considered in the CPSC model.¹

¹ John Montgomery (ed.), *The New Wealth of Cities: City Dynamics and the Fifth Wave*, Ashgate, Aldershot, England; Burlington, VT, 2007, p. 309, and see Appendix 4 on research on cultural clusters.



3. Juame Plensa, *Crown Fountain*, 2004, Millennium Park, Chicago, USA.

4.2 GENERAL VISION

The CPSC was built to be sealed, closed, out of bounds and punitive, now we envision it as a place that is open, inviting, inclusive, celebratory and friendly. A place where the community can come together; a locus of civic life; a place of activity; open night and day, 24/7.

There should be 'environments' within the site where the public can come and relax — green walls in the inner courtyard and green areas, chairs and benches throughout.

CPSC should be considered alongside development plans for the greater Central/Sheung Wan area, especially with regards to the Hollywood Married Police Headquarters, Central Market and the current Government offices.

CPSC should seamlessly integrate with the surrounding activity of the street and the unique character of its surrounding locales.

The heritage buildings should be preserved, while, simultaneously, accommodating the new, with contemporary art as the vehicle to do this. A new build, if any, should be done with sensitivity to the site.

The composition and balance of commercial and art components within the site needs to be carefully considered. Existing converted heritage sites in Hong Kong tend to be very commercial. No more shopping malls please!

Restoration of the buildings should not sanitize the site, nor strip away the multiple stories and history embedded within the walls. It is important that the CPSC becomes a place that is used by the community and not just a tourist photo opportunity. We would recommend keeping all original signage where possible, allowing for 'messy areas', and identifying certain buildings that would be only minimally restored.

The CPSC should be developed over time with programs taking place on the site as it is being redeveloped and buildings left empty for future usage.

It is important that the CPSC attracts multiple audiences — that it is a place frequented by neighbouring and local audiences, as well as overseas visitors to Hong Kong.

Enlightened facility management is critical to achieving these goals and it is important to learn from existing operational structures in place.²

² See Chapter 9, 'Governance and Operation'.



4. Remaining signage at CPSC.
5. Patrick Blanc, *Vertical Gardens*, 2005, Square Vinet, Bordeaux, France.
6. Talk at AFTER SCHOOL cafe, Causeway Bay, Hong Kong.

7. Gonkar Gyatso, *The Shambala in Modern Times*, 2008, exhibition view, Arsenale, 53rd Venice Biennale, Italy.
8. Kids painting.



9. HKICC Lee Shau Kee School of Creativity, Hong Kong, 2007.
10. Art workshop for adults.

CHAPTER 5
ART COMPONENTS AND
PROGRAMS AT CPSC

**‘THE CPSC CONTEMPORARY ART HUB WILL
OFFER THE CITY’S FIRST PUBLIC MEDIUM-
SIZED INTERNATIONAL-STANDARD SPACE
AND CONTEMPORARY ART PROGRAM,
WHILE HOUSING AND NURTURING SOME
OF HONG KONG’S MOST EXCITING EXISTING
SMALLER VISUAL ART SPACES.’**

5.1 GENERAL VISION

The Central Police Station Compound has the potential to become an important, vibrant and publicly engaging contemporary-art-led hub not only for Hong Kong but for the region.

The development of the CPSC into a contemporary art hub will directly address the current gaps within the city's contemporary art infrastructure but should not be seen as the answer to all of Hong Kong's art needs. It should be considered within the context of Hong Kong's greater cultural landscape, both existing and future.

We believe that CPSC as contemporary art hub is in line with the Government's identification of art and culture as one of the key pillars for the future of the city and would complement the West Kowloon Cultural District project.

The CPSC contemporary art hub would offer the city's first public medium-sized international-standard contemporary art space and program, while housing and nurturing some of Hong Kong's most exciting existing smaller visual art spaces.

While contemporary art programs will be the focus, cross-disciplinary interaction should be encouraged. We imagine a vibrant performing arts program in less formal areas of the site, including music, drama and dance. We envision a diversity of programs and organizations on the site, offering something for everyone: young and old, local and international, established and emerging.

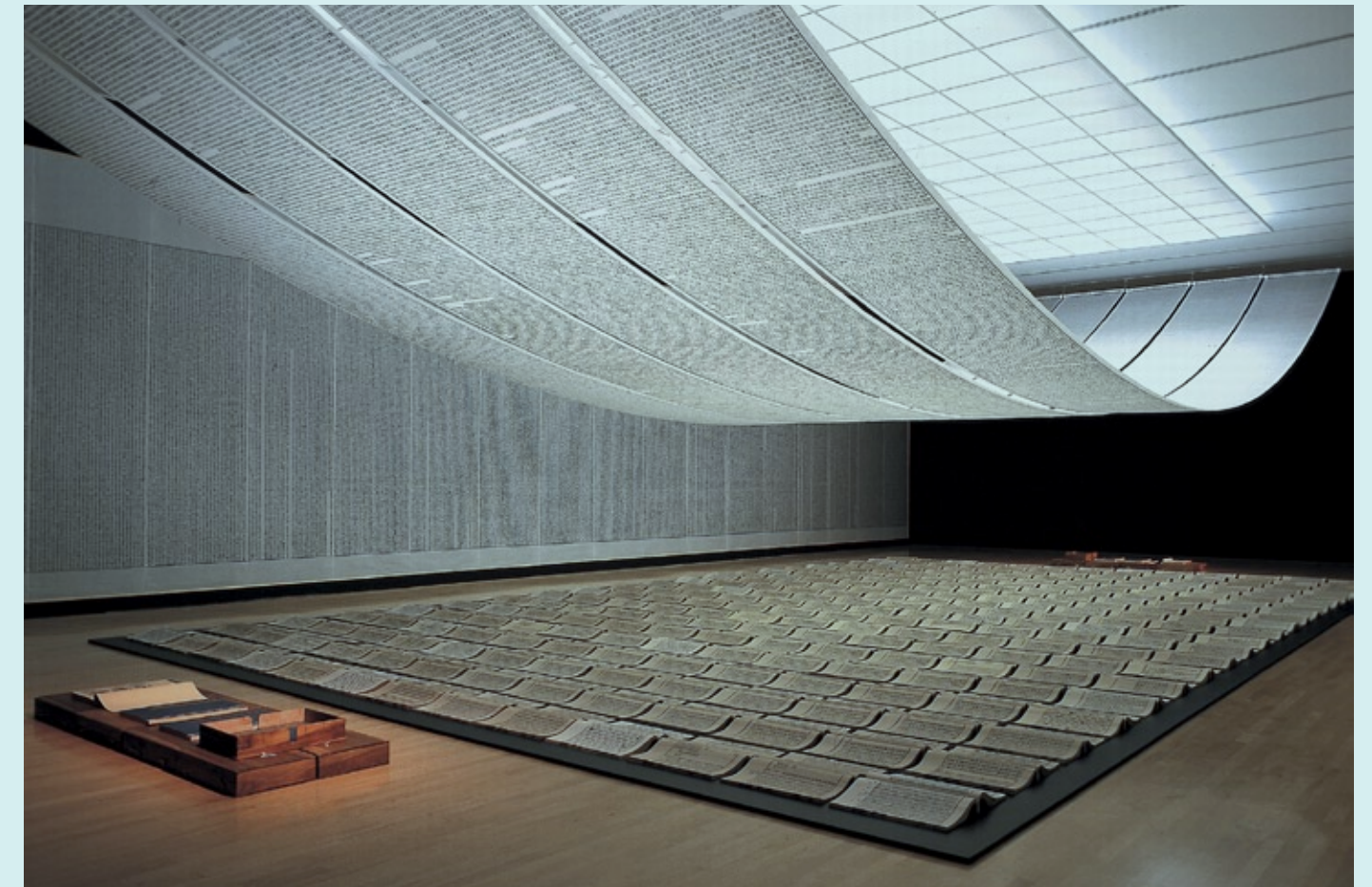
It is essential that the CPSC is not only a place for learning, social interaction and aesthetic contemplation but a place of experimentation, risk-taking and new ideas. Contemporary art's ability to question, challenge and embrace the world around us is what makes it an essential part of contemporary culture and society today. The CPSC should be open to and reflect these principles.

CPSC will play an important role in creating and building new audiences for art in Hong Kong by consistently offering quality programs and by breaking down the stereotypes of 'high' and 'low' art. At the same time, as a platform for a diversity of art programs, CPSC has the potential to become a training ground for cultural mediators in Hong Kong.

Learning and new ideas are key to the vision of CPSC. As well as a robust educational program, a public library/archive/research facility will provide a wider appreciation of art in the community, offer a resource for schools and universities, and support the development of art programming within the CPSC.

The lack of funding support for contemporary art in Hong Kong, both public and private, has meant that it has not been able to flourish, and explains the absence of a locally visible, internationally recognized contemporary exhibition program in the city. If the Hong Kong Jockey Club undertakes to develop CPSC into a contemporary art hub, it is essential that the necessary funding commitments are made and mechanisms set up to ensure the ongoing support of the 'software'; that is, the people. The last thing Hong Kong needs is another 'hardware' project or rental gallery.

The development of the Central Police Station Compound into a contemporary art hub would not only



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1. Xu Bing, *A Book From the Sky*, 1987–91, site-specific installation, UCCA, Beijing, China.
2. Surasi Kulsowong, *Golden Fortune (Good News Is Coming)*, 2009, Para/site, Hong Kong.



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3. Hector Zamora, *Stuck Inflatable Zeppelin*, mixed media, Arsenale, 53rd Venice Biennale, Italy.
4. Yayoi Kusama's work at Frieze Art Fair 2005.

5. 'Crosscurrents: New Media Art from Beijing and Hong Kong' exhibition view, Osage Kwun Tong, Hong Kong, 2008.



allow the public to enjoy new interpretations of the site but would present the next step in the site's natural progression through its history. We imagine not only an interesting relationship developing between the 19th/20th-century space and a 21st-century program, but for CPSC to be a source of inspiration for artists and curators working on the site.

Quality and professionalism must be sought at every level of the programs offered on the CPSC site and should be on a par with comparable international programs and organizations.

To ensure that the tenant organizations benefit from their proximity to one another, it is essential that the right governance structure and operating principles be established. Collaboration between the organizations in the compound as well as with those outside, locally and internationally, should be encouraged.

Great art spaces and organizations are those that have built up a track record and are able to adapt to the challenges that time brings. It is important that the programs at CPSC are allowed to evolve over time, that not every single space is programmed from the beginning, and there is allowance for organic growth. The key values of the artistic vision should be built in from the beginning but spaces on the site should be left for future development.

We believe that quality retail and F&B outlets on the site will complement a contemporary art program, however it is essential that the art programs are integrated throughout the site and not separated from the commercial components.

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5.2

RECOMMENDED ART COMPONENTS AND PROGRAMS AT CPSC

A NEW MEDIUM-SIZED CONTEMPORARY ART SPACE (CAS)

Considering the lack of a sizable, professional, public exhibition space and program, locally visible and internationally recognized in Hong Kong, our recommendations include establishing the first of its kind at CPSC. Please see Chapter 6 for details.

RESIDENT VISUAL ARTS ORGANIZATIONS

As discussed in Chapter 3, a number of small independent contemporary art exhibition spaces exist in Hong Kong and play a significant role in the city's art infrastructure.

However, because of the current support system for contemporary art, they have been unable to grow much beyond their initial budgets, physical premises or audiences, despite most having been in operation for over 10 years. The maximum amount that an independent visual arts organization can apply to the HKADC for is capped at HK\$700,000 a year and the majority of the spaces that receive this annual grant are unable to raise additional funding outside this grant.

By offering physical premises and financial support, while providing artistic autonomy, the CPSC compound would play an important role in nurturing these spaces and significantly contribute to strengthening Hong Kong's art infrastructure.

Resident organizations would be able to provide a stable and diverse set of programs for visitors to CPSC and bring with them existing networks and audiences. Programs might include exhibitions, talks, artist-in-residencies, professional training, and workshops that focus on a single medium, such as pottery, as well as organizations

that present experimental art by local and international artists, including installation, photography, painting and video.

New media and its connections to animation, the film industry, and communication technologies, such as the internet, could also be considered when envisioning a future art program at the site. It may offer a way of facilitating cross-media and cross-disciplinary collaboration; connecting contemporary art, culture and the society. The gaol cells, as one example, could make interesting viewing booths and media labs for video and film programs.

As quality and professionalism are key to the success of the CPSC, we would recommend the following guidelines for considering resident organizations:

- Over 10 years track record in the field;
- Identifiable focused strategy and vision;
- Solid and transparent governance structure;
- Not-for-profit entity;
- Demonstrated ability to raise funds;
- Quality art program;
- Long-term vision, with a local and international scope;
- Existing connections to the Central/Sheung Wan area desirable;
- Strong management, and recognized artistic, intellectual or curatorial program and leadership.



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6. Ai Weiwei, *Forever Bicycles*, 2003, mixed media, Mori Art Museum, Tokyo, Japan.

7. Monir Shahroudy, *Farmanfarmaian, Lightning for Neda*, 2009, The Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia, 2009.



8



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8. Students in discussion, Asia Art Archive Library.
9. Kids having fun at a ceramic workshop.

LIBRARY, ARCHIVE, RESEARCH, INFORMATION CENTRE

With learning and new ideas integral to the vision of the CPSC contemporary art hub, a contemporary art library/archive/information/research centre would provide the site with an important public facility.

We have identified the importance of library facilities, archiving capacity, and research-based educational programs, in order to investigate and build a foundation for the study of the history of art of Hong Kong and Asia.

This library, archive and research centre could provide a key resource centre for schools and universities, as well as the general public. In addition to research, access to these materials will help develop a wider appreciation of the arts, thus expanding the long-term audiences for art programming at CPSC and in Hong Kong.

The library and archive will also offer critics, curators and art practitioners a deep resource of information to support the development of art programming at CPSC, as well as provide a platform for the promotion of critical writing. At the same time, this resource will enhance creative practices among artists by offering a site for residencies and idea creation.

The juxtaposition of this resource with other contemporary art organizations would distinguish the program at CPSC from other art clusters in the Hong Kong and pioneer new ways of approaching contemporary art in the region.

RESIDENT CULTURAL ORGANIZATIONS

Some of the smaller spaces within the CPSC would provide an important platform by offering office space to smaller cultural organizations.

Priority could be given to those concerned with art, architecture and heritage, with a history of work in the Central/Sheung Wan area. These organizations would enrich the programs on offer in the compound.

PROJECT SPACES AND ANNUAL EVENTS

The identification of project spaces within the site should be programmed by both tenant organizations and those outside the compound. These spaces could provide a platform for collaboration with local and emerging artists and curators, as well as the opportunity for larger scale site-specific commissions that become annual attractions (examples include the Serpentine annual architectural commission or the Tate's regular commissions for the Turbine Hall).

At the same time, an annual thematic festival could further enrich the CPSC art program and serve the purpose of bringing larger audiences to the site, as well as encouraging collaboration between the tenant organizations.

PERMANENT COMMISSIONED WORKS: OUTDOOR SPACES

The commissioning of major permanent works for the site could become important focal points, attract audiences and bring life to some of the more challenging spaces within the compound. The two outdoor courtyards immediately come to mind as the perfect locations for such works and could include sculptures, installation or video projections, although other less obvious locations may also be identified. These commissions would become talking points, a place to meet, take photos, and provide alternative perspectives from which to view the site.

INTERPRETATION

The Hong Kong Jockey Club's commissioned proposal by Winkle-Picker Ltd. sets out a detailed interpretative plan designed to tell the history of the site and bring life to it. While there are a number of different ways in which to do this, we would strongly encourage working with artists and curators from an early stage to develop interesting ways to program these interpretative areas, as well as get the public to experience the site outside more traditional museum-like formats. We would also recommend that an arts professional be appointed as a permanent member of the interpretation team so as to find opportunities to integrate the art program and history of the site, without compromising either.

EDUCATION AND LEARNING

Education and learning are core values for the future vision of the CPSC. Education can mean a lot of different things to different people and it would be important that a diversity

of educational programs for all age groups are offered by the tenant organizations and interpretation office. Access to classrooms and areas where groups can gather throughout the site would be crucial. Education programs may take the form of workshops, lectures, talks, participatory projects, a site tour, exhibition tour, training courses, and children's classes.

PERFORMING ARTS PROGRAM

While our proposal does not accommodate a professional performing arts space, we believe that the CPSC offers a wealth of spaces that could be used for less-formal, experimental outdoor performances to include music, drama, screenings and dance. In order to bring audiences back to the site, these programs may be programmed on specific times and days of the week. Flexible, purpose-built, multi-purpose rooms to accommodate the visual arts and education programs can also be used for performing arts programs in the site.



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10. Audience participation in He Yunchang's performance, 2009, Fukuoka Asian Art Museum, Japan.



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11. Yuenjie, *Pass Thro' 404*, 2009, performance, Woofer Ten, Hong Kong.
12. Daimler Collection Education Program.

CHAPTER 6
A NEW
CONTEMPORARY ART
CENTRE

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**‘...THE LACK OF A SIZABLE, PROFESSIONAL,
PUBLIC EXHIBITION PROGRAM, WHICH IS
LOCALLY VISIBLE AND INTERNATIONALLY
RECOGNIZED, IS A GLARING VOID
IN HONG KONG’S CONTEMPORARY
ARTS INFRASTRUCTURE.’**

6.1 INTRODUCTION

As established in Chapter 2, the lack of a sizable, professional, public exhibition program and space, which is locally visible and internationally recognized, is a glaring void in Hong Kong's contemporary arts infrastructure.

Exhibition spaces at organizations like the Hong Kong Arts Centre and Hong Kong Fringe Club, for example, are rented galleries which do not have exhibition program budgets and thus are unable to present a consistent quality of programs or build up regular audiences.

While the Government's M+ on the future West Kowloon Cultural District site will have a contemporary art program, a large gap will remain between this mega-museum and existing small contemporary art organizations.

A diversity of platforms and spaces to show art is what makes a culturally vibrant city. And so while M+ will serve the public's need for a large museum in Hong Kong dedicated to contemporary art, and while we have numerous small spaces, a medium-sized space with an exciting, professional and consistent contemporary art exhibition program in the heart of the city does not exist.

At the same time, a medium-sized contemporary art space (CAS), as the first of its kind in the city, would immediately distinguish the Hong Kong Jockey Club Central Police Station Compound from existing initiatives, as well as act an anchor for the whole site. It could become an important training ground for curators and exhibition platform for emerging and established artists.



1. Artist talk by Subodh Gupta, in front of his work, *Line of Control*, 2008, The Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia, 2009.

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However, the establishment of such an organization comes with a number of considerations and commitments:

1. Funding a medium-sized exhibition program is expensive. If this new space is to stand on par with other comparable organizations around the world, a long-term funding commitment and plan is required (see Financial Considerations in Chapter 10).
2. It is individuals that make an organization. To establish an exhibition program of international excellence and quality, it is essential that a director and curatorial team are brought in with the necessary background and expertise. Because of the historical lack of opportunities in the city, there are very few individuals in Hong Kong with the necessary qualifications to take on this task.
3. While quality programming is not necessarily linked to physical premises, the type of physical facilities does determine the type of programming possible on the site with regards to scale, visibility and flexibility. Iconic architecture and purpose-built facilities are often an important component of some of the most popular contemporary art institutions today. This of course addresses the issue of a new build on the CPSC site.
4. Great organizations are not born overnight and a long-term strategy, sustainability and vision is important.

2. Audience contemplating Mataso Printers' works, 2004, The Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia, 2009.



3

3. Do-Ho Suh, *Some/One*, installation view, 2001, stainless-steel military dog tags, nickel plated copper sheets, steel structure, glass fiber reinforced resin, rubber sheets, Korean Pavilion, 53rd Venice Biennale, Italy.



4

4. Robert Morris, *Body-Space-Motion-Things*, 2009, Turbine Hall, Tate Modern, London, UK.

5. Michael Lin, *People's Gallery*, 2004, installation, 21st Century Museum, Kanazawa, Japan.



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4. Robert Morris, *Body-Space-Motion-Things*, 2009, Turbine Hall, Tate Modern, London, UK.

5. Michael Lin, *People's Gallery*, 2004, installation, 21st Century Museum, Kanazawa, Japan.

6.2 MISSION AND PROGRAM

The mission and program of the new CAS should be developed by the director and curatorial team, however, as a starting point for discussion it may look like this:

MISSION:

To present exhibitions of the most important established and emerging artists today;

To celebrate innovative, pioneering and risk-taking work in the field of contemporary art;

To present contemporary art exhibitions of the highest international standard and professionalism;

To create a network with like-minded organizations and individuals in the site, locally and around the world through an innovative series of collaborative programs;

To inspire, delight and build local and overseas audiences by consistently offering strong exhibition, education and outreach programs;

To enhance Hong Kong's position as an international cultural destination.

PROGRAM:

4 to 6 small- and large-scale exhibitions a year, with at least one focusing on Hong Kong art, and continuous screening, educational and outreach programs;

Solo and group exhibitions showcasing both internationally recognized and emerging artists, with an emphasis on the region;

Collaborative projects with other tenant organizations in CPSC;

Idea platform — collaborate with research centre/library/archive to generate new programs through the material in the library and archive;

Platform for different curatorial voices by inviting curators and organizations outside the organization to curate exhibitions;

Dedicated digital platform to reach audiences around the world.

6.3 ARCHITECTURAL CONSIDERATIONS

Purpose-built contemporary art spaces today tend to be large flexible spaces with high ceilings, equipped with professional facilities for temperature control and lighting.

A number of options can be explored with regards to where the new CAS is housed on the site, from a new building and/or an interior adaptation of F Hall, to interior renovations of some of the other larger-scale buildings on the site to include the Barracks and Headquarters.

A new build in CPSC could become Hong Kong's first international standard, purpose-built space for contemporary art, allowing for maximum flexibility and accommodating the needs of a 21st-century art program.

Any new buildings or additions must be done with sensitivity to the site.

A new building on the site could create an interesting dialogue with the existing architecture and history of the site.

A new build with an attractive art program will attract visitors and energize the back of the site which is currently difficult to access.



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6. Aerial view of concourse, The Museum of Modern Art (MoMA), New York, USA.
7. Didier Marcel, exhibition view, 2009, Mudam Luxembourg.

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CHAPTER 7
COMMERCIAL
COMPONENTS

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**‘IT IS ESSENTIAL THAT THE CPSC IS NOT
DRIVEN BY RESTAURANTS, RETAIL AND
BARS, WITH THE ART PROGRAMS TAKING
A SECONDARY ROLE, BUT THAT THE
ART PROGRAMS ARE WELL INTEGRATED
THROUGHOUT THE SITE.’**

7.1 CONSIDERATIONS



1. Interior of a restaurant.
2. Design shop on Gough Street, Central, Hong Kong.
3. A cozy bookstore cum cafe.

4. Rirkrit Tiravanija, 2009, site-specific intervention of the bookstore at the Palazzo delle Esposizioni, Giardini della Biennale, 53rd Venice Biennale, Italy.
5. A weekend flea market.

WESTERN MARKET

The Western Market dates from 1844. Western Market later consisted of two separate blocks: South Block (demolished) and North Block (the current 'Western Market'). The South Block at Queen's Road Central was built in 1858 and demolished in 1980, replaced by the Sheung Wan Complex in 1981.

The current Western Market, an Edwardian-style building, was preserved and renovated by the Land Development Corporation in 1991, when it was converted from a food market to a shopping centre focusing on traditional handicraft and housing shops formerly located in the old alleys in Central selling cloth. The top floor currently houses the Grand Stage, a restaurant and dancing hall.

MURRAY HOUSE

Murray House is a restored Victoria-era building (1844) that was named after Sir George Murray (1772–1846), a British soldier and politician. In 1982 it was dismantled to make way for the Bank of China Tower which now sits on the original site. It was finally reassembled in 1998 in its present location in Stanley. The Victoria-era building served originally as barracks for the British military and was part of the Victoria Barracks up until the 1960s and now houses the Hong Kong Maritime Museum and a series of F&B outlets.

As outlined earlier in the general vision for the CPSC, the balance of art and commercial components will be critical for the site to successfully function as a vibrant art hub.

In developing a sustainable model for the long-term upkeep of the buildings in the CPSC, the Hong Kong Jockey Club will earmark certain venues for commercial purposes. Taking into account the current buildings on the site, the most commercially attractive buildings are likely to be the Barracks and Headquarters surrounding the front courtyard.

Besides heritage and preservation being cited as a priority when considering the adaptive re-use of the site, one of the other most frequently heard concerns is the fear that CPSC will become another shopping mall in what is already one of the shopping capitals of the world. It is essential that the CPSC is not driven by restaurants, retail and bars, with the art programs taking a secondary role, but that the art programs are well integrated throughout the site. The reason for this concern might stem from the redevelopment of some existing heritage buildings in Hong Kong.

1881

Located in Tsim Sha Tsui, the heritage complex is made up of the former Marine Police Headquarters, Signal Tower, Stable House, Fire Station and Accommodation Block. These buildings were constructed between 1881 and 1920, and listed as monuments under the Hong Kong Antiquities and Monuments Ordinance. The site was redeveloped by private developers Cheung Kong and opened in 2009 as a high-end luxury brand shopping mall with a boutique hotel, in an area populated with retail, hotels and restaurants.

7.2 GUIDING PRINCIPLES

While we are not opposed to commercial tenants on the site and recognize the potential of retail, F&B and creative industries, among other commercial activities, to bring audiences and vibrancy to the compound, we would like to make the following recommendations when considering the make-up of commercial tenants.

RETAIL

No chain outlets or luxury brands, focusing instead on niche independent boutiques to include, but not limited to, fashion and design.

Book shops that include a dedicated section to culture, art and design, of which only a handful exist in Hong Kong.

F&B

The mix and number of F&B outlets is important, from high-end dining, to outdoor cafés, to less formal stalls selling drinks and traditional Chinese snacks in the outdoor courtyards. Again we would like to stress the importance of avoiding chain outlets and instead focus on specialized restaurants. Considering the large number of restaurants in the surrounding areas of Lan Kwai Fung and SoHo, it would be important to consider how to distinguish the restaurants at the CPSC.

WEEKLY MARKET

The abundance of outdoor space as well as the laundry yard and ground floor of E Hall could provide the perfect setting for a weekly/monthly market selling anything from design, craft and antiques to organic food.

OFFICES

Having professionals from lawyers, designers and architects working on the site could provide a range of services to the resident art groups and commercial outlets as well as add to the mix of tenants working on the site.

COMMERCIAL ART GALLERIES

If commercial galleries are considered for the site, it would be essential that a stringent vetting process be put in place. While the surrounding area houses a number of art galleries, the majority of these are purely commercial in nature. The inclusion of galleries of a very commercial nature may adversely affect the quality and standard we are striving for in the CPSC's art programs. In order to attract the galleries that offer the most interesting programs and are significantly contributing to field, it may be necessary to consider subsidizing rents. These galleries could be balanced with those that are internationally renowned and who are able to afford higher rates.



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6. Interior of a restaurant.
7. GOD Street Culture Museum at Jockey Club Creative Arts Centre.

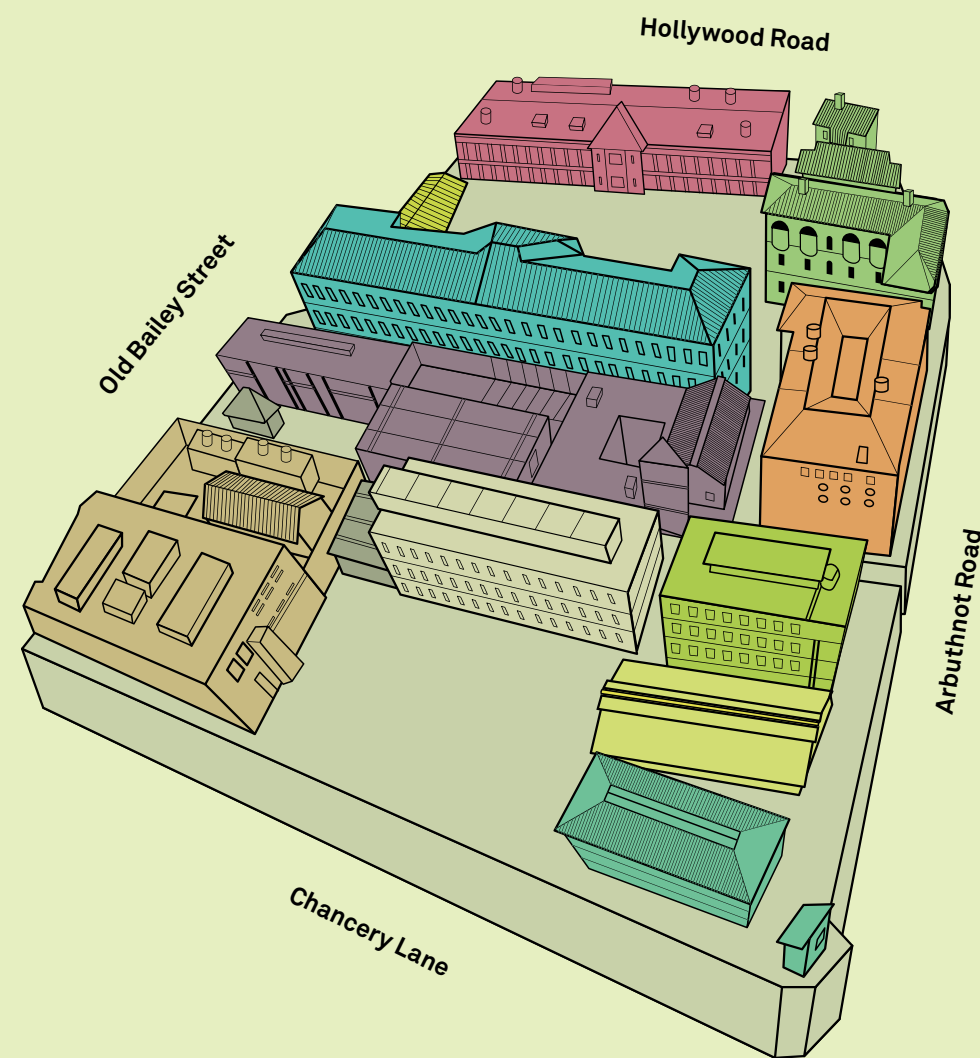
CHAPTER 8
FACILITIES AND USAGE

‘WE HOPE THAT THIS HOLISTIC VISION FOR THE ALLOCATION OF THE PHYSICAL SPACES AND POSSIBLE USES ON THE SITE WILL PROVIDE A CONSTRUCTIVE POINT OF DEPARTURE FOR FUTURE DEEPER DISCUSSIONS.’

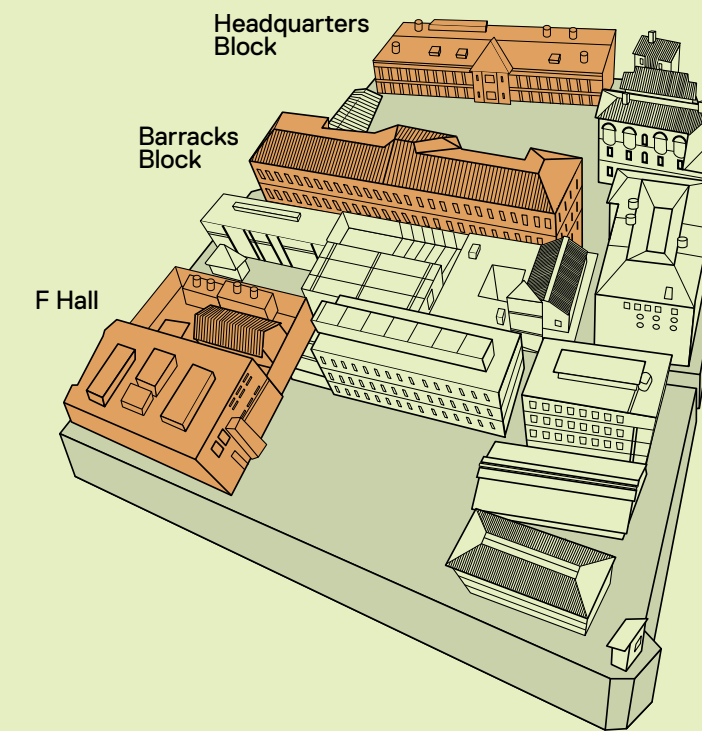
In Chapter 8, we outline the buildings and physical spaces that may be considered for the art programs recommended in this proposal. This is a preliminary plan; the suitability of the adaptive re-use of these spaces for contemporary art programs will need to be considered in greater detail, in conjunction with architects and representatives from the constituent arts organizations, before any detailed facilities program can be confirmed. In other words, it is the curatorial program and program requirements of the individual art organizations that should lead the development of a specific list of technical requirements, such as lighting, temperature control, loading, equipment, and access.

We hope, however, that this holistic vision for the allocation of the physical spaces and possible uses on the site will provide a constructive point of departure for future deeper discussions.

The spaces outlined below have been chosen with the following considerations: the importance of integrating the art programs throughout the site; the desire to draw people to the back of the site which is currently difficult to access; the existing architectural configuration and limitations of the buildings; and the recognition that certain buildings may be reserved for commercial purposes.



NEW MEDIUM-SIZED CONTEMPORARY ART SPACE (CAS)



F HALL GROSS INTERNAL AREA:
1068 sq. metres, over two rooms

GENERAL OFFICE GROSS INTERNAL AREA:
131 sq. metres

BARRACKS BLOCK GENERAL GROSS AREA:
3292 sq. metres

HEADQUARTERS BLOCK GENERAL GROSS AREA:
3812 sq. metres

Considering the lack of a medium-sized exhibition space for contemporary art of international standards in Hong Kong, our recommendations include establishing the first of its kind at CPSC. We believe that a number of options can be explored with regards to where the CAS is housed on the site. These options include the conversion of the Headquarters or Barracks, a new building at the back of the site, and/or an internal alteration to F Hall.

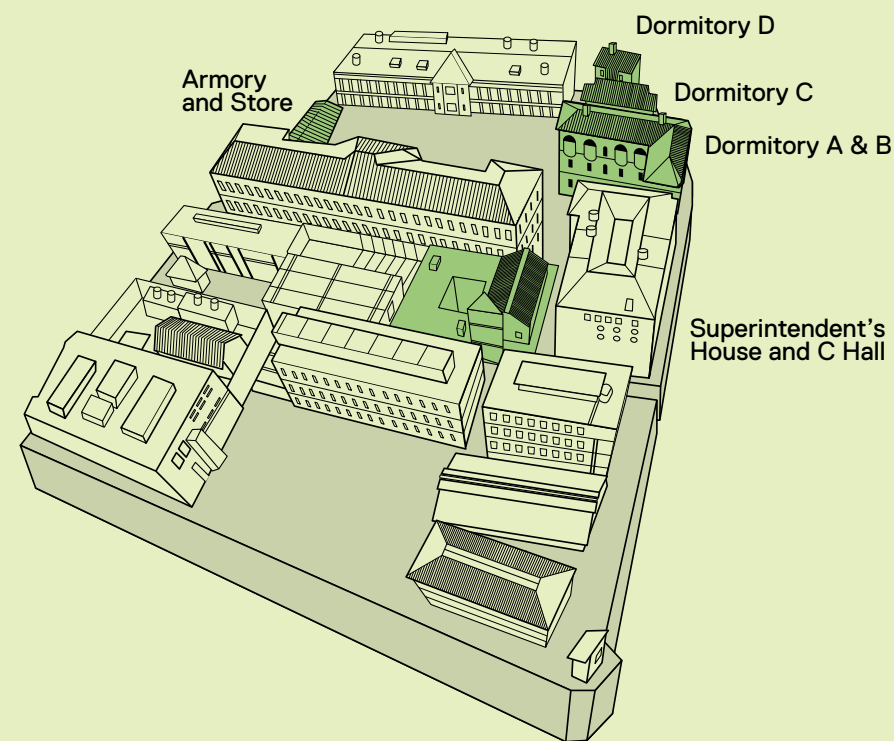
With significant interior alteration, F Hall potentially provides the largest white-cube-like exhibition space on the site. However, given its current configuration, it would be difficult to

accommodate all the requirements of the kind of art space we envision. These requirements include professional ticketing facilities, a cafe, shop, public gathering areas, offices, storage and loading, and a multi-purpose room to seat 100–200 people.

Whole or part of the Barracks and/or Headquarters Blocks could also be considered for CAS. However, limitations on internal alterations to these buildings might pose insurmountable challenges. At the same time, we are aware that the financial sustainability of the site might depend on the allocation of certain buildings for commercial purposes, and that one or more of these buildings has been discussed in that context.

One of the main reasons in favour of locating the CAS where F Hall stands is to energize the back of the site. However, the building as it now stands would require interior renovation and the addition of new space, in order to accommodate the necessary professional requirements. Therefore, the viability of F Hall and new building(s) at the back of the site need to be carefully considered.

RESIDENT VISUAL ART ORGANIZATIONS / CULTURAL ORGANIZATIONS



RESIDENT VISUAL ART ORGANIZATIONS

Inviting existing smaller visual arts organizations to be housed at CPSC will provide a stable and diverse set of programs for visitors and bring existing networks and audiences. Programs might include exhibitions, talks, artist-in-residencies, professional training, and workshops that focus on a single medium, such as pottery, as well as organizations that present experimental art by local and international artists, including installation, photography, painting and video.

RESIDENT CULTURAL ORGANIZATIONS

Some of the smaller spaces within the CPSC could provide an important platform by offering office space to smaller cultural organizations. Priority could be given to those concerned with art, architecture and heritage, with a history

of work in the Central/Sheung Wan area. These organizations would enrich the programs on offer in the compound. Recognizing the interdisciplinary nature of contemporary art, we would like to see some facilities established to encourage interdisciplinary interaction and collaboration with other art forms such as performing arts.

DORMITORY A AND B

GROSS INTERNAL AREA:
approx 930 sq. metres

We believe that it is important to locate art programs in a variety of locations throughout the site. Given their physically prominent position at the entrance of the site, Dormitory A and B, together with Dormitory C and D, would create an arts/cultural mini-cluster and set the appropriate tone for people entering CPSC.

The current layout of Dormitory A and the possibility of connecting to Dormitory B make it a good space for exhibition, offices, storage, and a multi-purpose room, although issues of accessibility and loading need to be properly assessed. We believe that this space would best be given to a single organization to develop, manage and become identified with.

DORMITORY C AND D

DORMITORY C GROSS INTERNAL AREA:
342 sq. metres

DORMITORY D: GROSS INTERNAL AREA:
210 sq. metres

The allocation of Dormitory C and D, together with Dormitory A and B, would create an arts/cultural mini-cluster offering a dynamic entity situated at or near to the main entrance of the site. While Dormitory A and B may be appropriate for a single resident arts organization, Dormitory C and D could accommodate offices for cultural/art/heritage groups, an information booth, and a small café, making use of the outdoor space that looks on to Arbuthnot and Hollywood Road.

ARMORY AND STORE

GROSS INTERNAL AREA:
approx 404 sq. metres

Although it has been suggested that buildings with the most commercial development potential are situated at the front on the site, including the Barracks and Headquarters blocks, we think it important to integrate art programs and art spaces throughout site. Therefore, we recommend locating at least one of the resident art organizations in the front courtyard. The Armoury and Store, while small, would make a good fit for a resident arts organization. Given the buildings previous usage as a workshop, one might envision an organization that conducts workshops. Exhibitions of the work made during the workshops could also be exhibited.

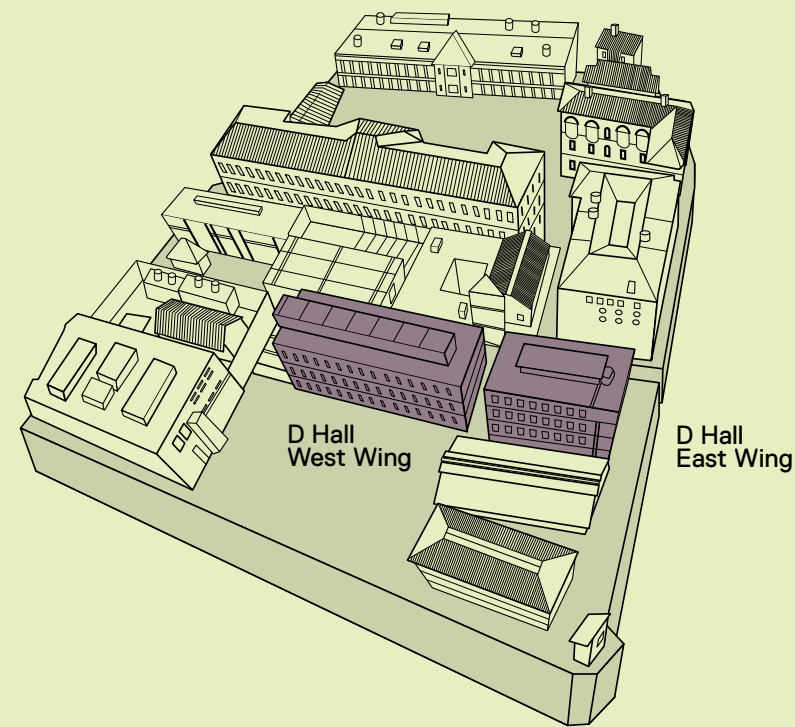
SUPERINTENDENT'S HOUSE AND C HALL

GROSS INTERNAL AREA:
approx 1088 sq. metres

As an additional destination in the organically developing art walk through the CPSC, the Superintendent's House has the possibility of attracting visitors. With direct accessibility from Arbuthnot Road and connection to C Hall, this building is well located to house a resident arts organization and include exhibition space, office, storage, and a multi-purpose room for meetings and educational programs. Support space could also be located in C Hall, which could also house offices for other organizations on the site. The kitchen in C Hall has been allocated for part of the interpretation program on the site.

As our recommendations, however, include the gradual development of the site, we would suggest keeping the Superintendent's House vacant in the initial stages, pending identification of a compelling use.

LIBRARY, ARCHIVE, RESEARCH, INFORMATION CENTRE

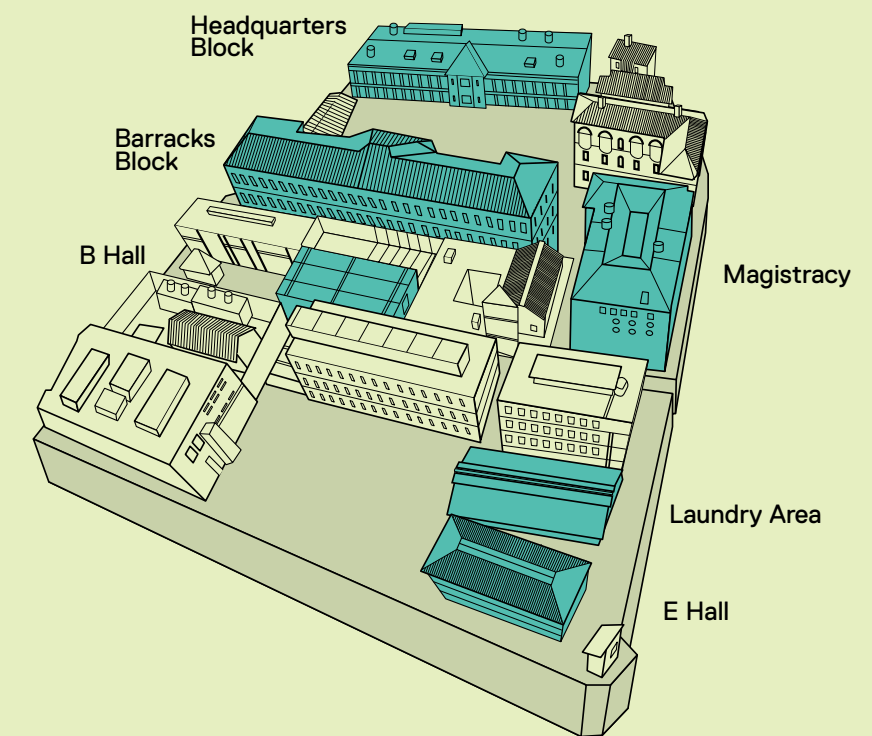


With learning and new ideas integral to the vision of the CPSC contemporary art hub, a contemporary art library/archive/information/research centre would provide the site with an important public facility. This centre could provide a key resource point for schools and universities, as well as the general public, and help develop a wider appreciation of the arts, thus expanding the long-term audiences for art programming at CPSC and in Hong Kong.

D HALL EAST AND WEST WING: Gross internal area: 1781 sq. metres

While the limitations of the gaol cells as exhibition spaces for contemporary art are evident, with internal renovation and the possibility of linkage to a new building, they could be used to house the library, archive, research and information facility on the site. An area on the ground floor of D Hall has been allocated for interpretation space and specific gaol cells could be transformed into media booths.

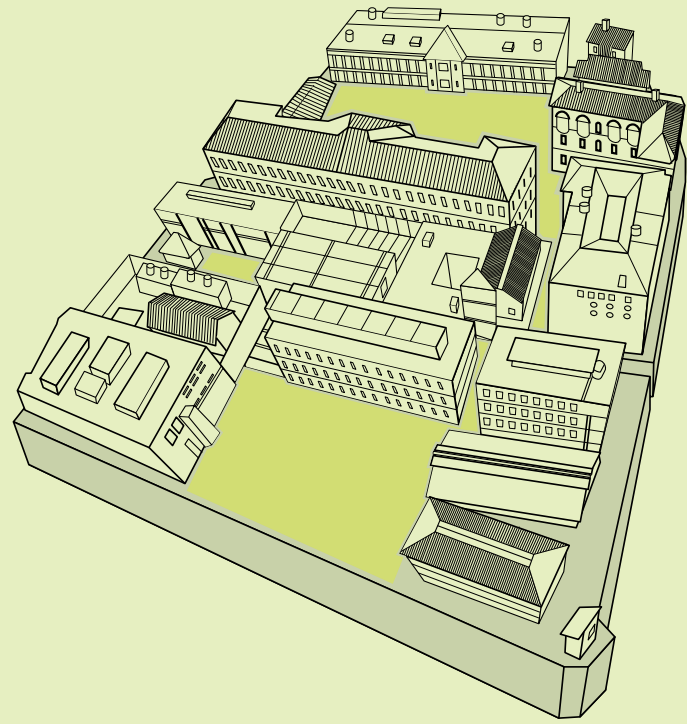
PROJECT SPACES AND ANNUAL EVENTS



Project spaces within the site could be programmed both by tenant organizations and those outside the compound. These spaces could provide a platform for collaboration with local and emerging artists and curators, as well as the opportunity for larger site-specific commissions to become annual attractions (examples include the Serpentine annual architectural commission or the Tate's regular commissions for the Turbine Hall).

The main courtrooms in the Magistracy, space in the Barracks or Headquarters Blocks, the laundry area, E Hall, and B Hall could offer interesting opportunities for these projects. These areas could either be programmed permanently, annually, once or twice a year, or for a specific project.

PERMANENT COMMISSIONED WORKS: OUTDOOR SPACES

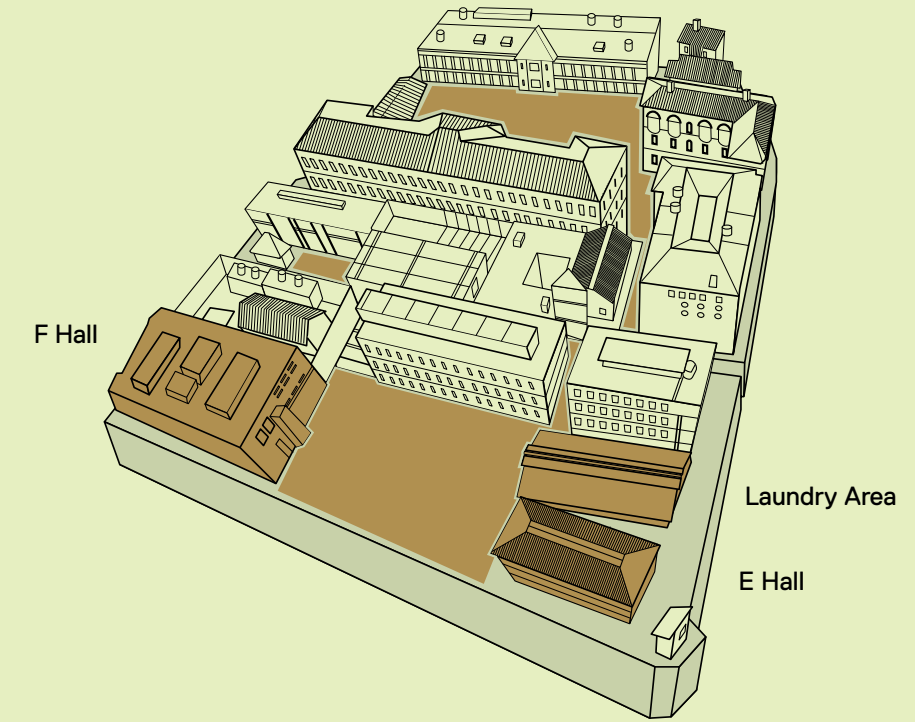


The commissioning of major permanent works on the site could become important focal points, attract audiences, and bring life to some of the more challenging spaces within the compound. The two outdoor courtyards immediately come to mind as the perfect locations for such works and could include sculptures, installation or video projections, although other less obvious locations may also be identified in-between

buildings. These commissions would become a talking point, a place to meet, take photos, and provide alternative perspectives from which to view the site.

At the same time, we recommend public outdoor seating and green areas in all of the outdoor spaces.

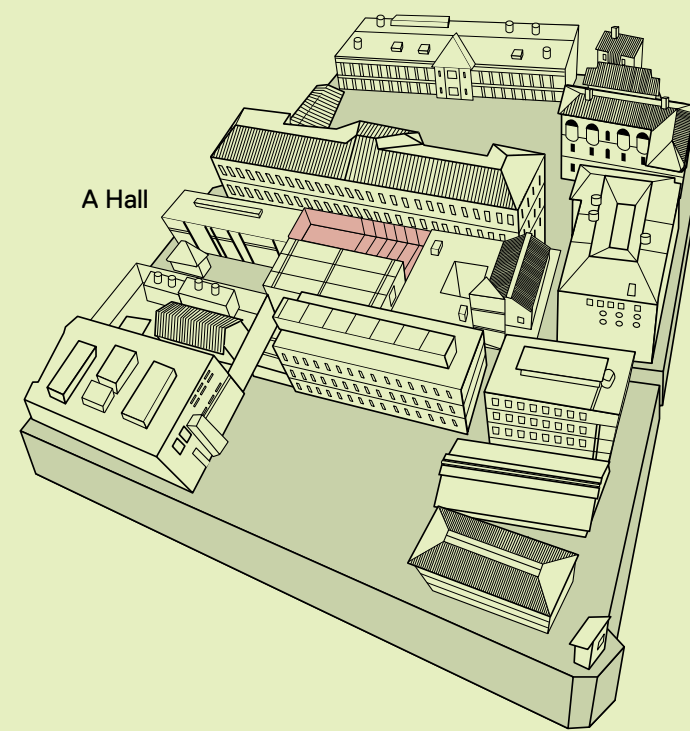
PERFORMING ARTS PROGRAM



While our proposal does not accommodate a professional performing arts space, we believe that the CPSC offers a wealth of spaces that could be used for less formal experimental outdoor performances, including music, drama, screenings, and dance. In order to bring audiences back to the site, these programs could be programmed on specific times and days

of the week. The flexible, purpose-built multi-purpose rooms accommodating the visual art and education programs of CAS could also be used for performing arts programs .

EDUCATION AND LEARNING



Education and learning are core values to the future vision of the CPSC. Education can mean a lot of different things to different people and it would be important that a diversity of different educational programs for all age groups are offered by the tenant organizations and interpretation office. Access to classrooms and areas — indoor and outdoor — where groups can gather throughout the site would be crucial. Education programs may take the form of workshops, lectures, talks, participatory projects, site tours, exhibition tours, training courses, and children's classes.

A Hall has currently been allocated for the education centre attached to the interpretation program. While each resident organization should be able to accommodate educational programs in their own spaces, access to more formal classrooms in A Hall is also recommended.

CHAPTER 9
GOVERNANCE AND
OPERATION

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**‘GOVERNANCE AND THE WAY THE
CPSC SITE IS OPERATED IS FUNDAMENTAL
TO IT ACHIEVING ITS GOALS AS A VIBRANT,
OPEN, INNOVATIVE ARTS HUB FOR
ALL PARTIES INVOLVED.’**

9.1 SUGGESTED CPSC GOVERNANCE AND OPERATING OBJECTIVES

Governance and the way the CPSC site is operated is fundamental to it achieving its goals as a vibrant, open, innovative art hub for all parties involved. As a single governance structure or mode of operation for cultural clusters or art organizations does not exist, a closer look at some existing examples in both Hong Kong and internationally has illuminated some of the key points that need to be considered in the process¹.

While the case studies presented in Appendix 5 differ in numerous ways to the CPSC project in terms of cultural context, goals, vision, scale and ambitions, they provide an interesting insight into some of the challenges that need to be considered when setting up the governance structure and operating mode of the CPSC.

After considering the case studies and on the results of interviews conducted for the purpose of this proposal we would like to recommend the following principles when considering the governance and operating model for CPSC.

The ideal governance and operating model could be described as one that is:

- Independent to make decisions related to operating the site;
- Flexible;
- Responsive;
- Culturally sensitive and supportive of the constituent art organizations on the site;
- Offers maximum independence to the individual art organizations and does not interfere in programming.

¹For a summary of case studies to include the Hong Kong Arts Centre, Cattle Depot Artist Village, HKJCACC, Museum Quatier in Vienna, and the Custard Factory in Birmingham, see Appendix 5. Additional information can be found in Hilary Tsui, 'Cultural Clusters: Case Studies' (Appendix 4) and Hong Kong Governance Model Comparison table (Appendix 6).

The objectives of the governance model to broadly include:

- Ensuring that CPSC stays true to its vision and mission;
- Providing a channel for regular and clear communication with the constituent art groups;
- Providing for the efficient gathering of financial information about the constituent art groups, in order to monitor their health and to assist in the evaluation of requests for funding;
- Overseeing CPSC site financials and annual budget;
- Ensuring on-going maintenance of the site meets heritage standards;
- Providing a forum for brainstorming about shared challenges, and a vehicle for their resolution;
- Providing a platform for the exchange of ideas about strategic initiatives and future development of the site;
- Providing a platform for building networks with and garnering support from individuals and organizations outside CPSC.

9.2

SUGGESTED CPSC GOVERNANCE AND OPERATING STRUCTURE

Based on the objectives of the vision for CPSC, the governance structure could include an Operating Board for the CPSC site and a Funding Board to oversee the management of the endowment and disbursement of funds.

OPERATING/GOVERNANCE BOARD

The Operating Board could consist of representatives from HKJC; the Government; the resident art groups; the CPSC art, interpretation and education office; the site management company; and independent members of the professional community.

The main objectives of this board would be to provide a channel for regular and clear communication between all of the constituent groups; ensure on-going maintenance of the site meets heritage standards; provide a forum for brainstorming about shared challenges, and a vehicle for their resolution; provide a platform for the exchange of ideas about strategic initiatives and future development of the site, provide a platform for building networks with and garnering support from individuals and organizations outside CPSC to include raising public awareness, developing audiences and attracting donations to the Funding Board.

FUNDING BOARD

Separate from the Operating Board, the Funding Board could consist of representatives from HKJC, the Operating Board (not including those eligible for funding), independent members of the professional community, and any other possible funders of on-going operations to include representatives of government and private sector.

The main role of the Funding Board would be to oversee the financials of CPSC, manage the endowment, and monitor and evaluate funding applications from the constituent groups and programs. The Funding Board would expect serious commitment on the part of those applying for funding to be transparent and communicative, and to provide timely, clear and accurate information. Each constituent art group would be expected to retain their own boards, develop their own programming and raise additional money to the extent possible.

OTHER IMPORTANT ASPECTS OF THE OPERATING MODEL

Individual art/cultural groups, including the new contemporary art space, to retain their own boards; be responsible for their programming; raise their own funding to support operations and programming to the extent possible; make applications to the CPSC Funding Board; and act from time to time as a members on the CPSC Operating Board.

The responsibilities of the CPSC art, interpretation and education office may include, but are not limited to, working with resident art groups to program, public and project spaces; run and develop interpretation programs on history of the site; operate information booths; commission public art works; co-ordinate tours and visits; co-ordinate shared spaces to include classrooms and multi-purpose rooms for art and learning programs; make applications to the CPSC Funding Board for annual budget; and sit on the CPSC Operating Board.

The responsibilities of CPSC Site Management Office could include, but are not limited to, managing on-going maintenance of the buildings to ensure they meet heritage needs; managing day-to-day operations to include security; managing commercial tenants on the site; overseeing financials for all non-art and learning programs; meet regularly with the resident art groups and CPSC Art and Learning Office; maintain the public space; sit on the CPSC Operating Board.

9.3

NEXT STEPS

The proposed governance and operating structure is still preliminary and needs to be further researched and developed to consider the most efficient and effective ways to achieve the desired goals and to avoid the difficulties that other comparable art projects face.

Issues that need to be carefully considered include: the establishment of a working group in the interim; the initial selection and appointment of the Board; the selection of the Chairman; the terms of individual members; the selection and terms of the resident art groups; and the division of responsibilities for management of the site.

CHAPTER 10
FINANCIAL
CONSIDERATIONS

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‘IF THE HONG KONG JOCKEY CLUB UNDERTAKES TO DEVELOP CPSC INTO A CONTEMPORARY ARTS HUB, IT IS ESSENTIAL THAT THE NECESSARY FUNDING COMMITMENTS ARE MADE AND MECHANISMS SET UP TO ENSURE THE ON-GOING SUPPORT OF THE “SOFTWARE”, FROM PROGRAMMING TO THE TRAINING OF PROFESSIONALS.’

10.1

FUNDING FOR CONTEMPORARY ART IN HONG KONG

While Government spending on art and culture in Hong Kong is not insignificant when compared to other cities around the world, Hong Kong has struggled to develop a reputation as a leader in the arts¹. This is especially evident in the visual arts, where limited public funding and private support is available. Performing arts, by comparison, has historically received and continues to receive a large proportion of available funding.

The lack of funding support for contemporary art in Hong Kong, both public and private, is the main reason it has not been able to flourish and explains the weakness of the current infrastructure for contemporary art in the city.

If the Hong Kong Jockey Club undertakes to develop CPSC into a contemporary art hub, it is essential that the necessary funding commitments are made and mechanisms set up to ensure the on-going support of the ‘software’, from programming to the training of professionals.

The issue of developing and strengthening ‘software’ over ‘hardware’ is something that has been discussed time and again in Hong Kong, especially with regards to the West Kowloon Cultural District, however, the reality is that we have not been able to get far beyond the planning, erection and/or renovation of buildings. There are, of course, a number of smaller independent organizations that have been actively trying to address this with a variety of programs, however without the necessary support, their impact in the city remains low. And when compared to the budgets of overseas art organizations, the lack of funding for public art programs in Hong Kong becomes even more marked.

The CPSC is an exciting opportunity to address these funding inconsistencies and a long-term financial plan will not only positively impact the arts community, but enrich the lives of the public in Hong Kong.

¹ See table in Appendix 2 on Public Funding for the Arts & Culture in Hong Kong.

10.2

RECOMMENDATIONS

In achieving the vision set out in this proposal, we would like to recommend that the HKJC establish an endowment and funding board to provide funding for the various resident art groups and programs at CPSC, as well as have the capacity to attract additional donations from the Government and private sector.

While our recommendations state that each resident art organization should retain their own board and must commit to raising funds separately, on-going funding from a CPSC endowment would ensure sustainability and give the project a long-term vision. It will also serve the CPSC’s objectives as a platform to nurture existing organizations in Hong Kong.

In addition, we would like to recommend that the renovation of current buildings into professional art spaces is absorbed into the overall capital budget necessary for revitalizing the site.

10.3

NEXT STEPS

Further discussions with different art groups, the HKJC Charities Department, and other experts, will be required in setting up the CPSC Funding Board and calculating the level of funding required to assist the recommended arts programs in CPSC.

We envision the largest financial commitment to be to the new medium-sized contemporary arts space, and recommend that the budgets of comparable overseas organizations be studied. An additional budget for the arts, interpretation and education office, which may include running the interpretation program, commissioning works, programming project spaces in conjunction with the resident spaces, and running education programs, will also be required.

CHAPTER 11
CONCLUSION AND
NEXT STEPS

—

**‘WE BELIEVE THAT THE CENTRAL
POLICE STATION COMPOUND HAS THE
POTENTIAL TO BECOME AN IMPORTANT,
VIBRANT AND PUBLICLY ENGAGING
CONTEMPORARY-ART-LED HUB IN
THE CENTRE OF HONG KONG.’**

11.1

CONCLUSION

The CPSC presents an exciting opportunity to revitalize and transform an important heritage site in the heart of Hong Kong into a vibrant art hub for the community. To be transformed from a site that was originally constructed to be closed, to keep people's within its walls, to one that is open and welcoming: a platform for experimentation, creativity and learning; a place for social gathering, a site for contemplation. A meeting ground for artists, entrepreneurs, intellectuals, power-brokers, students, and the general public, in an open-ended, cosmopolitan environment.

Based on the trend of adaptive uses of existing heritage sites within Hong Kong, it is essential that the HKJC approach the redevelopment of CPSC with great sensitivity, and that it does not become another commercially driven real estate project or tourist photo-taking opportunity, constrained by the heavy hand of rigid management, but a site that is activated for the people of Hong Kong through a combination of conservation, creativity, and innovation.

Similarly, it is important that it does not become another 'hardware' project for the arts and, therefore, a long-term vision and plan for sustainability is essential. The site should be able to grow with the needs of its tenants and programs, developing over time. Governance, funding and venue support will be key to successfully achieving these goals and must be carefully considered. The CPSC has the potential to become a role model for the support of the arts not only in Hong Kong but regionally and around the world.

Contemporary art's ability to adopt an infinite number of forms as well as refer to the past to shed light on the present are two reasons that it has been used to revitalize heritage sites around the world. It is for these reasons that we believe contemporary art can be used effectively to revitalize the CPSC, while simultaneously addressing some of the needs within the arts community and responding to the Government's identification of the importance of developing the arts if Hong Kong is to retain its position as a world city. The organic development of the area into an arts district, with commercial galleries and organizations such as the Fringe Club, as well as the designation of the Married Police Headquarters in to a creative industries hub, also calls for the CPSC to be considered within this context.

By establishing the city's first medium-sized contemporary art space and offering much-needed support to some of Hong Kong's most promising existing contemporary art organizations, the CPSC has the potential to significantly contribute to strengthening the current infrastructure for art in the city. Where spaces like the Jockey Club Centre for Arts and Creativity and Fotan focus on art production, the CPSC will focus on the interpretation, exhibition and communication of art. Audience building, the training of professionals and research opportunities are particularly urgent, especially in light of the impending West Kowloon Cultural District project, and the CPSC offers the opportunity to address these needs.

At the same time, a network of organizations and diversity of programs offer exciting collaboration opportunities, not only within the CPSC but with other local, regional and international platforms. It is important that CPSC is relevant to the local community and also internationally significant.

While heritage is a priority and any adaptive use of the CPSC to be approached sensitively, it is important that CPSC does not become a relic of the past, a historical theme park or a mausoleum. We believe that it is possible to accommodate a new build without compromising the integrity of the compound as a whole. A new build at the back of the site would provide the new contemporary arts space with its professional requirements, draw people to what is currently a difficult area to access, and architecturally bring the site in to the 21st century.

The most exciting and recognized arts organizations and projects today are those with purpose, those that are not afraid to take risks and lead with a strong vision. The CPSC cannot accommodate all of Hong Kong's art needs, nor all of the voices within the community. It will require leadership, experienced professionals, and bold decisions to be made. We have been talking for long enough in Hong Kong about claiming our position as a cultural city and it is now time that we take action.

11.2 NEXT STEPS



While we believe that we have been able to develop a solid general vision for the CPSC into a contemporary art hub, given the limited time frame to develop this proposal, we would recommend the following next steps:

- Discussions with individuals and organizations both within and outside the art community in response to this proposal;
- Establishing a channel for dialogue between the art community and heritage groups;
- Further development of the most appropriate Governance structure;
- Further detailing of the level of funding requirements and development of the most appropriate funding structure in discussions with possible resident groups with regards to their long-term needs;
- Discussion with the Government on CPSC's position in the context of the development of the greater Sheung Wan/Central area;
- Commissioning an economic impact assessment;
- The hiring of experienced art professional/s to develop the project with the HKJC and architects in accordance with the vision.

ACKNOWLEDGEMENTS:

Asia Art Archive would like to thank the following people for their contribution to this project:

Bernice Chan
Damian Cheng
Ribble Chung
Leung Po-shan
Hilary Tsui
Louis Yu

and all the respondents who took part in interviews, focus group meetings and the questionnaire survey.

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APPENDIX

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APPENDIX

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APPENDIX 1

List of Respondents

APPENDIX 2

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APPENDIX 3

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APPENDIX 4

Hilary Tsui, 'Cultural Clusters – Case Studies: Vienna Museum Quarter and Custard Factory, Birmingham', Chapter 3 & 4, January 2010

APPENDIX 5

Summary of Case Studies for Chapter 9: Governance

APPENDIX 6

Governance Models of Hong Kong Arts Organizations

APPENDIX 1

LIST OF RESPONDENTS

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In December 2009 and January 2010, interviews, focus group meetings and a questionnaire survey were conducted.

INTERVIEWS

Interviews were conducted with¹:

1. John Batten, Director, John Batten Gallery
2. Howard Chan, independent curator
3. Benny Chia, Director, HK Fringe Club
4. Choi Yan-chi, Chairperson, 1a space
5. David Clarke, Professor, Fine Art Department, HKU
6. May Fung, Acting Principle, HKICC Lee Shau Kee School of Creativity
7. Jaspar Lau, Director, Woofers Ten
8. Eric Leung, Curator, Artist Commune
9. Tim Li, Chairperson, Para/Site Art space;
William Lim, Board of Directors, Para/Site Art Space;
Alvaro Rodriguez Fominaya, Director/Curator,
Para/Site Art space
10. Ellen Pau, Chairperson, Videotage

11. Ada Wong, Supervisor, HKICC Lee Shau Kee School of Creativity
12. Mathias Woo, Executive Director, Zuni Icosahedron
13. Danny Yung, Chairperson & Artistic Director, Zuni Icosahedron

FOCUS GROUPS

3 focus group meetings were held with the following communities²:

I. Visual artists

1. Suzy Cheung and Aidan Wong (Pottery Workshop)
2. Silas Fong
3. Jaffa Lam Lamm
4. Lee Kit
5. Lukas Tam

¹ Please see attached list of questions for interviews and focus group meetings.

² Ibid.

II. Residents of Jockey Club Creative Arts Centre (JCCAC)

1. Chris Chan Kam-shing, artist
2. Davis Chan, Art at All
3. Ho Siu-kee, artist and Associate Professor,
Visual Arts Academy of Hong Kong Baptist University
4. Andrew Lam, Director, MOST
5. Lau Ching-ping, photographer
6. Leon Suen, Co-founder, Lumenvism
7. Yung Sau-mui, Hong Kong Open Printshop

III. Heritage/Architects

1. Alvin Yip, Assistant Professor, School of Design,
Hong Kong Polytechnic University
2. Alexander Hui, Head of Research, Sense Art Studio
3. Roger Ho, Executive Director, Conservancy Association
Centre for Heritage
4. Paul Zimmerman, Founding Member, Design Hong Kong
5. Platten Tsang, Centre Manager, Hong Kong
Architecture Centre

QUESTIONNAIRE SURVEY

15 respondents replied from 52 questionnaires sent out to the local visual arts community in December 2009³.

³Please see attached questionnaire form.

The Central Police Station Compound **Artistic Vision and Visual Arts Program** **Consultative Interview Questions**

General – Hong Kong’s Art scene

- 1) What are the strengths and weaknesses of the Hong Kong art scene?
- 2) What are the biggest obstacles facing the contemporary art scene in HK? From the point of view of artists? From the point of view of art enthusiasts (including curators, critics, collectors and appreciators)? How can we improve this situation in terms of infrastructure?
- 3) Which are the visual art projects or organizations that you think have contributed significantly to the contemporary art scene in Hong Kong? Why?
- 4) What are the types of spaces needed in Hong Kong?
- 5) How can we increase awareness of contemporary art and connect it to a wider public?
- 6) How would you describe the position of Hong Kong in the international art arena? How can we extend visibility and reputation internationally for visual art activities in Hong Kong?

Central Police Station (CPS) Compound as Contemporary Visual Arts Hub?

- 7) How suitable do you think the CPS Compound is as a site for a visual arts led hub? Why?
- 8) What are the site's strengths and/or the weaknesses that should be considered if the CPS Compound is develop into a visual art hub?
- 9) What do you see as the essential ingredients or components to transforming the site into a vibrant visual arts hub? Are there specific areas within the visual arts that you think should be highlighted?
- 10) Are you aware of similar projects where heritage sites have been converted into contemporary art spaces? If they have been successful, why? If they been failures, why? What lessons can we learn? What models we should consider? Give specifics.

Positioning of CPS Compound in Hong Kong's art scene

- 11) How does CPS relate to the development of Hong Kong's existing cultural landscape now and the future West Kowloon Cultural Project?
- 12) Reviewing the existing art exhibition venues and art spaces in Hong Kong, what kinds of facilities do you expect the contemporary visual arts hub in the CPS Compound would consist of? What are kinds of art programmes would you like to see at the CPS Compound?

Artistic Vision and Contemporary Arts Program
中區警署建築群——藝術願景及當代藝術項目
Consultative Survey 意見調查

I. *Central Police Station (CPS) Compound as Contemporary Arts Hub?*
中區警署建築群——成為當代藝術據點的可行性

1) How suitable do you think the CPS Compound is as a site for a contemporary arts led hub? Why?
中區警署建築群適合成為當代藝術據點嗎？如何及為甚麼？

2) What are the site's strengths and/or the weaknesses that should be considered if the CPS Compound is developed into a contemporary arts hub?
如果將中區警署建築群發展成一個當代藝術據點，有甚麼優點與弊處？

3) What do you see as the essential ingredients or components to transforming the site into a vibrant contemporary arts hub? Are there specific areas within the contemporary arts that you think should be highlighted?

你認為有甚麼必要條件及元素，能讓中區警署建築群成為一個充滿生氣的當代藝術據點？當代藝術有哪方面需多加重視或突出？

4) Are you aware of similar projects where heritage sites have been converted into contemporary arts spaces? If they have been successful, why? If they been failures, why? What lessons can we learn? What models we should consider? Give specifics.

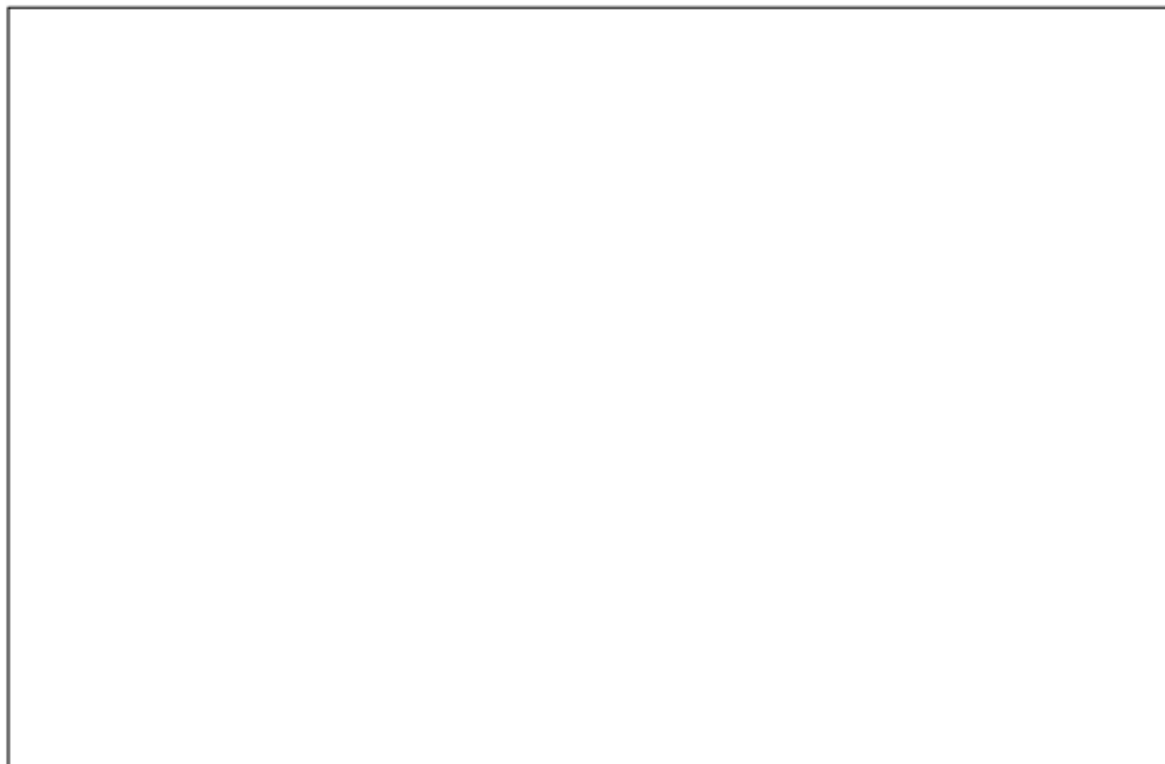
據你所知，有沒有將歷史建築物轉化成當代藝術空間的類似例子？它們為何成功？或是為何失敗？從有得到甚麼啟示？有沒有甚麼模式可成參考？請舉例詳述之。

II. Positioning of CPS Compound in Hong Kong's art scene
中區警署建築群在香港藝壇的定位

- 5) How does CPS relate to the development of Hong Kong's existing cultural landscape now and the future West Kowloon Cultural Project?
中區警署建築群如何與香港當今文化景觀和未來西九龍文化區的發展連繫起來？

- 6) Reviewing the existing art exhibition venues and art spaces in Hong Kong, what kinds of facilities do you expect the contemporary arts hub in the CPS Compound would consist of? What are kinds of art programme would you like to see at the CPS Compound?
環顧香港現存的藝術展覽場地及空間，你希望中區警署建築群的當代藝術據點會包含了甚麼設施？你希望它會籌辦怎樣的藝術節目？

III. *Other Opinions*
其他意見



Please fill in the form and return it to Asia Art Archive. Thank you very much.

請填寫表格後交至亞洲藝術文獻庫。多謝合作。

email電郵: aaa@aaa.org.hk / fax傳真: 2815 003

APPENDIX 2

PUBLIC FUNDING FOR THE ARTS & CULTURE IN HONG KONG

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TABLE 1
PUBLIC FUNDING FOR THE ARTS & CULTURE IN HONG KONG

Government Department	Est.	Description	Funding	08/09 Spending (HK\$million)
Home Affairs Bureau (HAB)	1998	As one of the policy bureaux of Hong Kong Government, the HAB took up the responsibility for culture and sports from the Broadcasting, Culture and Sport Bureau (BCSB), which was dissolved in 1998. The HAB is responsible for 4 areas: Social harmony and civic education; District, community and public relations; Recreation, sport and entertainment licensing; and Culture (the arts and West Kowloon Cultural District).	<ul style="list-style-type: none"> Provides annual recurrent subvention to the LCSD, HKADC, and Hong Kong Academy for Performing Arts (HKAPA). 	HK\$5,124.8m (LCSD) HK\$84m (HKADC) HK\$218.7m (HKAPA)
			<ul style="list-style-type: none"> Provides regular funding to 9 major performing arts groups. 	HK\$258.9m
			<ul style="list-style-type: none"> Administrates the Cantonese Opera Development Fund, Hong Kong Jockey Club Music and Dance Fund, Lord Wilson Heritage Trust, Arts and Sports Development Fund (ASDF) and special projects, and the Arts Development Fund (ADF) for cultural exchange projects. 	
Leisure & Cultural Services Department (LCSD)	2000	The LCSD manages 11 multi-purpose cultural venues, 76 static and mobile libraries, 14 museums and 2 heritage centres, a film archive, a visual arts centre and the Music Office.	<ul style="list-style-type: none"> heritage and museums 	HK\$570.4m
			<ul style="list-style-type: none"> performing arts 	HK\$797.6m
			<ul style="list-style-type: none"> public libraries 	HK\$720.7m
Hong Kong Arts Development Council (HKADC)	1995	An independent statutory body expanded from the Council for Performing Arts, the HKADC is set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and program planning. It covers the literary, performing, visual, film and media and multidisciplinary arts.	Funding is available for application: Project grant; multi-project grants; 1-year or 2-year grants; commissioned grants for HKADC proactive projects.	An annual recurrent subvention of over HK\$70 million, and HK\$17.8 million from the ASDF provided by the HAB.

TABLE 1.1
PUBLIC FUNDING ON THE ARTS & CULTURE IN HONG KONG

Cultural Spendings (HK\$m)		2002-03	2003-04	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10
Government Department		(Actual)	(Actual)	(Actual)	(Actual)	(Actual)	(Actual)	(Revised)	(Estimate)
HAB	Culture	HK\$19.1m	HK\$22.1m	HK\$20.3m	HK\$24.5m	HK\$92.0m	HK\$45.8m	HK\$78.9m	HK\$87.8m
	HKAPA	HK\$188.6m	HK\$183.3m	HK\$166.2m	HK\$159.0m	HK\$159.9m	HK\$175.7m	HK\$218.7m	HK\$227.2m
	HKADC	HK\$103.0m	HK\$105.2m	HK\$98.1m	HK\$94.5m	HK\$97.4m	HK\$61.6m	HK\$73.1m	HK\$79.0m
	Major Performing Arts Group	N/A	N/A	N/A	N/A	N/A	HK\$227.3m	HK\$258.9m	HK\$272.5m
LCSD	Heritage and Museums	HK\$508.0m	HK\$503.2m	HK\$479.2m	HK\$504.2m	HK\$484.3m	HK\$523.0m	HK\$570.4m	HK\$601.5m
	Performing Arts	HK\$999.3m	HK\$963.6m	HK\$961.2m	HK\$928.4m	HK\$927.5m	HK\$774.8m	HK\$797.6m	HK\$822.9m
	Public Libraries	HK\$675.0m	HK\$683.9m	HK\$652.7m	HK\$659.6m	HK\$671.7m	HK\$669.4m	HK\$720.7m	HK\$753.3m
	Total Spendings	HK\$2,493.0m	HK\$2,461.3m	HK\$2,377.7m	HK\$2,370.2m	HK\$2,432.8m	HK\$2,477.6m	HK\$2,718.3m	HK\$2,844.2m
	(Increase/ Decrease)	--	-1.3%	-3.4%	-0.3%	2.6%	1.8%	9.7%	4.6%
	Total Govt Expenditure (\$m)	HK\$239,177m	HK\$247,466m	HK\$242,235m	HK\$233,071m	HK\$230,441m	HK\$237,292m	HK\$315,066m	HK\$298,108m
	Cultural Spending %	1.0%	1.0%	1.0%	1.0%	1.1%	1.0%	0.9%	1.0%
	HK Population ('000)	6,744.1	6764.2	6797.7	6837.8	6909.5	6952.8	7008.9	7065.5
	Cultural Spending per capita	HK\$369.7	HK\$363.9	HK\$349.8	HK\$346.6	HK\$352.1	HK\$356.3	HK\$387.8	HK\$402.6 (estimate)

Remarks: *Spending on Culture (HAB) increased due to establishment of Cantonese Opera Development Fund (in 2006).

*Major Performing Arts Group (HAB) is newly-added area as from 2007-08.

*The HAB-Culture figure excludes relevant provision for the policy on development-related heritage conservation placed under Budget Head 53 before 1 July 2007. The relevant provision has been transferred to Budget Head 159 – Government Secretariat: Development Bureau (Works Branch) due to the re-organization of the Government Secretariat with effect from 1 July 2007.

*The HAB-HKADC figures exclude relevant provisions for funding responsibility for the Hong Kong International Film Festival which will be transferred to Budget Head 180 — Television and Entertainment Licensing Authority with effect from 1 April 2009.

TABLE 1.2
PUBLIC FUNDING FOR THE PERFORMING ARTS VERSUS VISUAL ARTS IN HONG KONG

	Year	Performing Arts	HK\$million	Visual Arts	HK\$million																
HAB	2007/08	HKAPA	HK\$175.7m	No direct funding	N/A																
		Major Performing Arts Groups	HK\$227.3m	No direct funding	N/A																
	2008/09	HKAPA	HK\$218.7m	No direct funding	N/A																
		Major Performing Arts Groups	HK\$258.9m	No direct funding	N/A																
	2009/10	HKAPA	HK\$227.2m	No direct funding	N/A																
		Major Performing Arts Groups	HK\$272.5m	No direct funding	N/A																
LCS D	2007/08	Performing Arts	HK\$774.8m	Heritage and Museums	HK\$523.0m																
	2008/09	Performing Arts	HK\$797.6m	Heritage and Museums	HK\$570.4m																
	2009/10	Performing Arts	HK\$822.9m	Heritage and Museums	HK\$601.5m																
HKADC	Project Grant Distribution																				
2002-03		<table border="1"> <caption>2002-03 Project Grant Distribution</caption> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Film & Media Arts</td> <td>25.0%</td> </tr> <tr> <td>Literature</td> <td>9.0%</td> </tr> <tr> <td>Multi-Arts</td> <td>5.0%</td> </tr> <tr> <td>Music</td> <td>10.0%</td> </tr> <tr> <td>Theatre</td> <td>12.0%</td> </tr> <tr> <td>Visual Arts</td> <td>24.0%</td> </tr> <tr> <td>Xiqu</td> <td>9.0%</td> </tr> </tbody> </table>				Category	Percentage	Film & Media Arts	25.0%	Literature	9.0%	Multi-Arts	5.0%	Music	10.0%	Theatre	12.0%	Visual Arts	24.0%	Xiqu	9.0%
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2004-05		<table border="1"> <caption>2004-05 Project Grant Distribution</caption> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Film & Media Arts</td> <td>28.4%</td> </tr> <tr> <td>Multi-Arts</td> <td>6.2%</td> </tr> <tr> <td>Music</td> <td>11.2%</td> </tr> <tr> <td>Theatre</td> <td>10.6%</td> </tr> <tr> <td>Visual Arts</td> <td>26.3%</td> </tr> <tr> <td>Xiqu</td> <td>9.7%</td> </tr> <tr> <td>Dance</td> <td>7.6%</td> </tr> </tbody> </table>				Category	Percentage	Film & Media Arts	28.4%	Multi-Arts	6.2%	Music	11.2%	Theatre	10.6%	Visual Arts	26.3%	Xiqu	9.7%	Dance	7.6%
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Theatre	10.6%																				
Visual Arts	26.3%																				
Xiqu	9.7%																				
Dance	7.6%																				

The charts only contains project grants but not other grants such as 1-year grant and devolved grant; Devolved grant has been replacing project grants in the Literature group since the 2003/04 and the figures of Literature funding in 2003/04 only covers the first season of the year; figures provided by HKADC, quoted from Wen Yau, report on 'Research on Interdisciplinary Arts in Hong Kong', 2006.

APPENDIX 3

GOVERNMENT-RUN EXHIBITION VENUES

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TABLE 2
GOVERNMENT-RUN EXHIBITION VENUES

Programmed Venues	Est.	Description	Exhibition Area	Location	Spending (Expenditure less Revenue) (2008/09)	No. of visitors (2008/09)
Hong Kong Museum of Art	1962	Originally located in City Hall, Central, the Museum was relocated to the current purpose-built premises next to the Hong Kong Cultural Centre at Tsim Sha Tsui, Kowloon in 1991. The Museum runs special exhibitions and permanent exhibitions of its collection of Chinese antiques, and Chinese fine art, including painting, calligraphy, tea ware, seals, historical pictures and Hong Kong art. It also organizes the Hong Kong Art Biennial and educational programs such as lectures, video screenings, workshops and guided tours.	6,019m2	Tsim Sha Tsui, Kowloon	HK\$64,018,797	461,844
Hong Kong Heritage Museum	2000	The Museum houses six permanent galleries — the Orientation Theatre, the New Territories Heritage Hall, the Cantonese Opera Heritage Hall, the T.T. Tsui Gallery of Chinese Art, the Chao Shao-an Gallery and the Children's Discovery Gallery — as well as six thematic galleries that regularly host exhibitions showcasing the diverse treasures of Hong Kong's heritage, and presents a mix of history, art and culture in a variety of public programs.	7,500m2	Shatin, New Territories	HK\$82,069,000	393,535

Source: <http://www.lcsd.gov.hk/CE/Museum/Arts/english/aboutus/aboutus.html>
& <http://www.heritagemuseum.gov.hk/>

Venues for Hire	Est.	Description	Exhibition Space	Location	Spending (Expenditure less Revenue) (2008/09)	No. of visitors (2008/09)
City Hall	1962	Hong Kong's first arts and cultural centre, housing the first public library and art museum (moved to Tsim Sha Tsui in 1991) in Hong Kong, as well as Concert Hall, Theatre, Exhibition Hall, Exhibition Gallery, Recital Hall and function rooms.	590m2 (Exhibition Hall) 260m2 (Exhibition Gallery)	Central, Hong Kong Island	HK\$6,476,000 (overall)	75,000 (Exhibition Hall) 81,000 (Exhibition Gallery)
Tsuen Wan Town Hall	1980	A community arts centre offering performing, rehearsal, lecture and exhibition facilities.	372m2	Tsuen Wan, New Territories	HK\$20,294,000 (overall)	75,000 (Exhibition Gallery)
Sha Tin Town Hall	1987	A community arts centre offering performing, rehearsal, lecture and exhibition facilities.	378m2	Shatin, New Territories	HK\$6,935,000 (overall)	62,000 (Exhibition Gallery)
Hong Kong Cultural Centre	1989	A multi-purpose centre of 82,231m ² gross floor area, housing three major performing halls: Concert Hall, Grand Theatre and Studio Theatre. There is also an Exhibition Gallery and four foyer exhibition areas. Other ancillary facilities include eleven rehearsal and practice rooms and two conference rooms.	287m2	Tsim Sha Tsui, Kowloon	HK\$19,191,000 (overall)	70,000 (Exhibition Gallery)
Sheung Wan Civic Centre	1989	A community arts centre offering performing, rehearsal, lecture and exhibition facilities.	360m2	Sheung Wan, Hong Kong Island	HK\$6,108,000 (overall)	66,000 (Exhibition Hall)
Hong Kong Visual Arts Centre	1992	As a branch of the Art Promotion Office, it runs nine studios of sculpture, printmaking and ceramics, a lecture theatre, an exhibition gallery and a multi-purpose room, open for hire to artists and art groups. VAC also organizes workshops, exhibitions, demonstrations, lectures and artist-in-residence programs.	218m2	Admiralty, Hong Kong Island	HK\$5,300,000 (2009/10)	94,000 (Exhibition Hall)
Hong Kong Central Library	2001	Houses 5 exhibition galleries which can become 1 large space.	1500m2 (Exhibition Galleries)	Causeway Bay, Hong Kong Island	--	--

APPENDIX 4

**HILARY TSUI, 'CULTURAL CLUSTERS – CASE STUDIES:
VIENNA MUSEUM QUARTER AND CUSTARD FACTORY,
BIRMINGHAM', CHAPTER 3 & 4, JANUARY 2010**

(PLEASE SEE SEPARATED ATTACHMENT)

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APPENDIX 5

SUMMARY OF CASE STUDIES FOR CHAPTER 9 GOVERNANCE

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HONG KONG ORGANIZATIONS

THE HONG KONG ARTS CENTRE, HONG KONG

A self-funded multi-purpose arts centre established in 1977, the HK Arts Centre aims to promote contemporary arts and culture in Hong Kong; with exhibition and performance venues, art education programs, public art projects, a cafe and office spaces. These venues are available for hire and a number of cultural and arts organizations are located in the building.

The Hong Kong Arts Centre is governed by a Board of Governors whose 13 members consist of appointees by the Government and existing members of the Board.

The Executive Director of the Board presides over the four sub-committees which include the Arts Programs, Building Committee, Finance Committee and Hong Kong Art School Council. HKAC is run by an Executive Director with departments for Finance and Administration, Marketing and Development, Programs, Customer Services and Technical. The Arts Centre Board was originally set up by a group of arts organizations and once the core group was established, additional members were invited to the Board.

The HKAC Board has been able to stay relatively independent and has the flexibility to invite a range of different members with minimal government interference. Like all boards, however, its effectiveness is reliant on the individuals that make up the Board; its Chairman and key members. The size of the art community in Hong Kong often means that the same individuals sit on a number of different Boards.

CATTLE DEPOT ARTIST VILLAGE, HONG KONG

Since 2001, the Artist Village, set up at the former Ma Tau Kok Grade III historical Quarantine Depot for Cattle built in 1908, houses artist studios and offices, a theatre and 3 art spaces. Each tenant is responsible for his or her space. All tenants were formally located at the ex-Government Supplies Department Headquarters at Oil Street, North Point, during 1998 to 2000, before the site was closed down by the Government for redevelopment. The current rent is set at HK\$3.5 and leases are renewable every 3 months.

The Cattle Depot is currently managed by the Government Property Agency and there are rigid rules enforced on the site which include the prohibition of photo taking, visitors must register with ID cards to enter the site, permission must be sought to use outdoor public areas, as well as tenant art spaces having to

apply to display program information on the exterior walls of their spaces. There is very little synergy or communication between the tenants in the village and this, coupled with its location, makes it difficult to draw audiences.

THE JOCKEY CLUB CENTRE FOR ARTS AND CREATIVITY, HONG KONG

Opened in September 2008, the Jockey Club Creative Arts Centre project was initiated by Hong Kong Baptist University (HKBU) and managed by a subsidiary company of HKBU as a multi-disciplinary artists' village, converted from a decommissioned factory estate. With the aim of fostering arts in the community, the self-financed, registered charity offers a creative environment for artists with 150 studios and organizes activities for members of the public

The JCCAC Governing Board consists of representatives from HKBU, the Hong Kong Arts Centre, Hong Kong Arts Development Council, and independent members, with the Executive Director of JCCAC as Secretary. In addition, a Management Board made up of representatives from all of the organizations on the Governing Board, District Board and Tender Board, to oversee tenders over HK\$300,000.

Residents have set up the Shek Kip Mei Artist Village Association as an independent concern group monitoring the management of the centre. The Centre is run by an Executive Director, with 14 staff running three departments and the venue. The major complaints by tenants have centred around the rigid management of the

centre, the lack of an overall artistic strategy for the building, the absence of a programming budget, and the failure to attract local audiences to the site. However, as the JCACC only recently opened, it is difficult to assess the effectiveness and structure of the Board and Management, as it is hoped that both can develop according to the needs of the tenants and facility.

INTERNATIONAL ORGANIZATIONS

VIENNA MUSEUM QUARTER, AUSTRIA

Situated in an 18th century heritage site where the former royal stables were housed, and in the historic inner-city of Vienna, the Museum Quarter (MQ) has become 'one of the ten largest cultural complexes in the world'. It encompasses cultural institutions of all sizes, various arts disciplines, from modern to contemporary art, and from performing arts to design and architecture, thereby offering a wide range of cultural discoveries to cultural consumers. The quarter also provides a large public space, previously not available in the inner-city, which has become a key meeting point, especially for young people in Vienna.

The MuseumsQuartier Errichtungs- und Betriebsgesellschaft (MQ Development and Operation Company) was set up in 1990 to manage the Museum Quarter on behalf of the State and City Governments. It is a limited company with shareholders, a board of directors and a Chief Executive.

The management model of the Museum Quarter is hierarchical,

with the MQ Company, controlled by the state and the city, determining the strategic policy and operational nature of the site. The MQ Company has extensive power besides facilities management, including the sole role in marketing and promotion, ticket sales, and programming for the quarter/arena. In practice, these aspects have triggered many contentious issues which caused conflicts between the MQ Company and the institutions.

The relationship between the MQ Company and individual institutions was contentious from the outset and has deteriorated over the years due to various disputes. Although the organisations in the Museum Quarter are constitutionally independent, many are directly or indirectly funded by the federal state or city. Consequently, the level of autonomy to act independently in the Museum Quarter is severely limited.

The centralised and hierarchical management model raises doubts as to whether this is the best option for a dynamic cluster of contemporary arts and creative production, since it has even eliminated the presumed benefits of cultural clustering. At the same time, the state-city co-financing model has generated fundamental conflicts which has greatly hindered the operation within MQ, and the political nature of arguments between institutions and MQ Company has retarded possible creative and constructive operational dynamics and peer-level exchange inside MQ¹.

¹ For full report see Hilary Tsui, 'Cultural Clusters – Case Studies: Vienna Museum Quarter and Custard Factory, Birmingham', Appendix 4.

CUSTARD FACTORY, UK

The Custard Factory, Birmingham's revolutionary new arts and media quarter, has been appraised as a successful example of arts and media-led urban regeneration. The quarter, housed in and around the old Birds custard factory, is acclaimed by policy researchers as 'one of the largest single complex of creative activity in Europe, providing 250,000 square feet of 'affordable' workspace for as many as 1000 creative people from many different Creative Industries sub-sectors.'

The SPACE (Society for the Promotion of Artistic and Creative Enterprise) purchased the site in 1990 and began to restore the buildings and initially offered workspaces for free to the city's young talent from the arts and cultural industries. Since then a whole new inner-city neighbourhood has begun to emerge. It is now home to a dynamic community of 500 artists, musicians, and small creative enterprises predominately working in the arts, media, and creative digital technology.

The project is a bottom-up, private initiative with extensive public financial support. It generates its own income through space rental, public subsidy, and private investments. SPACE receives public funding from a number of different sources, which include the city, the European Regional Development Fund (ERDF), and Advantage West Midlands.

The Custard Factory is privately owned and operated by the Society for the Promotion of Artistic and Creative Enterprise

(SPACE) which operates and manage urban regeneration projects in the UK, all of them involving revitalising old buildings through the creation of 'working communities'.

Custard Factory's bottom-up approach has developed a minimally regulated governance structure, and made it possible for it to be managed in a more flexible and culturally sensitive way. SPACE also runs other similar regeneration projects, has a passion for supporting artistic talents, and is able to see things from cultural producers' perspectives, knowing their needs, problems and interests. A major advantage of the Custard Factory is precisely that it does not have upon it the dead hand of bureaucracy.

The fact that the development of Custard Factory was implemented in different stages and not in one go has allowed the project to unfold and grow in a more organic and sensible way. The developer had the time to observe the real needs of the quarter and those of the tenants; and he was able to add facilities which are complementary to the existing infrastructure².

² Ibid.

APPENDIX 6

GOVERNANCE MODELS OF HONG KONG ARTS ORGANIZATIONS

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TABLE 3

Organizations	Description	Governance	Organization Structure (as of 2009/10)
Hong Kong Arts Centre	A self-funded multi-purpose arts centre established in 1977, which aims to promote contemporary arts and culture in Hong Kong; housing exhibitions, performances, art education, public art projects, cafe and office spaces. Venues are also available for hire.	<ul style="list-style-type: none"> • Chief Executive as the Honorary Patron • A Honorary Life President • Board of Governors are formed according to Chapter 204 Hong Kong Arts Centre Ordinance: <ul style="list-style-type: none"> - Executive Director, ex officio - Not more than 3 members appointed by the Chief Executive - 2 members elected by individual members of the Centre, who shall represent the interests of the individual members; - 2 members nominated by the organization members of the Centre elected shall represent the interests of the organization members; and - at least 4 but not more than 7 members, being persons interested in the visual, literary, musical or performing arts, co-opted by the members of the Board who are members under any of the foregoing paragraphs. - The Board shall consist of not more than 15 members. • Chairperson of the Board appointed by Chief Executive from amongst the members of the Board for such period not exceeding 3 years; The Deputy Chairman of the Board shall be appointed by the members of the Board from amongst themselves for such period not exceeding 3 years • Committees (each of these groups joined by the Executive Director): <ul style="list-style-type: none"> - Arts Program Committee (7 members) - Building Committee (7 members) - Finance Committee (9 members) - Hong Kong Art School Council (12 members, of which 3 are representatives of HKAS) 	<ul style="list-style-type: none"> • Executive Director's office • Finance & Administration <ul style="list-style-type: none"> - Finance - Human Resources - Administration • Marketing & Development • Program • ifva (affiliated project) • Customer Services • Technical <ul style="list-style-type: none"> - Gallery - Theatre

Organizations	Description	Governance	Organization Structure (as of 2009/10)
<p>Jockey Club Creative Arts Centre (JCCAC)</p> <p>- operated by Hong Kong Creative Arts Centre Ltd, a registered charity.</p>	<p>Officially opened on 26 September 2008, the JCCAC project was initiated by Hong Kong Baptist University (HKBU), with strategic partners: Hong Kong Arts Development Council (HKADC) and Hong Kong Arts Centre (HKAC), fully supported By Home Affairs Bureau, with conversion funding sponsored by the Jockey Club Charities Trust. The Centre is managed by Hong Kong Creative Arts Centre, a wholly owned subsidiary company of HKBU, as a self-financed, multi-disciplinary studio centre, and is housed in an old building converted from a decommissioned factory estate.</p>	<ul style="list-style-type: none"> • The JCCAC Governing Board (GB): Chaired by a lay member nominated by HKBU <ul style="list-style-type: none"> - membership: 2 representatives of HKBU; 1 representative each from Chief Executive of strategic partners HKADC and HKAC; and 2 independent lay members; Executive Director of JCCAC as Secretary to the GB • Responsible to the GB, the Management Committee consists of: <ul style="list-style-type: none"> - 1 chairperson (a lay member) - 1 representative from HKBU - 1 representative from HKADC - 1 representative from HKAC - 1 representative from the Governing Board - 1 representative from District Council - Executive Director as Member and Secretary to the Committee • Responsible to the GB, the Tender Panel consists of: <ul style="list-style-type: none"> - 1 representative from HKBU - 1 representative from HKADC - 1 representative from HKAC • The residents have set up the Shek Kip Mei Artist Village Association as an independent concern group monitoring the management of the centre. 	<ul style="list-style-type: none"> • Executive Director's Office • Program & Development Manager • Venue Management • Operations Manager • Total of 14 staff members

Organizations	Description	Governance	Organization Structure (as of 2009/10)
Cattle Depot Artist Village	<p>Set up at the former Ma Tau Kok Quarantine Depot (built in 1908), the Artist Village has been housing artist studios and offices, a theatre, and 3 art spaces since 2001. All tenants at the Cattle Depot used to be tenants of the ex-Government Supplies Department Headquarters at Oil Street, North Point, from 1998 to 2000.</p> <ul style="list-style-type: none"> • Of the 20 leasable units at Cattle Depot, 5 are vacant at present. It is claimed that most of the vacant units require substantial repairs and therefore are not up for lease at the moment. • The rent is HK\$3.5 per ft², on a basis of 3-month renewable leases 	<ul style="list-style-type: none"> • Cattle Depot is currently managed by the Government Property Agency • The Cattle Depot was rated as a Grade III historical building in 1994. The Antiquities and Monuments Office has proposed to the Antiquities Advisory Board (AAB) for the upgrading of the building to be a Grade II historical building. • The Development Bureau has commissioned the HKADC to study the future development of the Cattle Depot, and the CUHK to study the history and the community development of the Kowloon City district, as well as to examine the different heritage values of the historical buildings in Kowloon City and the possibility of outlining a heritage trail/network in the district. 	<ul style="list-style-type: none"> • The resident artists and arts groups set up the Cattle Depot Artist Village Management Committee in the first few years, co-organizing open days, festivals and public events. • In 2008, the Cattle Depot Arts Festival Association co-presented the Cattle Depot in March, a monthly fiesta, with the LCSD,

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CHAPTER 1



Central Police Station Compound viewed from Carfield Building, 75-77 Wyndham Street, Central, Hong Kong.
Photo: Leung Wai Por
Photo © Government of the Hong Kong Special Administrative Region
Source: Development Bureau. Retrieved from <http://www.heritage.gov.hk/en/gallery/photo.htm>



Measured Drawing of Headquarters Block – South Elevation.
Illustrators: Wong Wah Sang, Amy Liu
Source: Department of Architecture, The University of Hong Kong, 1999



Barrack Block, undated.
Source: Department of Architecture, The University of Hong Kong, 1999



Barrack Block, undated.
Source: Hong Kong Police Force – Police Museum



Discussion at the sofa area, Asia Art Archive.
Source: Asia Art Archive Ltd. Hong Kong



Reader in library, Asia Art Archive.
Source: Asia Art Archive Ltd. Hong Kong



Central Police Station Compound viewed from the junction of Old Bailey Street and Hollywood Road, Central, Hong Kong.
Source: <http://www.news.gov.hk/en/category/healthandcommunity/071011/html/071011p012jpg.jpg>

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Measured Drawing of Dormitory – West Elevation.
Illustrators: Wong Wah Sang, Amy Liu
Source: Department of Architecture,
The University of Hong Kong, 1999



Victoria Prison, 1860.
Source: Hong Kong Government Records Service



Caption: Drawing of Central Police Station Compound.
Source: *Conservation of Central Police Station Compound Project*, Community Participation Unit, School of Architecture, The Chinese University of Hong Kong (<http://www.arch.cuhk.edu.hk/server2/resch/livearch/index-projects.html>)



Headquarters Block at Dusk, January 2010.
Source: Asia Art Archive Ltd. Hong Kong



Headquarters Block, 2008.
Source: <http://www.flickr.com/photos/24505618@N00/2326335195>



Architecture Centre's guided tour at Central Police Station Compound.
Photo © Architecture Centre
Source: Architecture Centre, Hong Kong

CHAPTER 2



Jeff Koons, *Puppy*, 1992,
Guggenheim Museum Bilbao, Spain.
Source: www.flickr.com/photos/ianturk/



Ullens Centre for Contemporary Art, exhibition view, 2007,
Beijing, China. Beijing, China, 2007.
Source: CRIENGLISH.com. 'Fei Dawei and '85 New Wave 2', (11 December 2007). Retrieved from <http://crinordic.com/4406/2007/12/11/1141@303539.htm>

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Hiroshi Sugimoto, *Time Exposed*, 1994, Benesse House, Naoshima, Japan.
Photo: Ayumu Kaneda
Source: <http://www.runawaynow.com/2007/07/architrip-naoshima-japan/>



Daniel Libeskind with Arup, Serpentine Gallery Pavilion, 2001, London, UK.
Photo © 2007 H  l  ne Binet
Courtesy from The Serpentine Gallery, UK



Anish Kapoor, *The Unilever Series*, 2002, Turbine Hall, Tate Modern, UK.
Source: <http://www.design-and-engineering-services.com/blog/news/anish-kapoor-memory-exhibition-at-guggenheim/>



Hong Kong Museum of Art, wrapped by artist Richard Prince for 'Louis Vuitton: A Passion for Creation' exhibition, May 2009.
Source: Asia Art Archive Ltd. Hong Kong



Para/Site Art Space, exhibition opening 2006, Sheung Wan, Hong Kong.
Source: Asia Art Archive Ltd. Hong Kong



Hong Kong sCulpTURE Exhibition, 2006, Cattle Depot Artist Village
Source: Asia Art Archive Ltd. Hong Kong



Courtyard, Jockey Club Creative Arts Centre (JCCAC).
Source: <http://www.flickr.com/photos/alex-gallery/>



West Kowloon Cultural District, Kowloon, Hong Kong.
Source: Development of West Kowloon Cultural District, Hong Kong: Invitation for Proposals, Honourable Mention - team led by Mr Alan Macdonald, Urbis-LPT (Architects) Association. Retrieved from http://www.hab.gov.hk/wkcd/ifp/eng/ifp4_4.htm

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Commercial galleries along Hollywood Road, opposite the main entrance of Central Police Station Compound, February 2010.

Source: Asia Art Archive Ltd. Hong Kong



Opening of 'Heritage, Art, Design' exhibition, January 2010, organized by Culture Hulu, at the Former Married Police Quarters in Hollywood Road, Sheung Wan, Hong Kong.

Source: Asia Art Archive Ltd. Hong Kong



Hong Kong & Shenzhen Bi-city Biennale of Urbanism/Architecture, 'Refabricating City', 2008, Central Police Station Compound.

Source: Asia Art Archive Ltd. Hong Kong



Hong Kong artist, Frog King, interacting with visitors in the gaol space of CPSC during 'Prison Art Museum' project, 2006.

Source: Asia Art Archive Ltd. Hong Kong



Yaoyoi Kusama, *Dots for Love and Peace*, 2009, temporary public art projects at City Gallery Wellington, New Zealand.

Source: Ben Fahy, 'Wellington and its Technicolour Dot Coat', *StopPress NZ* (13 november 2009). Retrieved from <http://www.stoppres.co.nz/news/2009/11/wellington-and-its-technicolour-dot-coat/>



Whitechapel Gallery, London, UK.

Photo: Richard Bryant

Source: Marina Cashdan, 'Now Year-Round: The New Whitechapel Gallery', *Interview Magazine* (4 June 2009).

Retrieved from <http://www.interviewmagazine.com/blogs/art/2009-04-06/new-whitechapel/>



Museum of Contemporary Art Taipei, Taiwan.

Source: <http://www.panoramio.com/photo/10681100>

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Zeng Hao, *2009-6-7, 2009*, the Chinese Pavilion, Arsenale, 53rd Venice Biennale, Italy.
Source: Asia Art Archive Ltd. Hong Kong



Museum Quarter inner courtyard, Vienna, Austria.
Source: <http://www.flickr.com/photos/27551986@N03>



Juame Plensa, *Crown Fountain*, 2004, Millennium Park, Chicago, USA.
Source: Internet



Patrick Blanc, *Vertical Gardens*, 2005, Square Vinet, Bordeaux, France.
Courtesy of the artist.
Source: www.verticalgardenpatrickblanc.com



Remaining signage at CPSC.
Source: <http://www.flickr.com/photos/minghong/4001546929/>



Talk at AFTER SCHOOL cafe, Causeway Bay, Hong Kong.
Courtesy of Afterschool cafe.



Gonkar Gyatso, *The Shambala in Modern Times*, 2008, exhibition view, Arsenale, 53rd Venice Biennale, Italy.
Source: Asia Art Archive Ltd. Hong Kong

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Kids painting.
Source: <http://www.flickr.com/photos/espionic/>



Open Day, HKICC Lee Shau Kee School of Creativity, Hong Kong, 2007.
Photo © HKICC



Art workshop for adults.
Source: <http://hofan.burntmango.org/current/index.htm>

CHAPTER 5



Xu Bing, *A Book From the Sky*, 1987–91, site-specific installation, UCCA, Beijing, China.
Source: CRIENGLISH.com (10 December 2007) “Fei Dawei and ‘85 New Wave”. Retrieved from <http://english.cri.cn/4406/2007/12/10/1141@303162.htm>



Surasi Kulsowong, *Golden Fortune (Good News Is Coming)*, 2009, Para/site, Hong Kong.
Source: ArtKnowledgeNews (2009) Retrieved from http://www.artknowledgenews.com/Surasi_Kulsowong.html



Hector Zamora, *Stuck Inflatable Zeppelin*, mixed media, Arsenale, 53rd Venice Biennale, Italy.
Source: <http://www.flickr.com/photos/stunned/>



Yayoi Kusama's work at Frieze Art Fair 2005.
Source: guardian.co.uk (October 2005) Frieze art fair. Retrieved from <http://arts.guardian.co.uk/pictures/0,,1595091,00.html>



‘Crosscurrents: New Media Art from Beijing and Hong Kong’ exhibition view, Osage Kwun Tong, Hong Kong, 2008.
Source: Asia Art Archive Ltd. Hong Kong



Ai Weiwei, *Forever Bicycles*, 2003, mixed media, Mori Art Museum, Tokyo, Japan.
Source: <http://ruedatropical.wordpress.com/2009/10/25/forever-bicycles/>



Monir Shahroudy, *Farmanfarmaian, Lightning for Neda*, 2009, The Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia, 2009.
Source: Asia Art Archive Ltd. Hong Kong

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Students in discussion, Asia Art Archive Library.
Source: Asia Art Archive Ltd. Hong Kong



Kids having fun at a ceramic workshop.
Courtesy of The Pottery Workshop



Audience participation in He Yunchang's performance,
2009, Fukuoka Asian Art Museum, Japan.
Source: Asia Art Archive Ltd. Hong Kong



Yuenjie, *Pass Thro' 404*, 2009, performance, Woofer Ten,
Hong Kong.
Source: Asia Art Archive Ltd. Hong Kong



Daimler Collection Education Program.
Courtesy of Daimler Collection

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Artist talk by Subodh Gupta, in front of his work, *Line of Control*, 2008, The Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia, 2009.
Source: Asia Art Archive Ltd. Hong Kong



Audience contemplating Mataso Printers' works, 2004, The Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia, 2009.
Source: Asia Art Archive Ltd. Hong Kong



Do-Ho Suh, *Some/One*, installation view, 2001, stainless-steel military dog tags, nickel plated copper sheets, steel structure, glass fiber reinforced resin, rubber sheets, Korean Pavilion, 53rd Venice Biennale, Italy.
Courtesy the Artist and Lehmann Maupin Gallery, New York
Source: <http://www.kellysalerno.com/art21/>



Robert Morris, *Body-Space-Motion-Things*, 2009, Turbine Hall, Tate Modern, London, UK.
Source: <http://artbutnobecause.wordpress.com/2009/06/08/bodyspacemotionthings-2/>

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Michael Lin, *People's Gallery*, 2004, installation, 21st Century Museum, Kanazawa, Japan.
Source: http://www.flickr.com/photos/thelaughing_gnome/3193173235/



Aerial view of concourse,
The Museum of Modern Art (MoMA), New York, USA.
Courtesy of Laurie Victor Kay,
Gilman Contemporary & Artmo.com
Source: <http://www.artmo.com/Artwork/above+moma/laurie+victor+kay/>



Didier Marcel, exhibition view, 2009,
Mudam Luxembourg.
Courtesy of Mudam Luxembourg
Photo © Andres Lejona

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Interior of a restaurant.
Courtesy of The Pawn, Wanchai, Hong Kong



Design shop on Gough Street,
Central, Hong Kong.
Source: Asia Art Archive Ltd. Hong Kong



A cozy bookstore cum cafe.
Source: <http://www.flickr.com/photos/aranciaproject/>



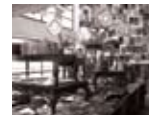
Rirkrit Tiravanija, 2009, site-specific intervention of the bookstore at the Palazzo delle Esposizioni, Giardini della Biennale, 53rd Venice Biennale, Italy.
Source: Asia Art Archive Ltd. Hong Kong



A weekend flea market.
Photo: Singapore Art Museum, Flea-tique



Interior of a restaurant.
Courtesy of Isola restaurant in IFC, Central, Hong Kong



GOD Street Culture Museum at Jockey Club Creative Arts Centre.
Courtesy of wing1990hk on flickr.com
Source: <http://www.flickr.com/people/28537647@N06/>

APPENDIX 4

CULTURAL CLUSTERS

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CASE STUDIES:
VIENNA MUSEUM QUARTER AND
CUSTARD FACTORY, BIRMINGHAM

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HILARY TSUI
CITY TRANSIT ASIA-EUROPE
JANUARY 2010



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CASE STUDIES:

VIENNA MUSEUM QUARTER AND CUSTARD FACTORY, BIRMINGHAM

-

A. INTRODUCTION - CULTURAL AND CREATIVE CLUSTERS

I. BACKGROUND

Since the 1980s, cities have increasingly used the arts and culture for urban and economic regeneration, the so-called culture-led urban regeneration, in which cultural activity is seen as the catalyst and engine of regeneration. It is against this backdrop of numerous economic and political conditions that cultural strategies have become important elements in the urban (re)development agenda; including deindustrialisation and economic restructuring in cities, the need to combat urban decay, city competition triggered by economic globalisation, the increasing importance of 'symbolic economy'¹ with arts and cultural resources being its key resources, the advocacy of cultural industry, and lately the 'creative city' discourse.

Among various cultural strategies used around the globe to create space and milieus for cultural production and creativity (including flagship museums and cultural landmarks, large-scale arts and cultural events, the advocacy of public art,

¹ Sharon Zukin introduced the term 'symbolic economy' in *The Cultures of Cities*, in which she suggested the 'symbolic economy of the city' as the 'intertwining of cultural symbols and entrepreneurial capital'. The production of space and symbols are the two parallel production systems inside the symbolic economy.

heritage preservation, the development of creative industry and cultural/entertainment quarters) it is the cultural clustering strategy which came into the urban development agenda at a later stage that has gained momentum in recent years.

II. CULTURAL CLUSTERING

Cultural clustering refers to a mixture of cultural functions and activities, from production to presentation and consumption that are grouped together in a great variety of spatial forms². There are clusters for only artistic/cultural activities, but most of them incorporate a great variety of entertainment elements. It aims at 'creating spaces, quarters and milieus for cultural production and creativity.'³

The aims and functions of cultural clusters depend on their development origins. Some state-developed, top-down models have strong political and economic aims, while artists-organised ones work more for artistic and community development. But in general the cultural clustering strategy addresses a wide spectrum of objectives at economic, social, cultural, and

² Hans Mommaas, 'Cultural Clusters and the Post-industrial City', in *Urban Studies*, Vol. 41, No. 3, P.508

³ Ibid

political levels. Cultural quarters are said to breathe new life into communities by 'using arts and cultural services to attract people, to contrast economic industrial decline and to design a new image of the city'⁴

The economic factors that contribute to this concentration and proximity include cost-savings in the production chain, cross-trading, joint ventures (e.g. in marketing, IT, R&D, capital investment), reflected in the rediscovery of live-work facilities and the shared workspaces within former industrial zones and buildings. Lifestyle and other synergies are also emerging as pull factors in clusters of firms in both traditional pre-industrial arts (Lacroix & Tremblay 1997, 52) and in new media services (Backland & Sandburg 2002)⁵ Socio-economic benefits include neighbourhood renewal, synergy of operation and promotional objectives, and information sharing via socio-economic networks.

The interventional goals of cultural clustering can be summarised into five general classes⁶:

1. Urban regeneration to recover degraded areas, attract tourists, attract external investments, give a positive image of the city
2. Support to cultural sector
3. Enhancement of artistic and cultural heritage
4. Support to creativity and innovation
5. Formation/strengthening of local identity

⁴ Graeme Evans, *Cultural planning: an urban renaissance?*, P.30

⁵ Graeme Evans, 'Cultural Industry Quarters: From Pre-Industrial to Post-Industrial Production', in: *City of quarters: urban villages in the contemporary city*, P.75

Ever since the idea of 'creative city', which advocates creativity as the quintessential contributor to city planning and wealth generation, being introduced by authors like Charles Landry (2000), Peter Hall (2000) and Richard Florida (the 'creative class' 2002), the creation of 'creative milieux' has become the top priority on the agenda of city administrations worldwide. According to Landry, '... a milieu is a physical setting where a critical mass of entrepreneurs, intellectuals, social activists, artists, power-brokers or students operate in an open-ended, cosmopolitan context and where face to face interaction creates new ideas, artefacts, products, services and institutions, and as a consequence contributes to economic success.'⁷ The creative milieu has subsequently taken the form of cultural quarters and creative industry clusters these days.

III. AN INTERNATIONAL OVERVIEW

Cultural clusters exist in a large variety of forms and rationales around the globe. They differ in terms of their portfolio of activities, operational, finance and management models, their programmes, spatial position within the urban infrastructure and their relevance to the socio-cultural, economic and political agenda of their home city/country. So, there isn't a standard formula available for developing a cultural quarter.

In a boarder sense, two categories can be distinguished: arts and entertainment clusters (mostly consumption-oriented) and the production-consumption-residential mix of cultural/creative industry clusters. Below are some well-known examples:

⁶ Tommaso Cinti, 'Cultural Clusters and Districts: the State of the Art', in: *Creative Cities, Cultural Clusters and Local Economic Development*, P. 84

⁷ Charles Landry, *The Creative City*, p.133

Cultural cluster/quarter (arts & entertainment)		Integrated creative/cultural production districts	
UK	South Kensington, London South Bank, London Cultural Quarter London The Lowry complex at Salford Quays, Salford Manchester Northern Quarter	UK Cultural Industry Quarter, Sheffield Custard Factory, Birmingham Creative Gateway, King's Cross, London Chocolate Factory, north London Wolverhampton's Cultural Quarter Jewellery Quarter, Birmingham Centenary Square, Birmingham Lace Market, Nottingham Glasgow's Merchant City Manchester Northern Quarter Wood Green Cultural Industries Quarter In planning: MediaCity, Salford Dundee's Cultural Quarter, Scotland	
Ireland	Temple Bar area, Dublin		
Netherlands	The Museum Quarter, Rotterdam The Museum and the Theatre Quarter, Utrecht		
Austria	Vienna museum quarter		
Finland	Cable Factory Helsinki		
Australia	South Bank, Melbourne North Terrace, Adelaide West End, Adelaide		
China	Beijing 798 Shenzhen OCT Contemporary Art Terminal Shanghai Art Park M50	Ireland	The Digital Hub, MediaLab – Dublin
		The Netherlands	The Veemarktkwartier, Tilburg Westergasfabriek, Amsterdam
		Finland	Arabianranta, Helsinki Virtual Village
		Spain	Poblenou @22 MediaCity, Barcelona
Hong Kong	Cattle Depot	Italy	Tricinese quarter, Milan
Taiwan	Taipei Art Village	France	Republique Innovation, Paris
Korea	Heyri Art Valley	Russia	Creative Industries Development Centre, St Petersburg
		Australia	Creative Industry Precinct, Brisbane Hindley Street, Adelaide
		South Korea	Digital Media City, Seoul

(Source: compiled by Hilary Tsui)

B. CASE STUDIES

1. VIENNA MUSEUM QUARTER, AUSTRIA



Vienna Museum Quarter Façade © Ali Schafler

I. DESCRIPTION

Situated at a heritage site, the former royal stables from the 18th century⁸ in the historic inner-city of Vienna, the Museum Quarter (MQ) has become 'one of the ten largest cultural complexes in the world'⁹. It encompasses cultural institutions of all sizes, various arts disciplines, from modern to contemporary art and from performing arts to design and architecture, thereby offering a wide range of cultural discoveries to cultural

⁸ Construction started in 1713 by Johann Bernhard Fischer von Erlach and completed in 1725 by his son Johann Emanuel Fischer von Erlach.

⁹ Official MQ Introduction, also see online: http://www.mqw.at/fset_en.html

consumers. 'Baroque Meets Cyberspace' has been used as its promotional slogan; the fact that Vienna Museum Quarter unites baroque buildings and contemporary architecture in one location has added a contemporary touch to the historic city centre. The quarter also provides a large public space, previously not available in the inner-city, which has become a key meeting point especially for young people in Vienna.

II. DEVELOPMENT BACKGROUND

The buildings in today's MQ were originally the royal stables for the Hofburg Palace, designed and built by the architect Fischer von Erlach and completed by his son in 1725. They lost their function as stables after 1918 and were used as a venue for trade fairs and exhibitions for some years from 1921. The long debate and on-going discussions about developing a 'Museum Quarter' started in 1980.¹⁰

DEVELOPMENT FACTS AND FIGURES¹¹

- Available space: 60,000m² (647,000 ft²)
- Duration of development: approximately 25 years (1977 - 2001)
- Two-phase architectural competition: 1986-1990
- As a result of protests by a citizens' initiative, the original architectural concept was repeatedly modified. (as of 1990)¹²
- Planning and adaptation phase: 1992-1999
- The building of a high-rise 'reading tower' as an architectonic

¹⁰ MQ Chronology, http://www.mqw.at/fset_en.html

¹¹ Thomas Trenkler, MuseumsQuartier Wien: the history, the buildings, the institutions, p.7 (except otherwise specified)

¹² MQ introduction, http://www.mqw.at/fset_en.html

Venues for concerts, theatres and dance performances, tenants including the Vienna Festival, the ImPulsTanz festival, the Tanzquartier Wien, etc.
www.halleneg.at

KUNSTHALLE WIEN (contemporary art)

Kunsthalle Wien is a place for contemporary and experimental exhibitions and projects in Vienna, with a satellite site in Karlsplatz (exhibition space and café)
www.kunsthallewien.at

LEOPOLD MUSEUM (large collection of modern Austrian art)

The museum was built to house Dr. Leopold's collections of modern Austrian art, including artists Egon Schiele, Gustav Klimt, Oskar Kokoschka, and more.
www.leopoldmuseum.org



Leopold Museum © Rupert Steiner MUMOK©Rupert Steiner

MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN (MUMOK)

(contemporary art)

The largest museum for modern and contemporary art in Austria.
www.mumok.at

TANZQUARTIER WIEN (performance/dance)

Austria's first centre for contemporary dance and performance. It offers a variety of programmes featuring guest and in-house productions, workshops and research. www.tqw.at

WIENXTRA-KINDERINFO (cultural information for children)

Provider of free information about recreational programmes in Vienna for children aged 13 and below.
www.kinderinfowien.at

ZOOM KINDERMUSEUM (children museum)

The only children's museum in Austria, it offers a refreshing approach to engage children aged up to 12 with art.
www.kindermuseum.at

QUARTIER21 (a cluster of contemporary arts)

An arena of approximately 7,000m², situated at the front of the MQ. It is a cluster of contemporary arts and cultural enterprises and has become the most dynamic part of MQ since its official opening in 2002. In addition to large exhibition and event halls more than 40, small and medium-sized,

experimental cultural initiatives are housed here, including an Internet radio broadcaster, a local TV station, pop music and video archives, spaces for computer games, comics, and light art, art publishers, a design forum, an exhibition space for art universities, offices for digital art and culture, a food store, cafés, a bookstore, several fashion and design shops, service agencies, artist studios and guest rooms, etc.¹⁵

It is also where the different stages of various cultural processes (production, presentation, mediation, and consumption) actually take place. In the past few years, the management of quartier21 have strived to develop it as 'Vienna's centre for contemporary applied art' and 'the vehicle for a cultural industry focusing on digital culture, design, and fashion.'¹⁶

www.mqw.at/index.php?kat_id=34



Freiraum in MQ21 – exhibition space for innovative projects ©Jens Lindworsky



Artist studios © Alexander Koller



Electric Avenue in MQ21- offices and shops for digital culture © Alexander Koller



Bookshop in MQ21 (Kulturbuchhandlung Prachner) © Pictures Born/H. Nessler

IV. FINANCING MODEL

Due to the long tradition of arts being almost wholly subsidised by public means, and a lack of international companies in Austria, private sponsoring has not yet taken root in Austria. Therefore, it is not wholly surprising that the huge MQ project has been mostly subsidised by public money, with the state governments and the city of Vienna being the prime capital and revenue funders of MQ.

The renewal of the former royal stables and the building of two new museums (Leopold Museum and MUMOK) cost more than €145millions, which was provided by the federal (75%) and the city government (25%). A total of €15 millions of public subsidy is provided each year to the institutions inside MQ. The approx. €11

¹⁵ quartier21 in the MuseumsQuartier, <http://quartier21.mqw.at/structure/>

¹⁶ Ibid.

millions for Vienna Festival and the yearly rate of the buying the Leopold Collection are not yet included.¹⁷ The revenue needed to operate the site, so as to provide the facilities and services is derived from the rents of the tenants. All the major institutions sell tickets and this on average amounts to 10% of the annual revenue for these organisations.¹⁸

The new federal government which came into office in 2000 has been emphasising the need for new economic structures for culture, the arts, education and science. Since the establishment of the MQ, it has oscillated between serving the country's cultural manifestation and the pressing need to develop the creative industries. Although the main institutions that constitute the prominent parts of the MQ have been receiving substantial public funding, the MQ Company is responsible for generating income from the 4000m² of unoccupied space.

There is little private sector involvement in the Museum Quarter except cafés, restaurants and bookshops and with only the Wiener Stadtwerke, the energy corporation, and the Erste Bank being the major continuous business sponsors since its reception. In recent years, there has been increasing pressure on the MQ Company to generate income through space rental. Consequently, MQ has increasingly promoting itself as an 'event location', particularly targeting business companies, high-profile cultural events, or even as a venue for wedding

¹⁷ Beyer, Binder, Dietrich, Gemeinboeck, Kerimoglu, Leitner, Solarzyk, *Grossprojekte als Instrument der Stadtentwicklungspolitik- Barcelona- Berlin- Lissabon- Wien*, p.41- 43

ceremonies. Rentable spaces include the courtyard, the forecourt, Arena 21, Ovalhalle, Barocke Suiten, and Mezzanin. Currently, MQ is offering a 20% discount for renting these spaces till February 2010.¹⁹

V. MANAGEMENT

The MuseumsQuartier Errichtungs- und Betriebsgesellschaft (MQ Development and Operation Company) was set up in 1990 to manage the Museum Quarter on behalf of the State and City Governments. It is a limited company with shareholders, a board of directors and a Chief Executive. The federal government established the terms of reference as:

- 1. The objective of the enterprise is (...) the planning, construction, maintenance, the administration of the real estate and the management of the MuseumsQuartier (...).*
- 2. The company is (...) entitled to all businesses and measures that are necessary and useful to achieve the aim of the company. The competences of the museums (...) are not affected by this entitlement*
- 3. Above all the following activities can be carried out by the company:
a) Planning, management and realization of investments to create the MuseumsQuartier including the acquisition of areas necessary for the MuseumsQuartier;*

¹⁸ Roodhouse and Mokre, A Global Cultural Management Challenge: The MuseumsQuartier, Vienna, P. 6

¹⁹ <http://event.mqw.at/> viewed on 29 December 2009

b) to make available and keep ready rooms, equipment and services for the institutions of the Republic of Austria, above all for the collections and museums of the Republic.

c) the acquisition, planning, preparation, organisation and carrying out of exhibitions and events as well as the organization and carrying out of related fringe events and leisure time programmes;

d) the letting and leasing of rooms in the MuseumsQuartier,

e) in connection with the MuseumsQuartier the running of cinemas, distribution and marketing of movies as well as production, showing, distribution and marketing of videos;

f) advertising and P.R. as well as edition of publications for the MuseumsQuartier;

g) visitor services by arranging visits of artistic and educating events etc, also in commission of third parties;

h) running of an information service.

(excerpt from: Grundsatzliche Überlegungen zur Unterricht und kulturelle Angelegenheiten an den Misterrat from 26 September 1996)²⁰

²⁰ Simon Roodhouse, *Cultural quarters: principles and practice*, P.58-59

MQ COMPANY VERSUS INSTITUTIONS

The management model of the Museum Quarter is hierarchical with the MQ Company, controlled by the state and the city, determining the strategic policy and operational nature of the site. As stated in the above terms, the MQ Company has extensive power besides facilities management, including the sole role in marketing and promotion, ticket sales, and programming for the quarter/arena. In practice, these aspects have triggered many contentious issues which caused conflicts between the MQ Company and the institutions - one of the many examples being the programmes inside the MQ arena. The MQ Company has been responsible for the leisure programmes in the courtyard throughout the year, including 'Summer in MQ' (fashion and design events, literature festivals, DJs, etc.) and 'Winter in MQ' (Christmas specialties, DJs). The institutions have been complaining that the programmes are too entertainment-oriented. They have little relevance to the art being shown in the museums and failed to draw visitors into the museums, institutions and groups within MQ. The relationship between the MQ Company and individual institutions was contentious from the outset and has deteriorated over the years due to various disputes. In the first few years, MQ Company attempted to exert more control over various institutions, through application of common ticketing and telephone system, etc. In return, individual institutions tried to assert their autonomy as much

as possible. Although the organisations in the Museum Quarter are constitutionally independent, many are directly or indirectly funded by the federal state or city. Consequently the level of autonomy to act independently in the Museum Quarter is severely limited.²¹

MQ COMPANY VERSUS QUARTIER21

MO Company has a much more direct control over tenants inside quartier21 since it also manages the administration unit of quartier21, which is responsible for leasing and its programmes. The tenants inside quartier21 are even more powerless in case of dispute with MQ Company as none of the tenants are represented on the MQ Board of Directors. There is also no tenant association to act on their behalf or represent their collective interests; only a subcommittee that include all tenants, chaired by the director of the MQ Company.

VI. AUDIENCE AND VISITORS

In the first year after its re-opening, the arena was almost empty and rarely visited. The Viennese architecture office, PRAG, was invited to develop the outdoor furniture, Enzis, for MQ in 2002. It not only provided seating for visitors but also provided people in Vienna a central location in the city to hang out, especially during summer nights when the MQ courtyard is crowded with young people. Enzis has proved to be a very smart concept. It

²¹ Simon Roodhouse and Monika Mokre, *A Global Cultural Management Challenge: The MuseumsQuartier*, Vienna, October 2001, p.8

is durable and multifunctional, can be used as seating, and in winter can be piled up to form Igloos at Christmas time, where people can drink mulled wine with DJ music in the background. It adopts a different colour every year, and in the last couple of years visitors have been able to vote on which colour they want to have.



MQ inner courtyard, 2004



MQ inner courtyard, 2005



Enzis turned Igloos



Summer in MQ, 2008

By 2003, MQ had already become a favourable meeting point for
Photos © Frank Kaltenbach,
Studio Krauss, Lisi Gradnitzer, Ali Schafler

young culturally-interested Viennese. Most noticeably, the cafés and restaurants inside MQ quickly succeeded in developing a group of loyal visitors. Regarding the number of visitors, there were 2.5 million visitors per year in 2004-5, of which 55% visited the MQ complex (courtyard, shops, bookshops, cafes) and 45% visited the institutions.²² The average age of visitors is 33, with 45% of visitors within the 20-29 age range. 75% of the MQ visitors are from Vienna, 10% from other federal states, and 15% from overseas. In 2007 there were 3.4 million visitors to the MQ complex, representing a 54% increase on the 2.2 million visitors the first year of establishment in 2002. As for visitors to cultural institutions in MQ, there were 1.3 million visitors in 2006, a 10.6% increase when compared to 2005.²³



Winter in MQ, 2008



Summer in MQ, 2008

Photos © Frank Kaltenbach, Studio Krauss, Lisi Gradnitzer, Ali Schafler, MQ Errichtungs- u. BetriebsgesmbH



Winter in MQ, 2006



Summer in MQ, 2006

VII. ANALYSIS

Since its official re-opening in 2001, MQ has become a significant cultural landmark in Vienna and has deepened its position as a ‘cultural metropolis’ internationally. MQ has become a brand both inside and outside Austria. Not only has it served the city-marketing objective, but it’s also enriched the cultural landscape of the city and has become a major cultural hub and meeting place in Vienna. Its high artistic focus and non-commercial nature is praiseworthy. Below, its success and failure to date is analysed:

²² MQ data and facts: http://www.mqw.at/index.php?page_id=4

²³ MQ Press Release, September 2007, http://www.mqw.at/fsset.html?420_7275.htm?lang=

KEY INSTITUTIONS IN CENTRALISED LOCATION

MQ is situated at the intersection of the historic city centre and the main shopping street, as well as the entertainment districts of Mariahilf and Neubau, and this inner-city location has made it very difficult to be missed by both locals and overseas tourists. In addition, there are entrances from each side of the complex which allow convenient and easy access. Grouping a number of prominent cultural institutions in a centralised location has made MQ a must-visit site. Despite being likened to a 'one-stop cultural shopping centre', the attractiveness of MQ is precisely having these key institutions from various art disciplines in such close proximity - from contemporary dance to digital and visual art, to design and architecture and more. The diversity and high quality of programmes is a key factor in attracting visitors to come back even after numerous visits.

Also, the creation of MQ21, a site of production, display and consumption, is a crucial add-on that functions as a dynamic motor to power the whole site, not only in terms of bringing in creativity and innovations, but also a young audience and cultural consumers. There are openings and various events hosted by tenants almost every night that have turned MQ into a lively site.

LOCAL ARTISTIC DEVELOPMENT

Since the MQ Company and the major museums and cultural

institutions receive generous public subsidies annually, they are less likely to operate in a profit-oriented and market-driven way. It must be recognised that all the institutions have made great efforts to run a diverse and non-commercial programme that has an international orientation. Yet, not many have been truly experimental or supported (emerging) artists in Austria, with only a few exceptions, including the Tanzquartier and some exhibitions organised by Kunsthalle Wien and the MUMOK, that showcased contemporary Austrian artists. The museum for children, ZOOM and children theatre, and Dschungel do play an important role in art and cultural education for the younger generation. Yet, cooperation with universities or other educational units has not yet begun. The Bétonsalon in quartier21, a small exhibition and performance space for art universities in Austria, was introduced in 2006 to provide art students with a space in a centralised location for exhibitions and experimental projects.

QUARTIER21, CULTURAL AND CREATIVE INDUSTRY DEVELOPMENT

Spaces for contemporary production inside MQ are mostly limited to quartier21 which, supposedly, is a platform to foster cultural and creative industry development. Theoretically, quartier21 offers a central location for micro-cultural enterprises, artists, and design collectives that would otherwise be less visible, and they can benefit from the free promotional

effect of have their workspace inside MQ. Yet, due to the limited space available in quartier21 and the relatively high rent, plus 'tenants chosen in quartier21 are expected to operate like a business through paying rent and meeting annual operation cost'²⁴, the management principle poses a considerable entry barrier to many art and innovative creative collectives which don't receive annual public funding and have no footing in the market. The need for MQ Company to generate revenue through renting space in quartier21 completely contradicts the aspiration to make it a place for experimental art and creative productions, since what these collectives and innovative enterprises really need are financial, infrastructural, and entry support.

Although quartier21 has become a very exciting place with a number of creative producers working next to each other, but some critics simply conclude that, MQ is 'not a creative-industries-cluster' at all.²⁵ Additionally, the lack of a policy mechanism and cooperation with the relevant department in the city government might explain the absence of a clear and consistent concept for developing local cultural industries inside MQ. According to the department head of MA27- Labour, Economy, Technology and Research, which is responsible for the creative industry development of Vienna, there has not been any cooperative measure planned between MQ and the responsible city government body yet.²⁶ How quartier21 continues to be developed in the near future will be crucial for MQ as a

²⁴ Simon Roodhouse, *Cultural quarters: principles and practice*, 2006, p.60

²⁵ Elisabeth Mayerhofer, *Creative Industries- mehr als eine politische Requisite?*, 2002

whole. It requires a more transparent management, and more cooperation with the respective city departments, if its aim is to become a creative hub of Vienna.

CLUSTERING AND SYNERGY EFFECTS

The European Institute for Comparative Urban Research (EURICUR) study identifies urban cultural cluster leverages the spatial proximity of specialised operators. 'Agglomeration benefits are not determined only by occasional externalities but rather on the possibility to activate value relationships between operators, like shared specialised services and scale economies in the management of common functions'. Unfortunately, the benefits of clustering mentioned above; the 'value relationships between operators' and 'shared specialised service and scale economics in the management' are not realised in a noticeable degree inside MQ. For example on matters regarding marketing, both MQ Company and each institution have their own marketing personnel, promotional plans, and materials. There hasn't been any attempt to make use of the centralised resource of MQ Company or to profit from joint marketing.

Horizontal cooperation between institutions has been minimal and mostly on pricing, except for occasional cooperation between the Kunsthalle Wien and Tanzquartier in programme-planning. Only since 2004 has there been cooperation between the main institutions on pricing, specifically offering special

²⁶ Interview with Dr. Christian Wurm from MA27 in 2005

discount or combi-tickets for those who visit exhibitions in Architekturzentrum Wien, Kunsthalle Wien and MUMOK, and in recent years Leopold Museum, ZOOM Kindermuseum, and Tanzquartier Wien have also joined in. In 2009, a new MQ Yearly card at a rate of € 62 for Leopold and MUMOK has been introduced.

Also, no significant horizontal cooperation has taken place between cultural institutions and collectives in quartier21. Most noticeably, there has neither been any cooperation, nor formal communication to facilitate sharing of practice, ideas, information between tenants and MQ Company. Many tenants consider the centralised management model with its bureaucratic operation procedure, as well as the problematic state-city financing structure, blocks possible cooperation between institutions and even paralyses the working dynamics inside MQ.

If we were to evaluate MQ by using the six 'critical elements' in the cluster structure put forward by Hans Mommaas, which are supposed to influence the pattern of its evolution²⁸. We would end up with 6 negative answers:

1. MQ has no significant 'horizontal' collaboration and integration within the cluster
2. MQ has very limited 'vertical' portfolio mix of cultural functions along the value chain,

²⁷ J. van der Borg and A.P. Russo, *The Impacts of Culture on the Economic Development of Cities*, p.29

²⁸ Ibid. P.25- P.26

with the exception of quartier21

3. MQ is a top-down, planned cluster governance, not including all players in the structure of governance
4. It is a mainly government-subsidised project with only a very small amount of private sponsors
5. It has a stable location and organisation; a low level of openness and adaptability to a changing urban economic environment
6. It is a planned initiative for regeneration purpose rather than a spontaneous development from a localised cultural emergence.

SHORTCOMINGS IN FINANCING AND MANAGEMENT MODEL

The public-financing model clearly adds burden to the federal and city governments in the long run, it has inevitably redirected financial resources away from smaller, (sub)cultural groups and creative activities in outlying areas, widening the gap between centre and periphery. Whether MQ Company can diversify its income source and increase private capital investment will be a key issue for MQ's long-term development and future success. The classical centralised and hierarchical management model seems to be not the best option for a dynamic cluster of contemporary arts and creative productions, since it has even eliminated the presumed benefits of cultural clustering. Also the state-city co-financing model has generated fundamental conflicts which greatly hindered the operation within MQ, and

the political nature of arguments between institutions and MQ Company has retarded possible creative and constructive operational dynamics and peer-level exchange inside MQ.

INTEGRATION WITH ITS DISTRICT AND COMMUNITY- BUILDING

MQ's foremost task in the first years was to construct a new, modern image for the old cultural city and to lure tourists and economic investments. MQ's centralised location, its royal façade and the programming of the institutions, all align perfectly to serve those aims. 'Most studies of cultural regeneration analyse city marketing as a conscious and deliberate manipulation of culture, which as Philo and Kearns (1993) put it serves the legitimacy of a political economic elite, excluding the "others" from its 'architecture of power'.²⁹ Being a flagship project, the need for community development, social integration, or the alleviation of ethnic conflicts in the city have not been its priorities. Despite the fact that MQ has stood firmly and (over)powerful as a cultural quarter in city centre, it has neither been able to address the different strata of audiences, nor incorporated itself into existing cultural networks in the city. Its flagship nature has prevented it from making a genuine contribution to the local art community and overall social cohesion.

²⁹ Monika De Frantz, *From Cultural Regeneration to Discursive Governance: Constructing the Flagship of the 'Museumsquartier Vienna' as a Plural Symbol of Change*, 2005

2. CUSTARD FACTORY, DIGBETH, BIRMINGHAM, THE UK



Custard Factory

I. DESCRIPTION

The Custard Factory, Birmingham's revolutionary new arts and media quarter³⁰, has been appraised as a successful example of arts and media-led urban regeneration. The quarter, housed in and around the old Birds custard factory, is acclaimed by policy researchers as 'one of the largest single complex of creative activity in Europe, providing 250,000 square feet of 'affordable'

³⁰Custard Factory History, <http://www.custardfactory.co.uk/about/history/>, 2 Jan 2010

workspace for as many as 1000 creative people from many different Creative Industries sub-sectors.³¹ The Custard Factory consists of 200,000 square feet (18,581m²) of buildings at the point where the River Rae crosses Digbeth High Street. It is the site of the original settlement of Birmingham many hundreds of years ago. This 5-acre sprawl of riverside factories was built 100 years ago by the inventor of custard powder, Sir Alfred Bird and his sons. But by the early 1980s the factories had become derelict. The SPACE (Society for the Promotion of Artistic and Creative Enterprise) purchased the site in 1990 and began to restore the buildings and offered workspaces for free at the beginning to the city's young talent from the arts and cultural industries. Since then a whole new inner city neighbourhood has begun to emerge. It is now home to a dynamic community of 500 artists, musicians, and small creative enterprises predominately working in the arts, media, and creative digital technology.

II. BACKGROUND

Birmingham has experienced a steady decline in both employment and population from the early 1970s onwards. The immense drop in number of jobs in the once booming manufacturing sectors (a fall of 34% between 1981 and 1993) was only marginally compensated for by growth in the service sector. In 1985, unemployment mounted up to 18% at its all-time low. The Birmingham City Council needed to stimulate

local economic development and published a strategy to modernise the urban economy in 1985, which was followed by intensive consultation with both public and private actors.³² In 1988, it has initiated the Highbury Initiative, a 3-day symposium to discuss intensively how to transform the city centre of Birmingham which was attended by over 100 people - a mix of architects, planners, politicians, cultural leaders and economic professionals from Britain and abroad.³³

The outcome of the Highbury Initiative were development strategies that have been implemented in the last twenty years in Birmingham and have greatly transformed the city. At that time, Digbeth was identified as a possible location for the creative industries, and planning and economic policy were formed to help achieve this aim. The 'Eastside' area, focused around the Custard Factory, has been identified by the Council as an area of mixed use, including residential, which will further repopulate and regenerate the area.³⁴ It was in this specific socio-economic context that the initiative of Custard Factory was able to get the support of the government as it supported the central goals of the development strategy.

³¹ Graeme Evans and Phyllida Shaw, *A Review of Evidence on the Role of Culture in Regeneration in the UK*, 2004, p.41

³² Mariangela Lavanga, Eva Stegmeijer and Joni Haijen, *Incubating creativity; Unpacking locational and institutional conditions that can make cultural spaces and creative areas work*, 2007

³³ Terry Grimley, *Birmingham's long road to renewal*, in Birmingham

Post, 31 March 2008, <http://www.birminghampost.net/news/newsagggregator/2008/03/31/birmingham-s-long-road-to-renewal-65233-20697493/>, viewed on 4 Jan 2010

³⁴ CABE and Llewelyn Davies Yeang, *Better Place to work*, London: Thomas Telford Publishing, 2005, p.36

III. DEVELOPMENT AND MANAGEMENT

Development facts & figures:³⁵

Date of development:

1990 onwards

Developer: Bennie Gray

Local Planning Authority:

Birmingham City Council

Lead designer:

Glenn Howells Architects

Cost/contract value:

Phase 1: €2,8 million, phase 2: €7,8 million



The Custard Factory is privately-owned and operated by the Society for the Promotion of Artistic and Creative Enterprise (SPACE) which operates and manage urban regeneration projects in the UK, all of them involving revitalising old buildings through the creation of 'working communities'. The Custard Factory is one of fourteen projects they have initiated in the UK to provide diverse accommodation for small artistic and creative enterprises. Bennie Gray is the owner of SPACE and he purchased the derelict buildings and began the redevelopment of the complex in 1992. The redevelopment was executed in two phases in different geographic sections. The initial one started in Scott house in order to provide affordable work spaces for artists and small creative enterprises, as well as a broad range of facilities such as about 200 artist studios, a bar, (music)

³⁵ Ibid.

³⁶ Lindsay Sinclair, *Artspace North Cultural Spaces Collection: Custard Factory*, p.2

stages, exhibition spaces, holistic therapy rooms, and dance studios. The second phase, opposite the Factory and named after its location on Gibb Square, was completed in 2002 and comprises about 100 offices/studios, galleries, restaurants and stores. Future projects for the Custard Factory include a small luxury hotel, live/work apartments, a riverside walk, a new bridge, a perfumed garden for the blind, and a 40,000ft² (3716m²) international design and exhibition centre.³⁶



Flea Market



Public Space

IV. FINANCIAL MODEL

The project is a bottom-up, private initiative with extensive public financial support. It generates its own income through space rental, public subsidy, and private investments. SPACE received a city grant through the English Partnership Program for €902,000, about one third of the total cost, €2.8 million required for the first phase of the development, including the cost of the buildings. SPACE has applied for and obtained a

substantial sum by the European Regional Development Fund (ERDF). Moreover, regional development agency Advantage West Midlands has announced to invest €14 million into the Custard quarter to realise another 100 working units.³⁷

The ERDF's grant system has been an important factor in the success of the Custard Factory initiative itself. The ERDF invests in projects that sustain and generate jobs and subsidizes local development projects and entrepreneurship within SMEs. There are a number of organisations inside the Custard Factory which provide institutional support to SMEs and have been sustained by ERDF's grants, including the 'Creative Hub', that has received € 400,000 grant, 'The Theater project' has received more than € 330,000 subsidy, the 'Screen Hub initiative' has received nearly € 1 million ERDF grant.³⁸

V. INSTITUTIONS/ TENANTS

There are four main buildings in the Custard Factory as follows³⁹:

Scott House was the first building in the complex to be restored in 1992 to provide affordable studios and offices, the ground floor is now home to shops, dance studios, a bar and a theatre.

Green House was under the second phase of renovation, it provides up to 100 studio spaces plus public open spaces inhabited by the whole community. A new square was created with the Green Man, a 12 metre public sculpture made

³⁷ Mariangela Lavanga, Eva Stegmeijer and Joni Haijen, *Incubating creativity; Unpacking locational and institutional conditions that can make cultural spaces and creative areas work*, 2007

³⁸ Ibid.

out of organic materials, as the focal point.

Gibb Terrace is a Victorian workshop building that was semi derelict, Gibb Terrace was reconstructed as five small, charming shops with mezzanine floors that have become a destination for the fashion-savvy of Birmingham.

Devonshire House, Custard Factory's flagship building, is one of the finest Victorian terracotta-fronted buildings in the country, designed by Augustus Macer-Wright of Hamblins Architects and completed in 1902. The developer Advantage West Midlands has funded the renovation of the building to provide 60 private work spaces (studios, workshops and offices); some of them are penthouses with magnificent roof terraces and a public area for communal use.



Gibb Terrace



Devonshire House

Other spaces which are all for rental include, The Arches, two 19th century tall railway arches off Gibb Street create a covered space available for events; 3,000 ft² of gallery/exhibition space;

³⁹ <http://www.custardfactory.co.uk/get-space/buildings/>

a theatre; Scott House Lakeside, an enclosed courtyard with lake and stage; Gibb Square, a Public square on Gibb Street; Floodgate Street and Heath Mill Lane, both large industrial spaces.

The majority of the artists and cultural industries entrepreneurs located in the Custard Factory are from the media and music sectors. Furthermore, a range of non-profit organisations are located there, amongst which are the international news agency in the UK and Ireland, Press Association, and the West Midlands European Network, an organization providing non-profits organisations with free support and training to obtain European Funds.

The clustering effect has been widely observed at Custard Factory. After its initial success, a number of organisations have been initiated at and near the Custard Factory quarter. Some of these are the Creative Hub, which provides business support to creative entrepreneurs, the Custard Factory Creative Industry Forum, offering personal assistance and training, and the Custard Factory Theatre Project, which supplies training and technical facilities and theatre space to both creative firms and local residents. Furthermore, the Screen West Midlands provides firms within the movie industry with specific facilities, business support and business units.⁴⁰ Hence, cultural entrepreneurship is stimulated by means of a comprehensive institutional network through which both physical space and

⁴⁰Lavanga M., Stegmeijer E., Haijen J., *Incubating creativity; Unpacking locational and institutional conditions that can make cultural spaces and creative areas work*, p.5

business support is provided. It has become such a lively quarter that it has attracted many stores, bars and restaurants that target the young and trendy audience.

VI. ANALYSIS

The Custard Factory is considered a successful example of conserving old industrial heritage and revitalising the run-down, under-populated district of Digbeth. Here are some factors contributing to its success:

GOVERNMENT SUPPORT

The Birmingham city government was launching a city centre redevelopment plan, and its open-minded and proactive attitude was crucial to enable this project to become a reality. Since they were looking for innovative ideas to re-vitalise Digbeth area and to re-develop it into a media quarter, SPACE's Custard Factory project coincided perfectly with city council's development plan and in return, the council supported the private developer's initiative. Due to the good relationship between SPACE and city government, it has eased the way for SPACE to get the planning permissions and all the approvals needed.

LOCAL TALENTS AND EASE OF ENTRY

The prevalence of local artistic talent, and creative enterprises,

is an underlying success factor for Custard Factory. The idea of turning the derelict buildings into a creative hub in fact was not originated by Bennet Gray. After purchasing the factory, Gray had not come up with a plan yet and he was approached by a group of brilliant young actors, who were looking for a space to perform inside the factory. They set up 'The Custard Factory Theatre Company' once they got in. Shortly thereafter, the word spread in Birmingham that one could get free space at the Custard Factory, which attracted hundreds of young people aged between 18-30 from the arts and cultural sector. In a short amount of time there were about 70 little enterprises working in the Custard Factory. It is almost a prerequisite that there is a large source of creative talent in the city to make such a project successful. Also, the ease of entry provided by Gray immediately gained street creditability.

FUNDING POSSIBILITIES

SPACE was able to raise the funding needed for the project from different sources. The funding support from City Council, €902,000, was crucial for the first phase of the development, since it covered one third of the total budget. The success of the first stage laid an important foundation for applying to the European Regional Development Fund (ERDF). After almost a decade of development, the project has such high credibility that the regional development agency Advantage West Midlands has joined force to invest €14 million for new apartment units.

⁴¹Ibid

The availability of these various funding sources, both public and private, were hugely important for Custard Factory's development.

CULTURAL-SENSITIVE MANAGEMENT

Custard Factory, being a private initiative bottom-up driven and developed in a minimally regulated way, has made it possible for it to be developed and managed in a more flexible and cultural-sensitive way. SPACE also runs other similar regeneration projects, has a passion to support artistic talents, and is able to see things from cultural producers' perspectives, knowing their needs, problems and interests. According to Gray, it would have turned out very differently if the project was put into a local authority or to an Arts Council-sponsored bureaucratic body. 'A major advantage of the Custard Factory, which people like, is precisely that it does not have upon it the dead hand of bureaucracy'⁴¹

The fact that the development of Custard Factory was implemented in different stages and not in one go at the onset has allowed the project to unfold and grow in a more organic and sensible way. The developer had the time to observe the real needs of the quarter and that of the tenants; and he was able to add facilities which are complementary to the existing infrastructure. The first phase of development, with mainly workspaces and cultural venues, was followed by

complementary business facilities, including a hotel, a large exhibition centre, and other leisure infrastructure. Following that a residential dimension was added through a block of 70 live/work flats for young people who work in arts, media and cultural sectors. Such a development model supports more solid, future-oriented planning. Custard Factory has slowly become an almost self-sufficient quarter, with workspaces, flats, hotel and various cultural and leisure units all in proximity, making it a true 'urban village'.

CLUSTERING AND SYNERGY EFFECTS

The clustering effect has been positive both inside and around the area. It has attracted creative activities to move to the formerly run-down, under-populated Digbeth district. In the course of 10 years the quarter has developed into a cluster encompassing different functions; it has developed from a site of work to a site of consumption, learning, entertainment, and living; from affordable studios (from £40 pw) or highly sophisticated offices in Devonshire House to the various facilities needed by the cultural and creative community working there. The 220-seat theatre, small recording studios, and rehearsal/meeting rooms provide the space to perform or network, as well as different cultural consumption options for people who work there. This planning and development has contributed greatly to its popularity among the cultural and creative enterprises.

⁴²Graeme Evans and Phyllida Shaw, A Review of Evidence on the Role of Culture in Regeneration in the UK, P.41

Education and training

A number of educational units have moved to Custard Factory including the MA course in Fine Arts of the University of Central England and two important educational institutes in the field of media, namely the Media and Arts annex of South Birmingham College and VIVID Media, have also re-located to the area. The University of Central England has initiated a Higher Education cultural industries project support, 'Artists in the Community'. The project intends to help artists gain the necessary skills to work on community-based projects and commissions as a means to improve their 'employability'. The programme offers trainee support such as the payment of travel and placement costs and support for disabled students. Trainees are allocated a trained mentor for support - usually an artist or employee from an arts organisation. In addition, there have been cooperation initiatives with local schools through providing the amenities; and acting as a venue and facilitator for BTEC and National Vocational Qualification training courses.

photo credit: © Custard Factory/SPACE

C. CONCLUSION

I. CONSIDERING SUSTAINABILITY

In the development of a cultural cluster as a significant landmark for art and culture, as well as a tourist highlight, caution should be paid to its long-term cultural developmental abilities in order to maintain sustainability. It is important to provide working and networking platforms for the local art community as well as incorporating them in the on-going development process, enhancing international cooperation and exchange, and providing accessible channels for all stakeholders in a society.

The aforementioned EURICUR study listed 3 important levels of 'consistency' requisite for long-term cultural development strategies⁴³:

- i. the spatial-economic balance- the capacity to preserve the 'local specificities & quality' that might enable cultural development to endure. e.g. proximity among producers, quality and affordability of the housing stock and public space.
- ii. the social concern-the capacity of cultural development to be endorsed and shared by different urban stakeholders.
- iii. the preservation of cultural identity-cultural development should not become completely detached from the cultural

⁴³J. van der Borg and A.P. Russo, The Impacts of Culture on the Economic Development of Cities, P. 60

⁴⁴David Harte, Custard Factory – a lesson in avoiding gentrification, Birmingham Post, 6 May 08

history of the place and its community, while at the same time allowing for a certain degree of 'evolution' to accommodate changing social tastes and technological development.

By applying these 3 levels of consistency to assess the potential sustainability of both projects, certain aspects can be revealed:

SPATIAL-ECONOMIC BALANCE	
VIENNA MUSEUM QUARTER	CUSTARD FACTORY
*High proximity among institutions and producers, yet economies of scale through formal or informal cooperation hasn't been achieved	*High proximity between actors along the production line *Very low entry barriers at the outset
*High entry barriers for cultural producers due to high rents and selection process	*Presence of public space and public art
*Presence of public space and occasional public art projects	*Gentrification happened only half-way and the retail hasn't been active ⁴⁴
*High tendency towards sanitisation	

SOCIAL CONCERN (ACCESS, INCLUSION, OPENNESS, DIVERSITY)	
VIENNA MUSEUM QUARTER	CUSTARD FACTORY
<p>*The inner courtyard provides public space for all walks of life</p> <p>*Institutions and MQ Co.'s programmes address to mostly educated and middle class audience. No programme focus for Vienna-born foreign citizens or immigrants (mostly from East & Southeast Europe) living in Vienna, who make up 1/6 of the city's population</p> <p>*Lack of out-reach programmes</p>	<p>*The incorporation of education units and cooperation with schools as venue and facility-provider</p> <p>* Various social facilities were built including live/work apartments, a riverside walk, a new bridge, a perfumed garden for the blind</p> <p>*Creation of public and communal space was a key concern</p>

CULTURAL IDENTITY	
VIENNA MUSEUM QUARTER	CUSTARD FACTORY
<p>*Successful preservation of heritage site and incorporation of modern architecture and elements</p> <p>*Leopold & MUMOK focus on Austrian Arts</p> <p>*quartier21 working on being the creative industry hub for Vienna</p>	<p>*Industrial heritage sites were conserved, revitalized and used.</p> <p>*The industrial/creative mix around the area is still kept</p> <p>*It has become a hub to nurture cultural and creative enterprises in Birmingham</p>

II. SUGGESTIONS

John Montgomery, consultant specialising in urban and cultural planning, has derived from Canter's Metaphor for Place⁴⁵'s premise and posits that all successful urban places are comprised of three sets of elements, namely activity (economic, cultural, social), form (the relationship between buildings and spaces) and meaning (sense of place, historical and cultural). He suggested the need to have beneficial and self-sustaining combinations of activity, form and meaning to be the condition and success factors needed in establishing cultural quarters. He put forward a set of indicators that can be used to assess the relative success of cultural quarters⁴⁶:

ACTIVITY

- Diversity of primary and secondary land uses;
- Extent and variety of cultural venues;
- Presence of an evening economy, including cafe culture;
- Strength of small-firm economy, including creative businesses;
- Access to education providers;
- Presence of festivals and events;
- Availability of workspaces for artists and low-cost cultural producers;
- Small-firm economic development agencies and companies;
- Arts and media training and education;
- Complementary day-time and evening uses

BUILT FORM

- Fine grain urban morphology;
- Variety and adaptability of building stock;
- Permeability of streetscape;
- Legibility;
- Amount of quality of public space;
- Active street frontages;
- People attractors

MEANING

- Important meeting and gathering spaces;
- Sense of history and progress;
- Area identity and imagery;
- Knowledgeability;
- Environmental signifiers

Taking reference of indicators of good cultural activity suggested by Montgomery⁴⁷, the redevelopment plan of Central Police Station Compound may consider:

- Diversity of cultural venues;
- Entry support to smaller groups and incentives to attract larger institutions;
- Ongoing cultural programme, inclusion of yearly events and festivals;
- Public art programmes;

⁴⁷ John Montgomery (ed.), *The new wealth of cities: city dynamics and the fifth wave*, p.307

- Community arts development initiatives;
- Space for production, e.g. artist studios, cultural enterprise offices;
- Presence of arts development agencies and consultancies;
- Cooperation with arts and media education and training (vocational) institutions;
- Diversified finance resources;
- Presence of complementary day and night - time activities (specialist retail, cafes, restaurants);
- Place marketing and audience development;
- Presence of skilled leadership;
- An interface organisation to liaise with all actors and stakeholders;
- Collaboration between private and public sectors;
- Creation of identification which is to be shared by all actors;
- Participation of decision-making process

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