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THE UNIVERSITY OF HONG KONG

Department of Sociology

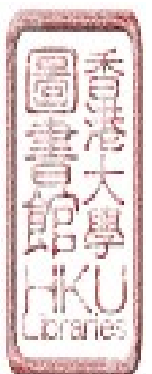
Master of Social Sciences in Media, Culture and Creative Cities

– MSocSc(MCCC)

**An Investigation on the Operation Model of an Art and Cultural
Organisation in Hong Kong.**

SOCI8030 Capstone Project
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August 2016

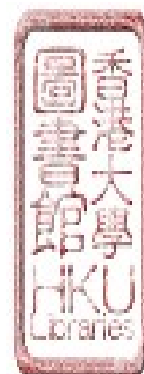


Abstract:

This research project is an investigation into the operation of an art and cultural organisation in Hong Kong – Hulu Culture. Through the study of Hulu Culture's practice, this research is to identify their operation model and its interlocking relationship with the development of social capital. Advantages and challenges of operating as a small art and cultural organisation in Hong Kong are examined. Qualitative research was conducted in the form of In-depth Interview, participant observation and Literature Review with Overseas Comparison, with focus on the area of operation model and social capital.

With my research finding, I have concluded Hong Kong is like many developed countries, most small art and cultural organisations are operating in a non-profit making setting in Hong Kong. However, social and legal frameworks are not incongruous with the needs of small art and cultural organisations. Unlike in the business sector or charitable sector, small art and cultural organisation are operating without a clear defined legal and social framework. There is a need to establish a system and a model of operation for the sector of art and cultural organisation so it can sustain their operate, secure resources and funding for their development.

On Social Capital: For small art and cultural organisation, operating as non-profit making organisation (NPO) or Non-Governmental Organisation (NGO), they transform social capital into resources to support their operation. These organisations are generating social capital through art & cultural activities they conducted. In this setting, social capital was leveraged in cultural activities, where a sense of belongings and a stronger identity of communities are created. The ability to generate social capital is also a reason to attract funding support. Establishing social capital for small art and cultural organisation is critical for creating networks to support their operation, as well as to attract funding & resource.



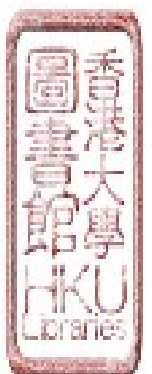
Declaration:

I declare that this I represents my own work, except where due acknowledgement is made, and that it as not been previously included in a thesis, dissertation or report submitted to this University or to any other institution for a degree, diploma or other qualifications.

Signature:

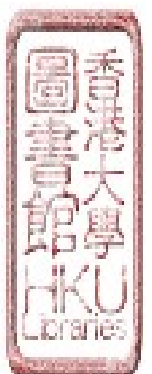


Lee, Sut Leung



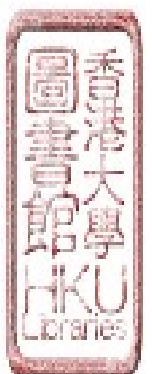
Acknowledgement:

I would like to express my gratitude to all the teaching staff in MCCC, for their teaching, guidance and comments throughout my study for my Master Degree. Studying at MCCC is a great experience and I will treasure it for many years to come. I am really glad to know all the members of the class from a diverse background, who all have similar mind but at the same time having so many different ideas. I would like to thank you Dr. Gary Wong Pui Fung for supervising my master research project and his guidance throughout this programme. I would also like to thank you Dr Travis Kong Shiu Ki and Dr. Ng Chun Hung, who interviewed and admitted me to MCCC in the first place. Thank you for all the guidance from Dr. Au Yeung Shing, Dr. Victor Shin and Dr. Tommy Tse. I would also like to thank Hulu Culture and it's founder- Simon Go. His enthusiasm for his work and his strong sense of commitment to preserving and promote local culture impressed most. Simon and his staff especially Joyce Cheung, Tahirah Fung and all Hulu's participants who help to conduct research interviews. Finally, I like to thank my family, especially my wife Anna for their support all through my study in these two years. This is very important for me to pursue the knowledge of my own interest and I am truly grateful to have this study experience at the School of Social Science, The University of Hong Kong.



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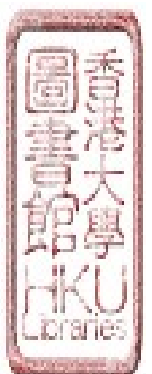
Introduction:

There are two areas of this research, the area of operation model and social capital. These two areas are interrelated in the operation of Small art and cultural organisation in Hong Kong.

Cultural institutions studies will be the main subject areas for my research on the operation model of cultural organisation. Hulu Culture's operation model will be used to exemplify the process of generating culture work within the organisation and to investigate the structural characteristics of small cultural institutions.

Operation model is a form to describe and represent how an organisation delivers their service, product or values to their beneficiaries in terms of non-profit making organisations. There are elements that make up of an organisation's operation model; people, organisation structure and business partners are common components. In a commercial setting, the term operation model is used to describe a single business division or a single functional operation. To a small art and cultural organisation like Hulu Culture, looking at their operation, we can identify if such a model exists in real practice. There are different operation models for industries including business, Information technology, health care industry, etc.

In Hong Kong, many small art & cultural organisations are operating as "In between" situation, registered as a limited company but operated as Non-Profit Organisation. There is a limitation of the current legal and social framework for small art & cultural organisations in Hong Kong to reference to. There is also the lack of legislation to govern the operation of a cultural organisation. This problem is most obvious to large art and cultural organisation receiving substantial funding support.



Research Objective:

To identify means to facilitate the operation of small art & cultural organisation in Hong Kong, through studying their operating model and leverage of social capital. This research will identify the characteristic of small art & cultural organisation, from their practice, to advantage and difficulty in operating. This research is to identify factors contribute to a successful operation model and to pinpoint possible means to facilitate its' operation in Hong Kong.

Hypothesis:

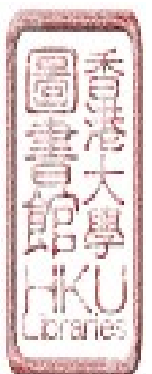
1) A set of the legal and social framework should be defined as a model for small art & cultural organisation for the facilitation of their operation in Hong Kong.

2) The ability to utilise and develop social capital to address social issues is the key to the success of small art & cultural organisation in Hong Kong. The ability to leverage social capital is critical to secure funding support. The Cultural organisation, which is beneficial to communities, appeals to benefactors can secure funding and resources.

Methodology:

Research data and information were collected through the combination of three methods: In-depth Interview, Participant observation and Literature Review with Overseas Comparison.

1) In-depth Interviews with staffs at Hulu Culture and their programme participants are the main forms of data collection. The interview was conducted on a one-on-one basis, Participants provided data on their own experience and accounts in working with Hulu's Culture. Data collected illustrated their opinions on local art & cultural organisation, regarding their role and function.



2) Participant observation was conducted at two of Hulu Culture's events (Table:-1).

Data was collected from participating in the training of Guided Tour in South Kwun Tong, data was also collected through providing support as an assistant at the event of Community Carnival. The observation was conducted on the subjects including Hulu's staff and event participants. Information collected through interpretation of nonverbal expression and verbal interaction between subjects, in the preparation stage and during the event happening.

Table-1:
Participant observation:

	Event	Date
1st	South Kwun Tong "BackTory" Guided Tour 觀塘南-香港後工場計劃導賞團	17- OCT-2015
2nd	South Kwun Tong "BackTory" Community Carnival 觀塘南-香港後工場計劃社區嘉年華	15-MAR-2016

3) Literature Review – with overseas comparison

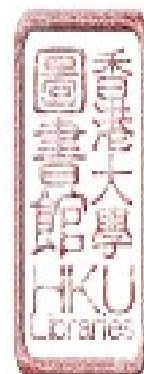
The operation model and the funding model for small art & cultural organisations to operate are the focus of this research project. Governmental policy, funding model; community involvement were examined through published information. **Part-1)**

Overseas published information; with a focus on the area of cultural institution studies were reviewed for the theoretical framework. **Part-2)** Published information on Hong

Kong's local legislation and operation of small art and cultural organisation running as NGO. **Part-3)** Overseas comparison of organisation: Published information on a UK small art and cultural organisation, Craftspace is reviewed as a comparison to Hulu Culture, with regard to their similarity in operational scale, focus on local culture, art & crafts.

Sampling:

In-depth interviews with a small number of interviewees were chosen as the mean for data collection. The use of in-depth interview can explore personal perspectives and ideas of the respondent on art and cultural organisation in general. In the area of



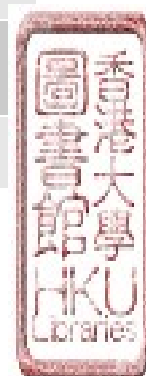
social capital, individual experience and person-to-person connection are critical, in-depth interview can obtain data from respondent with person account of participation in Hulu Cultural's activities. For information on operation model, interviews were conducted in an environment familiar to the respondents, which they can be more expressive to reveal sensitive information in operation, organisation structure and financial arrangement. Hulu Culture provided suggestions of possible interviewees for in-depth interviews, in considered their familiarity with Hulu Culture's operation and their availability for interview.

The staff of Hulu culture were primarily their subjects for interviews, founder–Simon Go and Hulu Culture's staff including full-time staff and student intern are included in these interviews. Other interviewees included participants who provided support to Hulu Culture, including helpers and regular helpers and volunteers.

Table-2:
In-depth interview – Interviewees information:

Interviewees	Role/Title	Profession	Education	Gender
Simon Go	Hulu Culture Founder	Ex-Press Photographer/Photo Editor	University	Male
Siu Kwan (小群)	Hulu Helper	Former Garment office worker/Part-time worker	Secondary	Female
Ms. Heoi (許太)	Hulu Helper	Retired International school food department worker	Primary	Female
Tahirah Fung	Full-time staff	Project Officer	University	Female
Aa Wan (亞雲)	Co-op Volunteer	Shuaibucoop Co-Operative	Not available	Female
Elaine Au	Project Assistant	Student Intern	University	Female
Uncle Chi (枝叔)	See through Design Volunteer	Retired Metal craftsmen	Craft Trainee	Male
*Deirdre Figueiredo	Craftspace Founder	Former Museums Service UK	University	Female

* Interview was dropped after repeated delay.

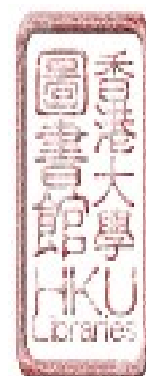


Data Collection:

Primary data collection through interviews was conducted between February 2016 and April 2016. Interviewees were identified stakeholders of Hulu Culture, including staff and supporters. Founder of Hulu Culture, both permanent staff and interns were identified as the source of information on the operation model of Hulu Culture. The selection of staff members from different level was aiming to collect data from different areas of involvements in the organisation. For information on the leverage of social capital, Hulu culture's long-term helpers and volunteers were the key subjects for data collection.

Individual interviews were conducted on-site, included the office of Hulu Culture, at the site of the event "South Kwun Tong "BackTory" Community Carnival" held at Tsuen Yip Street playground. The final interview was conducted in the shop of "See Through Craftsman" at PMQ, a subsidiary unit of Hulu Culture. 7 in-depth interviews were conducted locally for the primary data. An interview with an overseas respondent was repeatedly deferred and only secondary data of this respondent was able to include in this research.

Interviews were conducted after formal approval was granted from the Human Research Ethics Committee of HKU. An interview guide (Appendix-1.2) with a set of twelve questions were developed for the interviews. A consent form was signed by each interviewee prior to the interview. Interviews were conducted with audio recording for transcription. Interview notes were taken during interviews with summarised key data and semi-transcript for review (Appendix-2.2) after interviews. All interviews were conducted in local Cantonese due to and data collected were transcribed and translated into English for use in the research.



Literature Review:

Operation Models & Social Capital

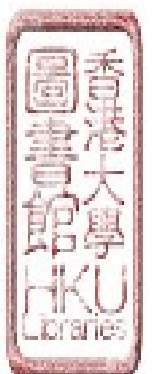
Institution & Organisation:

In many countries around the world, art and cultural organisations are running under a social and governmental institutionalised system. Art and cultural activities in society were conducted in an institutionalised setting, with a set of financing structure, legal and social framework. This institutional system shaped the art and cultural sector, which is mainly guided by a cultural policy, defined by government or established cultural institutions. In Hong Kong, the situation is different to other developed countries; however, other countries' experience in supporting their small art and cultural organisations are a good reference for Hong Kong to improve the current situation and difficulties faced by art and cultural organisations.

In a broad sense, cultural institution and organisation are working for the preservation or promotion of culture. These organisations are mainly formed as public or charitable organisations. The range of meaning of these organisations is broad and can be different from country to country. In countries including the United States, United Kingdom and Australia, there is a definition for cultural institution with a policy to shape and govern their operation.

In the US, the legal definition of Cultural Institution is defined as a public or non-profit institution, which engages in the cultural, intellectual, scientific, environmental, educational or artistic enrichment of the people. Cultural institution includes, without limitation, aquaria, botanical societies, historical societies, land conservation organisations, libraries, museums, performing arts associations or societies, scientific societies, wildlife conservation organisations and zoological societies (S. Robb, 2007).

In the UK, cultural institutions always been to institutions such as gallery, museum, establish art group including performance art establishments like orchestra and ballet company, etc. These establishments are having relatively long history and are well

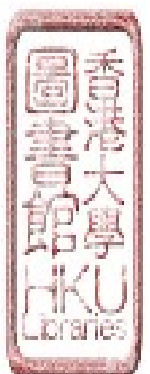


established in the form social institutions, they have strong influence on the society and decried as *"In a social space that is pre-structured through institutions. These institutions, as social systems, determine the formation of cultural goods and their transformation into commodities, appreciated objects, symbols of collective identities, and as integrated parts of the public space."* (Hasitschka, Goldsleger, & Zembylas, 2005, p. 11)

For smaller Art & Cultural groups with a focus on specific areas of practice like art, craft, ethnic culture, etc., they are generally considered as cultural organisations. The different in operational scale and history of the organisation are factors for different operation model and funding received for support. Small art and cultural organisations are usually are under supported when to compare to those established cultural institutions. With the available of "National Portfolio funding programme" by the Art Council of English , small art & cultural organisations can apply funding for a 3 years period (*The National portfolio funding programme*, 2015). This system breaks away from project-based funding system, which can only meet short-term project needs.

In Australia, the governmental from the department of Communications and the Arts had established a system of "Register of Cultural Organisation". This system is to assist organisations to attract private support by enabling donors the incentive of a tax deduction. Instead of direct funding, this policy is providing the incentive for private sector to support art and fund a wide range of art ("Register of Cultural Organisations," 2015). With this system, the cultural organisation is having its own status, which can receive tax-deductible donations, enjoyed only by Charities in the past. This status, which is independent of the role of charities, is recognition for the art and cultural organisation for its function in the society.

To compare and identify the situation of small art and cultural organisation I Hong Kong, A UK small art and culture organisation will be looking at to see how it operates

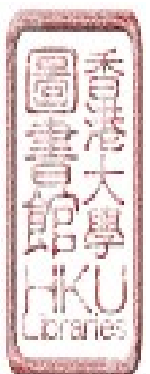


as an arm's length body and their similarity to the operation of Hulu Culture in Hong Kong.

Study of Cultural Institution:

Started in Europe, the discipline of cultural institution studies was developed at the Institute of Culture Management and Culture Studies of the University of Music and Performing Arts Vienna. There are four main aspects of Cultural institutions studies and was described as: 1) The formation of cultural goods as meaningful symbolic entities and their transformation into cultural commodities. 2) The analysis of cultural practices and their institutional frames, which constitute and regulate the formation of cultural goods and services; 3) The examination of specific characteristics of cultural institutions as organisational settings; and 4) The social organisation of cultural labour and other cultural activities." (Hasitschka et al., 2005, p. 1). Among these aspects, the focus on "Characteristics of cultural institutions as organisational settings" and "Social organisation of cultural labour and other cultural activities." can encapsulate the study of Hulu Cultures's operational model and the leverage of social capital in this research. In this area of cultural Institution studies, culture is considered as "cultural goods or products" which created within an institutional setting. In compare to traditional cultural economic studies, Cultural Institutions Studies assumed the formation of non-economic value is not a complement to the monetary value of cultural products. The analysis of it should include their symbolic and economic, social and political functions.

In Hong Kong, there is yet a specific definition for cultural Institution or organisation and also the lack of a legal and social framework to govern its formation and operation. As similar to NGO & social enterprise in terms of non-profit driven operation, art and cultural organisation shared some similarity to the operation model of NGO & social enterprise in Hong Kong but not necessarily identical. There are different advisory bodies setups by the Hong Kong Government, including The Culture

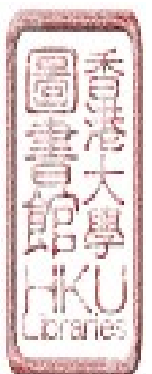


and Heritage Commission (CHC) to advise the government on cultural policy. CHC was set up in April 2000 to advise on cultural policy and funding priorities. CHC Policy Recommendation Report, submitted in April 2003, has been adopted as the blueprint for Hong Kong's cultural policy. The CHC set forth six general principles to guide Hong Kong's cultural policy: The six principles are "people-oriented", "pluralism", "freedom of expression and protection of intellectual property", "holistic approach", "partnership" and "community-driven." Among these principles "Partnership and Community-driven" are both setting the course for art and cultural programmes in Hong Kong, which serve the function of delivering social contribution through art and cultural activities, as described by CHC.

Art and Cultural Organisation as NGO/Social Enterprise:

Without a clear definition and legal status for Small art and cultural organisation as a cultural body. The term of NGO which encompassed a wide range of organisation has been used for small art and cultural organisation to describe themselves due to its non-profit making nature but small art and cultural organisation can merely be a form of NGO. Another form of non-profit making operation – social enterprise has become widely adopted in Hong Kong. Social enterprise as a form of operation matters on the objective of the operation and disregard the nature of business, it could be a food and beverage or a transportation service. This form of operation also provided another option for small art and cultural organisations to obtain resources and funding support. There are five common models which social enterprise adapt for their operation in Hong Kong. 1) Company/Small and Medium Sized Enterprise Model; 2) Subsidiary Unit Model; 3) Social Cooperative Model; 4) Flea Market Model and 5) Joint Venture Model. (Chan, 2007, p. 15)

Among these models, "Company/Small and Medium Sized Enterprise Model" is the most common model for small art and cultural organisation to adapt in Hong Kong. Hulu Culture also adapted the "Company/Small and Medium Sized Enterprise Model", it was formed as a company limited by guarantee. With the status of charitable

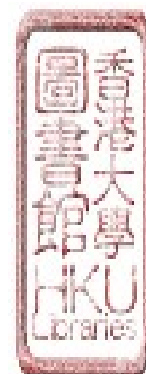


organisation obtained from The Inland Revenue Department. Hulu Culture has been providing expertise in organising art and cultural programmes. Project based funding provide Hulu culture with the needed financial capital to continue their operation. It is important to secure project funding for art and cultural organisations, which is a must for the sustaining of the organisation. As project based funding is not aiming to provide long-term sustainable operation. One of the most suitable examples is the The Hong Kong Jockey Club Charities Trust (HKJCCT) Heritage x Arts x Design (H.A.D.) Walk Project. Over the past 7 years, Hulu Culture has been carried out H.A.D. project in different districts in Hong Kong, with “Partnership” to communities and other art and cultural groups. The programme also materialised the principles of “Community-Driven” activities, which encouraged by CHC and aligned with HKJC’s vision on providing funding through HKJC Charities Trust, which it described as “the Trust also proactively identifies and initiates projects that anticipate future community and social needs.” and the “promotion and preservation of arts, culture and heritage is an indispensable part of improving the quality of life of Hong Kong people.” However, despite culminated HK\$30.37M over 7 years, the fund HKJC provided for the H.A.D. programme is on project-based funding scheme. It did not provide the support needed for the long-term development of Hulu Culture. Sustainable development of Hulu Culture, such as developing its own cultural research capability and establish their work scope to cover cultural policy avocations is out of Hulu’s reach at the current stage.

Table-3:
Heritage x Arts x Design (H.A.D.) Walk Project Funding from HKJC

Year	H.A.D. Programme	Funding
2009	Central And Sheung Wan	HK\$3.97M
2011	Sham Shui Po	HK\$3.91M
2012	Kwai Tsing and Tsuen Wan	HK\$8.36M
2013/14	Tai Po and Fanling	
2014/15	Wong Tai Sin and Kowloon City	HK\$14.13M
2016	Sha Tin & Sai Kung	
2016	Yuen Long and Tuen Mun districts	

*Data source: HKJC annual report 2009 to 2014



Apart from its core operation, Hulu culture also operate a social enterprise “See Through Craftsman”, a programme with a shop and workshops to promote the works of local craftsman. This subsidiary of Hulu Culture was funded with the support of the “Enhancing Self-Reliance” (ESR) Through District partnership Programme. This partnership programme was initiated by the Home Affairs Department, to support programmes which can benefit the under underprivileged in the society. There are also other project-based funding from other governmental department included “Sustainable Development Fund” (SDF) by Environment Bureau. Ironically, the total of HK\$4.94M of funding was delivered not as a support to art and cultural activities but as “preventing and alleviating poverty through district-based approach” or “encourage sustainable practices”.

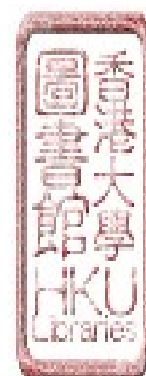
Table-4:

Enhancing Self-Reliance Programme (ESR) & Sustainable Development Fund (SDF):

Year	Programme	Funding
2010	Sustainable Development of Heritage and Cultural Project at Yau Ma Tei (SDF)	HK\$1.16M
2012	Enhancing Self-Reliance (ESR) - Business support service: Too Proud Design	HK\$1.04M
2013	Enhancing Self-Reliance (ESR) – Art performance & Workshop: See Through Craftsman	HK\$1.23M
2014	Energising Kowloon East: Sustainable Development of Made in Hong Kong Project (SDF)	HK\$1.51M

Overseas Comparison:

As in Hong Kong, small art & cultural organisation in the country like the United Kingdom also operate in a resembling situation and model; however, they are able to have a status, which is defined through an established cultural policy defined by the social institutions, e.g. government. As an art and cultural organisation recognised for its contribution to the community, they are having wider channels of collecting funding to support it operation. In this research, Craftspace-UK is studied and compared to identify similarity and differences in operation:

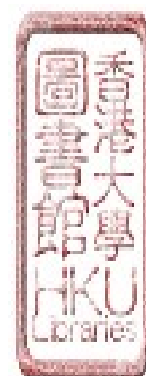


Craftspace, Birmingham UK. An independent crafts promotion agency with a core team of **six**. It is a registered charity and a company limited by guarantee. It is governed by a voluntary board. Craftspace receives core revenue funding from Arts Council England West Midlands. Project funding is generated from a wide range of sources, including the Arts Council, the National Lottery, Local Authority partnerships, Trusts and Foundations and Business Sponsorship.

Table-5:
Organisational Comparison:

	Hulu Culture -HK	Craftspace - UK
Founder	Simon Go & Iman Fok	Deirdre Figueiredo
Company Reg.	Company limited by guarantee	Company limited by guarantee
Charity Status	Registered Charity	Registered Charity
No. of Staff	9 Full time	6 (1 Full time & 5 Part-time)
Sponsors	The Hong Kong Jockey Club Charities Trust (HAD), Business Sponsorship, HKSAR Government, (Enhancing Self-Reliance Through District Partnership Programme Energising Kowloon East: Sustainable Development of Made in Hong Kong Project)	Arts Council England West Midlands, the National Lottery, Local Authority partnerships, Trusts and Foundations, Business Sponsorship
Board of Directors	Mr Ng Chun-Hung (Chairman), Poon Kai-Tik (Vice-chairman), Mr Andrew Lam Siu-Lo (Treasurer)	Matthew Rhodes (Chair) Richard Bateman (Director) Karina Thompson (Director) Bharat Patel (Director) Corinne Miller (Director) Caroline Moraes (Director) Janet Paske (Director) Rajesh Gogna (Director) Sonia Kaur (Director)

In comparing the funding received by Hulu Culture and Craftspace, we can notice project based support formed the main part of funding received by Hulu Culture. In comparison, other than project funding, Craftspace, UK is receiving funding from Art Council of England under the "Portfolio Organisation 2015 to 18" programme. This programme offered art and cultural organisation to have funds covering a period of 3 years which is not restricted by project approach, thus offer more flexibility for organisational development.



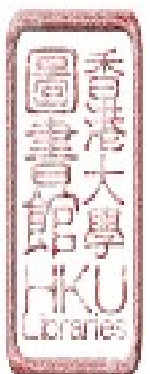
The formation of Craftspace's board of directors is also noticeable in terms of the members are not only from the art and craft or cultural background, in fact, many of them are having backgrounds in commercial & organisational management, financial & business planning, marketing & corporate fundraising. This can be a sign of how the organisation emphasise its function in operating structure and consider the importance of developing funding support.

Social Capital in Theory

The concept of social capital is now a popular area of study in applying to address different social issues. Social capital can be understood as the links, the shared values and understandings in the society, which individuals and groups are enabled to trust each other, thus working together and generate a greater value (OECD, 2015, p. 102). It is comparable to financial capital and Human capital in terms of generating additional value for the society. To many social capital theorists including James Coleman, Pierre Bourdieu, Robert Putman, they are all looking for means to generate social capital but they look at it from a different perspective.

French sociologists Pierre Bourdieu, there are three forms of capitals, economic capital, cultural capital and social capitals. These forms of capitals are relating to each other in a way that economic capital can be transferred into cultural capital, in which cultural capital will enrich one's ability to gain and acquiring social capital. With a pessimistic approach, Bourdieu considers this process is how ruling class reinforce its authority and mobilising social capital, which is just another form of capital and to reproduce inequality. However, this point of view is not able to explain contributions which art and cultural activities that can delivery to communities as well as a society, in the form of generated social capital.

To Robert Putnam, there are three components, which formed the concept of social capital, norms and obligations, trust and social, networks, especially voluntary associations. (Siisäläinen, 2000, p. 2) Developed from the Collective Action Theory by

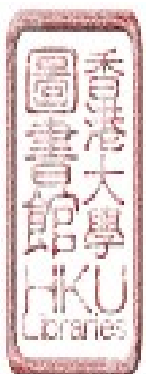


Marcus Olson argues that any group of individual attempting to provide public good has trouble to do so efficiently. Robert Putnam suggested social trust could contribute to the success of a community and with a higher rate of social trust, social capital is better generated (Putnam, 2001). In the mainstream approach of social capital theory by Putnam, it is being considered as a "missing link" in poverty alleviation and as the 'essential glue' in binding people together.

In the development of social capital, trust among a network of people, such as communities has been the emphasis in different studies. "When we speak about trust in modern societies we speak about "generalised trust". Individual actors do something for the general good not because they know other inter-actors but because they trust that their own action will be "rewarded" via the positive development of communal relations (Newton 1999). To Wong, S., the author of "Exploring 'unseen' social capital in community participation, he suggested "Dense social networks and high levels of trust among community members are claimed to have spill-over effects which facilitate social cooperation. (Wong, 2007, p. 17)"

In Hulu Culture's perspective, it is damaging to their practice in the field of art and culture without trust in a society, as described by Simon GO: "When the society and the political environment became more and more depressed and lack of mutual trust, the "space" for our organisation to operate will become smaller. (Go, 2016)"

In contrast, trust is considered by Go as important in their partnership with other organisations. "When we are cooperating, we are respecting each other and understand our bottom line; these are all based on our trust in each other.(Go, 2016)"In Putnam's description, there are three components. These forms of social capital can general moral resources of the community. These three components described, by Putnam are trust; social norms and obligations; and social networks of citizens' activity, especially voluntary associations. From the data collected from interviews with interviewees of this research, trust is the component highly regarded by respondent.



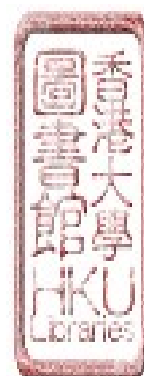
Findings:

On Operation Model:

Art and culture is not being recognised with its own value to the society in Hong Kong. In contrast, art and culture is being considered as a "tool" to deliver social objectives. The value of art and cultural preservation is undermined.

A small organisation structure is an optimised form for operation. In the area of Operation, income and expenditure and project based work commission. As the funding is project based, it cannot cover the need of long-term organisation goal and objective. Funding procedure and mechanism also (e.g. Instalment of funding) also create the operational hurdle for the small cultural organisation. Social and Political situation are creating influence to small art & cultural organisation. The current social scepticism made art & cultural organisation rethink and caution about their practices, especially in the area of financial arrangement & funding acceptance, if they are work are related to government policy or the use of public resource.

Hong Kong relied on the existing company law to govern cultural institution is inadequate. In Hong Kong Non-profit making organisation is usually registered as "Companies limited by guarantee without a share capital", under Hong Kong's Companies Ordinances (*The Hong Kong Companies Ordinance (Cap. 622)* : *commentary and annotations*, 2015). This form of company is not limited to share, as the company has no share capital. The liability of members is limited by the articles of association to the amount that the members respectively to form the assets of the company. Many use this form of company to setup association, clubs & charitable body in Hong Kong for its simply and efficacy in setting up a company, in contrast, setting up as a non-profit or a charity will involve more administration procedures and legal restriction. If such company would like to reform as a formal charity and exempt from tax duty, it must establish for purposes, which are exclusively charitable



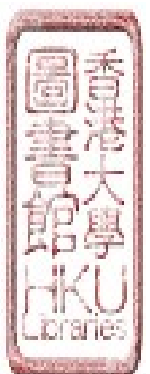
according to law and obtain tax exemption from Inland Revenues Department of Hong Kong.

Currently, there are only 4 exclusively charitable purposes according to law (*The Inland Revenue Ordinance: Section 88, 31MAY 2016*). 1) Relief of poverty. 2) Advancement of education. 3) Advancement of religion. 4) Other purposes of a charitable nature beneficial to the community not falling under any of the preceding heads. Under these requirements, small art and cultural organisation is most suitable to adapt the approach of "purposes of a charitable nature beneficial to the community". thus hinted the focus of small art and cultural organisation focusing their work on community-based art and cultural programmes and serve the objective of "Partnership and Community-driven".

Not only Hulu Culture is running as Companies limited by guarantee with charitable organisation status (w.e.f. 30.07.2009), there are other organisations involved in art and cultural development is operating in the same model. According to the Cultural organisation as a charitable organisation in Hong Kong (*The Inland Revenue Ordinance: Section 88, 31MAY 2016*), organisations such as "Hong Kong Institute Of Contemporary Culture Limited" (香港當代文化中心有限公司 w.e.f. 09.06.1999), the organisation behind M.A.D. and HKICC Lee Shau Kee School of Creativity. Musketeers Education And Culture Charitable Foundation Limited (同心教育文化慈善基金會有限公司 w.e.f. 10.09.2008), the company supporting the operation P.M.Q. in Central, these are two of the art and cultural organisation formed as a company limited by guarantee with charitable organisation status.

On funding and resources:

In interviews with Hulu Cultures's staff who are involved directly in operations, considered financial resources as the most important to the operation of a cultural organisation, ranked higher than manpower, venues, etc. Hulu's full-time staff, Tahirah Fung, a Project Officer believed social capital is important to a cultural organisation

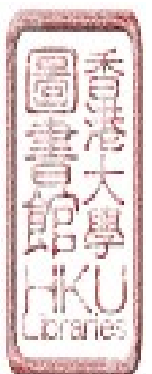


like Hulu Culture. To the everyday operation of a cultural organisation, she considered the biggest problem is limited financial resources such as the lack of resource to sustain cultural research. Another member of Hulu's staff Elaine Au – Project Assistant Intern, considered funding is the most important aspect of their operation. Hulu had connected different people in the society but was not able to sustain long-term development of the established connection. It is a characteristic of project-based funding system which unable to answer the need of long-term development of the cultural organisation. Both staff of Hulu Cultures believe current political situation and social scepticism are not impacting the cultural organisation, as an organisation remain politically neutral. There is no need for a cultural organisation to show political preference.

On Social Capital:

To my research of Hulu Culture and its ability to leverage social capital, it can illustrate the described by Robert Putnam in social capital provide a "Missing link" to different groups in a society. In the interview with Hulu Culture's volunteers, Ms. Heoi (許太), who is a retired International school food department and factory worker described Hulu Culture's work as not only strengthening the local identity of the younger generation but also provided a chance for her to reached out to elder people as well as young generation. Ethnic minorities are also their audience, to pass on local history and Hong Kong's own culture, thus linking groups with different age & ethnicity. "Bonds: Links to people based on a sense of common identities ("people like us") – such as family, close friends and people who share our culture or ethnicity.(OECD, 2015, p. 103)"

Hulu culture's local programme in different districts helps to engage and develop support from people in communities, a characteristic of establishing social capital through engaging activities with communities. Siu Kwan (小群) a Hulu Helper, a Former Garment Office worker and Uncle Chi (枝叔), a Retired Metal craftsmen were

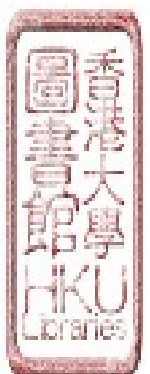


both engaged with Hulu Culture after participating in Hulu Culture's programmes of H.A.D. at Taipo and Hulu's self-funded project at Lower Ngau Tau Kok Estate.

"Ronald Burt (1998) and Nan Lin (2001), two prominent social network theorists, suggest that network characteristics, relations and locations are the key elements in determining the access to, and use social capital. (Wong, 2007, p. 20)"

Through participant observation, there are some finding verified the data collected from the in-depth interview. Findings are summarised as following:

- Hulu Cultural staff carries out multi-roles in organising programme from planning, physical logistic work to event setup and dismantle. Showing signs of limited resources.
- Helpers and Volunteers are full of enthusiasm and passion towards their involvements. As a contrast, full-time Hulu staff showed frustration and resentment, hinted the difficulty in retaining staff by the cultural organisation.
- Measuring the value of cultural programmes are according to the participation rate, thus staff expressed concern about not able "to have a photo showing a lot of participants.
- In South Kwun Tong "Back Tory" Guided Tour , staff expressed their tendency to avoid association with "Energising Kowloon East" to steer clear of criticism.
- Helper is not looking for financial returns but "the alchemy of consecration, the symbolic constitution produced by the social institution (Bourdieu, 1986, p. 52)" "thus the small cultural institution as a relative – an extend friends and family. etc."
- The sense of belonging was developed through Hulu's programmes, thus imply why volunteer consider having a venue is one of the importance of a cultural organisation like Hulu. Belonging to a group/place is important in establishing social capital, as described by Bourdieu, "Social capital is the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalised relationships of mutual



acquaintance and recognition – or in other words, to membership in a group.
(Bourdieu, 1986, p. 51)"

Analysis and Recommendations:

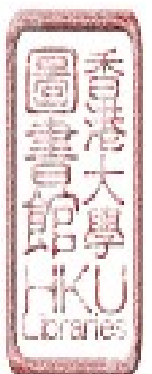
With findings in the above sections, there are some challenges we can identify for art and cultural organisation to operate in Hong Kong [1]. According to these challenges, there are recommendations to small art and cultural organisation and the government of Hong Kong to improve the current situation.

- 1) Define a clear status for small art and cultural organisation with a legal and social framework to operate in. Recognises their value and function in the society.

The definition of art and cultural institution is important to legitimise the role and function of small art and cultural organisation in Hong Kong. As a reference to Australia's system of "Register of Cultural Organisation", it can define clearly the role of art and cultural organisation and its function in the society, as well as enable the offer of tax exception for sponsors. This will avoid the role of art and cultural organisation with charities, as it is in Hong Kong.

- 2) Establish a standard to measure the value and contribution of small art and cultural organisation.

Measuring economic value in cultural Institutions has becoming an important issue in determining how the resource should be allocated and to shape cultural policy. Measuring the value of Cultural & Social Capital are not as easy as measuring Economic Capital. However, Measuring Economic Value in Cultural Institutions is possible as a reference to UK's experience by the Arts and Humanities Research Council's Cultural Value Project, co-funded by the AHRC's Cultural Value Project and the Department for Culture, Media and Sport. In this project not only economic value was measured but also it's social value was elevated. "It is, in fact impossible to account for the structure and functioning of the social world unless one reintroduces capital in all its



forms and not solely in the one form recognised by economic theory.

(Bourdieu, 1986, p. 45)" With a set of measurement for cultural organisations, it can ratify the support & funding given to these organisations.

- 3) Long-term support for organisational development and to protect it's autonomy in operation.

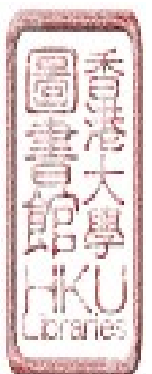
Much small art and cultural organisation in HK, including Hulu Culture do not receive a long-term support from sponsor nor the government. With project-based funding, it is not possible for these organisations to have further organisation development. The "Register Portfolio Organisation" by Art Council –UK can be a reference for a funding system to provide a period of stable support to small art and cultural organisation. This stable support will also ensure the autonomy of these organisations in operating. Autonomy in financial arrangement & creativity is both important to cultural organisations.

- 4) Provide assistant in policy to support small art & cultural organisation to operate.

Apart from direct funding support other policy and incentive can be beneficial to address current funding issues such as project funding system in instalments, which will create cash flow issues to the operation of art & cultural organisation. A loan specifically for small art and a cultural organisation can be established similar to SME Funding Schemes provided by Trade and Industry Department of the Government.

- 5) To define cultural policy defining a direction for art and cultural development in Hong Kong by setup a Cultural Bureau in the Government.

The lack of a cultural policy in Hong Kong is a major drawback. Without a governmental body, such as a Cultural Bureau in the government of Hong Kong, there is no clear policy on the development of art and cultural organisations. With Art Development Council severing the function mainly as a funding allocation body. Hong Kong's cultural policy is put under the direction



of home affair bureau. This is not efficiency and also it cannot provide a recognised status for art and cultural organisation to obtain support from the governmental policy.

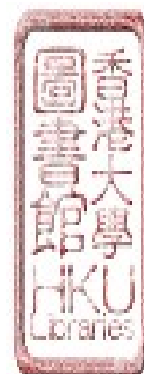
Limitation:

In this research on the operation of a small art and cultural organisation, there is certain research limitation with will affect the finding of this study:

Prone to bias: because volunteers and participants of Hulu's programmes are strong advocates of their programme, their response to the interview maybe one sided with only positive feedback, thus lead to the assumption of the positive contribution to the communities and the promotion of local culture in Hong Kong.

Time-Limitation: to conduct an in-depth interview is a time-consuming procedure which both interviewer and interviewees. To find a suitable time for interview turn out to be an issue for interviewees with a hectic schedule. In this study, the plan of conducting an interview with an overseas art & cultural organization, craft space founder was called off due to extensive delay with interviewees on interview time arrangement. The timeframe for the completion of this research project has restricted the collection of overseas data for comparison.

Lack of generalizable result: with primary data mainly collected from small number of in-depth interview, data from a wider data source will be able to create an generalizable result. Data collection through using questionnaire with mass respondent could be introduced to address this shortfall. In addition, the lack of interviewees with in-depth information in the operation and financial status of Hulu Culture, apart from Simon Go. Information on these is from data, which are available to general public. Not enough primary data from Hulu Culture is affecting the accuracy in understanding the financial situation of Hulu Culture.



Apart from the interview with Simon Go, the inclusion of Iman Fok, the Co-founder of Hulu Culture, with 13 years of experience in work for Society for Community Organization (SoCO) (Leung, 2010), will be useful to obtain data from a different perspective and cross reference for better representing the situation of Hulu Culture operating as a art and cultural organisation in Hong Kong.

Conclusion:

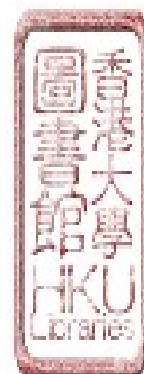
Individual enthusiasm and personal quality for art & cultural work is the key to success for art & cultural organisation to success. As a tool, art and culture are very suitable forms to generate social capital and create social values for communities. Social Capital is a lure to obtain funding, due to the ability to generate social value, which is considered important to government, as well as funding body like Hong Kong Jockey Club Charities Trust. Measuring the economic value of cultural organisation has becoming an important issue in determining how the resource should be allocated and to shape cultural policy by institutions. Small art and cultural organisation need to proactively increase exposure and utilise their network to enhance fundraising activities, especially at the level of the board of directors who can facilitate fund raising at the corporate level. Expand small art & cultural organisation funding source, to cover the core funding for operation and organisational development is the core to maintain the autonomy of the organisation and avoid being driven by the limited funding provider. At the end, a cultural policy should be defined for Hong Kong and A governmental body such as Cultural Bureau should be established to coordinate and define all related policy and funding for the art and cultural sector.

End of Report

Note:

[1] Additional information provided by one of the founder of Hulu Culture, Iman Fok had further elaborated challenges of small art and cultural organisation, especially organisation which established for a short period of time. According to Iman Fok, there are a number of areas concerning organisation like Hulu culture:

- Current available funding schemes, which could provide support to Art and cultural organisation, including Arts Capacity Development Funding Scheme (ACDFS) (躍進資助) by the



Home Affairs Bureau-HKSAR, require mandatory application process and rigid requirements. Organisations without extensive operating history and lack of the ability to raise partial funding will not be able to comply the funding requirement.

Further info on Arts Capacity Development Funding Scheme:

http://www.hab.gov.hk/tc/policy_responsibilities/arts_culture_recreation_and_sport/acdfs.htm

- Financial support is commonly provide as a one/two years based project funding. This financial support is not adequate for small art and cultural organisations to sustain long term development, such as human resources and permanent operating venues, etc.
- Current major regular funding source - Home Affairs Bureau's annual subventions are dominated by established organisations with long history. Young and small organisations find it difficult to "break into" the funding.
- To obtain a permanent operating venue for the development of social capital, a venue can provide a location for work collaboration and facilitate art & cultural project development.
- Raising fund through income generating events or activities such as cultural guided tour is a possibility. Charity organisation such as Oxfam has been organising "Trailwalker" event (樂施毅行者) to raise fund for their operation.

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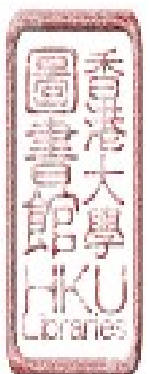
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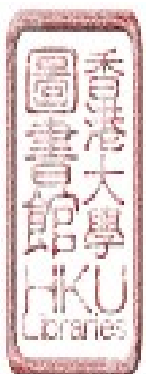
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Appendix:
Appendix-1.1:
Informed Consent Form

The University of Hong Kong Department of Sociology

Informed Consent Form:

***An investigation on the operation of an art and cultural organisation in Hong Kong:
Hulu culture as a case study.***

You are invited to participate in a research study conducted by Sidney S. L. Lee, from the Department of Sociology at the University of Hong Kong.

PURPOSE OF THE STUDY

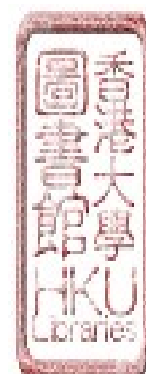
To study the operation model of a cultural organisation – Hulu Culture, from its aspiration, practice, to their advantages and difficulty in operating as an NGO in Hong Kong. HULU Culture is a Hong Kong non-profit organisation to promote local culture, and pay keen and dedicated attention to encourage diversified development of local culture.

Through conducting this research project, I will look into the three main areas of study and to identify possible measures to assist and encourage the operation of cultural organisation-NGO with practical facilitation. This research will be conducted and will focus on the following three areas: 1) Operation Model of a small cultural organisation; 2) The generation of social capital by a small cultural organisation; 3) Environment for the operation of a cultural organisation.

Research data and information will be collected through the combination of in-depth interviews, participant observation and an overseas comparison. Through this research, I will identify factors behind a successful operation model for a cultural organisation in a developed region - Hog Kong. The implications, which these organisations bring, in terms of creating a suitable environment for the development of a non-profit cultural organisations. This research can serve as a reference for creating a suitable model and a sustainable environment for a small cultural organisation to develop.

POTENTIAL BENEFITS

There are no direct benefits to you. However, the research project can provide valuable information and can serve as a reference for creating a suitable model and a sustainable environment for a small cultural organisation to develop.



PROCEDURES

You will be invited to participate in an in-depth interview, at the office/workshop of your company/organisation or other chosen venue. The interview will enquire into the operation model of your organisation, how social capital plays its part in the operation. How the environment, including milieu, policy and funding have effects on the operation. There are 12 interview questions and will take approximately 60 minutes to complete. Audio recording will be conducted for the transcription of the interview.

CONFIDENTIALITY

Any information obtained in this study will remain strictly confidential, will be known to no one, and will be used for research purposes only. Codes, not names, are used to protect confidentiality. Only the researchers will have access to these materials.

PARTICIPATION AND WITHDRAWAL

Your participation is voluntary. You can choose to stop at anytime without any consequence.

QUESTIONS AND CONTACT

If you have any questions about this research study, please feel free to contact the Student Investigator Mr. Sidney S. L. Lee, HKU. Telephone: +852-9648-6016; Email: u3515890@hku.hk. If you have questions about your rights as a research participant, contact the Human Research Ethics Committee for Non-Clinical Faculties, HKU (+852-2241-5267).

SIGNATURE OF PARTICIPANT

I _____ (Name of Participant) understand the procedures described above and agree to participate in this study.

Signature of Participant

Date

SIGNATURE OF RESEARCHER

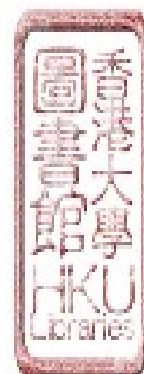
Mr. Sidney S. L. Lee

Name of Researcher

Signature of Researcher

Date

Appendix-1.2:



An interview guide with twelve questions

The University of Hong Kong Department of Sociology

An investigation on the operation of an art and cultural organisation in Hong Kong: Hulu culture as a case study.

Interview Questions:

Operation Model:

1) There are different types of art & cultural organisations, operating in different models, (e.g. NGO, Public Charities, Foundations, Professional and Trade Organizations). What is your organisation's model of operation and how is this model being adapted?

2) What is the advantage of adapting this model of operation and was there a model for your company/organisation to reference to when it first started?

3) How do you describe your organisation's operational scale? Is it in your preferred scale?

4) As a non-profit organisation with a small number of staff and limited resources, what are the prerequisites for operation? (e.g. venue, enthusiasm, staffing, funding)

Social Capital:

5) How does your organisation utilise limited resource and how do you develop new resource to support the operation? What are these new resources?

6) Is social capital a part of the resource you can utilise to operate your organisation? How is it important? If it is not, what resources are important to your organisation?

7) How your organisation, develop social capital (or other specific resource) and benefit from it? Can you give us some example to illustrate?

Operating Environment:

8) How do you see the part/role of your organisation in terms of engaging the local communities and being a part of the changing community in a regenerating city?

9) How you see the development of your organisation will be affected, in terms of external influence, socially, culturally and financially?

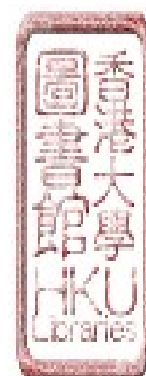
10) How is your organisation financed? Is this financing model an advantage or disadvantage for the operation of the organisation? Is it sufficient for further development.

11) What is your plan of development? Is extending the operation and to bring in additional resource and funding a part of the plan? How will you achieve that?

12) How would you like to change your organisation? And how would you like to change the environment that your organisation is operating in?

End of Interview

Thank You!



Question 1)

I: There are different types of art & cultural organisations, operating in different models, (e.g. NGO, Public Charities, Foundations, Professional and Trade Organizations). What is your organisation's model of operation and how is this model being adapted?

R: Our audiences are the young generation born in the 80's & 90's, we are very clear about this. Our board of directors is unanimous on this direction. The operation and practice of the organisation are mainly carry out by myself (Simon Go) and my partner Iman Fok. When there are important decision to be made, the board will be consulted and decision will be made by the board members.

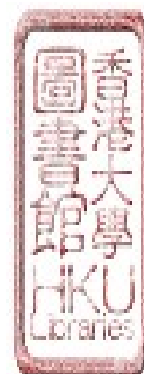
The operation and content development was mainly handled by myself and Iman. When we setup in 2009, there were not many organisations were aimed at promoting local culture. At the time there were St. James' Settlement-Hong Kong House of Stories and The Conservancy Association. There are similarities among these organisations but at the beginning when we started Hulu Culture, we didn't reference our organisation to others in terms of operation and structure. Before we setup this organisation, we don't have much experience. Iman had previous experience in community exhibition.

The exhibition at Lower Ngau Tau Kok Estate was our first community exhibition. Lower Ngau Tau Kok Estate was demolished in two phases; the first phase was started in 2002. The first exhibition was organised by SoCO (Society for Community Organization). Iman took part in the first exhibition when she was still working for SoCO. The first exhibition had a very good response.

Question 2)

I: What is the advantage of adapting this model of operation and was there a model for your company/organisation to reference to when it first started?

R: In the second exhibition when Lower Ngau Tau Kok Estate was being demolished, Hulu Culture was involved. We didn't think about sustaining the work. It was a one-off exhibition. Because the exhibition had a great response and participation from young people, so we decided to setup Hulu Culture and formed as an NGO to operate. We hope to promo local culture and to sustain our programme.



Question 3)

I: How do you describe your organisation's operational scale? Is it in your preferred scale?

R: When Hulu Culture started, we didn't think about operating in a specific model, we started with myself, Iman and two other staff which runs like a small family. At the beginning stage, we rely on interns, volunteers, students, etc. we started to have full time staff at a later stage. Due to operating cost and financial issue, we cannot afford to employ full time staff. The exhibition cost for Lower Ngau Tau Kok Estate was even paid by myself and Iman at the time. The success of the exhibition is due to the social environment at the time, which people were started to care about their local culture.

Question 4)

I: As a non-profit organisation with a small number of staff and limited resources, what are the prerequisites for operation? (e.g. venue, enthusiasm, staffing, funding)

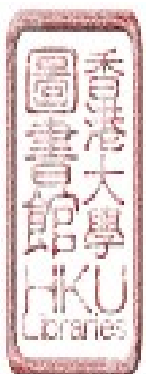
R: Enthusiasm is the most important precondition when the organisation started; the ability to influence others is also important. Hulu Culture was started as a platform for people to get in touch with others and at the same time have exposure to local culture, to appreciate a community. Because I was a journalist and Iman was a social worker, we were among different communities for a long period of time, local communities are somewhere we are very familiar with. We hope through Hulu Culture as a platform, people can see the local spirit in different areas.

Question 5)

I: How does your organisation utilise limited resource and how do you develop new resource to support the operation? What are these new resources?

R: The network between people and different partnering organisations that we established is in fact the assets, which Hulu Culture had established. It is like Dr. Ng Chun Hung said, we have many partnering organisations, the most important thing is to respect different characteristic of each organisations. We have different partnering organization each time and their characteristic and needs are different. The event we just had on the rooftop, many partnering organisations are Co-Operatives. They have many good ideas but do not know how to promo and operate. Our organisation can establish a platform. Everyone can demonstrate his or her ability on this platform.

When we are working together, Hulu Culture provided "space" for different partnering organisations, these "space" is not the physical space but the "flexibility" that we have in our partnership. When we are cooperating, we are respecting each other and understand our bottom line; these are all based on our trust in each other's.



Question 6)

I: Is social capital a part of the resource you can utilise to operate your organisation? How is it important? If it is not, what resources are important to your organisation?

R: The Board of directors is very helpful in the operation of Hulu Culture. We will report to the board regularly and consult board of directors before making important decisions. Like many other cultural organisation, we need to have consents from the board of directors on our operation. In many occasions, our board of directors like to archive some objectives but with limited resources, these objectives cannot be reached.

Question 7)

I: How your organisation, develop social capital (or other specific resource) and benefit from it? Can you give us some example to illustrate?

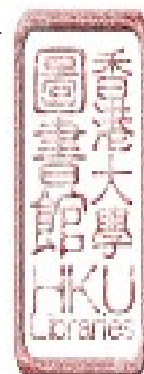
R: Hulu Culture will contact different organisations such as Co-Operatives. We have certain advantages in promotion and organising activities. More people can learn about Hulu Culture through collaborating with these organisations.

Question 8)

I: How do you see the part/role of your organisation in terms of engaging the local communities and being a part of the changing community in a regenerating city?

R: In this community, stakeholders can feel and experience different culture or problems in the community. We are in a neutral position and do not want our operation became too politicised. East Kowloon is a sensitive issue in recent years. There are problems caused by the redevelopment of the old industrial area, initialled by "Energizing Kowloon East". Because government is highly involved in this thus cause problems. We move our office from YMT to East Kln because of the heighten cost on rental. In compare to East Kln, YMT is an area of working class and grass root. East KLN and YMT both had their own culture and they both have many business related to design, art or creativity.

Now our organisation is affect by external issues a lot, in the past, we were only focused on the area of local culture conservation. Our organisation also want to carry out more work on policy advocacy. Our organisation will work with different academics to on cultural study projects. In the recent year, we are working with Dr. Yao and to conduct in-depth community study. Currently, we need to have the support from academics, as we do not have a research team in our organisation. This is the reason why we cannot make any policy advocacy at this stage, resource and manpower are very important in these areas.



Question 9)

I: How you see the development of your organisation will be affected, in terms of external influence, socially, culturally and financially?

R: To achieve financial balance by cultural organisation itself is very difficult. Hulu Culture is facing this problem. We are glad that we have Hong Kong Jockey Club to provide funding to our project. HKJC is a good sponsor; they do not have interference to our project operation. HKJC is a sponsor with great capacity; they respected our decision in these many years. We also respect the decision made by HKJC. In Hong Kong, sponsor like HKJC is very rare.

Question 10)

I: How is your organisation financed? Is this financing model an advantage or disadvantage for the operation of the organisation? Is it sufficient for further development.

R: Because our organisation is not providing medical or emergency service, fund raising can face difficulties. Even though there are many Angel Fund out there but our organisation is not developed into the stage for that. For receiving personal donation, Hulu Culture do not have specific promotion and exposure, thus our ability to attract donation is low. About, inviting sponsor to enter into our board as a board member, because our organisation is small, we don't have enough lure or have anything to offer as return. Financially, we will face many difficulties, including making payment to our suppliers on time. Because our organisation do not receive any financial support, unlike other NGO like St. James' Settlement, we will worry about things like if we have sufficient money for the wages of staff.

Question 11)

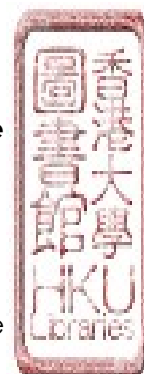
I: What is your plan of development? Is extending the operation and to bring in additional resource and funding a part of the plan? How will you achieve that?

R: Our operation involves a lot of my personal hands-on work; this is what I consider a drawback in our organisation. We also hope to use our financial reserve to carry out projects that we are hoping to do but we need to consider how we can generate and accumulate financial reserve when it is exhausted.

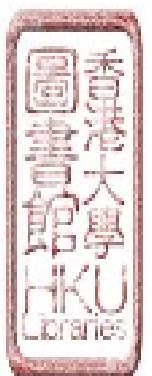
Question 12)

I: How would you like to change your organisation? And how would you like to change the environment that your organisation is operating in?

R: The current social environment and atmosphere is depressing and not as diversified as before. Like many commercial organisation, cultural organisation like us will need to consider the environment. When the society and the political environment became more



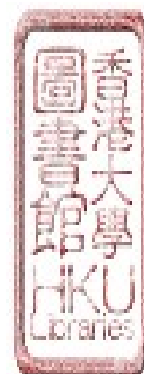
and more depressed and lack of mutual trust, the “space” for our organisation to operate will become smaller.



Interview Respondent = Siu Kwan

Interview date: 25-Mar-2016

- Siu Kwan first joined Hulu Culture's activities at the Lam Tseun - Tai Po community engagement programme.
- Work as helper at the programme, with provided allowance for food and traveling.
- Siu Kwan was worked as an office worker and now is working mostly part-time.
- 2013 – worked as the guide in Lam Tseun - Tai Po guided tour.
- 2014 – worked for the Lam Tseun - Tai Po exhibition.
- Considered the Lam Tseun - Tai Po local exhibition can widen the view and scope of her.
- The training as the guide for local tour can bring more knowledge to participating helper like her.
- The Lam Tseun - Tai Po exhibition organised by Hulu Culture brought more information on local history to the Lam Tseun community. It is beneficial to the society.
- Without Hulu's exhibition at Lam Tseun - local people will not know Tai Po, history and local exhibits.
- The programme by Hulu encourages a strong association with the local and the community.
- Engaged different people helper, student and people from different community.
- As a helper, she can witness family passing on their history: Father telling children about the experience they had in Lam Tseun in the past. She is pleased to see family and different generations are communicating.
- Hulu's programme, encourage communication among people.
- Can create wider network among helpers, retired people and students.
- When everyone helps out and make contribution, we can create the sense of togetherness.
- Staff are very important to cultural organisation like Hulu also notice their staff turnover rate is high. Even helper's turnover rate is high.
- Publicity can help Hulu to attract more support and well know. People who participated in Hulu's programme is not only focus on local culture.
- Participants are sometime sceptical about the programmes and upset about the society.
- Things that could be done in the future is to have local museums in different district, with exhibition to sustain local history.



Interview Respondent = Ms. Heoi

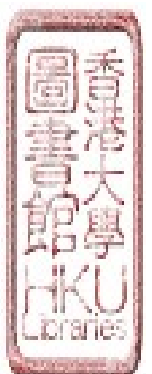
Interview date: 25-Mar-2016

- Ms. Heoi is a helper/guide for Hulu's guided tour. Her husband is also retired.
- They are volunteers for other organisation before helping out at Hulu culture.
- As a helper Ms Heoi engaged with many school and student.
- Hulu's activities can pass on local knowledge and history.
- For youngster to establish their own identity, they need to know their local history through really experience it.
- Local product help to strengthen local identity and people can be proud of their own identity.
- Hulu's activities not only involve the older generation but also the younger generation.
- There are people from different ethnic background participating in Hulu's programme. It is letting people from different background to understand local history and Hong Kong's past.
- Social network is important to Hulu Culture, not just to Hulu, social network is important to all other NGO.
- One of the problems for Hulu Culture is that it is not well know and to carry out programme successfully, Hulu's need Government's support. (e.g. Venue)
- To help the operation of the organisation, an available space/venue is needed for Hulu to organise workshop or as a programme-meeting place.
- As an example, Evangelical Lutheran Church of Hong Kong will have volunteers to gather together every week for organising volunteer work and activities.
- Preserve local history as well as policy advocacy are both important for Hulu Culture to work on in the future.

Interview Respondent = Aa Wan

Interview date: 25-Mar-2016

- Aa Wan is a participant of Hulu Culture's "BackTory" Community Carnival.
- Aa Wan work for Shuaibucoop Co-Operative, an Co-Operative producing bags made of patches of small loss cloths.
- The inter connecting participation between Hulu culture and Shuaibucoop Co-Operative are important and beneficial to both organisation.
- These community events are good for their Co-Operative to develop publicity.
- What is important is to have available space for organisations to have their programmes/events.



Interview Respondent = Tahirah Fung

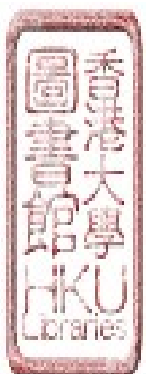
Interview date: 25-Mar-2016

- Tahirah is a full time staff at Hulu Culture.
- Tahirah learned about Hulu Culture and its work when she was studying at PolyU
- She started to work at Hulu's shop at PMQ – The social enterprise “See through craftsman” as an intern when she was still a student.
- Consider Hulu's work can help to educate our next generation. In terms of the work to preserve our local culture.
- There should be a research team to not only conduct research for projects and events but also sustain the research work in the post event period.
- People who participate in Hulu's programme are from different age group. They all share the same recognition with local culture.
- Develop social capital is very important to Hulu Culture and working with different organisation can help to archive that, such as working with different Co-Operative (e.g. The Rooftop event)
- To Tahirah, finance is one of the main issues in restricting their operation and work. She considered government should provide funding support to organisation like Hulu.
- Social environment, political or economical are not imposing too much influence on their operation, as local culture itself do not have any involvement in politic and economy.
- Advocating on cultural policy is an important area to work on.
- Current policy maker in the government do not really understand the situation of the local art & cultural scene.

Interview Respondent = Elaine Au

Interview date: 25-Mar-2016

- Elaine Au is currently a university student working as an interne at Hulu Culture.
- First learned about Hulu Culture is from their Facebook Page.
- Through an artist's involvement with Hulu Culture's programme then stated her participation in Hulu culture's programme.
- Hulu Culture's programmes are interesting such as shoe making workshop.
- Waned to get involved in NGO's work and see how social enterprise operates. Believes commercial way of operation will improve efficiency.
- There is a “dividing section” with participants in Hulu's activities. Programmes are not really attracting young generation.
- Hulu Culture needs to reach out to younger audience and local youngsters are



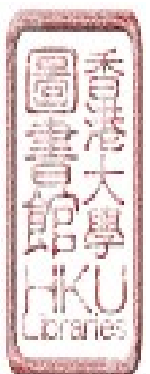
not concerning about local culture, such as the survival of local small shops.

- Participants of Hulu's programmes are from all walks of life, not necessary with a common background. If this is what Hong Kong is, then that is it.
- Helper and volunteers love their work at Hulu and are very dedicated.
- See through craftsman programme can link up old experience craftsman, the older generation with the youngsters, other programmes are linking artist to students. Etc.
- Hulu is creating connection among different people in the society.
- Hulu created connections but it is not able to further develop it due to not able to sustain continuous work to foster the developed connections. The organisation cannot control its own future development.
- Sustainability is not easy for the organisation as it requires funding and the existing funding is not for long-term development. Current funding is mainly for event or one-off programme.
- Works are "With width but not in depth".
- What are important to Hulu are Staff, Funding & Government Support (e.g. policy)
- Political situation does have effect on the organisation, as Hulu is a local cultural organisation and does get more attention.
- Believe Hulu culture should be politically neutral. Political issue is not affecting the organisation much currently. Cultural organisation need no connection with politics.
- Government need to have more consultation with cultural organisation.
- No specific policy to preserve local culture by the government.
- Specify cultural area like West Kowloon is not needed.

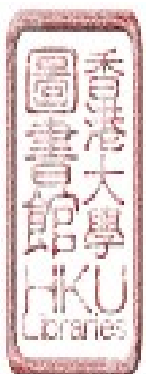
Interview Respondent = Uncle Chi

Interview date: 16-Apr-2016

- Uncle Chi is a retired metal craftsman and currently work as volunteer for craft workshop or craft demonstration at "See through Craftsman" shop at PMQ.
- Started as metal work trainees at 14yrs and move to HK in 1949.
- Work in YMT for the most of his work life and moved to Lower Ngau Tau Kok Estate until 2009.
- Lower Ngau Tau Kok Estate demolishes in 2009 and Hulu Culture helped to raise money.
- Recruited by Simon Go as a craft demonstrator/instructor for workshop.



- Workshop participants are mostly younger generation.
- Hulu always can identify local craft culture to preserve among the neighbourhood of different communities.
- The preservation of disappearing business can preserve local craft skill so it can be pass on the knowledge to the next generation.
- With the change of social environment, the craftsmanship is not running as a business but more as in interest for people to participate and get involved.
- The work by Hulu culture can attract more volunteers to carry out work to preserve local craftsmanship and culture.



Appendix-3:
Craftspace-UK
Board of Directors background

Matthew Rhodes (Chair)

Commercial & organisational management

Richard Bateman (Director)

Financial & personnel management; business planning

Karina Thompson (Director)

Crafts sector and practice, higher education sector and international marketing

Bharat Patel (Director)

visual communication, new media and web based projects. Cultural diversity.

Corinne Miller (Director)

Curator: public sector and arts and museum management

Caroline Moraes (Director)

marketing and research experience

Janet Paske (Director)

Voluntary sector: social inclusion and entrepreneurship skills

Rajesh Gogna (Director)

contemporary goldsmith/silversmith

Sonia Kaur (Director)

Fundraising Manager: corporate fundraising raising funds from business
engaging more young people into craft and opening up the industry to those with
little experience

