

文化藝術界諮詢會議  
Consultation Session (Arts and Culture)

日期: Date:	16/02/2017
時間: Time:	1830-2030
地點: Venue:	香港兆基創意書院文化藝術中心多媒體劇場 九龍聯合道 135 號 Multi-media Theatre, HKICC Lee Shau Kee School of Creativity Arts and Culture Centre 135 Junction Road

**Mr Gerard Tsang, Moderator:**

歡迎大家出席西九文化區管理局嘅香港故宮文化博物館嘅諮詢會議，就呢個新館嘅初步構思啦、展覽主題同教育推廣活動呢，係喺各方面提供寶貴嘅意見，本人就係今次會議嘅主持 Gerard 曾柱昭，我有 30 年嘅策劃同埋運作不同博物館嘅經驗，亦都曾經喺香港舞蹈團做過五年嘅行政總監。我個人嘅興趣呢，就係為香港嘅藝團撰寫劇本。好高興今次再同呢個來自文化界、藝術界嘅朋友嘅見面，咁喺各位入場嘅時候呢，都會獲發一張發言嘅意向卡，咁如果各位喺稍後希望發表意見呢，請你喺張卡上面填上你嘅姓名，然後將個卡對摺呢，放喺收集箱，工作人員行過嘅時候會放喺箱裏面嘅，稍後呢我會以抽籤嘅方式，係決定邊位參加者發言嘅次序。今日整個會議嘅過程都會被錄音，而且會交由一個獨立嘅研究機構進行分析，報告將會呈交西九文化區管理局董事局係作呢個詳細嘅考慮。大會為各位準備咗粵語同埋英語嘅即時傳譯服務，如需要呢項服務嘅朋友呢，請你向場內嘅工作人員示意，領取呢個傳譯嘅耳機嘅，最後呢我想提醒大家，今日嘅會議將以呢個閉門會議嘅形式進行，方便大家暢所欲言，咁所以呢，請大家唔好喺場內採訪、拍照或者係錄影嘅，以免影響我哋會議嘅進行。事不宜遲，我首先同大家介紹今日出席西九管理局嘅代表，分別係西九文化區管理局行政總裁栢志高先生、表演藝術行政總監茹國烈先生，同埋香港故宮文化博物館設計顧問嚴迅奇先生。首先我哋請栢志高先生致詞。

**Mr Duncan Pescod, Chief Executive Officer, West Kowloon Cultural District Authority:**

Thank you, Gerard. I would like to thank everybody for making it here. Well done! Excellent! It's perhaps not the most convenient place, but I wanted a place so that as many people as possible can get in. As you know, we did open this registration online so that we felt it is better to have a location in Kowloon. This is the second consultation session for arts and culture sector, and those of you who went to the first session would know, we are aware there has been lots of interest in this project, and people hold quite diverse views and we hope that through the sessions like this and the ongoing collection of opinions from the public generally, we can ensure that views are heard from all sides. And in the spirit of trying to be open and listening, you are probably aware we have extended the consultation period by two weeks to allow more time for stakeholders and other interested parties to share their views. Again as I said previously, I should make my position very clear and repeat what I said before. I believe very strongly this is a great opportunity for the District and for Hong Kong. And I really want to reiterate that we should not lose sight of one important thing -- it is not just a great opportunity but it's an unprecedented opportunity. Within the international museum world, there are several examples of institutions establishing relationships so that their collections can be seen by a much wider audience. Just to give you a couple of examples, the Guggenheim through the Guggenheim Foundation in New York worked with the Basque government in the

Spanish city of Bilbao to achieve exactly this. The Louvre in Paris has a branch museum, Louvre-Lens, in France as well as formal agreement with the city of Abu Dhabi, the Louvre Abu Dhabi. Even Victoria and Albert Museum in London has developed a partnership arrangement to have dedicated galleries for the Victoria and Albert collection in the Shekou Design Museum in Shenzhen, and that will open in October this year. So this collaborative and open exchange between cultural institutions is very normal and is one that we should welcome. What is truly remarkable about this opportunity is the unique freedom we have given not to create a branch museum of the Palace Museum but instead an independent Hong Kong Palace Museum with its own Board, its own staff, its own curatorial policy. Some of you may have seen previously Leisure and Cultural Services Department exhibitions held in Hong Kong featuring works from the Palace Museum collection. They showed the breadth and depth of the collection, but honestly only a tiny fraction has been seen publicly, here and in Beijing. I think it is fair to say the exhibition had been popular with Hong Kong public. For me, there is no doubt that a permanent Hong Kong Palace Museum here in Hong Kong operating to the highest international standards will be a valuable addition to the District. The museum itself would sit in a wonderful location at the edge of the Art Park, and form a counter point to the M+ museum, which deals with 20th and 21st century visual culture. Creating in one place three significant public attractions will animate the site, and I believe draw a large number of visitors. The Hong Kong Palace Museum, the M+ museum and the Art Park together, I think, form a very natural combination. Some people suggested the location is remote. Quite honestly, that can't be further from the truth. Anyone who has visited events which are already taking place in the site, last weekend for example, we have 7,000 people on the site for the *Freespace Happening*. It shows that this area is not inaccessible and it will be hugely popular in future. The two museums would be well connected in the Park along the waterfront promenade by road to link with buses and taxis, as well as through the U-shape development which surrounds the Western Harbour Crossing. These will all lead people towards Elements and the Kowloon Station where there will be a new bridge to link into the Artist Square to facilitate further access in this area. And while I am the subject to the museum location, as the western end of the District, I should also clarify an important issue regarding the selection of the site for this project. Namely to state once again, the decision to halt the previously intended use, the multi-purpose venue was made completely independently and before any decision was made before to have Hong Kong Palace Museum within the District, let alone within that site. The decision to replace the MPV which would have limited exhibition facilities, with a proper exhibition centre, with the design capacity to host performances at a decent standard for up to 10,000 to 12,000 people is a conscious decision based on sound commercial reasons. I must point out, as I have said before, that facility was never going to be funded by the Authority. It was always going to be some form of public-private partnership, so creating a viable market-driven project is essential to even get it off the ground. And we believe that the solution of using the site of the exhibition centre hub plus the Palace Museum will allow us to have a best option for the District and for Hong Kong. Let me remind you once again, our intention is to require, whoever develops the site, to provide for spaces for performances of a significant scale within 10,000 to 12,000 seats. We believe this is going to be more viable, and therefore more likely to attract the necessary private investment required to get it built. Finally, I would like to remind everybody again, consultation now goes on until the 8th of March. I really do encourage everyone to share their views, either by filling in the questionnaire this evening or online which is available through the website. I can also assure you that we are recording this event so rest assured your views expressed here will be included in our report to the Board to allow them to consider the way forward. So I look forward to hearing your views this evening and obviously we are here to respond as the

best we can. Thank you Gerard.

Mr Gerard Tsang:

多謝 Duncan。我而家請香港故宮文化博物館嘅設計顧問嚴迅奇先生介紹呢個項目嘅設計概念同埋擬議設施。嚴生。

Mr Rocco Yim, Design Consultant, Hong Kong Palace Museum:

係，多謝主席。各位好，一開始諮詢嘅時候呢，其實我就係介紹過我做設計嗰種指導嘅理念，今日呢設計其實係比較成熟，咁我唔想嘅時間再重複嘅理念，只不過希望大家留意有三點，嗰三點就係呢個博物館將會係一座現代化嘅建築，呢個建築會去體現傳統中國視藝文化、傳統中國空間文化、當代香港都市文化。係我哋做嗰個整體規劃，即係嗰個博物館放喺個位置，對成個西九文化區嘅影響同埋關係嘅時候呢，我哋就係體現咗都市文化嘅現象，包括我哋利用適當嘅密度啦，豐富嘅肌理啦，好連續性同埋好通暢嘅公共空間啦，利用高空發展啦，而唔係淨係平面發展啦，同埋建築同環境好緊密嘅互動關係。咁所以呢我哋做咗出嚟呢，就發覺故宮文化博物館擠係西邊呢個地方呢，其實對成個西九文化區係有好處嘅，可以講話係好咗，從城市設計嘅角度來講係好咗，因為呢我哋擠咗響西邊，就可以營造到一個新嘅廣場，呢個廣場會係將來博物館、展覽中心共享，而呢個廣場將會係成個西九文化區西邊嘅一個句號。所以將來係東邊開始呢，戲曲中心有個前廣場 **forecourt**，跟住通過大道去到一個中央廣場，再通過林蔭大道去到藝術廣場，然後再經過將來寫字樓同埋酒店下邊一條有蓋通道去到一個入口，博物館嘅廣場，咁就形成咗一連串嘅公共空間，咁呢個公共空間除咗係東至西，亦都南北通過好多大街小巷，北就連通將來嘅高鐵站同埋九龍站，南呢就會連通個海濱長廊，咁呢度去到西邊一樣係將來嘅廣場就會連通個海濱長廊，喺博物館嘅兩邊都有通道落到海邊嘅。頭先栢志高先生話其實呢度唔係好難去，將來其實係更加容易去，點解呢？大家睇到呢張圖就會發覺，將來其實會係有一條行人通道、天橋係直接駁通 **Elements**，同埋呢個藝術廣場，亦都有可能冇兩個碼頭，將來亦都會有一條行人天橋，包括行車天橋係橫過呢個收費站嘅上邊，落返去俾啲車，貨車好、旅遊巴好、私家車好、的士好，落到嚟呢個平台廣場嘅下面去放低啲人。咁你就睇到個流線啦，其實將來係有嘅改善，咁而家其實就好多設施喺度做施工，戲曲中心施工緊啦，嗰個演藝綜合劇場施工緊啦，**M+**施工緊啦，公園施工緊啦，咁而將來喺博物館旁邊將會興建嘅呢就有寫字樓、酒店同埋一個展覽中心，將來公園會有一個空地可以做表演藝術嘅，將來展覽中心，頭先栢志高先生講啦，將會有一個 **9,000** 平方米嘅無柱嘅大廳，亦都其實除咗展覽之外呢，亦都可以做表演藝術嘅，咁就公園嘅設計呢，呢個位係可以做一個戶外表演地方，咁所以個佈局喺東邊西邊，就係呢個公園兩邊兩座一今一古，所謂古嘅就係講緊展品嘅建築，博物館建築。好啦，咁呢個就係整體嘅格局。其實係對嗰個區嘅都市設計，其實係提升咗個品質，咁至於個建築物本身，其實我哋就要去探索個建築物，體現傳統中國視藝文化，亦都探索傳統中國嘅空間文化，視藝文化方面呢，中國嘅傳統物品有好多種，有花樽啦、有鼎啦、有扇啦、有圖案啦、有屋頂啦、有瓦啦好多種，我哋唔係去做任何一個象形，唔係想似乜嘢，我哋係追求佢嘅氣質，而呢個氣質喺我自己嘅演繹來講，其實有幾種嘅，雍容嘅氣度啦，好寫意嘅平衡，好獨特嘅肌理色彩，好內斂嘅華麗，咁呢個將會反映都係建築物嘅造型顏色比例用料裏面。但係今日我唔係同大家分享呢個，因為呢個係外型，我哋覺得其實比外型更重要嘅呢係建築物，係博物館建築物嘅空間，所以我哋要睇返傳統嘅空間現象呢，我哋就發覺有兩樣嘢係值得去發揮嘅，第一嘅就係個層次，無論係自然景物，係山水畫或者係書法嘅負空間裏面嚟講，係有一種飄逸引人嘅層次，亦都係有一種流暢有序嘅排列，特別係喺建築嘅空間方面，呢一種序列空間嘅序列俾起個建築物本身其實係更加有意思，同埋更加引人嘅。喺北京故宮，我哋俾啲嘅建築物好吸引，但係其實你去探索個地方嘅時候呢，最引人嘅呢，係嗰種一進一進嘅庭院，沿着中軸線，呢一個就係空間序列，令到你一路行好似有種期望，一路有發掘，但係喺傳統嘅公共建築裏面，呢一個序列性係平面嘅，係喺地面一進一進一進。香港，一來，有咁嘅條件有咁多空地，第二始終係一個現代化都市，所以如果頭先睇到我嗰個城市設計嗰度呢，個博物館無可避免係要有多層，所以我哋今次嘅序列呢，就係利用嗰七層其中有五層展館呢分三個中庭，搭高佢，咁樣嚟到排一個垂直嘅序立、嘅遞進，最低嘅中庭，中間嘅中庭，最頂嘅中庭，但

係仲多一樣嘢係，因為頭先講過啦，香港嘅建築周圍環境係好豐富，我哋呢個博物館向東、向西、向南、向北嘅環境都係唔同嘅，咁所以我哋呢個中庭除咗係疊高之外，更加係一路咁旋轉。最低嘅中庭係面向廣場入口，向東嘅，中間嘅中庭我哋向南，睇到香港嘅天際線，香港島嘅天際線同埋睇到個公園，最頂嘅中庭係向西，睇到大嶼山，亦都睇到好靚嘅日落。咁即係嗰三個中庭除咗係疊高，錯模之外呢，更加係旋轉向唔同嘅方位一路一路向高走，而呢個做咗出嚟呢，就可以做到我頭先咁講，係一種引人入勝嘅層次，同埋一種好流暢嘅序列。我哋個博物館頂嘅展館會係面積大啲嘅，下面嘅展館面積細啲嘅，咁向東同向西我哋亦都好顧及環保嘅意識，遮陽、隔音，所以出到嚟個建築物造型，所謂嘅造型就係體型，大概會係一個咁樣嘅型態，空間同埋體型同埋外型係一個精簡嘅結合，一氣呵成，但係跟住落去呢，其實個比例，個顏色呀，個紋理，全部呢，我哋都會係慢慢再去深究，嗰個其實係一個藝術嘅創作嚟嘅，已經脫離咗一個純理性嘅分析，咁呢一樣嘢呢，今日未成熟同大家分享，亦都希望大家係俾我一個靈活嘅藝術自主，因為大家都係文化界，都知道呢樣嘢創作呢，係要有相當程度嘅藝術自主。咁所以今日再落嚟其實同大家分享嘅呢，都係去返空間組織方面，因為我之前曾經亦都提過，博物館除咗要有獨特嘅造型同空間呢，其實要有一個好好嘅場所去提供展品同公眾嘅一種交流，所以我今日同大家分享，我哋點樣根據我頭先講嘅空間組織嘅概念，去製造咗咁嘅場所出嚟。再睇返個剖面圖，我哋係一共七層，其實展館呢就係五層嘅啫，最低嗰層呢係停車嘅，外圍嘅車路，嚟到呢度就落客啦，唔係地牢，好多媒體誤會以為係地牢，其實係出邊嘅地面嚟嘅，亦都係公園嗰個地面嚟嘅，但係呢度就落車，呢一層呢主要係就係咁嘅教育設施，包括有個演講廳，同埋有好多課室同活動室，向海嘅就會有餐廳，然後人行主要來呢，跟住所有頭先由東過嚟嘅廣場同埋個林蔭大道呢，就係嗰呢一個廣場嘅位置高過公園一層嘅，呢度就直入去主要嘅入口大堂，人同車係分隔嘅，入到嚟呢就有五層嘅展館，三個中庭錯模咁疊高，呢一個就係最低落車嗰層啦，固然有落車、有旅遊巴、有的士亦都有運貨，入到嚟主要係一個 400 人嘅演講廳，有活動室，即係課室啦或者係靈活使用嘅教育活動嘅房間，向海有兩個餐廳，主要嘅入口當然係嗰度啦，但係亦都有一個次入口喺海濱長廊可以入到嚟嘅，即係話如果個展館或者個博物館閉館嘅時候呢，都可以呢邊俾人入到嚟，去用嘅教育設施，呢個就係個 400 人嘅演講廳，一個示意嘅，呢個就係其中一個活動室，係睇到公園嘅，跟住上一層呢個就係地面高層，就係嗰個平台入嚟嘅地方，亦都係林蔭大道一過嚟嗰個高度啦，入到嚟有個主入口大堂，一邊仲有少少活動室，一邊就係個禮品店，然後開始介紹故宮歷史文化，可能故宮建築，可能介紹故宮其他文化，主要個具體情況，就要尊重將來個策展人，嗰個意念就係呢度一個介紹嚟嘅，一個開始。咁即係你個正門啦，開咗門入到嚟就係一個大堂，唔係好刻意好堂皇，我哋希望比較人性化，有親切感，大概係兩層展館咁高，即係平時四層樓咁高大概，但係呢因為我哋嘅中庭係疊高嘅，你會覺得呢度有個空位上邊透光線落嚟，你會感覺到，嗰上邊仲有好多空間可以去探索嘅，咁呢個位係俾人入去周圍瀏覽下，亦都係買飛呀買禮品啊，或者係適應下，睇下邊度係乜嘢展館嘅地方。但係亦都係一個場合，可以用來做開幕，亦都可以譬如嘅光線調一調啊做投影，而呢一個空間呢我哋就有咁嘅意向，就係話係一個好適合擠啲嘅展品嘅空間啦，呢啲展品唔係故宮嘅展品嚟嘅，因為故宮嘅展品實在太寶貴，唔適宜擠喺咁公共、無保護嘅地方，我哋嘅諗法呢啲呢係一種裝置藝術，現代嘅裝置藝術，但係同故宮嘅主題有關嘅，咁呢個呢亦都體現咗我哋香港嘅地方，現代同傳統嗰種對話嘅一種關係，咁當然啦呢個係我自己嘅諗法啫，最後係尊重策展人嘅方向，但係可以話俾大家聽我哋同策展團隊初步溝通呢，佢哋好贊成咁樣嘅 approach、方向嘅。但無論點都好，成個大堂其實令到你一路望上去，引你行多上一層，咁跟住再上一層，有一個中型嘅大堂，呢個大堂、atrium 呢，就會向南望，就會望到成個香港嘅天際線同埋個公園，呢一個大堂呢同下邊嗰個有性質少少唔同，氣氛有少少唔同，下邊係好靈活使用，呢一個呢，就以活動為主嘅，個大樓梯可以再做一个現代嘅裝置，亦都可以做嘅非正式嘅演講甚至表演都得，呢一個大堂周圍呢就係開始比較主題嘅展覽啦，可能係瓷器啊、書畫、金啊、銅器啊、玉器、呢度呢就向南就望到香港嘅天際線，再上一層都係咁嘅佈局，呢啲展廳呢個淨高有高有低，但係最低嘅都將近 4 米、4.1 米到，即係宜家呢個圖畫睇到嘅咁嘅高空，咁有啲展廳呢係臨海嘅，咁但係大部分呢一種博物館嘅展品，係唔可以有太陽、唔可以有自然光，所以呢我哋特登係展館裏面臨海嗰邊就間咗一道牆，有一個空間俾人坐低可以欣賞海景，就同裏面嘅展品嘅廳隔一隔咗，但係始終係向西，雖然個景好靚，所以呢我哋俾大窗嘅人睇呢，我哋都係好小心咁做到遮

陽隔熱，隔咗直接嘅太陽，再上一個中庭呢，就向西啦，向西個中庭一望就望到大嶼山，呢一個最高嘅中庭呢就係專題展區，呢個就係臨時展覽嚟嘅，就可能三、四個月就換一次、三、四個月換一次，將會係最吸引嘅一個展廳，呢一個淨高係特別高，去到七米咁高嘅，另外一邊呢有個餐廳，餐廳向南睇到成個香港嘅景色，亦都向西睇到大嶼山，呢個中庭個氣氛又有少少唔同啦，因為去到最高呢我哋可以做到天窗，我哋希望做到一個比較綠化嘅空間，有樹有荷花池同埋係比較悠閒俾人坐下、hea 下嘅地方，係比較寧靜，咁向西就睇到大嶼山，咁除咗展館或者博物館裏面自己空間，博物館對佢周圍嘅空間我哋都好注意嘅，佢就唔可以好似一個堡壘咁自己向內對周圍嘅環境唔理，所以呢大家會睇到呢個最低層嘅平面呢，向海邊，海濱長廊我哋頭先話，有兩個餐廳，有一個入口去嘅教育設施啦，旁邊有個大樓梯連接上面平台落到海濱長廊嘅地方，呢個地方呢，我哋可以做一個戶外嘅臨時或者係非正式嘅表演場所。一邊呢，所有嘅教育設施就會睇到公園，咁所以，其實係呢個博物館同埋將來展覽中心中間嘅大樓梯，就有個平台都有好多梯級，啲人可以坐喺度欣賞表演。而係嗰個博物館嘅底層呢，就係全部做室內同室外嘅餐飲，同外邊海濱長廊嘅休閒地方，同樹木連成一片，亦都係好注意，雖然係個景色好靚但係始終係向西，太陽好密，所以我哋有好大嘅簷篷，亦都有樹蔭。成個海濱長廊將來就有個多元化嘅活動，同埋活力喺個博物館到滲透出嚟，所以將來一西、一東、一中，三個主要建築物就可以令我哋連繫到本地、中國同國際文化，融匯傳統同當代嘅藝術。多謝各位。

#### Mr Gerard Tsang:

多謝 Rocco，接住落嚟呢個時間係討論嘅部分啦，參與討論嘅西九管理局代表呢就列席呢。咁而且我哋係邀請第一位參加者發言之前，我想先介紹一下基本嘅守則，剛才大家已經填妥咗呢個發言意向卡啦，放咗係個箱裏面啦，咁我就會以呢個公開嘅抽籤嘅形式呢，去安排大家發言嘅次序，咁每次就會抽出兩位參加者啦，抽中嘅人士請你舉手示意，咁我哋嘅工作人員就會遞個咪俾你嘅，咁為咗可以確保係有更多嘅參加者可以發言呢，咁每人係會有至少一次發言嘅機會，咁限時係三分鐘，希望大家可以發言嘅時候呢盡量簡潔一啲，咁如果現場嘅人士喺我哋討論之中，係仲想加入發表意見啦，亦都隨時可以向在場嘅工作人員提交呢個發言嘅意向卡嘅，我會收集咗一併去抽籤嘅，最後呢再提醒大家今日嘅會議，成個過程將會進行錄音嘅，而且交由一個獨立嘅研究機構係進行分析，呢個報告呢將會呈交呢個西九文化[區]管理局董事局作為詳細嘅考慮，咁所以呢請大家發言嘅時候係對準個咪，咁方便我哋可以清楚錄低你嘅發言，亦都方便在場嘅即時傳譯嘅同事係清楚知道你嘅發言內容嘅。

咁，首先發言嘅第一位係中大嘅黃宇鵬先生，黃生。

#### Mr Wong Yu Pang:

而家直接可以講啊。我唔知有啲奇怪係我到有嚟上一次嘅文化界諮詢會，好似仲會有關於藝術館之前辦過有關中國文物嘅展覽嘅一啲參考咁樣。所以我唔知呢次點解會無咗啦，因為其實可能我哋嘅諮詢過程，譬如除咗建築物本身外，關於策展嘅方向、內容啊、展品啊，都可以考慮或者參考。咁我都去過展城館嗰度睇，亦都有呢啲咁樣嘅參考，所以我[覺得]嗰個諮詢好似唔夠全面啦。關於成件事成個發展，如果我純粹就今日聽嚴迅奇建築師就呢個展館嘅作品嘅一啲考慮呢，咁我都會有更加多提問，就係譬如而家嗰個建築嘅原則嘅考慮，我唔知點樣歸結到你睇到嘅中國藝術嘅特質，可能有啲我哋覺得有啲唔係，我覺得個爭議未必係咁大，但係我好關心，我唔係建築師，我都只係睇過下嘅作品，或者建築空間經歷過，我就喺度想像，如果照你今日所提議咁樣去設計個空間嘅時候，有啲咩嘢仲可以再留意或者其實我再進入個空間，有咩可以再吸引我咁嘅樣。因為其實我好似聽唔到，譬如話而家呢個建築嘅設計係，嗰啲展品而家就暫時見到因為佢係一啲古物，所以就收喺一個玻璃櫥窗或者一個比較封閉嘅空間，空氣有一定嘅調節而去咁樣展示，我唔知有冇再考慮其他展示嘅可能方式？先頭睇呢啲圖嘅時候，就似乎係有一啲，會有一啲作品會有機會可能吊喺度喺，甚至斜斜地因為你而家個空間係下面細上面大，咁有啲牆面係斜嘅，咁所以我唔知有冇再考慮，呢啲咁嘅空間嘅佈置同作品嘅關係，係應該點嘅樣呢，我覺得呢個係應該要去再仔細啲考慮下，呢啲方向咁樣。所以我都會再奇怪，係關於個建築空間個比例嘅安排，真係譬如下面細，點解下邊細下邊大啦，同埋嗰個進入嘅方式而家

係好似似乎都係經過公園咁樣啦而入嚟，會唔會有其他考慮其他進入嘅方式，譬如地下或者天橋，即係我覺得如果係一個咁樣純粹 **brainstorming** 或者諮詢階段，我覺得呢啲可能嘅方案應該再諗多一啲，我哋應該點樣進入一個空間。好，另外就係而家個整體嘅感覺好似就係有啲古典嘅一啲作品，咁跟住我進入空間，空間好似好典雅，有啲唔同嘅層次裝修咁樣，但係我就諗如果同有一間酒店入面擺咗啲古物嘅度，我進入咗個空間，不過有啲高啲，不過依家出邊嘅景觀就係望到一個無敵海景，或者有唔同方向景觀，嗰啲作品、我個景觀同埋我個參觀者進入個空間嘅關係呢，我覺得而家好似唔係好連結咁樣囉，即係話如果當代或者嘅嗰種古典味點樣帶返入我哋嗰個觀展覽嗰個經驗，我覺得呢個好緊要嘅，如果諗唔通呢樣，我覺得就會好難吸引人嘅作品，我只係入咗間更加多層嘅酒店，有啲作品嘅度咁樣，暫時嘅回應就係咁多。

**Mr Duncan Pescod:**

Thank you for your questions and your observations. The reasons that we haven't got specific details in terms of the curatorial process is that is exactly the next stage in the development of the plan. I think I have explained previously, maybe not to this particular group, that we are at the stage of the MOU, the MOU is a letter of intent. It said we are going to do this. But until we sign the collaborative agreement and the MOU provides for that to be signed within six months, we can't actually do very much more than sort of conceptual work that is being presented to you here. The details, obviously, all of those things that you have talked about, the curatorial principles, the exhibition design, all of that would be coming through the collaborative agreement. This is a catch-22 of when do you consult, do you consult very early as what we are doing now, so that we can hear all these comments, take them into account and reflect it in the collaborative agreement or do we get everything wrapped up, finish and just present it. We have taken the view that genuine consultation has to take place in an earliest stage so that we can listen to these views, so that we can take them into account before we get into the collaborative agreement. So that is the reason why I can't give you an answer as to what would be the curatorial principle, it will be foolish of me to even try. However, I will say two things. Based on the experience that we already have of running exhibitions, we already have had exhibitions, for example, in ArtisTree. We are running regular exhibitions now in the M+ museum, sorry the M+ Pavilion, and please if you want to come down, we got a new exhibition starting on the 17<sup>th</sup> March about popular culture. It is really interesting, all about gender. You have a space. It is a space like this, and then you design the space within it to showcase the exhibition to its best advantage. The whole point in designing the museum is to give the right environment, conditions to allow you safely to display the exhibition items. But the way you display them, that is the curatorial decision, which comes after you have the space in which to display them. So, I can give you that much at this stage. Yes, the points you made, the relationship between the space and the artefacts. The reasons that you have different heights, different sizes reflect the different nature of the collection, I am not going into a great detail but you have everything from textile to ceramics, you have jewelry to watches and clocks, you have large pieces, monumental pieces, and you have small pieces, and you have to have enough variety in the space to allow us to exhibit all these different types of collection. Let me get back to the original point, we are at that point of working towards delivering the exhibition, working towards delivering the museum, we are not able to give you definitive answers on those points you have already raised. Thank you.

**Mr Gerard Tsang:**

或者我補充一下啦，嚴先生而家俾咗一個框框嘅概念，咁但係將來亦都係會由專業嘅館員，睇下可以借嚟嘅展品，同埋所組織嘅主題，然後先至將嗰個內容係會千變萬化。咁趁呢個機會，賣一下廣告就係話文化博物館，而家有一個故宮嘅關於呢個清帝大婚慶典嘅一個展覽，如果你去睇嗰個展覽，你就

會發覺行返入一條時光隧道咁樣，同一般你見到嘅四四方方嘅博物館嘅陳設係唔同，咁呢個就係將來嗰個專業館員佢會係就着每一個主題或者每一個展品來作嗰個不同嘅詳細嘅設計。係而家來講呢，正如阿 Mr Pescod 講，我哋係去緊嗰個階段，不過仲未到嗰個時候，或者阿嚴先生。

**Mr Rocco Yim:**

好呀，我都回應少少，多謝頭先嗰位朋友嘅發言。因為其實係好有用，我覺得係好有建設性，但係我想回應兩點，第一，嗰個博物館同中國視藝文化或者傳統文化嗰種關係，其實將會體現咗喺第一，個博物館建築嘅外型、用料，亦都係室內嘅外型、用料、光線，咁呢一方面呢其實係今日未俾到大家睇到，但係呢一個，關鍵就會喺嗰度，博物館建築同展品嘅關係，呢樣嘢真係好重要，個建築同個展品嘅互動點樣做呢，呢樣嘢你講得啱，就係好重要，而好多博物館其實係做唔到呢樣嘢嘅，就算世界級嘅博物館，所以我好期望將來繼續落去，真係個策展方向或者藏品，或者展品比較落實嘅時候，呢一樣嘢我希望係可以做得好，我希望係要做得好。咁至於頭先嗰位朋友提過酒店、博物館呢兩樣嘢，嗱其實我想話酒店未必係唔好個嘢，講空間設計外型，但係個分別係乜嘢呢，係兩樣嘢，第一就係嗰種文化氛圍，其實嗰種品味，你嘅用料顏色光線，呢個呢就可以分得出文化氣息同埋個商業氣息嘅分別，第二亦都係展品同建築嘅互動，點樣嘅建築裏面係以展品做主角而唔係展品係後加，俾人感覺係 **after thought**，我覺得呢兩個就係嗰個關鍵係度，咁所以你提醒得係好好，我哋亦都會好小心去繼續留意呢一方面嘅嘢。

**Mr Gerard Tsang:**

第二位就係 Mr Phil Kan。

**Mr Phil Kan:**

咁多位好，我係香港嘅藝術家啦叫做係，冇乜人識嗰啲。咁即係上一次冇辦法去得到聽大家業界裏面嘅朋友反映嘅意見，今次特登有機會過嚟已經好彩入到嚟，我以為入唔到嚟添。咁或者聽完上次有唔同嘅介紹返成個故宮文化博物館係乜嘢，我自己個人覺得都聽完、睇完啲資訊，聽完啱啱大家介紹，先至覺得係有一樣嘢可能要係呢一個框框底下講講嘅意見，就係唔知大家策展方面嘅諗法，就係講遠啲 **details**，已經唔係講緊設計方面，裏面有咩展品都未知，只係講緊策展方面嘅話，係講緊係由香港嘅朋友做主導，定係講緊輸入咗北京專才去做策展。因為如果唔係嘅話，頭先係嗰份紙上邊嘅簡介就係話，有好多叫做教訓嘅工作，或者好多就業去俾我哋本土或者本地嘅新晉嘅策展人或者有經驗多啲嘅策展人去做，而最終都係要輸入專才，咁其實對本身香港好努力做策展嘅朋友有冇實際嘅幫助呢。我諗暫時係咁多發言啦，因為其實我講緊乜嘢，我諗三位都未必俾到答案我，我只係個人意見呢度，因為好多嘢都係啲 **detail**，而係 **base on** 一個唔知、點解要綁住手嘅框框去做呢，咁係咁多。

**Mr Duncan Pescod:**

I think that is a very good question, thank you for asking. We've made it very clear this is a Hong Kong Museum for Hong Kong, staff by Hong Kong people, but I am not going to restrict myself, as I've done with the M+ Museum, as we've done with the performance arts to just Hong Kong. If I can get a good person from USA or Australia, Beijing, I will have a look at it. I want the best people but long term, one of the things that we are very determined to do and we are already doing it in terms of the M+ museum, we are doing it in terms of the performing arts side, we will do it in terms of the Palace Museum. This gives us an opportunity to train people in Hong Kong to take over those jobs in future. It will give us the opportunity to send people from Hong Kong up to Beijing to be trained in how to do the curatorial conservation and all the other factors. There will be many jobs available, not just in the initial stages. I will give you an example, we have over 800 people working on the building of the M+ museum today. There will be about the same number working at the building of the museum, for the Palace Museum. There will be jobs for curatorial staff, conservation staff, front of

house, back of house, there are going to be so many jobs arising not just for the Palace Museum but also for the project as a whole. But don't forget, I look at this project as one part of a much, much bigger project. I want people to remember: this is just one part, there are 17 other arts and culture facilities that are being built within the District. On top of that, we have the parks, we have the open spaces, and we have the gardens. On top of that, we will have the private sector and commercial buildings. We estimate that total number of jobs that will be created say in 20 years is in the tens of thousands. All of those, 98% of those would be for Hong Kong people, that is the commitment. But in the early stages, yes, if we don't have the expertise here, we have to grow that expertise. That is where the opportunity will come because part of this agreement is for those training opportunities to be given to us. So I think you are very correct in saying, we must have the opportunities in Hong Kong for the Hong Kong people. That's why we are doing this. Thank you.

Mr Gerard Tsang:

而家請第三位 Chan Wing Shan，係 Ms Chan。

Ms Chan Wing Shan:

咁我多謝有機會發問吓幾個問題，有幾個問題都可能涉及甚至政治。好多人依家都唔理解，當你做一個諮詢喺中環嗰時見到，其實係冇乜資訊嘅，可能剪咗好多嚴生之前做過嘅展覽或者係其他嘅嘢，但係故宮裏面嘅內容呢，其實唔係好清楚。譬如 **consultation** 我哋好重要嘅就係話去諮詢，究竟市民點睇呢個故宮呢樣嘢，同埋西九文化區點樣能夠帶領香港，真係能夠做到帶領嘅角色，或者香港將來發展得更加好。同埋你講故宮好多物件，譬如保安，或者點樣能夠令到香港透過呢個係展品或者呢個展覽之後加深到對中國嘅認識呢？每件事其實之間有好多關係我哋其實無釐清，而家都係想透過業界去問清楚，其實透過呢啲咁嘅展覽或者好多唔同藝術嘅時候，係咪真係能夠提升到香港嘅文化或者對中國嘅文化認識呢？

Mr Duncan Pescod:

This is exactly the point, it comes back to a little bit to my earlier answer. By setting this up as a Hong Kong museum, operate and run by Hong Kong with the autonomy in Hong Kong to decide which artefact we should have, how we should display them, how we interpret them and present them, I think this would be a great opportunity for us to learn more about China but equally to learn more about Hong Kong. There are artefacts within the collection I've seen when I've been up there that represent Southern China in a way that people don't understand because they were never shown. So we can put those on show for the first time and demonstrate Hong Kong's position in the wider context of the nation. There are so many different angles to this. Remember we are talking about something that is in excess of over 1.8 million different artefacts that most of which has never been shown. We will have the opportunity in Hong Kong to decide what to show and how to show it. So that we can learn from it as well as display it. I think the two things are very important.

Mr Louis Yu, Executive Director, Performing Arts, West Kowloon Cultural District Authority:

故宮文化博物館喺香港出現之後，能夠做到文化嘅影響同埋裏面嘅唔同效應呢，可能係有啲我哋估唔到嘅事情。咁過去嗰兩個禮拜裏面，我哋曾經，我哋都喺西九裏面都有啲外國領事館、外國嘅駐港文化機構嚟探訪我哋，問我哋其實故宮文化博物館喺香港或者西九裏面出現嘅時候，有啲乜嘢合作嘅機會，係外國嘅博物館或者係其他嘅博物館可以喺香港作為一個平台，同故宮嘅文物或者故宮嘅展品做一啲合作啦，或者做一啲喺文化嘅創新或者創作方面嘅一啲展品或者其他嘅嘢。咁所以我諗，除咗我哋當呢件事係睇香港嘅本土文化同埋大中華嘅文化中間嘅一個互動之外，我哋可能睇得到喺西九呢個平台裏面仲會有一啲其他嘅 **dimension**，其他角度嘅一啲變化會做到出嚟都唔定，咁所以，呢一個

博物館個名叫做故宮文化博物館而唔係故宮嘅分館，其中一個原因就係話喺裏面可以有一個香港作為一個國際城市嘅一個角度可以睇到裏面，而可以喺裏面以故宮嘅文物嚟做一啲新嘅變化或者係新嘅變奏出到嚟，咁所以我覺得裏面出到嚟嘅一啲對香港嘅文化影響，我哋一路一路會慢慢見到出嚟，可能而家我哋純粹喺呢度猜測係未必會見得到晒都唔定。

**Mr Duncan Pescod:**

Can I just pick up on the security question? I am not going to talk about security for obvious reasons, I will say that we are already looking at issues related to security for M+ museum, for the performing arts and of course, we will be looking at that in the context of the Palace Museum as well.

**Mr Gerard Tsang:**

Ok，而家呢一位係 Chris Chan Kam Shing 陳錦成先生。

**Mr Chan Kam Shing, Chris:**

係你好，咁我係 ADC 藝術發展局嘅大會委員，咁其實上一次嘅諮詢會我都有去嘅，咁同樣嘅問題我唔再問啦，其實基本上都有解答過嗰個問題，究竟為何是故宮博物館？為何在西九？其實成件事生成嗰個正當性，似乎未可以好順利咁解答，解決到嘅。咁但係另外，今日純粹睇返設計個方案咁，咁但係更加重要我諗，頭先個朋友都問咗喇係策展個方向，正如頭先 CEO 都提過其實依家好初步情況，所以冇辦法有一個好 detailed 嘅策展方向。咁就啱嫁啦，即係話係咪可以暫緩。其實我哋係唔係真係要六個月之後決定呢？我哋係咪要將成個延伸嘅討論，用一兩年嘅時間去討論下點做。即係話，你既然，我哋簽緊個合約可能到其時香港未討論得好仔細，我哋係咪再俾多啲時間，無論係坐落嘅地點係唔係西九啦，或者係咩地方，究竟係唔係將，係唔係用現存嘅一啲博物館改裝可能就得呢。正如頭先都提過話，原來而家喺文化博物館有個故宮展覽個嗰，咁又做得唔錯嗰，咁其實用現存嘅建築去改裝而做一啲故宮文物嘅展出又可唔可行呢，即係咁樣。我喺度諗緊個資源分配嘅問題，即係話我哋如果用一筆咁嘅錢，起一個新嘅博物館嘅時候，咁其實我哋將嘅資源調撥一啲去擺返一啲本地文化藝術嘅創作，文化藝術嘅發展嘅時候，會唔會可能更加會幫緊我哋香港整體嘅文化發展嘅呢咁樣樣，咁頭先都提到同中國文化嘅關係，我當然相信香港係源遠流長有啦，其實就係我哋九龍城、土瓜灣嘅地鐵地盤嘅工程當中就發現咗地底裏面有一啲係以前喺宋朝一啲可能境外，可能一啲香港中國嘅行政單位咁樣樣，其實點解唔係嗰個地方做一啲同中國文化有關嘅博物館呢，或者一啲博物館嘅建設而硬係要擺喺西九個度呢。即係嗰個道理就係，我哋自己覺得有啲好擔心嘅嘢，就係我哋本身就係我哋自己喺個地理環境坐落咗好多唔同地方，散落咗好多。香港好多唔同嘅地方都有佢自己嘅文化嘅故事，又或者佢同中華文化連接嘅嘢，可以喺嗰個地方搵到嘅話，但係點解依家正正要揀喺西九忽然間空降一個咁嘅博物館呢。咁頭先，係個設計方案裏面，我睇咗好多展出嘅地方。但係，有冇一啲儲存文物嘅地方呢。咁樣樣，即係話其實嘅文物，係咪話個藏品係點樣樣去決定。咁當然係同嗰個策展方向有關啦，但係展館，係個博物館裏面，有冇一啲空間真係用嚟 rotate，用來轉一啲展，睇啲藏品可以替換嘅空間呢，咁如果有嘅話，咁其實佢好似一個感覺上好似一個分館嚟嘅，即係話當我，當我哋香港嘅策展人諗到啲嘢，我不如就會問返故宮博物館擺一啲藏品擺落嚟香港到咁樣樣囉，咁其實個結構上就真係好似一個分館，咁我暫時係諗到呢啲。

**Mr Rocco Yim:**

我回答咗個好簡單嘅問題先，個建築物係有地方擠藏品嘅，因為頭先我係選擇性咁俾咗三層嘅平面圖大家睇，其實呢會有成層差唔多成層嘅面積，個儲存呢就擠係最高個層，真係唔係咁容易去到個層嘅，將會係擠藏品。

**Mr Duncan Pescod:**

Let me try and give you a picture, we are intended by the Government to be the District to be

developing the culture and arts in Hong Kong. It's obvious if you are going to build a new museum, the first place you should be looking is the West Kowloon Cultural District. It would be pretty dumb not to put a new facility in. We are putting museums, we are putting theatres and we are putting all these different art places because it's the obvious place to go. More importantly, there is huge pressure on land in Hong Kong for housing, for the other facilities - hospitals, schools, if you take a site elsewhere it is not be available for these other users. The Government has made it very clear this is the place where the cultural facilities will be, there is no conflict with housing or anything else. All of these have been designed. So realistically, there is no other option for a new museum. That's why we are doing M+, if you look at the existing museums, the current museum, the Art Museum is being redeveloped because it's too small, there is not enough capacity for the existing collection. Similar things in the other museums - there is no space, you could do temporary exhibitions as we have at the moment. But for the long term, I am not talking two or three months here, talking a year or a year and a half, there is no capacity within the existing museums so you have to look at a new museum. Now the fundamental question which I think Hong Kong has to decide are we going to pass up the opportunity to have one of the world's greatest museums' collection available in Hong Kong under the control of the Hong Kong museum, its own curatorial staff, its own board and let someone else take it on. Simple question. I, personally, and I have said this so many times, I think we would be completely mad to miss this opportunity, completely mad to miss the opportunity. It is one of the world's great museums, you just have to look at how many people visit that museum. And as I have said, we get access to the whole collection, yes of course we have to discuss with them which part of the collection we want and agree with them how to make it come down to Hong Kong. But it is our decision what we get, not their decision on that is going to be imposed on us. That is the difference between a branch museum and fully-fledged Hong Kong museum. Very important principle, I am glad you raise this, this is not a branch museum. Let me repeat that: not a branch museum. It is a Hong Kong museum to be run by Hong Kong people, to answer the gentleman here, it is going to be run by Hong Kong people. That is a very important principle. I think the second point, I am glad you raise it. The artefacts, which we discovered, and Hong Kong has some amazing artefacts here, fantastic, it gives us an opportunity to put those in context within the wider China, the wider world. Why wouldn't we use this opportunity, it is obvious, you are quite right we should have the opportunity to showcase Hong Kong's own wonderful history and antiquities. This place will allow us to do this as well as showcasing the Palace Museum collection that provided for already, so this is an opportunity which we really shouldn't pass up. But honestly, if Hong Kong people don't want it, what can I say?

**Mr Gerard Tsang:**

我或者補充一下啦就係，1997 年嘅時候，我哋香港藝術館呢做咗一個國寶展覽，百分之百係香港作主，由 30 幾個內地嘅博物館指名道姓話要邊件、要乜嘢，然後呢落嚟做一個咁嘅展覽，咁呢個故宮博物館有 180 萬件藏品，或者舉一個例，其中譬如話，佢嘅宜興藏品係從來都係個地庫裏面，係未作過任何一次全面專題嘅展出過嘅，但係其實啲咁嘅文物同埋好多嘅主題呢，可以講話係連故宮自己都未諗過，咁我哋好相信呢，將來我哋香港故宮文化博物館係有好多嘅發現，同埋呢亦都會俾香港嘅觀眾好多嘅驚喜。跟住呢位發言係 Ms Hedy Chu。

**Ms Hedy Chu:**

Hello, 我想問呢，睇呢個簡介啦，就係營運嗰度其實有睇到香港故宮文化博物館就有專屬嘅董事局，咁想問呢其實有冇個時間表呢幾時會組成呢個董事局呢，同埋點解西九已經有個董事局啦，點解需要一個獨立嘅董事局，咁如果未有時間表未傾嘅話，幾時會喺西九董事局討論呢樣嘢呢，即係會唔會話

已經排咗個議程係幾時討論啦，咁另外就係話，會唔會有非本地果啲董事局成員，或者其實點樣決定有啲乜嘢董事局成員呢，唔該。

Mr Duncan Pescod:

Yes. Good question because it is important that you understand how this is intended to be set up. We have a system within West Kowloon where we have the main Authority Board, but then the museums, I used the word plural in this case, each has their own constituent board, we have set up the M+ museum as a subsidiary company of the main Authority. We intend to do exactly the same, we have already announced this, exactly the same for the Palace Museum, if you have a company, you have to have a Board, it's obvious. As for the composition of the Board, I can give you how we generate the existing M+ Board, it comprises members from the Authority Board, obviously they are the wholly owned subsidiary, plus people who have been appointed on an ad personam basis from within a cross-section of the community representing different interest relevant to that museum, so people who are collectors, people who have curatorial experience, etc. I expect it will be very similar when we approach for the Board for the Hong Kong Palace Museum, it must follow the same logic of having some members from the Authority Board to make sure there is a link as well as other ad hoc members. In addition, there will be members representing Government and representing the Palace Museum, obviously, must be. In terms of the timetable, I am hoping I can get a provisional board just as we had for M+ up and running within the next three to six months. Obviously, we want it in place once we sign the collaborative agreement so that the work can then move forward under the Board properly. It would probably takes us longer to establish the subsidiary company. My experience with the M+ was it took almost two years once we have done this round of discussion, I would hope it will be quicker. Honestly, you can't wait for the establishment of the company, you just have to get on with the provisional board. So I would assume we will operate in that manner. In terms of the agenda, obviously, it will be set by the Board and it will be set here, so that one thing I can't comment on this stage.

Mr Gerard Tsang:

跟住呢位就係 Wallace Chang。

Dr Wallace Chang:

唔該，我係 1a space 嘅主席，亦都係一個建築師，咁就今次其中西九故宮博物館其中一個議題都係選址啦，同埋點樣揀建築師嘅 issue，咁我諗係呢個範疇裏面，今日未必討論得好好，咁希望係呢個 set 一個好啲嘅例子，應該咁講，好啲嘅例子啦，俾香港將來喺文化建設上面嘅發展，set 一啲比較公允啲嘅，亦都能夠香港人向前望一個案例，咁似乎呢而家某程度上呢都係比較封閉啲，即係成個 set up 係比較封閉啲，當然啦頭先睇過 framework 裏面講緊都係一啲建設，裏面嘅一啲功能性，我覺得呢個階段亦都好難去討論好定唔好。一定有，一定有提供呢啲嘅功能。至於可唔可以跳大一個框架呢，喂究竟西九，接咗呢個波之後，係唔係有更加多啲嘅思維呢？即係話，除咗呢個一定喺個度擺之後，我點講你都唔會改，其實呢個 consultation，呢個大前提下，有冇其他嘢 spin off 㗎，譬如話東九又整個啦，頭先 Chris 話，東九都可以整一啲嘢，唔係一定西九，呢個係香港嘅一個博物館，咁香港我哋如果回應返故宮作為一個文化，香港同埋中國嘅一個文化一個回應嘅時候，我哋嘅思維係咪更加闊啲呢，就唔係喺個館裏面兜嚟兜去。即係我覺得，展覽乜嘢其實大家都心中有數，都係故宮裏面嘅一啲藏品，當然你話可以再喺呢個故宮文化裏面再延伸一啲現代嘅，當代嘅，詮釋係可以嘅，咁但係，係咪可以大到唔喺個館裏面做呢，又或者頭先我覺得都幾好意見㗎，有東宮，亦都有西宮呀嗎，咁兩個宮一齊展覽，或者唔同 scale 唔同形式嘅，我覺得都係一個比較創意啲嘅諗法，亦都唔會俾人有一個印象，喂其實呢個係一個空降嘅嘢，因為如果能夠將呢個諗法唔係一個空降嘅，係一個土根生出來嘅

東西嘅時候，我覺得呢樣嘢會令到香港市民更加接受，因為而家最大嘅批評就係話，空降件嘢，又有問過人唔，雖然係好事，不過可以做得好啲囉，依家個觀點係咁樣，我希望當局可以回應一下呢個問題。

**Mr Duncan Pescod:**

Quite a difficult question for me to answer, to be honest, with you because it depends on the collection we have access to. Of course, the challenges, are many items are fragile, they are very old, or they are very small, easily stolen or they're very precious. But there are certainly items in the collection which are very robust, fairly large, and I certainly wouldn't be have any compulsion for seeing those available elsewhere within the District, for example, some of the architectural pieces might be possible to bring down and have an outdoor exhibition. But I think you know you ought to remember these are national treasures. So whatever you do, you are going to protect them. Even at the present time, the best protection for treasure has to be within an enclosed environment. If we could perhaps look at it even more creatively and say, well it doesn't have to be artefact, but it can be the interpretation of the artefact that can be done elsewhere, then yes, I think it would be a great idea. I think it would actually be very good, one of the things we are doing for the M+ museum, again it has very precious items already in their collection, but what we are doing is going out to the schools, we have what we call the M+ Rover, we take it out to the schools, and we allow children to create art and we give them guidance. We have an artist who is employed to help them through the process of creation. Now it seems to me there is a pretty good opportunity, just as you suggested to be a little bit more creative in how we interpret the collection. So get the people interested outside so that they will be interested to come inside. So I think that is a great idea and we will make note of that. Thank you.

**Mr Gerard Tsang:**

跟住就係李少恩先生。

**Dr Mose Lee:**

我係研究粵劇嘅，本來睇起上嚟冇乜關係，但係其實都係有一定嘅關係，我去北京故宮，其實由 80 年代開始到而家呢，就去咗好幾次啦，感覺有兩個，第一就係越嚟越人多，第二就係越嚟越唔能夠睇到裏面嘅嘢，咁其實今次我覺得能夠睇香港能夠有一個陳展故宮嘅東西嘅地方，係非常之好嘅。不過呢就，我覺得頭先，今日主要都係睇個建築個度，或者其他展品，嗰啲我都未睇到，好難講到啲乜嘢。不過呢，我唯一我自己嘅感受就係，每一次去到故宮嘅時候，其實你除咗睇個展品之外，其實嗰個環境對你嘅感受都好大嘅，而且呢好多時候，而家我哋去搞一啲新嘅博物館又好，表演場所又好，我哋都唔敢唔將一啲創新、新嘅嘢擺落去，否則好多人會話你嘅，不過呢我覺得，我或者有一啲我嘅朋友，都係喜歡一啲傳統嘅嘢，我哋真係想睇返一啲傳統嘅嘢，咁所以反為我就好希望第時呢個故宮文化博物館，喺裏面更加呈現到一啲傳統嘅狀態，就讓人真係連繫到裏面嘅展品，同成個建築物之間嘅關係，就唔係一定要回應一啲所謂嘅創新，因為其實西九我哋睇到有好幾個建築物都係講緊創新嘅，呢個係我少少嘅意見。唔該。

**Mr Duncan Pescod:**

Thank you, I take the point. This is the dilemma we have, there are people who want one side, people who want something more creative, but the art in any museum is to try to appeal to the widest possible range of interest. Some people like very traditional, we will have that, some people like more "avant-garde" for one of the better description and we must have that as well, so that we have a whole range of different things to appeal to different people. And I think the way that Rocco's looking

at that is very much along those lines, that's why we have different spaces, that's why we have different opportunities, even within non-traditional spaces within the museum to display things because we have to have that variety, so I take your point, absolutely.

Mr Gerard Tsang:

正話茹國烈先生都講，呢個故宮文化博物館除咗個館本身之外，仲可以引起好多迴響、互動咁樣。小弟呢，亦都係 07 年睇到呢個故宮嘅清明上河圖嚟香港藝術館展出，咁我係做咗一個舞劇嘅，都係由嗰度 spin off 出嚟嘅，即係我覺得呢個文化嘅載體嚟到香港嘅時候，其實你係有好多人都會有其他嘅感悟同好多新嘅創作嘅。跟住嘅係楊雪盈小姐。

Ms Yeung Suet Ying, Clarisse:

Hello 咁多位，今次我第二次來今次嘅諮詢，咁就其實都係一個好 frustrate 嘅感覺，頭先 Parasite 負責人就講咗嗰個重要嘅問題係空降嗰件事啦，咁我相信呢一個喺今日呢個會度未必答到，但係我相信西九都需要一個講法，就總好過每次當我哋觸及呢啲問題嘅時候就係沉默囉，而呢一樣嘢係我好 appreciate 今次係一個公開嘅 registration，我見到有一個改變啦，而我慢慢見到一個溝通嘅誠意，但係我哋關注嗰個核心嘅問題，並唔係喺嗰個博物館嘅建築上面，有幾好或者其他等等嘅嘢，係解答到我哋嘅，因為我哋關注嘅就係能夠空降呢一樣嘢係西九上面，咁下一次會係啲乜嘢嘢呢，漸漸其實我哋只能夠係話越行越遠。另外第二樣嘢啦，今次嘅諮詢有改善啦，但係亦都係一個比較 short notice。相信有好多朋友就算想嚟都未必嚟得到。咁呢個都係可惜嘅一件事。咁另外呢，就係我相信係，頭先有問到關於博物館嘅董事局裏面組成嗰件事，呢一個應該需要公開嘅時間表俾返公眾，大家好關注呢件事啦，同埋會唔會將個成分，即係如何邀請嗰啲等等嘅都可以有番個溝通呢？因為我哋都會好擔心，佢會係一個完全同我哋脫離咗關係嘅一個結構。咁另外呢，我唔知今日係唔係應該問啦，但係有關一個前期嘅工程嗰個顧問嗰個度，其實我係有相當嘅疑問，相信陳淑莊議員更加會講得多啲啦，咁係個前期合約嗰個度有好多嘅問題，譬如話幾時去做呢個前期合約、幾時簽、做返嚟嘅顧問報告又係如何呢，咁有冇一啲譬如我哋成日都問，有冇一啲合乎程序嘅情況，係可以確實話返俾公眾聽，因為從來都好似避而不答咁樣樣。咁另外第二樣嘢啦，我希望關於嗰個關於嗰個 MPV，嗰個大型嘅表演場地。佢個顧問報告係做咗嘛，係證明我哋真係做唔到嗰咁樣樣，呢一個報告都真係話返俾公眾知，相信係呢個故宮博物館裏面對嗰個諮詢，並唔係淨係提供返故宮博物館嘅資料，係成個西九，因為我哋關心緊係成個西九呀嘛，嘅規劃，其實裏面嗰個變動，係有需要俾返公眾有一個知情，咁我意見係咁多。

Mr Duncan Pescod:

Quite a few interesting points there. I am sorry it's frustrating, it's frustrating at this end too, I will be honest with you. You know we want to try to be as open as we can be, but at the same time, honestly, one of the biggest challenges is finding the venue. It's ridiculous but that's the challenge. So when we find a venue, we grab it, we then announce it. But this is not the only opportunity, there is at least three or four other opportunities for people to comment. There will be another session for architects, and engineers, and professionals. There will be more open sessions, I think it's on the 25th which would be announcing shortly. So we are trying to give people as many opportunities as they want. I am delighted to see people coming back for the second time, I think that's a good sign, again welcome. I do try to be as direct as I can be, but honestly, sometime I just don't have the answers to some of the questions because we are doing this at the early stage in the process. That's what we felt was the best way to consult, but in doing that I don't have all the answers. I can give you what I understand to be the situation but it depends on how we develop this project going forward. Nevertheless, what I can say is that there is nothing about this project that moves WKDA or WKCD away from the original concept. It's fully consistent with us being an arts and culture district. What can be more cultural than a museum, what can be more cultural than a museum about antiquities.

Come on, even you can't disagree with that statement. So you are realistically saying that we are departing from the concept, we are not. We are 100% consistent with the concept. In some ways, I would even argue it's probably more consistent than a MPV would have been, which is less art and culture related. Nevertheless, we are consulting on the Hong Kong Palace Museum, that is the purpose of this consultation. And of course, that is what we are trying to provide as much information as we can, we are releasing it as it becomes available. So we are not waiting until this exercise has completed. We are releasing it so that people can comment, that's why I have extended the timeframe. In terms of the composition of the Board, I think I have already described that in general terms, obviously the individual names will depend on a number of factors, it is not a science, it's an art. You try to get the right combination of people comprising a board plus others, plus representatives from the Palace Museum. What we are trying to do whenever you are putting a board together, is to get a group of people who are wholly committed to the development of that project, we do that when we established the M+ Board, we've done it in the context of work that Louis is doing in terms of advisory committees for Xiqu Centre which we are just about to announce. You always try to get the best combination of people. I have also indicated the timetable, as I said, we want to try to get the provision board within the next four to six months, obviously it will take us longer because the critical issue in terms of the actual board, creation of the subsidiary company, I am hoping that could be done within the next year. Tanya Chan's comments about following all the necessary procedures, I have answered that, the former Chairman of the Board had answered that both in the press conference that we held in Hong Kong as well as in the Legislative Council when we went to the House Committee. We have followed all of the necessary procedures, we always do and we always will. The appointment of consultants, design consultants, advisory consultants on financial matters through singer tender is permissible and it has been done not just in the context of this exercise but in many other exercises that we undertake. We always consider what is the best way to take forward a project given all the facilities that we have. I will say that in the context of taking forward this project from design to construction ability, foundation works, etc., we already made it very clear, we will be adopting an open tender process, again that's part of our normal process. Rocco's appointment as the lead design consultant on this, was endorsed by Board that is provided for under our procedures. Again, we have explained that in some details both publicly and in the Legislative Council. In terms of the overall planning for WKCD, I would remind members of this audience that we conducted an extensive consultation exercise over three years, we have not departed at all from the concepts that were approved and agreed by the community during that consultation exercise. The only thing we have changed is the deletion of the MPV and that as I have said many times before, it is purely on financial grounds, it's not viable. We are permitted within the context of the Town Planning regulations that applied to us to substitute something which is compatible with the overall concept under the approved Development Plan. Museum and exhibition centre are both compatible. We are consulting with the museum now, and of course as we go forward we will consult further on with the other elements within the project. We do consult regularly, we consult the interested parties on the Xiqu Centre, I am sure you are aware of this. We are consulting on the M+ museum, we do that on a regular basis. That is an ongoing process, and we have the Consultation Panel which is functionally required under our Ordinance, we consulted them on this project, and we will be consulting them again when we briefing them more detail next week. So the process, the consultation is ongoing. I think that's probably all I need to say on that, thank you.

Mr Gerard Tsang:

跟住呢位係 Ronald Chak。唔係度，走咗，OK，跟住呢位係李俊亮先生。

**Mr Indy Lee:**

唔該，有幾個問題想問嘅。第一個就係，喺呢個 MOU 簽之前呢，究竟我哋香港呢一邊或者係在座各位要負責故宮呢個計劃嘅朋友呢，要做到啲乜嘢嘢，或者要向公眾交代到咩程度，咁你先可以準備到 MOU 呢？呢一樣嘢有冇一個時間表，包括頭先可能設計嘅圖啊，或者策展上面嘅安排啊，或者文物上面點樣擺設啊，或者係究竟會展示啲咩文物等等嘅嘢啦，呢一方面嘅嘢。咁其實都有一個問題想問返嚴生，關於頭先提及過，主席，唔係，主持都有講過，而家文化博物館而家都做緊一個關於故宮上面關於喜宴、婚宴上面嘅展覽，咁我唔知你有冇去睇過香港其他，即暫時撇開咗嗰個場地要有幾大，係咪一定要喺西九個度先，因為大家一跳就跳咗去要起一個，要容納一個故宮嘅文物嘅話，就一定要搵個新嘅場地、大嘅場地，但現有嘅場地係咪真係完全冇考慮過，係唔適合、唔適用呢？而而家喺個文化博物館裡面做嘅展示嘅時候，係咪亦都有佢嘅瑕疵，所以要諗過其他一樣嘢呢。因為頭先主席都講得好好嘅，就係嗰個地方展示得係非常之好，亦都好吸引到好多人去睇，呢個其中一樣嘢，頭先主席都有提及過，以往曾經試過展覽嗰啲文物嘅時候，係會讓到香港嘅策展人去到內地去揀嗰啲文物嘅。咁樣今次係咪有咁樣嘅方式，而好似迎合緊而家嗰個世界大趨勢，淘寶嘅方式去揀一啲故宮文物落嚟展覽呢，即係到時會唔會皇帝嗰張龍椅我可以揀到落嚟，大家投標可以擺得到落嚟呢一樣嘢。另外一樣嘢係關於問，究竟喺個故宮文物博物館成立嘅時候，究竟會唔會有一啲文物上面嘅買賣接洽上嘅嘢？咁呢個我想問在座咁多位嘅，因為我都有少少唔係認識到香港同埋內地關於買賣文物嘅情況會係點樣樣，我都想大家可唔可以俾我哋多少少嘅資訊，究竟呢一方面會唔會都有一啲嘅關聯喺裏面。咁第三樣嘢，就係頭先如果你有提及過，即係希望呢個文化博物館能夠可以推動到新嘅思維，講緊一啲全新演繹一下故宮文化，咁究竟故宮文化，三位在座嘅可唔可以解釋俾我哋現場觀眾聽下究竟係咩嘢嘅呢？而家喺你哋嘅理解當中，兩個題目，一個就係故宮文化啦，第二個就係香港故宮文化，因為又香港又故宮，因為香港係無故宮嘛，咁究竟嗰個香港故宮文化係乜嘢意思呢？咁呢個我都希望可以聽聽三位嘅一啲解釋嘅，咁到最後諮詢會唔會有投票嘅形式喺裏面呢？好喇，我問嘅問題係咁多，唔該晒。

**Mr Duncan Pescod:**

Very interesting question. Have you actually been to the museum? I suspect not from your questions.

**Mr Indy Lee:**

Beijing? 故宮? Beijing?

**Mr Duncan Pescod:**

你鍾唔鍾意啊？

**Mr Indy Lee:**

去過三次。

**Mr Duncan Pescod:**

三次啊。

**Mr Indy Lee:**

第三次好逼。

**Mr Duncan Pescod:**

真係好逼，真係呀。

Mr Indy Lee:

因為我要去睇個珍妃井，如果個珍妃井搬咗落香港嘅話。

Mr Duncan Pescod:

It's OK. Let me...

Mr Indy Lee:

擺返支咪先，佢要翻譯。因為個珍妃井真係好迫。我第一次去係 OK 冇問題，睇得到。第二次去，佢開始發明咗一樣嘢叫做，行羅浮宮個啲套落去個啲鞋墊，個啲鞋墊係要俾一蚊一對嘅，咁我買咗，買咗之後，基本上個個都買完之後唔着嘅，咁就冇入去睇，珍妃井其實係石屎地嚟嘅，**assume** 應該個啲嘢冇咩 **protection**。咁第三次去唔使睇架啦基本上，人唔到去睇個珍妃井，因為基本上係睇個珍妃井，有一啲呢，譬如話珠寶啊、鐘錶個啲呢，係有咁多人睇嘅，甚至乎冇乜人睇嘅，所以集中係某啲地方。當其時我有去 **Starbucks** 買咖啡，我係唔飲咖啡個陣時，所以其他地方係選擇性多人，選擇性係無人睇嘅，所以正大光明呀、龍床呀就特別多人去睇啦，因為好想知道個陣時個個生活係點樣嘅，即係咁。

Mr Duncan Pescod:

I think you answered your own question actually. If I am being honest, what you are describing is the problem. There is so much you want to see but you can't see it as there are too many people. What we are going to offer you is the opportunity to see it here. We can't move the well obviously but we can move many of the other artefacts. You haven't finished. Go on.

Mr Indy Lee:

Give you some feedback. 咁即係我哋而家解決緊人哋擠迫嘅問題。係嘛？

Mr Duncan Pescod:

No, it's your problem.

Mr Indy Lee:

唔係我嘅 **problem**。因為你頭先講緊個個井多人睇嘛，依家係解決緊人哋睇井擠迫嘅問題，所以就將個井搬咗落嚟香港，將個個擠迫嘅問題擺咗嚟香港。展品擠迫嘅問題，因為你提及緊個個擠迫問題係個故宮上面，我頭先個個答案，我有問到呢一個故宮擠唔擠迫。

Mr Duncan Pescod:

No no, I understand what you are saying and I am just joking with you. The reality is that when we sign the MOU, and I have explained this, it's a letter of intent, it means that we are going to develop a relationship to the point where either side decides "yes, we should go forward". So it is very preliminary, in that context, we set out very board principles, and the board principles which have already been set out, and you can read the MOU for yourself, it has been published to the LegCo include things like we will have access to more of the Grade One artefacts, that is, otherwise permitted by the State Council for loans from the museum. Secondly, we would be allowed to retain it in Hong Kong for a much longer period that it is permitted under the existing regulations for loans from the museum. Thirdly, we will run the museum in Hong Kong by Hong Kong people, under a Hong Kong board, comprising of our Hong Kong curators, etc. All of that is covered. Fifth, we will have to develop the MOU into a more detailed agreement within six months in order for this project to be taken forward. That's where I am at the moment, trying to complete this consultation exercise,

get approval from the Board to move forward. And then we move forward on the collaborative agreement, that is where I am. I am at this limbo position which is why I can't give you all the answers because I can't take forward the project at this stage. We can do certain things, as I have said, conceptual ideas, we can brainstorm about some of the things we want. We want to hear from you - - what do you want to see. Can you bring the well down here? Of course not, but what else can we bring down here that people would want to see. These are the things that will help us if we can get to that point of delivering on the collaborative agreement. Does it have to be in West Kowloon? I think I have answered that so I don't think it can be anywhere else. Are existing museums capable of taking this on? Again, I have answered that question, the answer is no. Can people buy artefacts from the Palace Museum? No, let me make that very clear, they are not selling. In fact, they are collecting. As you know, they are looking around the world for things that have been taken away from them. They want to get them back. They are not going to sell anything. So no, this is not a commercial transaction, this is a museum collection. New thinking, I described in response to an earlier question, there must be new thinking, we must present this museum in a modern way that is reflective of the best international practices. Now, I've mentioned in my introductory remarks, I don't know if you were here, a number of museums that are involved in this sort of international exchange and collaboration, the Louvre, the Guggenheim. We have an application from the Victoria and Albert Museum; we have an application from the British Museum; we have applications from different museums around the world. They are desperate to work with the Hong Kong Palace Museum. That's the creative opportunity that we bring to this, I think it's a great opportunity, I really do. Hong Kong culture, one of the things about the Palace Museum collection is that it has a collection not only from China but around the world. There have been gifts to the emperors over many, many generations they are not shown. There have been things cumulated which could be displayed. There have been gifts from Guangdong, for example, never seen. By bringing them to Hong Kong, maybe we can bring those out. Would the community be interested in that? That is the sort of feedback I need to hear so I can start to look at those sort of things. So yes, I genuinely believe this is going to be a museum for Hong Kong people in Hong Kong that represents the best of that collection, and you will be able to see them in Hong Kong. You don't have to worry about the crowds in Beijing, that's one of the other benefits.

Mr Gerard Tsang:

跟住呢就係鄧。

Mr Louis Yu:

Indy 點名要我答一啲問題，我試吓答一啲問題。Rocco 等緊架啦，等我答一條問題先。你頭先問咗一個問題，令我趁 Duncan 喺度講嘅時候，我喺度思考咗五分鐘，係一啲文化方面嘅問題，你講得啱架，香港從來冇故宮，咁呢香港故宮文化是什麼呢，我覺得呢個我哋需要一啲時間嚟到回應呢一樣嘢，但係我話俾你聽，我有啲聯想，當你問呢個問題嘅時候，即係文化係誰屬嘅呢？點樣歸屬於係同一啲地域嘅概念，同埋文化概念中間點瓜葛呢？我就諗起趙廣超，在座好多人都認識阿超哥，趙廣超係香港人啦，喺外國受教育啦，花咗好多時間係過去嗰 10 幾年，就係香港做咗好多唔同嘅創作同埋出版，就關於一啲中國文化的東西，設計啊、戲墨啊，書畫的東西，咁其中一個項目佢花最多時間就係故宮啦，佢花咗好多時間同故宮博物院喺裏面嚟到做唔同嘅研究，花咗好多時間去量度裏面唔同嘅尺寸啦，佢喺香港同埋故宮都有出，出咗好多，一系列，好多好多唔同嘅書籍啦，就係佢同埋佢嘅學生啦，同埋同事啦，用手繪嘅方法係描述番一啲故宮嘅，由佢嘅角度，描述嘅角度，描述番故宮文化係乜嘢，咁你頭先問嗰個問題香港有冇故宮文化嗰陣，我就諗趙廣超，我聯想到其實佢描述的東西，叫趙廣超的文化產品，其實係香港的文化，抑或係故宮的文化呢咁樣，咁呢個其實係好需要一啲時間慢慢嚟到

答到出到嚟，但我又聯想到李安導演有一句說話嘅，有記者問李安，李安，點解你個拍咁多美國電影，點解唔拍番齣台灣電影呀，咁李安係嗰個訪問裏邊回答呢就係話，我係台灣人，我去邊度拍咩電影都係台灣電影。我唔係話佢咁呀，但係佢呢句說話亦都令我沉思咗一段時間，就係話，李安話我係台灣人，拍呢個美國電影，嗰齣其實又係台灣電影，咁所以關於文化係誰屬，同埋文化同埋地域，或者係國族嘅想像，中間嘅瓜葛，我都唔係咁容易講得清嘅，我覺得都要需要一啲時間來回應。我覺得香港故宮文化博物館其實都係一個文化嘅項目，佢都發咗一個、出咗一個文化嘅議題俾香港關心香港文化嘅朋友，喺裏面有好多唔同嘅聯想，或者將來會變成一啲唔同文化嘅產出都唔定，咁呢個係我聯想，唔知係咪一個回答啦。Rocco。

#### Mr Rocco Yim:

我答咗一個頭先兩位冇提及嘅問題先再去，你話點解唔可以響沙田文化博物館做呢咁，我係去過好多次沙田文化博物館，的確譬如而家擺婚宴……成個名我唔記得呀，婚宴文化擠係嗰度，係好成功，係可以做嘅。咁但係你記得唔，任何一個正式嘅博物館，佢係需要冇啲永久嘅藏品、永久嘅裝置，亦都係要有臨時嘅藏品、臨時嘅裝置，嚟到夾起上嚟，先至吸引到人，吸引到外面所有全世界嘅人嚟睇。如果我哋喺沙田文化博物館，可以兩個月三個月做臨時展覽、一個嘅專題展覽，係得，但係唔通你霸晒佢成個館，將所有古玩嘅嘢擠埋落去咩。文化博物館沙田佢有佢自己嘅使命，就係香港嘅文化，傳統文化或者係普及文化，特別係普及文化。咁佢有佢嘅使命嘅嘛，譬如香港歷史博物館，又有佢嘅使命嘅嘛，咁所以其實我哋好需要一座專門嘅建築物，係去容納呢個故宮文化，等到佢可以有既有永久嘅藏品，係好小心，唯好多心機，去設計嘅永久嘅展覽，亦都有空間係做啲可以三個月、四個月換一次嘅展覽，所以呢個就係我嘅答案。當然，另外一個就係擠咗響西九嗰個視野，嗰個，點講呢，同 M+ 嗰個標準係更加吻合。好啦，至於故宮文化擠咗嗰度，故宮文化，我自己理解故宮其實係好多元化嘅文化，其實故宮、北京故宮，最重要嘅文化就係個建築，大部分人去睇，都係睇見建築之嘛，你去睇珍妃井，都係建築嘅一部分嚟喇嘛個井。然後之後呢好多時候，因為佢以前嘅展覽亦都係擺得唔係好好，佢真係有時間先至入去某一間館入面睇下裏邊嘅珠寶，咁當然佢而家提升佢嘅展品囉。咁所以呢，喺香港來講，故宮嘅建築就搬唔到落嚟架啦，極其量我哋係解釋下某啲建築元素、空間，但係故宮本身藏有嘅包括中國本土傳統嘅藝術書畫，陶瓷，亦都包括頭先栢志高先生所講，啲外國拎過嚟中國，或者貢獻俾帝王嘅藝術品、工藝品，譬如鐘錶啊等等，亦都係重要嘅故宮文化嘅一部分，咁嚟到香港，你話有咩用呢？點解係香港呢？其實我就覺得，所有呢類咁樣嘅藏品，對香港一係就有影響，一係就可以做出比較，一係就可以引起一種衝撞，譬如香港有本土時裝設計師，有珠寶設計師，Vivienne Tam 啊、羅啟妍啊，其實佢哋嘅靈感係嚟自中國傳統嘅文化，故宮嘅藏品一定係佢哋嘅靈感嘅來源，我覺得咋吓。咁呢樣嘢同香港好有關係囉，又或者，故宮嘅藏品可能係代表某一個時代，例如康熙時代，咁係呢個時代，喺外國，喺歐洲發生緊乜嘢呢個文化，咁大家係咪可以比較一下，因為香港係英國殖民地以前，英國 19 世紀維多利亞時代，佢嘅工藝品亦都係一個好高峰，喺呢個時候康熙或者乾隆呢個年代佢嘅工藝品又係好高峰，咁大家咪可以擺嚟比較下、大家去觀摩下，呢個亦都係一個其中一個可以帶動到故宮同香港嘅關係嘅嘢，又或者以前故宮嘅藏品，同而家我哋視覺藝術，從事視覺藝術嘅人嘅影響，有冇呢，係點呢？都可以用來做，咁所以所有呢啲我就覺得，一定係如果有適當嘅策展呢，其實係可以令到我哋有更多嘅思考，對文化係更多嘅探索，呢個係我自己嘅理解，唔係官方嘅立場嚟嘅，我自己嘅理解，我亦都可能唔可以好干涉策將來策展嘅方向，但係我覺得係好多機會喺度囉。

#### Mr Gerard Tsang:

好，依家下一位係鄧小樺先生，係小姐嚟嘅，sorry。

#### Ms Tang Siu Wa:

係，三位好，唔好意思我好坦白嘅，咁我覺得坐喺度係好痛苦嘅，因為我覺得大家成個廳一陣灰氣，真係要接受一啲既定嘅命運，然後在座三位可能，我哋最關心嘅其實係故宮嚟嘅程序同公義，咁 which 三位其實係有辦法改變嘅，佢嗰個程序嘅問題。咁然後響將來策展，咁三位亦都可能再講未必可以，

唔肯定有未來嘅角色喺度，咁所以其實我哋喺度，就係好似對住虛空發話咁，其實係好痛苦，都捱咗兩個幾鐘，盡量令到佢有意義，大家都好努力。我諗我都係好坦白講就係話，今次故宮咁樣來，其實佢係一個程序上係一個特異嘅例子，令我哋、普遍市民，即係唔單止我哋個人，我諗係最重要有嚟到諮詢嘅市民可能都感受到一個程序上嘅唔公義，係一個硬食嘅狀態。咁喺一個咁嘅狀態之下，其實係會對將來故宮嘅成館之後係造成一個影響嘅。我諗我哋應該要直接面對返呢件事，就係話，點樣可以令到做啲乜嘢，令到去減輕故宮空降程序上不公義嘅負面效果。想當年，西九第一階段俾人拉倒嘅時候，其實佢有一個大白象嘅批評啦，佢有一個話淨係買外國嘅名牌返嚟，唔支援本地藝術發展嘅批評啦。咁我諗西九其實喺過去個幾年做咗好多嘢去顯示番點樣西九文化區係一個 **benefit** 到本土藝術發展嘅地方，咁而家又俾多一個新嘅 **Challenge** 你哋啦。故宮嘅咁樣，佢係一個由上而下，仲要係宮添，真係咁一個帝王式嘅降臨，君臨天下咁樣，你哋要做啲乜嘢去對應，去令到啲人覺得呢樣嘢係我哋想要嘅呢，咁因為我覺得呢個問題係好重要嘅，有一個例子係香港公共圖書館，即係銅鑼灣嗰間，佢建立嘅時候，其實係一個民間嘅諮詢同佢個成館，包括佢後來嗰個 **curation** 同埋制度上面，係有做到一個好好嘅接洽。其實銅鑼灣嘅香港公共圖書館到而家，佢喺民間都唔係一個受認可嘅、唔係一個好受歡迎嘅建築物囉，佢嘅陰影或者係佢嘅不光彩，可以廿年以上。我係一個讀中文嘅人，我對中國傳統文化有熱情嘅，所以其實故宮係用一個咁嘅方法來到香港，要俾人咁樣鬧，其實我哋係好痛苦。咁所以希望，唔知三位有冇機會去執行呢件事，但係真係好希望喺今次諮詢裏面，要留低一個講法，就係話，佢嚟嘅時候，係俾香港市民一個唔公義嘅空降程序特異嘅例子，而我哋希望係可以改變到呢樣嘢，即係係啦。另外，就係我頭先講到嗰個本土化問題，我覺得其實好緊要，故宮究竟點樣本土化嘅問題，即係話唔係故宮有啲嘢，我哋受佢影響咁簡單。我覺得如果故宮嚟到香港，佢要喺一個有故宮建築個狀態之下，要有自己一個獨特嘅位置嘅話，其實應該係要有本土自己嘅文化內涵。香港嘅文化內涵係乜嘢呢？就係佢係相對上一個比較現代化，同埋比較精緻，既不同於中國大陸，經過 1949[年]之後、洗禮之後嘅一個咁嘅傳統文化，亦都係唔同於西方睇中國傳統文化嗰種獵奇。我哋有一種人本嘅、精密化嘅同埋現代化嘅視覺，嗰個係一個好 **warm** 嘅關懷，喺趙廣超先生嘅《我的家在紫禁城》裏面成個系列就係呢啲嘅嘢，就係點樣將帝王嘅嘢人化，用我哋現代民主社會嘅精神去戰勝呢啲君臨天下嘅文化。咁我希望喺今次嘅諮詢裏面可以留低呢一個聲音，希望將來 **take care** 故宮嘅人會留意到囉，多謝。

Mr Duncan Pescod:

Difficult for me to respond to that, to be frank with you, except to repeat what I have said. The gift of the Palace Museum -- the Hong Kong Palace Museum is something which I think was intended to be a good thing, honestly, the motivation, the logic, the intent behind it was always about bringing something unique, world-class to Hong Kong. Now, if Hong Kong people generally decide they don't want that, that's the Hong Kong people's decision.

Ms Tang Siu Wa:

係唔係有得選擇先？

Mr Duncan Pescod:

Of course. We haven't yet signed the collaborative agreement, I keep emphasizing this. You know, how many times do I have to say? An MOU is a letter of intent, that is why we are bringing this out. You criticize me for not giving you more information. The reason I can't give you more information is I don't have it. Because we haven't yet signed the letter of intent. So the perception that this is a signed deal is wrong, simply wrong, please tell your friends. The reason we are here is to listen and get that feedback. We believe very strongly it is the very right thing for us to have both in West Kowloon and in Hong Kong. But I've said before, I would be speechless if we were dumb enough not take this gift. But that is not for me to decide, really. All I need to do is to collect all the views [and]

present to the Board. The Board has to decide do we take this forward or not. That's the way these things work. I would be quite frank with you, my own view on this and I am very transparent about this, is that if people are taking a view on the Palace Museum for political reasons, that is a foolish approach. You should look at it from an overall benefit of what this will bring to Hong Kong, what opportunities for young people to learn about our nation, to learn about these fantastic opportunities. The history is unbelievable, it really is. I have been up a few more times than you and honestly every time I go up, I see something new and I think wow, I did not understand that, China did that 300, 400, 600 years ago. It's represented in this. You know the West thinks it's wonderful, by comparison, it isn't. But we don't know that because we are excluded from it. This will give us the chance to learn. And that is not about me, I am not building the West Kowloon Cultural District for me, for Rocco or for Louis. We are building it for the kids and their kids, it's the future, [and] it's the job opportunities that will bring. And let's be frank, we heard the comment about how congested this facility has become. It is very, very congested. They have to put limit for number of people that can go in to make the experience worthwhile. Honestly, this will attract millions of people to have a look at what is in the collection. The tourism opportunity will give job opportunities for people in Hong Kong. Forget the museum itself, think about all those other opportunities that this will bring. You ought to see this opportunity in a much wider context than the narrow political debate that goes on in this place. We ought to stop doing that. We ought to start looking at Hong Kong with a bit of confidence. This is a good thing for us. We can showcase to the world better than anywhere in the world can, better than Shanghai, frankly better than Beijing. We can do that here, that is what it gives us. And yes, I agree with you, we have to present it in a Hong Kong way, in a Hong Kong context. But we can do that because it is a Hong Kong museum. So sorry you got me going, I got quite worked up for this, I apologize but I really do believe this is a good thing.

Mr Gerard Tsang:

時間有限，而家有時間俾最後一位提問嘅，就係 Susi Law。

Ms Law Wing Shan:

Hello, 我係 Susi, 我嘅組織就係 Art and Culture Outreach。咁通常, 我想講吓, 一般嘅城市建設就係見到有人嘅需要, 所以佢想改善人民嘅生活而去建立嘅一啲嘢呀嘛。咁我想問吓啦, 即係例如西九文化區我哋係睇到我哋想要一啲空間去展示一啲世界級嘅展覽, 或者係因為大型表演場地嘅不足, 所以我哋好希望有個西九文化區去建設呢啲嘢啦。咁我想問下西九文化[區管理局]董事局係幾時啦, 同埋點樣, 幾時睇到故宮文化博物館嘅需要。因為其實由我細細個嘅時候, 就聽過西九文化區嘅規劃, 但係突然間由呢度有呢個故宮文化博物館嘅概念係好似非常之突如其來, 我好難將呢件事理性化, 點樣可以 10 年嘅規劃突然之間有幾個月, 突然之間喺新聞見到, 可能文化藝術界嘅朋友覺得非常之 shocking。咁另外呢, 都想問番你哋會點樣分配文化區入面唔同場館嘅資源同埋精力嘅, 咁 M+ 嗰度你我哋覺得係咪故宮文化博物館其實係同 M+ 同等重要呢? 定係有冇一啲 priority 呢? 另外呢就係我知道禮物呢, 係我一個 study 嘅 subject, 我哋講呢 “To give a gift to somebody is to put somebody in debt”, 其實我哋收咗呢個禮物之後, 其實當中係要放棄咗啲乜嘢呢? 喺資源同埋空間有限嘅情況之下, 係啦係咁多。

Mr Duncan Pescod:

That's the most cynical comment that I have heard in a long time. You give someone a gift and you put them in debt, why? I give someone a gift. I give it because it gives me pleasure. It gives me joy to give someone a gift. I give my wife a present on Valentine's Day, I do so because.....

Audience:

This is a political gift.

Mr Duncan Pescod:

It's not a political gift. It is a gesture in celebration of 20 years of Hong Kong. I do.

Ms Susi Law:

What does your wife do in return...

Mr Duncan Pescod:

Well, she has given me three children, and I am pretty happy about that. Seriously, I do find it very difficult to understand the comment. But let me come back to your point, in terms of the West Kowloon Cultural District, all of the issues that you talked about, more space, more opportunities, gallery spaces, etc., they will all be there. This doesn't affect anything. It doesn't affect the Park; it doesn't affect Xiqu Centre, the Lyric Theatre Complex, the M+; it doesn't affect each one of those projects, has to be looked at on its own merits and for its own benefits. There will no priority given to one or the other, each one is, and Louis will confirm this, the instruction which I given to my team is every venue is looked at as a venue. It has to be that way because each one has its own requirements, its own commitments, it must have its own personality. So let me give you that assurance, we don't say we will put more resources into this one or that one, everyone has to have the right resources for the museum. Let's be quite frank, the M+ museum is 60,000 square metre, it's twice the size of the Palace Museum, guess who is going to get more resources? Simple fact. So the resources issue [is] not an issue. In terms of the space to display, the space to perform, that is the whole point of the District. We are currently building Freespace which is a 450-seat facility, Black Box, something bigger than this, I think. We are just about to start building the Lyric Theatre Complex, three theatres, 1,450-, 600-, 250-[seat] plus rehearsal spaces. We are building the Park, we have a 10,000- space outdoor performance space. We are building the Xiqu Centre, 1,100- space plus a 250- space. That is just this current building project. On top of that, we will, now that we have the resources, be able to build the Music Centre, probably about 1,500-seat concert hall. We will be able to build the Great Theatre in due course, over 2,000 seats. We are going to build, hopefully, if we can get a private sector partner, the exhibition facility, up to 10,000- and 12,000-seat performance space plus exhibition space. On top of that, we will, if we get another partner, be able to build the Musical Theatre, probably around 2,000-seat space. There is a lot of space coming within the District and Palace Museum doesn't affect any of that. That is why it's appropriate to put it here because we have the capability to develop it. Now, is it a gift? is it something that from on high as it seems to be alleged? Honestly, all I can say having been involved in this thing for over a year now is that the reason the concept was developed was genuinely because those of us are involved felt it would be a fantastic opportunity. It will be better than going to the Louvre, and saying build the Louvre here; better than going to Guggenheim Museum and build the Guggenheim here; better than going to the Victoria and Albert and saying we want you. Why would we do that when we have the best museum in the world in the capital? We should go there first. That's the only logic that applies here, honestly, and I was involved from the start. So please I am worried about the cynicism in this town, I really do, really worried. I have been here 30 odd years and it has just got worse. Please look at it genuinely as what it is. Don't read too much into it. That is all I can say.

Mr Gerard Tsang:

故宮嘅宮殿雖然喺明朝永樂年間係起好嘅，但係佢嘅藏品唔係淨係明清兩代咁簡單，就算乾隆皇所講嘅三希堂，其實係魏晉時期嘅三張書法，咁其中一張《快雪時晴帖》就去咗台北嘅故宮，另外啲兩張就係，王珣嘅《伯遠帖》同埋王獻之嘅《中秋帖》，係曾經流失去到香港，然後周恩來總理俾呢個密令，喺香港買番返去嘅。其實成個鄧小姐正話所講嘅精緻嘅文化，其實係故宮佢保留我哋中國歷代所有帝王最高水準挑選嘅館藏，依家有 180 萬件，咁 1924 年溥儀俾人趕出京，偷埋千幾件文物，包括《清明上河圖》，去咗東北。但係呢 1925 年開始，故宮歷代嘅館長，都係希望將呢個皇室私藏係公諸中國同埋全世界嘅人民，呢一個咁嘅目的呢，唔係話喺香港就俾一樣嘢，其實亦都係繼續 1925 年歷代館長，經過日軍侵華沿途轟炸，240,000 件文物入咗 1,900 幾箱，由呢個北京去到上海跟住去到南京，即係八年抗戰裏面，係冇一件損失，為嘅就係要將呢啲文物，我哋中國文化傳統，亦都係全世界值得欣賞嘅文化嘅載體，呢一個目的呢，喺成立呢個香港故宮文化博物館嘅時候呢，亦都係繼續呢個咁嘅志願，係將呢啲人類最高水平嘅文化載體向大家展示。所以我希望呢大家多啲支持，我哋香港有呢個咁嘅機會，咁今日大家亦都講咗好多不同方面嘅意見啦，如果我哋時間唔夠嘅話呢，咁又想發言或者意猶未盡嘅呢，亦都可以將你哋嘅意見呢，透過西九嘅網站向管理局提交意見嘅，咁我哋係喺大會堂側邊，係有個陳列呢，亦都係有呢個大家可以寫低意見交去俾呢個管理局佢哋，講開又講啊大會堂低座 1962 年落成，當時普遍嘅批評就係話 1962 年呢個大會堂係大白象嚟嘅。多謝各位。