

**Consultation Panel**  
**of the West Kowloon Cultural District Authority**

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**Minutes of the 19<sup>th</sup> Meeting of the Consultation Panel**  
**of the West Kowloon Cultural District Authority**

Date : 22 April 2016 (Friday)  
Time : 2:00 p.m.  
Venue : Board Room, West Kowloon Cultural District Authority,  
29/F, Tower 6, The Gateway, 9 Canton Road, Tsim Sha Tsui, Kowloon

**Members Present:**

Chairman

Professor John LEONG Chi-yan, SBS, JP

Members

Mr Chris IP Ngo-tung

Mr Henry CHAN Chi-chiu, MH, JP

Mr Christopher Wicky CHEUNG

Mr CHOW Yick-hay, BBS, JP

Mr Andy HO Wing-cheong

Mr Derek HUNG Chiu-wah

Mr LAM Ying-kit

Professor Lena LEE

Mr Ng Cheuk-yin

Ms Yolanda NG Yuen-ting, MH

Ms Ada WONG Ying-kay, JP

**Secretary:**

Ms Bonny WONG

Ms WONG Sau-ying

Director, CEO's Office

Director,  
Communications and  
Public Affairs

**In Attendance:**

Home Affairs Bureau (HAB)

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Mr Eric CHENG Siu-fun	Principal Assistant Secretary (WKCD)
Ms Bernadette LAM King-tung	Assistant Secretary (WKCD)
 <u>West Kowloon Cultural District Authority</u>	
Mr Duncan PESCOD, GBS, JP	Chief Executive Officer (CEO)
Dr CHAN Man-wai	Executive Director, Project Delivery
Ms Anna CHAN	Head of Dance, Performing Arts
Ms Pauline J. YAO	Lead Curator, Visual Art, M+
Ms Athena WU	Associate Curator, Learning & Interpretation, M+

**Absent with Apologies:**

The Honourable Ronald ARCULLI, GBM, GBS, JP  
Mr CHING Cheung-ying, MH  
Mr TANG Shu-wing  
Mr Coleman WAI Ching

**Opening Remarks**

The Chairman welcomed Members to the nineteenth meeting of the Consultation Panel (CP). He also welcomed the newly appointed Members, Mr Chris IP, Mr Christopher CHEUNG, Mr Henry CHAN and Mr Andy HO, representatives of the West Kowloon Cultural District Authority (WKCDA/ the Authority) and Home Affairs Bureau to the meeting.

The Chairman informed Members that Ms Bonny WONG would retire at the end of the month. He would like to thank Ms Wong for the work and contribution to the CP over the past few years. He also informed Members that

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Ms WONG Sau-ying would succeed Ms Bonny WONG as Secretary of the CP.

**Agenda Item (1) Confirmation of the Minutes of the 18<sup>th</sup> Consultation Panel Meeting**

2. The Chairman said that the Secretariat had not received any proposed amendment to the minutes. Members had no other comments and the minutes of the eighteenth meeting were confirmed.

**Agenda Item (2) Matters Arising**

*Performing Arts (PA) Strategy*

3. The Chairman recapped that the CP discussed the PA strategy in the last meeting and Ms Anna CHAN would report in details under agenda item 3.

**Agenda Item (3) Update on the Progress of the West Kowloon Cultural District Development**

*Update on the progress of the West Kowloon Cultural District (WKCD) development (including hardware and software, and the future direction of the M+ and the PA venues, as well as major plans/events)*

*Development of hardware*

4. By way of a PowerPoint presentation, Dr CHAN Man-wai provided an overview of the WKCD development to Members and reported the latest progress of the design and construction works of the various facilities including the Xiqu Centre, M+, M+ Pavilion, Lyric Theatre Complex and Integrated Basement, the Park, and the Public Infrastructure Works (PIW) as summarised below:

**A. Xiqu Centre**

- The main theatre steel structure would be lifted to its final

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position by mid-May 2016. The construction programme remained on schedule.

#### **B. M+ and M+ Pavilion**

- **M+:** The main structure works were progressing well. Piling and works at the basement level had commenced. Although they were two weeks behind schedule, the Authority was confident to catch up subject to weather. The construction would not impact the Airport Express Tunnels.
- **M+ Pavilion:** The fire services test was conducted for the Pavilion for obtaining the Occupation Permit. The project was expected to be completed by July 2016. The works for the façade and landscaping had also commenced.

#### **C. Lyric Theatre Complex and Integrated Basement**

- The foundation works for the Lyric Theatre Complex and the Integrated Basement had commenced.

#### **D. The Park**

- The Park project was targeted to complete in stages from 2018 onwards. Tender submissions for the construction works contract had been received, and it was expected that the contract would be awarded in one to two months' time. The Park would be divided into different phases, including the section south of the Nursery Park, the M+ Pavilion site area, the section south of M+ Pavilion, the Freespace, and the M+ Interfacing Park.

#### **E. PIW**

- The PIW were underway and on schedule.

*(Ms Ada WONG arrived at 2:15 p.m.)*

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5. Dr CHAN Man-wai reported the safety statistics and informed Members that one reportable accident had been reported for the Xiqu Centre main works so far.

*(Ms Yolanda NG arrived at 2:20 p.m.)*

6. Mr Derek HUNG requested for an update on the schedule for Hotel, Office and Residential (HOR) developments of the WKCD.

7. Mr Duncan PESCOD responded that the Authority was focusing on the development of the arts and cultural facilities at this stage. The Authority was in discussion with the Government on the funding mechanism which would allow the Authority to take forward the project to the next stage including the development of Batch 3 facilities on the site currently occupied by the works area of the Guangzhou-Shenzhen-Hong Kong Express Rail Link (XRL), the HOR developments and the development of the Nursery Park site. The schedule for their development would only be available when the Authority confirmed the new funding arrangement from the Government. Mr Pescod also recapped that the Chief Secretary for Administration indicated in the Legislative Council last year that the Authority had been discussing with the Government to explore different models to fund the future development of the site. The HOR developments would be funded by the private sector and those sites were yet to be released as the development of the government-funded Integrated Basement was still in progress.

8. Mr Chris IP supplemented that while the site of the XRL had not been returned to the Authority, there were already plans for venues on the XRL site. For the site of the existing Nursery Park, it was planned for a Mega Performance Venue. However, adjustment to the plans might be required in light of funding position. Mr Ip also indicated that there would be hotel development around the U-shape area at the western end of the site. The current focus of development would be The Park, M+ and the Xiqu Centre as well as the Lyric Theatre Complex.

9. The Chairman expressed that the majority of the public were more concerned about the development of arts and cultural facilities rather than that of

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the hotel development. He assured Members that CEO would update Members with the latest development when available.

10. Mr Chris IP further briefed Members on the Artist Square Development Area. It was hoped that commercial elements including retail and dining as well as offices in the development area would inject vibrancy into the cultural district. With all these developments and the footbridge connection to Kowloon Station, he expected that the venues or facilities in the WKCD would be enjoyed and well used by the public of Hong Kong. WKCDA would keep the public informed of the implementation of the project.

*PA*

11. By way of a PowerPoint presentation, Ms Anna CHAN reported the plans and programmes of PA Department for the period covering January to August 2016. In response to Professor Lena LEE's question on the PA artistic strategy raised in the last CP meeting, Ms Chan outlined the directions of development of the PA Department. She reported that there was a very clear software development plan in tandem with the development of hardware for PA, focusing on four areas, namely venue, creation, exchange, and learning and participation. Each PA venue would have its own artistic positioning and venue strategies, including arrangement for resident partners and associate partners. Venue operation details were under planning. PA Department recognised the importance of capacity development and cultural exchange. PA Department had set up a new team of Learning and Participation; the importance of audience building was recognised and the relationship between audience and the WKCDA was emphasised in programme planning. Ms Chan also updated Members on the various aspects of PA as summarised below:

#### **A. Audience building**

- **The Ghost Seller & His Butterflies (Version 80):** In February, The Ghost Seller & His Butterflies (Version 80) was organised with GuoGuang Opera Company (Taiwan) and Utopia Cantonese

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Opera Workshop (Hong Kong) to attract new audiences. Apart from the two nights of performance, student matinee and sharing session were also included for gathering feedbacks from new audiences.

- **Freespace Happening:** From August 2015 to March 2016, 12 sessions of Freespace Happening had attracted more than 53,000 visitors and presented more than 300 market stalls as well as more than 150 local artists and creative talents. Next season of Freespace Happening would begin in September. Ms Chan also pointed out that open space should be fully utilised in diverse ways to attract different members of the public.
- **Rising Stars of Cantonese Opera II:** Following the first Rising Stars of Cantonese Opera in 2015, Rising Stars of Cantonese Opera II would be organised in 2016 to nurture young talents for Cantonese Opera by giving them opportunities to perform. New faces on stage could also give new experience to audiences. The performance featuring 14 rising stars would be held between 12 and 17 August 2016 at Ko Shan Theatre New Wing. Related workshops and functions would also be organised.

#### **B. Capacity building and cultural exchange**

- **Exchange and Collaboration Agreements with The Shanghai Center of Chinese Operas:** Xiqu Centre signed the Exchange and Collaboration Agreements with The Shanghai Center of Chinese Operas. Cooperation would include programme exchanges, talents development and preservation works. The diverse six main Xiqu troupes managed by The Shanghai Center of Chinese Operas might contribute to Xiqu Centre's future programme.
- **Producers' Network Meeting and Forum 2016:** Producers' Network Meeting and Forum 2016 was held between 3 and 6 May 2016 for producers to exchange ideas on programme content and audience building in Chinese-speaking places. It consisted

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of closed-door meetings and a public forum. Young producers were also invited.

- **PA Internship Programme:** PA Internship Programme already nurtured 24 interns in 2015. In 2016-2017, there would be three six-month intakes of interns.

### **C. Stakeholder and public engagement**

- Ten regular engagement meetings were held since January 2015 to collect views from stakeholders in drama, dance, music and Xiqu disciplines. More than 100 discussions had been held with more than 100 arts and cultural groups/institutions since 2010.

12. Ms Ada Wong would like to know if the PA sector was well informed of the planned collaboration and direction of PA Department as this kind of information was not made available on the Authority's website.

13. Ms Anna CHAN reported that the information had been shared during meetings or forums with the PA sector. In addition, it was also shared with Members of the Performing Arts Committee (PAC). She further explained that partnership would be the objective for planning and programmes.

14. Ms Ada Wong further raised her concerns regarding information flow and the role of PA Department in facilitating and co-curating programmes and whether there would be allocation of funding.

15. Ms Anna CHAN emphasised that WKCDA was not a funding body like the Hong Kong Arts Development Council (HKADC). Ms Chan further explained that there would be discussion with artists on collaboration. For example, two Members of the CP were in discussion with WKCDA to explore the feasibility for partnership. Ms Chan also reiterated that the PA Department was eager to explore partnership opportunity with artists.

16. Ms Ada WONG expressed that as the opening of Xiqu Centre would likely be on schedule, it would be a suitable time to start developing the first three

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years' plan now. She further said that it would be important to let the sector be aware of the curatorial statement of the WKCDA such that different groups, including artists and HKADC, could approach WKCDA for collaboration when the opportunity arose. She would like to know if there was such kind of linkage at present.

17. Ms Anna CHAN confirmed that there was currently close communication with representatives of the sector. For example, for the Xiqu sector, Chairlady of the Chinese Artists Association of Hong Kong was a member of the PAC. In addition, the PA Department was also in dialogue with the dance, theatre and music sectors and more engagement sessions would be conducted. The PA Department was in contact with the nine major performing arts groups as well as the small and medium arts groups in providing details of different venues and facilities of the WKCD including their capacity, vision and artistic positioning.

18. Ms Ada WONG would like to know if the details mentioned could be shared with the CP.

19. Ms Anna CHAN agreed that the PA Department would report on the artistic positioning and programmes of difference venues in due course.

Action  
PA  
Department

20. The Chairman would like to know how the concerns of Ms Ada Wong were processed under the existing structure of the WKCDA.

21. Ms Anna CHAN confirmed that the related matters would be discussed and endorsed in the PAC.

22. Mr Chris IP supplemented that there was a PAC under the Board of WKCDA and the Chairman was Dr the Honourable Allan ZEMAN, who was also a member of the WKCDA Board. The PAC was composed of members of the WKCDA as well as representatives of the arts and cultural groups and sectors. Venue artistic positioning, future development, pre-opening preparation and programmes would be explored in the PAC. In addition, with the Executive Director (Performing Arts) and heads of four artistic development areas, namely

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dance, music, theatre and Xiqu, the PA Department was in contact with different arts and cultural groups and through focus group meetings had gathered their aspirations towards the venues and the WKCD, for example their views on the resident programme and rental arrangement. The venue positioning and future use would be further developed and priority should be given to the Xiqu Centre, which would be the earliest to complete among the major projects. As such, the discussion should focus on how the imminent completion of Xiqu Centre would bring more opportunities to different walks of life to experience Xiqu, for example through the series of pre-opening community engagement programmes, and the promotion of Xiqu to different age groups in the community.

23. The Chairman expressed that there were existing channels to address and discuss the issues raised by Ms Ada WONG and her concerns could be reflected via the PAC.

24. Professor Lena LEE would like to follow up on her question raised in the last meeting about the positioning of WKCD as a producing theatre or receiving theatre. She said that one of the reasons for developing WKCD was due to the lack of PA venues in Hong Kong. Therefore she was concerned about the availability of venues for small art groups if WKCDA would carry out its own productions or productions in collaboration with other arts groups. She appreciated the works on cultural exchange, audience building and productions of the PA Department. However, she opined that it was not too early to consider having an artistic policy. She was aware that WKCDA did not have an artistic director and there was no overall arts policy in Hong Kong. Though there were good programmes, it was not helpful in the overall arts development. She also shared the experience in relation to the venue partnership scheme under the Leisure and Cultural Services Department, which she considered demanding in terms of resource constraints. She would like to know the details regarding the future venue partner or resident company arrangement for WKCD venues, especially in terms of resource implications on the part of art groups.

*(Mr Duncan PESCOD left the meeting at 2:55 p.m.)*

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25. Ms Anna CHAN clarified that WKCDA would have not only its own productions in the venues. The use of venues would mostly be by arts groups and WKCDA's productions would only take up around 10% to 15% of the available slots; this was the direction in the current plan. Even with the venue partnership programme, the existing venues in Hong Kong were only presenting or receiving houses and the arts groups were still a hirer only and there was no means for collaboration in creating content. As such, WKCDA considered taking part in production. The PA Department would take into consideration the data of the existing venue partnership programme and resident programme in developing the future venue partnership and resident programme for the WKCD venues. The PA Department hoped that artists and art groups would find the future programme different from the existing venue partnership scheme in facilitating better creation.

Action  
PA  
Department

26. Mr LAM Ying-kit expressed that the relevant information had been shared by Mr Louis YU in the meeting with the sector six months ago. He advised that Mr Yu should update the sector with the latest development.

27. Mr Henry CHAN opined that the funding function of HKADC would be complementary to the role of WKCDA and the two would be good collaborating partners. In the area of participation, he expressed that the next step for WKCDA should be audience building. He pointed out that HKADC and the small and medium arts groups had put much effort in building audience in the past. He shared his experience at the City Chamber Orchestra of Hong Kong and City Contemporary Dance Company in bringing arts and cultural programmes to the community. He also highlighted that HKADC was conducting relevant market survey on different art forms. He opined that the most important factor to the success of WKCD would be whether the facilities would be widely used by the public of Hong Kong garnering public support for the project. He also said the project should be an international arts hub. He called for deeper thought on whether a top-down or bottom-up approach should be adopted for the positioning of the project. He believed that WKCD was a brand and it should be rolled out to the community and this should be what the PA Department and the CP should think about. He said that the discussion in the meeting could serve as food for thoughts for the way forward to further study the subject.

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28. The Chairman agreed with Mr Henry CHAN that the function of the CP was about bringing arts and the community closer together.

**M+**

29. Ms Pauline J. Yao and Ms Athena WU reported on the latest developments in various aspects of M+, including:

**A. Museum Collection**

- An analysis of acquisitions of the museum collection by disciplines and geography was presented to Members.

**B. Public Programmes**

- **M+ Sigg Collection: Four Decades of Chinese Contemporary Art:** 23 February – 5 April 2016
- **M+ Screenings – Forty Years:** 3 to 13 March 2016
- **M+ Matters: Confronting Activist Art and Design from a Museological Perspective:** 21 March 2016
- **M+ Matters: Copies without Borders: Imitation as Innovation:** 14 April 2016 at Atelier Clerici in Milan

**C. Learning and Interpretation Programmes**

- **M+ Rover:** March to July 2016
- **M+ Internship Programme:** Spring (February to May 2016), Autumn (September 2016 – February 2017)

30. Ms Ada WONG would like to know more details about the M Plus Museum Limited and its relationship with the WKCDA. In addition, she would like to know how the funding arrangement between M Plus Museum Limited and the WKCDA would be.

31. Mr Chris IP explained that after discussion in the Museum Committee

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and the endorsement by the WKCDA Board, the M+ Board had been established. Executive Director, M+, would be responsible to the M+ Board and would report to CEO and the Board of WKCDA.

32. Ms Bonny WONG supplemented that this was only a change in the form and name, in which it was a committee in the past and now a company limited by guarantee. It was non-profit making and was wholly-owned by the WKCDA.

33. Mr Derek HUNG would like to know the advantages of setting up the M Plus Museum Limited.

34. Mr Chris IP further supplemented on the funding arrangement regarding M+. He explained that the approval authority for funding for acquisition would depend on the estimated cost of the acquisition. He cited the example of an acquisition which was brought to the WKCDA Board for discussion and approval. He said that this approach would be adopted in future for acquisition and that the restructured M+ Board would not be the sole authority in the acquisition.

35. Ms Ada WONG questioned if M+ was undergoing corporatisation before its opening and M+ was now owned by a non-profit corporation and an individual legal entity. She questioned why there would be an act of having this company limited by guarantee established at this stage. She would like to know the views of the Home Affairs Bureau on this.

36. Mr Eric CHENG explained that the WKCDA Board approved the establishment of the M Plus Museum Limited together with the M Plus Collections Trust with reference to international best practice for governance and operation of museums. The existing ownership of the M+ Collections by the WKCDA would be transferred to the Trust. The role of the M Plus Museum Limited would be to make acquisition proposal to the Acquisition Committee or M+ Board for approval or endorsement; if the proposed acquisitions were supported, financial arrangement for the acquisitions would be handled by the WKCDA and the ownership of the acquired works would be put under the Trust.

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37. The Chairman expressed that this subject should not be the core business of the CP, but he still wished that WKCDA would provide a clearer explanation on the matter at the next meeting.

Action  
WKCDA

**Agenda Item (4) Update on Culture Mixer**

38. Ms Bonny WONG briefed Members on the events of Culture Mixer. She reported that after discussion at the Working Group meetings, Members agreed to engage Junior Achievement Hong Kong in assisting with the coordination of Culture Mixer. Two cycles of Culture Mixer had been completed. The Workshop and the West Kowloon Xperience Day were held from October to November 2015 and from March to April 2016 respectively. She also provided a summary of the Culture Mixer programme highlighting the demography of the participants and their feedbacks on the events. She then sought Members' views on the way forward.

39. Mr Derek HUNG agreed that the initiative was good and the programme was worthwhile.

40. Mr Henry CHAN expressed that the programme was meaningful, but it would be better if more participants could be entertained.

41. Ms Ada WONG reiterated that the CP should focus on two directions. The first would be for the youth. The second would be for the community which would be reported later in the meeting.

42. Ms Bonny WONG explained to Members that in fact there were many internship programmes within the WKCDA and the WKCDA would like to deliver a meaningful learning experience to every participant. She said that the number of intakes was however limited by the capacity, but with the joining of the new Members, there would be more opportunities in reaching out to a greater number of participants.

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43. Mr Andy HO expressed that this would be a good start to reach out to students and the youth. He said that the depth of the programme was good, but he opined that the coverage of the programme could be improved. He would like to discuss the participation of youth as venues in WKCD started operation and to explore the strategy in the long run instead of just increasing the number of participants for these pilot programmes.

44. Professor Lena LEE expressed that the programmes of CP should not overlap with other internship programmes within the WKCDA. She shared her experience in participating in the Culture Mixer Workshop. She said that as new Members joined the CP, Members could brainstorm in the next meeting on how to improve the programme of the Culture Mixer.

45. Mr Christopher CHEUNG appreciated the programme of the Culture Mixer. He opined that there were many misunderstandings and misinformation on WKCD and it would be good to extend the Culture Mixer to let more people know how important the project would be for arts and cultural development.

46. Ms Ada WONG opined that the WKCDA might not have an overall communication strategy at the beginning and the community was not aware of the project's updates. She reiterated that pride for the WKCD should be cultivated among the youth.

*(Professor Lena LEE left the meeting at 3:55 p.m.)*

47. Mr Andy HO opined that the strategy should be developed in providing a platform for WKCDA to push forward the community engagement programmes.

48. The Chairman said that we should strike a balance between the programme quality and the number of participants. He suggested Ms WONG Sau-ying provide a general briefing on the youth and community engagement projects in the next meeting.

Action  
Secretary

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**Agenda Item (5) Progress Report of the Working Group on Youth and Community Engagement**

49. Ms Ada WONG briefed Members on the updates of the community engagement projects with the District Councils. The three pilot programmes would be organised with Yau Tsim Mong District Council (DC), Wan Chai DC and Kwai Tsing DC , which would select their own collaborating non-governmental organisations (NGOs) or arts groups.

50. Ms Yolanda NG briefed Members on the proposed programmes for the Wan Chai DC and she said that Youth Art Foundation had agreed to be the programme partner for overall coordination. She shared that it was difficult to identify and engage the programme partner as the events would involve various programmes and parties. She also advised that a pleasant walking experience from Kowloon Station or the bus station to the WKCD was important.

51. Mr CHOW Yick-hay briefed Members on the proposed programmes for the Kwai Tsing DC.

52. Ms Ada WONG expressed that the pilot programmes were targeted to be held by end of this year and early next year subject to the site availability.

53. Mr Derek HUNG briefed Members on the initial discussion about the programmes for the Yau Tsim Mong DC pointing out that the Organising Committee on Cultural Arts Events of the Yau Tsim Mong DC was organising a meeting to further discuss the details.

54. Mr Chris IP apologised that the composition of the Organising Committee on Cultural Arts Events of the Yau Tsim Mong DC was yet to be confirmed and the meeting was still pending.

*(Dr CHAN Man-wai left the meeting at 4:12 p.m.)*

55. Ms Ada WONG expressed that more details on the pilot programme

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would be confirmed at the next meeting.

56. The Chairman appreciated the effort made by the Working Group and Members involved in the community engagement projects.

**Agenda Item (6) Any Other Business**

57. There being no other business, the meeting was adjourned at 4:15 p.m.

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