

**Joint Subcommittee to Monitor the Implementation of the
West Kowloon Cultural District Project**

Administration's response to the key views and suggestions made by deputations

Deputations	Summary of the key views and suggestions made by deputations	Administration's response
(1) Planning of the West Kowloon Cultural District (WKCD)		
Wan Fung Art Gallery (雲峰畫苑) [CB(2)1302/08-09(02)]	<ul style="list-style-type: none"> A large-scale art gifts zone should be provided in WKCD to allow the local young artists and designers to give play to their talents, and to attract local citizens and overseas visitors. The zone could also serve as a unique trade forum for international brands and commercial arts, underpinning the vibrancy and sustainable development of WKCD. 	<ul style="list-style-type: none"> There will be retail facilities in the West Kowloon Cultural District (WKCD). The West Kowloon Cultural District Authority (the Authority) will consider the recommendation of setting up an art gifts zone in preparing the Development Plan (DP).
Democratic Party (民主黨) [CB(2)1302/08-09(10)]	<ul style="list-style-type: none"> The at-grade public areas within WKCD should be reserved as far as possible, in particular, the waterfront area should be reserved as public open space for public enjoyment. As the large residential developments in the nearby old areas have fenced off the areas from WKCD, the 	<ul style="list-style-type: none"> According to the Notes of the Approved South West Kowloon Outline Zoning Plan No. S/K20/22, WKCD will provide not less than 23 hectares of public open space, including a waterfront promenade of not less than 20 metres in width, for public enjoyment. The Authority will consider the building heights of WKCD, the overall

	<p>Government should consider specifying for WKCD a stepped building height profile descending towards the harbourfront to generate a more harmonized view of the environment as a whole. WKCD should also be extended to link up with the nearby community or old areas, and to integrate with the neighbouring districts.</p> <ul style="list-style-type: none"> • Apart from the facilities' unique design and layout, attention should also be given to factors affecting the living environment, such as the impact of WKCD's overall planning on air ventilation, permeability of natural light, and preservation of view below the ridgeline. • A development approach of "led by the community, implemented by professionals and supported by the Government" should be adopted in taking forward the WKCD project. The Authority should first understand thoroughly the rationale of the national policy on heritage worldwide, and then consider respectively the Hong Kong, China and international perspectives required for this world-class project in practical term, with a view to exploring in the light of this project the possibility of developing cultural industries as Hong Kong's pillars of economy in future. 	<p>environment, and the integration of new and old communities in preparing the DP.</p> <ul style="list-style-type: none"> • In preparing the DP, the Authority will undertake the required technical assessments, taking fully into account those factors affecting the living environment such as air ventilation, natural light penetration, protection of ridgeline etc. • In developing WKCD, the Authority will employ professionals to work in different aspects, and consult the stakeholders including members of the arts and cultural sector as well the general public in a transparent, open, and inclusive manner during the planning process. The Authority will work closely with the concerned Government departments and institutions with a view to ensuring smooth commissioning of WKCD. The Authority also agreed to carry out market analysis
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		<p>studies on the audienceship and clientele of the arts and cultural facilities of WKCD (including the museum and the performing arts venues). These studies will facilitate the Authority to formulate the strategy of phased development, the positioning of WKCD, and attract local and overseas audiences.</p>
<p>Civic Party (公民黨) [CB(2)1302/08-09(05)]</p>	<ul style="list-style-type: none"> • During the development process of WKCD, emphasis should be placed on both urban planning and cultural planning. The humanistic spirit of the WKCD project should serve as the major driving force behind the cultural development of Hong Kong from the outset. • The planning of WKCD should: (a) stimulate the continuous growth of a cultural community; (b) promote the innovation and development of indigenous culture on the basis of social and cultural diversity; and (c) regard the nurturing of cultural and creative talents and the creation of a cultural metropolis as the medium and long term goals, rather than focusing solely on short term financial returns or visitor statistics. 	<ul style="list-style-type: none"> • To develop WKCD into a world-classed arts and cultural district, the planning process of WKCD should be taken forward in tandem with the software development. The Government will continue to strengthen its effort on the front such as arts education and audienceship building etc. • Taking into account the primary concerns of the community, the Authority has worked out seven planning design principles to serve as a framework for the planning and development of WKCD. One of the planning design principles is that WKCD should adopt “sustainable” planning and design with a commitment to low carbon emissions, low energy

	<ul style="list-style-type: none"> • WKCD should be developed into a "low carbon demonstrative zone" to keep in line with the vision for a green economy. 	consumption and low-cost maintenance.
<p>Mr Oscar HO Hing Kay, Director of MA Programme in Cultural Management, the Chinese University of Hong Kong (香港中文大學文化管理課程主任何慶基先生) [CB(2)1302/08-09(23)]</p>	<ul style="list-style-type: none"> • WKCD is a project devised for all Hong Kong citizens, the professionals who make decisions for the designs of venues as well as contents of programmes/exhibitions/collections should have a good understanding of the cultural experience and needs of the public, so that WKCD would be developed into a venue of cultural interaction where members of the public can participate actively. 	<ul style="list-style-type: none"> • The team of professionals to be recruited by the Authority will formulate the artistic direction of WKCD programmes and take charge of programming. They will also be responsible for planning and implementing WKCD programmes as well as forging links with local and overseas artists. In addition, the Authority will consult the stakeholders including members of the arts and cultural sector as well as the general public in a transparent, open, and inclusive manner in preparing the DP.
<p>Hong Kong Treble Choirs' Association Limited (香港童聲合唱協會有限公司) [CB(2)1302/08-09(06)]</p>	<ul style="list-style-type: none"> • An international children's performing arts centre should be included in WKCD and more international and national children's art activities/festivals should be organized, thereby nurturing the younger generation's performing arts talents and ability to appreciate arts programmes, and building up local audiences. • The construction of the major venues in WKCD must take into consideration the art of chorus singing. 	<ul style="list-style-type: none"> • The Authority considers that the future WKCD should also provide room for people to learn and educate in arts and culture. The Authority is open to the formats to take this forward. • The Authority will consider the recommendation in preparing the DP.

<p>Arts with the Disabled Association Hong Kong (香港展能藝術會) [CB(2)1302/08-09(12)]</p>	<ul style="list-style-type: none"> • The facilities in WKCD should be of a "universal design"* to enable the participation of anybody, including the disabled, the elderly or people speaking different languages. * <i>Products, premises and communication devices of a universal design can be used by anybody without any modification or special design.</i> 	<ul style="list-style-type: none"> • During the preparation of DP and in designing various facilities, the Authority will provide easy and convenient “no-barrier” access for everyone, from different parts of Hong Kong to WKCD as well as within it. In addition, the Authority will consult individuals from different sectors, including persons with disabilities and senior citizens, in Stage 1 PE exercise so as to collect their views on the design of WKCD facilities.
<p>The Hong Kong Academy for Performing Arts (香港演藝學院) [CB(2)1302/08-09(04)]</p>	<ul style="list-style-type: none"> • Public spaces in integrated arts complexes should be designed to be a pleasure to be in for both the artists and audiences, so as to attract them to participate in communal meetings and other less formal gatherings. • A music academy should be set up in WKCD so as to bring the musical youth and practitioners together into the same complex. The same arrangement should also apply to professional training in dance, drama and Chinese traditional theatrical performances. 	<ul style="list-style-type: none"> • The Authority agrees that arts and cultural elements should be incorporated in the public spaces, inside and outside the arts and cultural facilities, infrastructure facilities and green space. • The Authority considers that the future WKCD should also provide room for people to learn and educate in arts and culture. The Authority is open to the formats to take this forward.
<p>Hong Kong Institute of Real Estate Administrators</p>	<ul style="list-style-type: none"> • The development of WKCD should integrate socially and culturally with the neighbouring areas. Linkage 	<ul style="list-style-type: none"> • Taking into account the primary concerns of the community, the Authority has

<p>(香港地產行政師學會) [CB(2)1302/08-09(13)]</p>	<p>should be established to facilitate accessibility to these areas and other connecting routes to WKCD.</p> <ul style="list-style-type: none"> • More flexibility should be allowed in the planning and construction of arts and cultural facilities to cater for the changing needs of users, e.g. some venues should not be bound by fixed walls so that they can be extended into open spaces for outdoor performances, public gathering, art display, exhibitions etc. • A well-considered development brief should be prepared for the effective monitoring of cost, time and quality of the project. The Town Planning Board should adopt a flexible and comprehensive planning approach when considering the Development Plan. • The architecture palette of WKCD should include certain iconic elements as well as more contemporary buildings. 	<p>worked out seven planning design principles to serve as a framework for the planning and development of WKCD, including “accessibility”, “integration” and “creativity”.</p> <ul style="list-style-type: none"> • Among the various facilities of WKCD, M+, Concert Hall/Chamber Music Hall and Xiqu Centre will be built as iconic buildings. The Authority is of the view that, if feasible, apart from these three iconic buildings, the design of other standalone arts and cultural facilities and the piazzas in WKCD should also be subject to a competitive process, so as to obtain suitable designs for WKCD. This will also allow more local and overseas architects to take part in the WKCD project. In addition, the Board of the Authority also decided to engage architectural and arts students of the tertiary education institutions in the design of certain elements of WKCD, such as street furniture (like tables and seats) and kiosks, etc.
<p>Chinese-Scottish Band</p>	<ul style="list-style-type: none"> • Spaces should be allocated to small-sized local arts 	<ul style="list-style-type: none"> • Apart from the core arts and cultural

<p>(蘇格蘭中國樂隊) [CB(2)1302/08-09(20)]</p>	<p>groups in WKCD for setting up offices to promote their work and facilitate exchanges between foreign and local arts groups.</p> <ul style="list-style-type: none"> • In addition to providing large-scale iconic architecture and performance venues, the WKCD project should also nurture and give support to the local small-sized arts groups as well as the arts community. 	<p>facilities, WKCD will provide other arts and cultural facilities including meeting rooms and common facilities for arts groups.</p> <ul style="list-style-type: none"> • WKCD will provide 15 performing arts venues, including two medium-sized theatres and four blackbox theatres. These smaller performing arts venues are suitable for rehearsal/experimental drama, productions of budding artists and local productions etc. They would play an important role in nurturing the small and medium-sized arts groups.
<p>The Hong Kong Institution of Engineers (HKIE) (香港工程師學會) [CB(2)1302/08-09(24)]</p>	<ul style="list-style-type: none"> • The Administration should seriously consider the viability of separating the Development Plan into two parts, one for the buildings and the other for supporting infrastructure works. To accelerate the construction of WKCD and to create the urgently needed employment, infrastructure and less controversial developments should commence as early as possible. 	<ul style="list-style-type: none"> • The priority work of the Authority is to complete the preparation of the DP, including the layout of the facilities and the requirements of the infrastructure. After the completion of the DP, the Authority will proceed with the design stage of the facilities in WKCD. The Government will also commence the design of the basic supporting infrastructure. In short, the Authority will speed up the WKCD development and create job opportunities.

	<ul style="list-style-type: none"> • The eastern quarter of WKCD will interface with the underground terminal of the Express Rail Link. The Authority should collaborate with the MTR Corporation in establishing the planning and design considerations of this section as soon as possible so that the railway works will not be delayed by the possible debates associated with the planning of superstructure above the railway terminal. • HKIE supports the Town Planning Board's decision to relax the height limit of the stand alone core arts and cultural facilities since architects and engineers will have more freedom in the design of the WKCD project. • The WKCD area should have a well-developed 	<ul style="list-style-type: none"> • The portion of the terminus of the Guangzhou-Shenzhen-Hong Kong Express Rail Link (XRL) that falls within the WKCD site is located underground. The planning of the top-side development of that portion is the responsibility of the Authority and will be considered together with the overall planning of WKCD. In preparing the DP, the Authority will not delay the progress of the XRL project. In addition, the Authority will continue to liaise with the MTR Corporation Limited (MTRCL) for co-ordinating the interface between the two projects. As we understand it, the MTRCL is currently undertaking the detailed design for the terminus of XRL which the Authority has been involved. • Noted. • In preparing the DP, the Authority will also
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	<p>transportation network as the area would attract a significant flow of passengers.</p> <ul style="list-style-type: none"> • The Government should consider using more renewable energy in WKCD, e.g. zero-carbon-principle should apply to buildings in WKCD. The District Cooling System similar to that to be installed at Kai Tak should also be used in the area, and a common utility service tunnel under the main road of WKCD should be constructed to facilitate future maintenance. 	<p>consider the connectivity of WKCD with other areas in Hong Kong and beyond.</p> <ul style="list-style-type: none"> • Taking into account the primary concerns of the community, the Authority has worked out seven planning design principles to serve as a framework for the planning and development of WKCD. One of the planning design principles is that WKCD should adopt “sustainable” planning and design with a commitment to low carbon emissions, low energy consumption and low-cost maintenance.
<p>The Real Estate Developers Association of Hong Kong (香港地產建設商會) [CB(2)1302/08-09(11)]</p>	<ul style="list-style-type: none"> • The 16% project area reserved for the Retail/Dinning/Entertainment (RDE) facilities will translate into a gross floor area of 119,000 sq. m., which is even larger than the Elements Mall (93,800 sq. m.) at the neighbouring Kowloon Station. The Association is not convinced that there is a genuine demand for such a huge mass of RDE space within the WKCD as projected in the financial analysis, given that there are already very well-developed retail clusters in its vicinity. 	<ul style="list-style-type: none"> • The Authority fully understands the importance of the retail/dining/entertainment (RDE) facilities for the WKCD development. As such, the Authority has already specified in the Study Brief for the Conceptual Plan Consultancy that a preliminary financial and market assessment will be required for the optimal planning of the RDE facilities in WKCD. The Project Consultant will further review the proposals made by the Conceptual Plan Consultants by undertaking a detailed financial and

		marketing assessment so as to determine the final planning of the RDE facilities.
Professional Property Services Limited [CB(2)1302/08-09(08)]	<ul style="list-style-type: none"> • The development parameters set out in the relevant Outline Zoning Plan e.g. limits on building height and density, may impose potential constraints in the preparation of the Conceptual Plan and the Development Plan of WKCD. Flexibility should be included in the development parameters to allow for innovative urban design and planning. • As the Authority would not participate in the development of RDE facilities, the Company is concerned about how the compatibility between the cultural and commercial development areas would be safeguarded. 	<ul style="list-style-type: none"> • The Town Planning Board (TPB) has agreed on 31 October 2008 at the objection hearing meeting that flexibility should be allowed in the height restrictions on the draft South West Kowloon Outline Zoning Plan (OZP) for arts and cultural facilities by making provision for TPB to consider application for relaxation of the height restriction of standalone arts and cultural facilities. The further amendment to the OZP has also been gazetted on 19 December 2008 for public inspection. The Authority will prepare the DP in accordance with the development parameters stipulated on the latest OZP. • The Authority is responsible for the planning of the RDE facilities within WKCD and has already requested in the Consultancy Study Brief for the consultants to undertake financial and market assessment for the optimal planning of the RDE facilities in WKCD

	<ul style="list-style-type: none"> • The Authority should ensure close integration and connectivity between (a) various venues and developments within WKCD; and (b) WKCD and the neighbouring areas/the rest of the community. For example, connecting roads and sea access to WKCD and an electric tram system within WKCD should be planned. • Public open space should be attractive so that visitors would return on a regular basis. 	<ul style="list-style-type: none"> • The Authority has worked out seven planning design principles to serve as a framework for the planning and development of WKCD. One of the principles is on “Connectivity”. • In Stage 1 PE exercise, the Authority will consult the general public on the use of public open space in WKCD.
<p>Planet Time [CB(2)1302/08-09(21)]</p>	<ul style="list-style-type: none"> • It is imperative for Hong Kong to tailor its vision of a cultural district taking into account the global trend towards creative economic development. • WKCD should be divided in terms of functionality into three levels. 	<ul style="list-style-type: none"> • The vision of WKCD development is to provide an integrated arts and cultural district with world-class arts and cultural facilities, distinguished talents, iconic architectures and quality programmes with a must-visit appeal to local citizens and tourists. It is also a driving force to foster the organic growth and development of cultural and creative industries in Hong Kong and make Hong Kong an international cultural and creative metropolis. • WKCD will provide 15 performing arts venues with different sizes, a new and

	<p>(a) the Public (top) level will comprise performance spaces, museums, galleries, exhibition areas, the themes of which are all related to Hong Kong's creative arts, traditional arts and contemporary arts. There will also be open public spaces, sheltered promenades, green park areas, restaurants and bars;</p> <p>(b) the Creative Commerce (inside) level will be the home of various creative businesses, and from which the "software" contents of WKCD's cultural performances and exhibition venues will be created. It is also where local cultural resources can be harnessed; and</p> <p>(c) the Education (adjacent) level will comprise academies of higher education, which will produce the artists, designers, entrepreneurs and managers of the future, and will integrate with WKCD's creative venues and businesses.</p>	<p>forward-looking cultural institution with museum functions (entitled M+) focusing on 20th to 21st century visual culture, an exhibition centre, and piazza areas. In addition, the Authority considered that the future WKCD should also provide room for people to learn and educate in arts and culture. The Authority is open to the formats to take this forward.</p>
<p>The Hong Kong Institute of Planners (香港規劃師學會) [CB(2)1302/08-09(22)]</p>	<ul style="list-style-type: none"> • The Authority should conduct a thorough social impact assessment before formulating the design proposal, and should also – <ul style="list-style-type: none"> (a) consider the rationality, coordination, interactiveness, integration, sustainability and compatibility of the overall planning layout; (b) address properly the relationship between the 	<ul style="list-style-type: none"> • In deriving the planning design principles, the Authority has exchanged views with various stakeholders including the Hong Kong Institute of Planners (HKIP). HKIP had also provided their written submission on WKCD to the LegCo for the Authority's reference. In considering their views including those of the HKIP,

	<p>dynamic and static environmental settings within and outside WKCD;</p> <p>(c) align properly the carriageway and walkway systems within and outside WKCD as well as the public transport network;</p> <p>(d) define clearly public green areas and public space, and plan well for the overall greening system of WKCD;</p> <p>(e) enhance the transparency of the plan to enable the public to understand, participate in, and commit to the plan to the greatest possible extent, and give a clear account of the sequence of and interrelationship between the various implementation stages of the entire development project; and</p> <p>(f) address properly the relationship between the harbourfront area and the water body of the Victoria Harbour.</p>	<p>the Authority has worked out seven planning design principles to serve as a framework for the planning and development of WKCD. These principles include “Creativity”, “Accessibility”, “Connectivity”, “Integration”, “Vibrancy”, “Uniqueness” and ‘Sustainability’. During the planning process, the Authority will, through the 3-stage PE exercise, gather various ideas and suggestions from the community, so as to ensure that the development of WKCD would get the support of the community.</p>
<p>A member of the public (一名市民) [CB(2)1302/08-09(25)]</p>	<ul style="list-style-type: none"> • Part of the WKCD site could be designated for an exhibition and convention centre to provide more convention and exhibition facilities and venues in Hong Kong and resolve the existing problem of insufficient facilities of the Convention and Exhibition Centre in Wanchai. 	<ul style="list-style-type: none"> • Phase 1 WKCD facilities will include an exhibition centre.

(2) Core arts and cultural facilities and their contents		
(a) <u>Planning and development of M+</u>		
<p>Wan Fung Art Gallery (雲峰畫苑) [CB(2)1302/08-09(02)]</p>	<ul style="list-style-type: none"> • The success or otherwise of the WKCD museum cluster lies crucially on its ability to acquire quality exhibits. A series of policies on acquisition of art works should be formulated immediately, such as policies of acquiring through the Government, encouraging collectors to donate and lend out their collections, and encouraging painters to donate their art works. • The WKCD museum cluster should focus on works of Chinese visual arts. • The Gallery suggests setting up a Southeast Asia arts gallery and a venue designated for exchange exhibits of the ethnic arts of different countries. 	<ul style="list-style-type: none"> • The Authority has completed a study on its organisational structure and decided to set up a Museum Policy and Management Services Department. The museum professionals of the Authority, after their arrival, will formulate the artistic direction and collection policy of M+ . • M+ is a new and forward-looking cultural institution with museum functions focusing on 20th to 21st century visual culture with four initial groupings including design, popular culture, moving image and visual art (including ink art).
<p>West Kowloon Cultural District Joint Conference (西九龍文化界聯席會議) [CB(2)1302/08-09(03)]</p>	<ul style="list-style-type: none"> • The Museum Committee under the Authority should set up as soon as possible a trust fund for operation purpose. 	<ul style="list-style-type: none"> • The Authority will soon conduct a consultancy study on the mode of governance for the museum so as to devise a suitable mode of governance for the museum.
<p>Democratic Party (民主黨) [CB(2)1302/08-09(10)]</p>	<ul style="list-style-type: none"> • The arts audience base in Hong Kong is small and that for new media art is even smaller. WKCD may not be able to support a museum with such a novel theme. 	<ul style="list-style-type: none"> • The Authority will organise arts and cultural activities to enhance public's understanding of the concept of the new

	<ul style="list-style-type: none"> • Given the enormous size of M+, the Authority might not have sufficient funds to acquire valuable collections in future. Hitherto, the Authority has not formulated any plan or demonstrated any determination to resolve the collections problem. • M+ and the exhibition centre account for about 80% of the annual operating deficit of WKCD. The substantial operating and management costs could hardly be met if the number of visitors were limited in future. 	<p>museum and contemporary arts. The activities will be launched by stages after the museum professionals of the Authority assume office.</p> <p>Exhibitions can be organised with the museum's own collection, or in collaboration with collectors, artists or overseas museums. The museum professionals of the Authority will devise the strategy of collection building for M+.</p> <p>The Authority will soon conduct a consultancy study on market analysis of the museum. The consultant will examine the phasing of development of M+ in the light of the information obtained in its analysis and the projected growth rates of the target market segments. The consultant will also study in details the marketing strategy of M+ with a view to attracting the target market segments and catering for the needs of the potential audience and target groups. The scope of the study also includes a survey on the requirements of the audience and visitors from nearby regions and the Mainland in</p>
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	<ul style="list-style-type: none"> • In exploring the strategy and development of M+, the Museum Committee should consider providing the existing curatorial staff with more opportunities to take part in the curating work, so as to enhance the transfer of knowledge and expertise, and enable proper integration of both overseas and local perspectives. • The Government should make optimum use of the Interim M+ at Oil Street, North Point to facilitate relevant adjustment to the planning and financial analysis for M+ in future. 	<p>order to capitalise on the advantage of having the terminus of XRL inside WKCD and expand the audience base to generate more people flow and income.</p> <p>The professional team recruited by the Authority will work out the artistic direction and programming of WKCD. They will cooperate actively with local (including the Leisure and Cultural Services Department (LCSD)) and overseas cultural institutions to organise internships for its staff as well as cultural exchange etc.</p>
<p>Mr Oscar HO Hing Kay, Director of MA Programme in Cultural Management, the Chinese University of Hong Kong (香港中文大學文化管理課程主任何慶基先生) [CB(2)1302/08-09(23)]</p>	<ul style="list-style-type: none"> • It is clearly specified in the recommendations of the Museums Advisory Group (MAG) that a "transitional M+" be established to operate independently as soon as possible. Given that construction work of the museums, staff training, research, acquisition of collections, establishment of international and local networks and arts education for audiences all need to be accomplished within a short timeframe of six years, such complicated and heavy workload must be handled in a highly flexible manner. 	<ul style="list-style-type: none"> • The Museum Committee of the Authority once considered to make use of the site at Oil Street in North Point for setting up the Interim M+. However, the Committee found that the original building at the site was too small during site inspection. If a new building is to be built for setting up the Interim M+, it will be necessary to demolish an existing building next to it and to deal with the land contamination issue

	<ul style="list-style-type: none"> • Given the extremely keen competition among cultural industries worldwide, a unique and innovative approach to deliver and operate a cultural institution is of utmost importance to the institution's success. An important project like M+ should allow enough room for innovation and adventure. • The exhibits and collections of an art museum might have tremendous impact on the art works market. Therefore, codes of conduct (even more stringent than law) should be formulated to prevent conflict of interests of the relevant members, employees and personnel. 	<p>so arising. Taking into account the cost and time involved, the Committee was of the view that the site was not suitable for the Interim M+. The Committee will continue to explore other locations and agrees that the Interim M+ should organize activities in different areas of Hong Kong to promote the concept of M+ to the public.</p> <p>M+ will present 20th to 21st century visual culture, from a Hong Kong perspective, the perspective of now, and with a global vision.</p> <p>The Authority will soon conduct a consultancy study on the mode of governance for the museum so as to devise a suitable mode of governance for the museum, which will be followed by an in-depth study on the regulations of exhibitions and collection acquisition.</p>
<p>Hong Kong Curators Association (香港博物館館長協會)</p>	<ul style="list-style-type: none"> • The report submitted in November 2006 by the Consultative Committee on the Core Arts and Cultural 	<ul style="list-style-type: none"> • After the museum professionals of the Authority have assumed office, they will

<p>[CB(2)1302/08-09(07)]</p>	<p>Facilities of WKCD and the MAG formed under it "recommended to set up in WKCD a new and forward-looking cultural institution under the name M+, or Museum Plus", which would focus on visual culture, in place of the four museums proposed in the "Invitation for Proposal". Apparently, the recommendation is a compromise with a lot of grey areas, and many professional bodies and public views have expressed concern in this regard.</p> <ul style="list-style-type: none"> • The proposed functions of M+ are no more than that performed by the existing museums in general. The MAG report did not explain in what way were such functions considered "new". • With its theme focusing on visual arts, the role to be played by M+ will be a duplicate of the existing Hong Kong Museum of Art and Hong Kong Heritage Museum, which would lead to unhealthy competition for collections and exhibits in future and severe waste of resources. • Although the Governmnet has advised that \$1 billion would be reserved for acquisition of collections, it has not revealed the categories of art works based on which the estimated sum is computed. In the absence of a clear direction and policy on acquisition of 	<p>elaborate further on the artistic direction of M+. They will also maintain close contact with local museums to explore collaboration on various fronts in order to make good use of resources.</p> <p>• After the museum professionals of the Authority have assumed office, they will study the directions and policies of collection acquisition of M+ in detail.</p>
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	<p>collections, how M+ would position itself in building up its collections remains a cause for concern.</p> <ul style="list-style-type: none"> • The "curatorial vision" repeatedly stressed in the report focused solely on the planning ideas of individual exhibition and overlooked the importance of a comprehensive "curatorial approach". • The report fails to define clearly the content and the inter-relation of the four themes of M+. • The Government should expeditiously identify a temporary site for M+, and request the pilot scheme participant to submit a "one-year plan" together with a "three-year preparatory proposal". Upon the completion of the "one-year plan", an assessment report should be submitted for open discussion to examine the various themes and the social acceptability of the "curatorial vision". 	<ul style="list-style-type: none"> • After the museum professionals of the Authority have assumed office, they will study the curatorial concepts and directions of M+ in detail. • After the museum professionals of the Authority have assumed office, they will elaborate further on the contents and relationship of the four initial themes of M+. • The Museum Committee of the Authority once considered to make use of the site at Oil Street in North Point for setting up the Interim M+. However, the Committee found that the original building at the site was too small during site inspection. If a new building is to be built for setting up the Interim M+, it will be necessary to demolish an existing building next to it and to deal with the land contamination issue so arising. Taking into account the cost and time involved, the Committee was of the view that the site was not suitable for
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	<ul style="list-style-type: none"> • According to the Government, M+ will attract some 2 million attendance per year. At present, a large-scale arts exhibition could normally attract some 200,000 attendance, which means that M+ would have to organize at least eight exhibitions of such scale every year. 	<p>the Interim M+. The Committee will continue to explore other locations and agrees that the Interim M+ should organize activities in different areas of Hong Kong to promote the concept of M+ to the public.</p> <p>The Authority will soon conduct a consultancy study on market analysis of the museum, after which a suitable phasing of development of the museum will be determined. The information of target market segments obtained in the study will help the museum professionals in devising the direction of exhibitions to attract more audiences.</p>
<p>1A Space (1A空間) [CB(2)1302/08-09(19)]</p>	<ul style="list-style-type: none"> • The WKCD project should be expeditiously implemented after ample consultation and planning, so as to address the shortage of museums and exhibition venues (especially exhibition venues for modern/contemporary arts) in Hong Kong. • M+ is a highly versatile museum concept. Such a cultural institution should liaise closely with the local independent arts groups and collaborate with them in carrying out the cultural mission to collect, preserve, 	<ul style="list-style-type: none"> • The Authority has earlier on announced that the PE exercise for the preparation of the DP would be divided into 3 stages. During Stage 1 PE exercise, the Authority will consult the stakeholders from the arts and cultural sector on how the facilities in the arts and cultural venues (including M+) can suit their presentation of arts.

	exhibit and promote arts.	
(b) Planning and development of performance venues		
Hong Kong Treble Choirs' Association Limited (香港童聲合唱協會有限公司) [CB(2)1302/08-09(06)]	<ul style="list-style-type: none"> • The performance venues proposed by the Authority would be primarily general venues, not distinguishable from those of the Cultural Centre and the various town halls. • Although it is indicated in the Authority's pamphlet that venues will be reserved for arts education, the educational and cultural programmes of amateur interest might not be able to afford the high rental of such venues. • The art of chorus singing should be factored in the design of the venues in WKCD, in particular the acoustics and stage designs of such venues. 	<ul style="list-style-type: none"> • The 15 proposed performing arts venues in WKCD include a Concert Hall with choir stall and a maximum of 2,000 seats, and a Chamber Music Hall with 600 to 800 seats. • At present, the Authority is yet to finalise the layout and operation mode of the arts and cultural facilities in WKCD. The Authority will make the decision with reference to the views collected in different stages of the PE Exercise as well as the findings of the consultancy studies. • During Stage 1 of the PE exercise, the Authority will consult the stakeholders from the arts and cultural sector on how the facilities in the arts and cultural venues can suit their presentation of arts, including the acoustics and stage designs etc.
Arts with the Disabled Association Hong Kong (香港展能藝術會) [CB(2)1302/08-09(12)]	<ul style="list-style-type: none"> • The programmes to be staged in WKCD should be both sophisticated and popular (including arts with the disabled). Arts village, office and rehearsal facilities for arts groups should be provided to attract audiences 	<ul style="list-style-type: none"> • During Stage 1 of the PE exercise, the Authority will consult the stakeholders from different sectors (including the arts and cultural sector and persons with

	<p>and visitors.</p> <ul style="list-style-type: none"> • The future WKCD should formulate various marketing strategies for different kinds of programmes, and explore new markets or markets which have long been overlooked (such as arts markets for the disabled). 	<p>disabilities, etc.) on their requirements for the facilities in the arts and cultural venues. In addition, the Authority will also gauge the community's expectations of the programmes and educational activities to be offered by WKCD in the future.</p>
<p>The Hong Kong Philharmonic Orchestra (香港管弦樂團) [CB(2)1302/08-09(17)]</p>	<ul style="list-style-type: none"> • The Orchestra welcomes the development of WKCD, in particular the inclusion in the plan of a first class concert hall for symphonic music. • The mode of operation of each of the venues in WKCD should be considered very carefully in relation to the needs, aspirations and competencies of the resident companies for whom the venues are being constructed. • There should be close working relationship between the project management team and those companies which will eventually become the resident performing companies of the completed venues. • As concert hall acoustics are profoundly determined by the shape of the room, the acoustic needs of the concert hall should be studied before the commencement of any external design concept in the concert hall. 	<ul style="list-style-type: none"> • The Authority will soon conduct a consultancy study on the arts and cultural facilities of WKCD in order to devise the suitable mode of governance for them. • During Stage 1 of the PE exercise, the Authority will consult the stakeholders from the arts and cultural sector on how the facilities in the arts and cultural venues

	<ul style="list-style-type: none"> In order to ensure that the finished venue will be of the highest calibre, WKCD should enshrine a fundamental commitment to excellence in design and construction. 	<p>can suit their presentation of arts, including the acoustics and stage designs etc.</p>
<p>The Hong Kong Academy for Performing Arts (香港演藝學院) [CB(2)1302/08-09(04)]</p>	<ul style="list-style-type: none"> The WKCD venues should be designed to enable facilities for community engagement and as an interface for public encounter with arts practice in the round. The arts and cultural facilities in WKCD should be managed by in-house management and production crew who are resident staff with theatre-trained backgrounds. For the building of a committed audience base and developing of regular programmes for locals and tourists, major Hong Kong performing companies should be provided with a theatre venue and proper rehearsal/office facilities, to be operated and managed professionally by the performing companies concerned. 	<ul style="list-style-type: none"> During Stage 1 of the PE exercise, the Authority will consult the stakeholders from the arts and cultural sector on how the facilities in the arts and cultural venues can suit their presentation of arts. The Authority will employ suitable staff to be responsible for the management of the facilities in WKCD. During Stage 1 of the PE exercise, the Authority will consult the stakeholders from the arts and cultural sector on how the facilities in the arts and cultural venues can suit their presentation of arts.
<p>Chinese-Scottish Band (蘇格蘭中國樂隊) [CB(2)1302/08-09(20)]</p>	<ul style="list-style-type: none"> The major performance venues in WKCD should be designed as the top venues for performing arts in the South China region, with a view to attracting 	<ul style="list-style-type: none"> During Stage 1 PE exercise, the Authority will gauge the community's expectations of the programmes and educational activities

	large-sized performing companies and mainland visitors.	to be offered by WKCD in the future.
Professional Property Services Limited [CB(2)1302/08-09(08)]	<ul style="list-style-type: none"> The Company is concerned about the scale of the proposed core arts and cultural facilities (CACF) and the financial viability in the operation of these facilities. Flexibility should be allowed in the planning of CACF to reflect the changing needs of the industry or community. 	<ul style="list-style-type: none"> The RDE sites of the future WKCD will be vested with the Authority. The rental proceeds will be a steady source of recurrent income for the Authority to cover the operational deficits of the core arts and cultural facilities and other facilities. Concerning the scale of the facilities, the Authority will soon conduct a consultancy study on market analysis of the arts and cultural facilities in WKCD. The findings can help the Authority devise a suitable phasing of development of the facilities.
Planet Time [CB(2)1302/08-09(21)]	<ul style="list-style-type: none"> The largest performance venue in WKCD should be used for staging the district's main cultural events : a "Greatest Show On Earth", an ongoing weekly saga, a huge extravaganza of Chinese drama, music, storytelling and large scale aerial acrobatics, and a Chinese version of a large-scale Aida opera. 	<ul style="list-style-type: none"> During Stage 1 PE exercise, the Authority will gauge the community's expectations of the programmes of WKCD in the future.

(3) Financial arrangements		
<p>The Composers & Authors Society of Hong Kong Ltd. (香港作曲家及作詞家協會) [CB(2)1302/08-09(01)]</p>	<ul style="list-style-type: none"> • A master design plan to ensure the integration of different components is crucial for such a massive project. Adequate funds should be provided in this regard. 	<ul style="list-style-type: none"> • The LegCo approved, on 4 July 2008, a one-off upfront endowment of \$21.6 billion to the Authority to cover the capital costs of the WKCD project.
<p>Hong Kong Alternatives (香港更美好) [CB(2)1302/08-09(09)]</p>	<ul style="list-style-type: none"> • The project should be financed mainly by private and corporate donations with a small amount of seed money from the Government, as in the case of the Millennium Park of Chicago. 	<ul style="list-style-type: none"> • According to the West Kowloon Cultural District Authority Ordinance (“the Ordinance”), the Authority is required to manage its finances (including resources) with due care and diligence, and ensure the financial sustainability of the operation and management of arts and cultural facilities, related facilities and ancillary facilities.
<p>The Real Estate Developers Association of Hong Kong (香港地產建設商會) [CB(2)1302/08-09(11)]</p>	<ul style="list-style-type: none"> • The Association is unable to support the funding model whereby the operating costs of the CACF are to be met by the rental proceeds from the RDE facilities. The Association maintains that any RDE facilities to be provided should be genuinely ancillary and limited to servicing the patrons of the venues within the WKCD. A glut of retail space created by the action of the Authority would hardly be in the interest of the community. 	<ul style="list-style-type: none"> • According to the recommendations of the Performing Arts and Tourism Advisory Group under the Consultative Committee on the Core Arts and Cultural Facilities of WKCD, retail facilities should spread over the district to achieve the synergy and clustering effect in an integrated arts and cultural district. As such, the retail mix should reflect the character of the district as the cultural hub of Hong Kong. The

Professional Property Services Limited [CB(2)1302/08-09(08)]	<ul style="list-style-type: none"> The RDE facilities to be developed by private sector partners should integrate with the arts and culture portion of WKCD. Input from experts as to the type and scale of the retail provision and the merchandising mix should be sought. 	Authority would take into account these factors in preparing the DP for WKCD and planning for RDE facilities. Under the Ordinance, the Authority has the responsibility to ensure the financial sustainability of the operation and management of arts and cultural facilities, related facilities and ancillary facilities. As most of the arts and cultural facilities are loss-making, the RDE rental income received by the Authority will have to be ploughed back to sustain the operation of the arts and cultural facilities.
Planet Time [CB(2)1302/08-09(21)]	<ul style="list-style-type: none"> WKCD should become a self-sustainable entity. 	
(4) The West Kowloon Cultural District Authority		
The Composers & Authors Society of Hong Kong Ltd. (香港作曲家及作詞家協會) [CB(2)1302/08-09(01)]	<ul style="list-style-type: none"> Dedicated professionals with the commitment to serve the local cultural arena and necessary administrative experience should be appointed. 	<ul style="list-style-type: none"> The Authority has earlier on announced that the Chief Executive Officer to be recruited must possess arts and cultural background and with experiences on management, financial planning, commercial operation and large development projects. The organisation structure of the Authority will include Museum Policy and Management Services Department and Performing Arts Policy and Management Services Department. The Executive Directors of these two

		<p>departments will be professionals experienced in arts and culture.</p>
<p>West Kowloon Cultural District Joint Conference (西九龍文化界聯席會議) [CB(2)1302/08-09(03)]</p>	<ul style="list-style-type: none"> • The Authority should establish for specialized categories (including operation mechanism, transparency, equal participation opportunities for the public, project viability, as well as cost effectiveness) different assessment criteria by means of annual objectives, plans and public assessment etc. It should also set up permanent panels of experts and non-government professionals to conduct assessment separately. The panel of experts should comprise overseas experts. • All the Authority members should be appointed for a term of two to three years, and consultation with the Legislative Council ("LegCo") and the public should be conducted prior to their appointments. • To enhance transparency, the agenda and minutes of the Authority's meetings should be uploaded to the website. • The Authority should announce as to whether the recommendations (such as conducting open competitions for major buildings) put forward in the 	<ul style="list-style-type: none"> • In accordance with the Ordinance, the Authority has to prepare, every year, a business plan for the next financial year and a corporate plan for a period of 3 years beginning on the first day of the next financial year. The Authority will also state in the Annual Report how the Authority implements the activities and projects set out in the business plan and corporate plan. • The tenure of all Board members of the Authority is 2 years. • The Authority has uploaded the agendas, papers and minutes of the open sessions of the Board meetings as well as those of the Consultation Panel meeting to the Authority's website. • The Declaration of Interest forms of all members of the Board, Committees and

	<p>Recommendation Report of the former Consultative Committee on the Core Arts and Cultural Facilities of WKCD would be implemented, and report to LegCo, the monitoring authority, any discrepancy between the ideas and the actual approach.</p> <ul style="list-style-type: none"> • The organisation suggests enhancing the transparency of the recruitment and procurement decision-making processes of the Authority's members, its co-opted members and consultants at various levels, and the upholding of ethics and integrity during such processes. Besides, all the interests declared by Authority's members should be annexed to the Authority's annual report. 	<p>Consultation Panel of the Authority have been uploaded to the Authority's website for public inspection.</p>
<p>Mr Oscar HO Hing Kay, Director of MA Programme in Cultural Management, the Chinese University of Hong Kong (香港中文大學文化管理課程主任 何慶基先生) [CB(2)1302/08-09(23)]</p>	<ul style="list-style-type: none"> • While members of the Authority and its committees are elites from various sectors, very few of them are experienced professionals in such fields as design, construction and operation of large-scale cultural facilities. The roles and functions of the Authority and its committees should be specified and clearly delineated so that professional decisions would not be made by non-professionals. 	<ul style="list-style-type: none"> • There are design and construction professionals as well as professionals with experience in operating large-scale arts facilities in the Board and committees of the Authority. At the same time, the Authority will consult the stakeholders including members of the arts and cultural sector as well the general public in a transparent, open, and inclusive manner in preparing the DP.
<p>Zuni Icosahedron</p>	<ul style="list-style-type: none"> • The chairmen of the various committees under the 	<ul style="list-style-type: none"> • The Board has announced the appointment

<p>(進念•二十面體) [CB(2)1302/08-09(18)]</p>	<p>Authority all came from the business and political sectors, and the selection process was neither fair nor transparent. This might lead to public speculation that WKCD would be just another real estate infrastructural project disguised as a cultural project.</p>	<p>of the chairmen and members of the committees as well as their expertise publicly.</p>
<p>Hong Kong Curators Association (香港博物館館長協會) [CB(2)1302/08-09(07)]</p>	<ul style="list-style-type: none"> • The MAG recommended in its Report that M+ should be managed by a statutory body with an independent board of trustees. The Authority should expeditiously explore the selection method, operation mode and relevant legal issues concerning the Museum Committee or the board of trustees. 	<ul style="list-style-type: none"> • The Authority will soon conduct a consultancy study on the mode of governance for the museum so as to devise a suitable mode of governance for the museum.
<p>Hong Kong Alternatives (香港更美好) [CB(2)1302/08-09(09)]</p>	<ul style="list-style-type: none"> • A full time professional with proven experience in the arts and culture field should be appointed to head the WKCD development. 	<ul style="list-style-type: none"> • The Authority has earlier on announced that the Chief Executive Officer to be recruited must possess arts and cultural background and with experiences on management, financial planning, commercial operation and large development projects. The organisation structure of the Authority will include Museum Policy and Management Services Department and Performing Arts Policy and Management Services Department. The Executive Directors of these two departments will be professionals experienced in arts and culture.

<p>Hong Kong Institute of Real Estate Administrators (香港地產行政師學會) [CB(2)1302/08-09(13)]</p>	<ul style="list-style-type: none"> The six committees of the Authority should work collaboratively with a clear delineation of duties to achieve the objectives of the Authority. 	<ul style="list-style-type: none"> The Board has set down clearly the responsibilities of the 6 committees of the Authority.
<p>Chinese-Scottish Band (蘇格蘭中國樂隊) [CB(2)1302/08-09(20)]</p>	<ul style="list-style-type: none"> Regular meetings with representatives from various forms of performing arts should be convened to give recommendations to the Authority's Performing Arts Committee. 	<ul style="list-style-type: none"> During Stage 1 PE exercise, the Authority will consult the stakeholders from the arts and cultural sector on the WKCD development.
<p>The Hong Kong Institution of Engineers (香港工程師學會) [CB(2)1302/08-09(24)]</p>	<ul style="list-style-type: none"> To speed up the implementation of the WKCD project and to offer the much needed employment opportunities, temporary contract staff should be employed in the interim for the planning of the projects. For the retention of their expertise and experience, these contract staff should be given the priority for appointment as permanent staff where suitable posts arise in future. Qualified professionals should be remunerated with reasonable market salaries in order to attract applicants with good professional standard. 	<ul style="list-style-type: none"> The Remuneration Committee of the Authority will consider the issues in relation to the staff recruitment of the Authority. The Authority has appointed a consultancy company to formulate the salary level of the staff of the Authority making reference to over 20 international arts and cultural institutions and local institutions with a view to ensuring the salary level can attract applicants with good professional standard.

<p>The Real Estate Developers Association of Hong Kong (香港地產建設商會) [CB(2)1302/08-09(11)]</p>	<ul style="list-style-type: none"> The Association notices the conspicuous absence of representation of the real estate development industry on the Development Committee formed under the Board of the the Authority. The Committee may actually benefit from the input of a representative appointed from the industry during the planning and implementation of the WKCD Project. 	<ul style="list-style-type: none"> The Authority will consult the stakeholders including representatives from the real estate development sector in a transparent, open, and inclusive manner in preparing the DP.
<p>Professional Property Services Limited [CB(2)1302/08-09(08)]</p>	<ul style="list-style-type: none"> The Authority should integrate or work in collaboration with an overall harbour management entity in future, in view of WKCD’s harbourfront position and the fact that its development must take this sensitive location into account. 	<ul style="list-style-type: none"> In preparing the DP, the Authority will work closely with the concerned Government departments and other concerned institutions with a view to ensuring the harbourfront position of WKCD can be taken into account.
(5) Consultation and public engagement		
<p>Civic Party (公民黨) [CB(2)1302/08-09(05)]</p>	<ul style="list-style-type: none"> Throughout the entire process of the planning, construction and development of WKCD, the Government should adopt the bottom-up approach as the basic principle of community engagement and development planning. Through efforts and interaction of the cultural sector and the various local communities, WKCD would become the cultural vision shared by the 7 million of Hong Kong people. 	<ul style="list-style-type: none"> In preparing the DP, the Authority will consult the stakeholders including the arts and cultural sector and the general public in an open, transparent and comprehensive manner with a view to building a WKCD for the Hong Kong people.
<p>Democratic Party (民主黨)</p>	<ul style="list-style-type: none"> The committees formed under the Authority should have an in-depth understanding of the views raised by 	

<p>[CB(2)1302/08-09(10)]</p>	<p>different parties and artists.</p> <ul style="list-style-type: none"> • All the planning work and design of the various buildings should engage the participation of the stakeholders and the public. • In formulating the relevant consultation procedures in future, the Authority should: (i) allow public engagement right from the initial planning stage; (ii) gather views by way of workshops, group discussions and questionnaires; (iii) make use of three-dimensional graphics and videos to present to the public the planning and development concepts as well as their 	<ul style="list-style-type: none"> • Apart from the three iconic buildings (M+, Xiqu Centre and Concert Hall/Chamber Music Hall), the Authority is of the view that, if feasible, the design of other standalone arts and cultural facilities and the piazzas in WKCD should also be subject to a competitive process, so as to obtain suitable designs for WKCD. This will also allow more local and overseas architects to take part in the WKCD project. In addition, the Board of the Authority has also decided to engage architectural and arts students of the tertiary education institutions in the design of certain elements of WKCD, including street furniture (such as tables and seats) and kiosks, etc. • In stage 1 PE exercise, the Authority will use different formats for different groups, including public forums, small group discussions, questionnaires and online forums etc. The Consultation Panel of the Authority is also exploring to use visual media (video) which is more vivid
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	<p>impact on urban space; and (iv) allow sufficient time for the public to express their comments.</p> <ul style="list-style-type: none"> • Public engagement should include partnership with the business sector, with a view to laying the groundwork for business sector's support to the development of innovative cultural and education enterprises. • The Authority should study the synergy of the cultural area, park area, and commercial and residential area within WKCD in pragmatic manner. • The cultural area within WKCD should first be developed. The development approach should give prior consideration to aggregation of cultural talents and participatory flow of local people. 	<p>to facilitate public discussion.</p> <ul style="list-style-type: none"> • In preparing the DP, the Authority will consult the stakeholders including the representatives from the business sector in an open, transparent and comprehensive manner. • Noted. • Noted.
<p>Zuni Icosahedron (進念•二十面體) [CB(2)1302/08-09(18)]</p>	<ul style="list-style-type: none"> • The public consultation conducted by the administration was superficial and non-systematic, making it very difficult to analyse and gauge recommendations worthy of consideration. • The Government should follow the urban planning consultation methods adopted by other cities, and enlist experienced major arts organisations to form a core task force or an arts/cultural council with statutory 	<ul style="list-style-type: none"> • In order to widely gather the views of the public and different sectors of the community, the Authority has established a Consultation Panel pursuant to Section 20 of the Ordinance. Members of the Consultation Panel come from different sectors, including arts and cultural sector. The Consultation Panel will assist in the planning of consultation programmes in

	power, so as to formulate long term plans for Hong Kong cultural development.	preparing the DP, review and report to the Board the progress of these consultation programmes, and ensure that the consultation is conducted in an open and transparent manner.
Hong Kong Institute of Real Estate Administrators (香港地產行政師學會) [CB(2)1302/08-09(13)]	<ul style="list-style-type: none"> The Authority should solicit views of various stakeholders including prospective clients/customers, service providers, community representatives, non-governmental organizations and international organisations through various public engagement activities such as roving exhibitions, focus group workshops, community engagement forums, comment cards, interview questionnaires, telephone polls, and briefings to relevant public and advisory bodies. 	<ul style="list-style-type: none"> In preparing the DP, the Authority will consult the stakeholders including the arts and cultural sector and the general public in an open, transparent and comprehensive manner. In addition, the Authority has agreed to use different formats for different targets to be consulted, including public forums, small group discussions, questionnaires and online forums etc. in stage 1 PE exercise.
Professional Property Services Limited [CB(2)1302/08-09(08)]	<ul style="list-style-type: none"> Apart from the Conceptual Plan and the Development Plan, the community should also be engaged in finalizing the capacity and design of the principal performance venues in WKCD. 	<ul style="list-style-type: none"> In Stage 1 PE exercise, the Authority will consult the arts and cultural stakeholders on the design of facilities in the arts and cultural venues. The public can also express views on this in Stage 1 PE exercise.
The Hong Kong Institute of Planners (香港規劃師學會) [CB(2)1302/08-09(22)]	<ul style="list-style-type: none"> Schedules should be formulated for each stage's with public consultation and public engagement exercises. The public should be provided with details of the 	<ul style="list-style-type: none"> The Consultation Panel of the Authority will assist in the planning of consultation programmes in preparing the DP, including

	<p>relevant content, implementation approach, procedures and methods in handling public views, and ways to ensure that public views would be respected and reflected in the revised proposal in future.</p>	<p>the timetable of the PE exercise in each stage, formats and content of consultation etc. In addition, the Authority has commissioned an independent analysis and report consultant to independently analyse and report on the public views collected during the 3 stages of PE exercise, with a view to obtaining objective and fair findings. The report for each stage will be made available for public inspection.</p>
(6) Cultural policy, manpower training and software development		
<p>Wan Fung Art Gallery (雲峰畫苑) [CB(2)1302/08-09(02)]</p>	<ul style="list-style-type: none"> The richly diversified collections and artistic ambience of WKCD would provide an aesthetic education base for the entire local population, with a view to improving the arts environment of Hong Kong. The Government should formulate effective measures to encourage local artists to commit to creative productions. Local businesses should also be encouraged to support the promotion of Hong Kong arts. 	<ul style="list-style-type: none"> The Government will continue to promote the comprehensive and sustainable development of arts and culture. We will strive to promote arts education in schools and the community as well as nurture artistic talents and arts administrators. We will also encourage commercial and private donations to support the development of arts.
<p>Democratic Party (民主黨) [CB(2)1302/08-09(10)]</p>	<ul style="list-style-type: none"> The Government's subsidy policy should assist the full-fledged professional performing arts companies to gradually achieve independent development, and thereby make available resources for the young and budding performing arts groups. Besides, the scope 	<ul style="list-style-type: none"> The Government has established various funding schemes and funds to cater for the needs of talented artists as well as arts groups of different scales, natures and in different stages of development. Apart

	<p>of art forms receiving subvention should be extended to enable the development of such forms of performing arts which receive less support from the market.</p>	<p>from supporting the development of the 9 flagship performing arts groups in Hong Kong, we are strengthening the support for small and medium-sized performing arts groups, budding artists and different art forms.</p>
<p>Civic Party (公民黨) [CB(2)1302/08-09(05)]</p>	<ul style="list-style-type: none"> • In order to implement the planning for WKCD, further review and exploration should be conducted in respect of Hong Kong's overall cultural policy. A substantial cultural policy should cover policy areas including conservation, transmission of culture, formation of local community culture, development of cultural citizenship, free environment for creativity, development of creative talents and industries, media education and public engagement. 	<ul style="list-style-type: none"> • The objective of the Government's cultural policy is to create an environment which is conducive to the freedom of artistic expression and creation, and the wider participation in cultural activities. • The WKCD development causes the Government to overhaul its strategy for arts and cultural development, so that the relevant cultural software can be strengthened in the run up to the opening of the WKCD venues.
<p>Mr Oscar HO Hing Kay, Director of MA Programme in Cultural Management, the Chinese University of Hong Kong (香港中文大學文化管理課程主任 何慶基先生)</p>	<ul style="list-style-type: none"> • As cultural software development involves the preservation and interpretation of local culture, the Government should expeditiously devise a mechanism to develop a cultural software team composed of local talents. In view of the recent economic downturn, the WKCD project may provide young people with the opportunity to receive the necessary training to join the 	<ul style="list-style-type: none"> • The Government has all along been attaching great importance to the training of arts talents to facilitate the development of local arts scene. For many years, the Hong Kong Academy for Performing Arts (HKAPA) has been training professionals in the field of music, dance, drama, theatre

[CB(2)1302/08-09(23)]	arts management trade.	<p>and entertainment arts, film and television and Cantonese Opera. About 340 talented young people graduate from HKAPA every year. Moreover, the eight UGC-funded institutions are providing over 2,200 student places for the 2009-10 academic year. The Vocational Training Council also offers various structured arts education courses.</p> <ul style="list-style-type: none"> • The Government will carry on with its efforts to strengthen the support for local artists and provide funding to small and medium-sized arts groups, so that youngsters aspiring for a career in arts may earn a living doing so after graduation.
<p>Hong Kong Arts Centre (香港藝術中心) [CB(2)1302/08-09(16)]</p>	<ul style="list-style-type: none"> • For Hong Kong to become the capital of arts and culture in Asia, the Authority should develop WKCD as a creative hub and weave it into the existing network of small and medium size art organizations and venues to create synergy. • There is an urgent need to develop cultural software, including the nurturing of artists, building of audience and artistic contents, and training of curators, arts administrators and technical staff. 	<ul style="list-style-type: none"> • Arts displayed at WKCD will, as usual, be varied and for different people to appreciate. The WKCD will have space for different arts groups, arts forms and cultural activities. • With the WKCD development getting underway, the Government will team up with its partners to strengthen local cultural software by adopting a three-pronged

	<ul style="list-style-type: none"> • At a time when the development of cultural software is much needed to prepare for WKCD, the Hong Kong Arts Centre could be a useful strategic partner for the Authority. 	<p>approach: nurturing artistic talents/developing arts programmes, audience building, and arts education and manpower training. This is to nurture the necessary creative talents, provide professional support and raise public's interest in arts and culture so as to realise our vision for WKCD.</p> <ul style="list-style-type: none"> • The Authority will actively strengthen its cooperation and exchanges with the Hong Kong Arts Centre and other arts and cultural institutions.
<p>Zuni Icosahedron (進念•二十面體) [CB(2)1302/08-09(18)]</p>	<ul style="list-style-type: none"> • When the 21.6 billion endowment for WKCD was approved by LegCo, the Government made an undertaking that the sum would also cover software development. However, a government official responsible for the WKCD project recently told the arts and cultural sector that the 21.6 billion endowment would all be spent on hardware. While the Government has claimed that software development would be the responsibility of the Home Affairs Bureau ("HAB"), HAB so far has not acted or given any account on the required planning for WKCD development. 	<ul style="list-style-type: none"> • A large part of the upfront endowment of \$21.6 billion for the Authority approved by the LegCo is designated to be used for covering the design and construction costs of the facilities in WKCD. The Authority will, in light of its financial position, plan and organise programmes at different venues all over Hong Kong, including the WKCD site (if feasible) to promote WKCD, so as to establish a connection between the activities of WKCD and people's lives, to help make it a habit for the people to visit WKCD to enjoy public

		<p>activities and public space so as to build audienceship of WKCD.</p> <ul style="list-style-type: none"> • HAB has introduced its work in the area of arts and culture, including how to promote the arts and cultural development in Hong Kong, at the meetings of LegCo, Board and Consultation Panel of the Authority.
<p>The Hong Kong Philharmonic Orchestra (香港管弦樂團) [CB(2)1302/08-09(17)]</p>	<ul style="list-style-type: none"> • The cultural development of Hong Kong requires a profound partnership between the resident companies and the funding body, and their commitment to a development plan which will underpin the necessary growth for the success of WKCD. 	<ul style="list-style-type: none"> • The Government has recently launched the Venue Partnership Scheme to foster partnership between venue operators and arts groups, help develop venue-based arts promotion strategies, broaden the audience base, facilitate sponsorship, and encourage community involvement in arts development.
<p>The Hong Kong Academy for Performing Arts (香港演藝學院) [CB(2)1302/08-09(04)]</p>	<ul style="list-style-type: none"> • The Academy is seeking to develop culture through providing quality programmes, nurturing potential and developing humanware. • In addressing the production personnel shortages, the School of Theatre and Entertainment Arts has launched a series of fast-track programmes in the areas of Technical Management, Lighting, Sound, Property Making and Scenic Painting and in view of the 	<ul style="list-style-type: none"> • The Government attaches great importance in grooming artistic talents and HKAPA plays a critical role in this regard.

	<p>industry trend for multi-skilled production personnel, the School has incorporated several areas of study to broaden students' exposure to different disciplines. This will provide the required human software when WKCD comes into operation.</p>	
<p>Hong Kong Arts Administrators' Association Ltd (香港藝術行政人員協會有限公司) [CB(2)1302/08-09(14)]</p>	<ul style="list-style-type: none"> • The Authority should be more proactive in developing arts/events administrators across a range of disciplines to meet the high demand for such expertise upon the completion of WKCD. • The Authority should collaborate with the Hong Kong Arts Development Council to facilitate internships at various professional arts organisations in Hong Kong, and to fund manager-level staff exchanges between arts organisations and other major performance centres around the world. However, such initiatives should be thought through in a comprehensive manner to safeguard the resources of organisations from which these trainees are drawn. 	<ul style="list-style-type: none"> • The team of arts and cultural professionals to be recruited by the Authority will formulate the artistic direction of WKCD programmes and take charge of programming. They will also be responsible for planning and implementing the WKCD programmes as well as forging links with local and overseas artists. They will also actively partner with local (including LCSD) and overseas arts and cultural institutions to provide internships for its staff as well as cultural exchange opportunities etc.
<p>1A Space (1A空間) [CB(2)1302/08-09(19)]</p>	<ul style="list-style-type: none"> • The WKCD project should take on the core cultural values to enhance the local cultural and artistic landscape, build up an environment conducive to creativity, and popularize arts and cultural appreciation. 	<ul style="list-style-type: none"> • Taking into account the primary concerns of the community, the Authority has worked out seven planning design principles to serve as a framework for the planning and development of WKCD. One of the planning design principles is

		that the WKCD development should have creativity. In other words, the district's layout and design should embrace a creative and innovative spirit which can be adaptive to future changes in arts and culture and in socio-economic needs, and makes creative use of the harbourfront and adjoining water bodies for the enjoyment of the public.
Hong Kong Institute of Real Estate Administrators (香港地產行政師學會) [CB(2)1302/08-09(13)]	<ul style="list-style-type: none"> The development of cultural software is essential to underpin the sustainable operation of the WKCD project. 	<ul style="list-style-type: none"> To strengthen local cultural software, the Government and its partners take a three-pronged approach: nurturing artistic talents/developing arts programmes, audience building, and arts education and manpower training.
Professional Property Services Limited [CB(2)1302/08-09(08)]	<ul style="list-style-type: none"> For the success of WKCD, the Authority should encourage wider participation of the local community in arts and culture issues. Every effort should be made to offer more training opportunities and overseas exposure in arts and culture administration and curatorship. 	<ul style="list-style-type: none"> The Authority will provide diversified, quality, creative and attractive programmes at different venues all over Hong Kong, including the WKCD site (if feasible), for different people in the community to be in touch, to participate and appreciate. The Government will continue to nurture artistic talents and arts administrators, offer internship positions in performing arts

		venues, programming offices and museums, and actively expand various attachment/exchange programmes.
A member of the public (一名市民) [CB(2)1302/08-09(25)]	<ul style="list-style-type: none"> • In nurturing/enhancing local culture, priority should be given to the software. Without local talents/culture, large-sized museums and performance venues would just be left idle, and taxpayers' money as well as the valuable land resources would be wasted. • If the administration wishes to attract visitors of culture tourism, it should give heed to the nurturing of local culture, as foreign visitors would mostly find interest in appreciating local culture. 	<ul style="list-style-type: none"> • The Government is committed to nurturing local artistic talents, developing quality programmes and cultivating a community that appreciates arts and culture. In this connection, we will step up arts education in schools, promote arts and culture in the community and enhance audience building so that arts and culture can become a part of people's everyday life. • The Government will vigorously promote local arts and cultural activities among overseas tourists, including Cantonese Opera as an emblem of our local culture.
(7) The Administration's role		
Democratic Party (民主黨) [CB(2)1302/08-09(10)]	<ul style="list-style-type: none"> • The Government should provide more opportunities for local artists to display their works as far as possible, including enhancing the management and operation mode of cultural venues and the relevant ancillary facilities, so as to provide more exhibition space. 	<ul style="list-style-type: none"> • The Government will continue to promote comprehensive and continuous development of arts and culture, including identifying venues and providing subsidy to young artists.

	<ul style="list-style-type: none"> • It is necessary for the Government to conduct various kinds of study and survey on arts and culture. For example, a survey on local arts audiences would facilitate the implementation of different initiatives to expand the arts audience population (especially young people) through awards or subsidy system. 	<ul style="list-style-type: none"> • HAB has been working closely with the Central Policy Unit on the manpower mapping study on the arts and cultural sector. Taking into account the findings of the relevant studies, HAB plans to commission the manpower mapping study in the second half of 2009 for completion in 2010.
<p>Mr Oscar HO Hing Kay, Director of MA Programme in Cultural Management, the Chinese University of Hong Kong (香港中文大學文化管理課程主任 何慶基先生) [CB(2)1302/08-09(23)]</p>	<ul style="list-style-type: none"> • The Government should ensure a legal and rationalized operation of the Authority through proper monitoring, and minimise bureaucratic invention by civil servants so that the project can be taken forward swiftly. 	<ul style="list-style-type: none"> • As a public body, the Authority must be accountable to the public. The Authority has set up guidelines and codes in various aspects to ensure that the Authority has good corporate governance. In addition, the Ordinance regulates different aspects of the Authority's responsibility, such as financial management. • The Authority, as a public body, will have its own staff. Indeed, the Authority has recruited professionals of different areas. The Authority will continue to recruit other posts later on.
<p>Mr Robert CHUNG, Director of Public Opinion Programme of the University of Hong Kong (香港大學民意研究計劃總監鍾庭</p>	<ul style="list-style-type: none"> • The Government should give full autonomy the researcher(s) or consultant(s) to be commissioned in studying public opinion on WKCD, and adhere to 	<ul style="list-style-type: none"> • For previous consultation activities conducted before the establishment of the Authority, independent consultant has been

<p>耀博士) [CB(2)1302/08-09(15)]</p>	<p>prevailing professional standards in the conduct and use of public opinion research.</p>	<p>commissioned to conduct opinion polls. The Authority will adopt the same approach in the 3 stages of PE exercise which will commence soon, and commission an independent consultant to collect and analyse public views.</p>
<p>Zuni Icosahedron (進念•二十面體) [CB(2)1302/08-09(18)]</p>	<ul style="list-style-type: none"> • The Government should wait until the formation of a full-time team of non-civil servants comprising a dedicated executive director for WKCD and the relevant professionals before taking forward the WKCD project in full strength. 	<ul style="list-style-type: none"> • In view of the public expectation on the early implementation of the WKCD development, and the major tasks of the Authority, the Board of the Authority, after discussion, has considered that it was necessary for the Government to temporarily second its staff to the Authority to support the Authority's work. Indeed, many other public bodies also have similar secondment arrangement during their initial stage of establishment. • The Authority has now completed the consultancy study on its organization structure and manpower needs. Some of the senior executives (such as the Executive Director (Project Delivery)) have assumed office. Other professional staff will assume office later on.

	<ul style="list-style-type: none"> • The Government should immediately review the roles, functions and distribution of powers among HAB, the Leisure and Cultural Services Department and the Arts Development Council. It should also draw together its resources and manpower management experience to set up a cultural and creative industries council for the development of Hong Kong's cultural creativity. • As WKCD is tasked with the responsibility to enhance the cultural ecology of Hong Kong as a whole, the Government should give priority to attaining the arts and cultural development goal, with a view to maintaining a diversified and prosperous cultural ecology within the public arena. • The Education Bureau and HAB should expeditiously formulate corresponding policies on basic arts education (such as arts appreciation and universal education) and higher arts education (such as nurturing professional arts managers). 	<ul style="list-style-type: none"> • HAB is considering setting up a Cross-Departmental Steering Committee in the second half of this year to co-ordinate the development of cultural software and develop proper strategy to enhance the cooperation among schools, the arts sector, private organisations, the business sector and the general public. • The Government always strives to promote arts education in primary and secondary schools. Arts education is one of the eight Key Learning Areas in the school curriculum, and every student is entitled to receive arts education. The <i>Arts Education Key Learning Area Curriculum Guide (P1 to S3)</i>, published by the Curriculum Development Council in 2002, advocates four Learning Targets, including: Developing Creativity and Imagination; Developing Skills and Processes;
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		<p>Cultivating Critical Responses; and Understanding Arts in Context, to provide schools with guidelines on designing a balanced arts curriculum, and nurture students' literacy in culture and the arts as well as students' abilities in the arts through the adoption of life-wide and diversified learning strategies. The Education Bureau (EDB) encourages schools to equip students with diversified arts experiences, such as music, visual arts, drama, dance, media arts, and engage students in arts learning through appreciating, creating and performing activities.</p> <ul style="list-style-type: none"> • Moreover, the new senior secondary curriculum will provide students with diversified pathways for learning the arts, and they include: (i) Aesthetic Development learning experiences; (ii) arts elective subjects; (iii) arts-related Applied Learning courses; and (iv) "arts" as a theme for the Independent Enquiry Study in Liberal Studies. Among these, Aesthetic Development learning experiences require every student to
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		participate in arts learning for 135 hours. EDB, HAB, LCSD, the Hong Kong Arts Development Council and other arts organisations will collaborate closely to organise more diversified arts learning activities for students.
Hong Kong Curators Association (香港博物館館長協會) [CB(2)1302/08-09(07)]	<ul style="list-style-type: none"> • If the Administration should adopt "corporatization" of museums as a measure or means to complement the WKCD project, there will be significant changes in the manpower market for curatorial staff. The Administration should indeed consider and plan very carefully all relevant factors. • The Government should expeditiously conduct a serious and pragmatic "study on the demand for arts and cultural manpower", with a view to formulating a specific development perspective for the future manpower resources of WKCD. It should also formulate policies and provide resources to encourage and complement the efforts of education institutions to train up the required talents. 	<ul style="list-style-type: none"> • Noted. • HAB has been working closely with the Central Policy Unit on the manpower mapping study on the arts and cultural sector. Taking into account the findings of the relevant studies, HAB plans to commission the manpower mapping study in the second half of 2009 for completion in 2010.
Arts with the Disabled Association Hong Kong (香港展能藝術會) [CB(2)1302/08-09(12)]	<ul style="list-style-type: none"> • As the Government has not formulated any comprehensive strategy for arts with the disabled, a situation often arise where "development is made possible with subsidy, without subsidy, not a single 	<ul style="list-style-type: none"> • The Government acknowledges that persons with disabilities have ability and talents, as well as the needs in arts. As such, the Government is supporting the

	<p>chance for development". The Association strongly hopes that the Government will face up to the people with disabilities' needs in the field of arts and give support to arts with the disabled in a systematic manner.</p>	<p>"holistic development" of persons with disabilities. The Government will continue to support the work on arts with persons with disabilities.</p>
<p>1A Space (1A空間) [CB(2)1302/08-09(19)]</p>	<ul style="list-style-type: none"> • The Government should adopt the promotion of creative culture as the major premise and extensively invite members of the public and cultural institutions to exchange views on the latest recommendations concerning the development approach and economic efficiency of the project. In addition, the Government should also work out the implementation schedule in a resolute manner. • The Government should encourage the community and various arts groups to collaborate in the developing Hong Kong's arts and cultural collections, and M+ should actively take up the responsibility to preserve the arts and cultural data. The above would incite interest of various sectors of the community in Hong Kong's arts history. In addition, resources should also be allocated for education in arts review. 	<ul style="list-style-type: none"> • Noted. • Noted.
<p>(8) Other comments</p>		
<p>West Kowloon Cultural District Joint Conference</p>	<ul style="list-style-type: none"> • A monitoring committee on the work of the Authority should be set up by LegCo to hold meetings regularly 	<ul style="list-style-type: none"> • The LegCo has set up the Joint Subcommittee to Monitor the

<p>(西九龍文化界聯席會議) [CB(2)1302/08-09(03)]</p>	<p>and invite the Authority's members and Chief Executive Officer to attend its meetings to answer questions. Professional organizations in the non-government sector should also be invited to attend the meetings and raise questions for response by the relevant representatives.</p> <ul style="list-style-type: none"> • The monitoring committee on the work of the Authority formed under LegCo should liaise closely with the Consultation Panel under the Authority. 	<p>Implementation of the WKCD and invited representatives of various organisations to attend the meeting on 19 June 2009.</p>
<p>Mr Oscar HO Hing Kay, Director of MA Programme in Cultural Management, the Chinese University of Hong Kong (香港中文大學文化管理課程主任 何慶基先生) [CB(2)1302/08-09(23)]</p>	<ul style="list-style-type: none"> • The 2008 WKCD proposal passed by LegCo and recognized by the community is a shared public agreement. All important decisions must be made on the basis of this proposal. 	<ul style="list-style-type: none"> • The Authority agrees that the preparation of the DP for WKCD should be based on the Recommendation Report of the Consultative Committee on the Core Arts and Cultural Facilities of WKCD.
<p>Chinese-Scottish Band (蘇格蘭中國樂隊) [CB(2)1302/08-09(20)]</p>	<ul style="list-style-type: none"> • Representatives of the relevant local arts groups should be invited to take part in all the performances and activities in WKCD for free, so as to widen their perspective. 	<ul style="list-style-type: none"> • Noted.