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**Invitation for Proposals – Mandatory Requirements  
and Other Major Baselines**

**(a) Proponent's Capability**

The Proponent should possess relevant experience in handling large scale property development projects, has management and marketing capability in running large scale office and/or retail developments (Details are described in Section 2.2.3(c) of the IFP).

**(b) Project-related Requirements**

- (i) The provision of the Core Arts and Cultural Facilities, as follows:
  - A Theatre Complex, comprising three theatres with seating capacities of at least 2,000, 800 and 400 seats, respectively;
  - A Performance Venue with a seating capacity of at least 10,000 seats;
  - A Museum Cluster, comprising four museums of differing themes with a total Net Operating Floor Area of at least 75,000 square metres;
  - An Art Exhibition Centre with a Net Operating Floor Area of at least 10,000 square metres;
  - A Water Amphitheatre; and
  - At least four Piazza Areas.
- (ii) The provision of the Canopy covering at least 55% of the WKCD Development Area.
- (iii) The demolition and re-provisioning of the Tsim Sha Tsui Fire Station Complex.

**(c) Conditions of Submission**

- (i) The requirement regarding the Submission Deadline as stipulated in Section 2.4.9 of the IFP.
- (ii) The requirement regarding Multiple Proposals as stipulated in Section 2.5.2 of the IFP.

**(d) Other Major Baselines (not Mandatory Requirements)**

- (i) Plot Ratio: 1.81
- (ii) To use “Modern Art”, “Moving Image”, “Ink” and “Design” as the themes for the four museums in the Museum Cluster
- (iii) Provision of an Automated People Mover System in the area
- (iv) 23 ha of open space (including 3 ha of Piazza Area and 3 ha of Water Amphitheatre) on or above ground
- (v) residential/dining/entertainment facilities
- (vi) commercial facilities, office space and hotels
- (vii) residential buildings

**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Terms of Reference**

Based on the existing arts and cultural policy and having regard to the current provisions in Hong Kong –

- To re-examine and reconfirm if appropriate the need for the Core Arts and Cultural Facilities (CACF) of the West Kowloon Cultural District (WKCD) as defined in the Invitation for Proposals (IFP) issued in September 2003<sup>(Note)</sup> to meet the aspirations and needs of the local arts and cultural community and attract visitors.
- To advise the Chief Executive on the justifications for the CACF and other types of arts and cultural facilities as appropriate and necessary to be provided at the WKCD and the financial implications of developing and operating these facilities.

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<sup>(Note)</sup> The CACF as defined in the IFP are:

- (i) a Theatre Complex comprising three theatres with seating capacities of at least 2,000, 800 and 400 seats, respectively;
- (ii) a Performance Venue with a seating capacity of at least 10,000 seats;
- (iii) a Museum Cluster comprising four museums of differing themes to be proposed by the Proponents, and a total Net Operating Floor Area of at least 75,000 square metres;
- (iv) an Art Exhibition Centre with a Net Operating Floor Area of at least 10,000 square metres;
- (v) a Water Amphitheatre; and
- (vi) at least four Piazza Areas.

**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Performing Arts and Tourism Advisory Group**

**Terms of Reference**

Based on the existing arts and cultural policy and having regard to the current provisions in Hong Kong, to advise the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District on the following –

- the need for and the major specifications of the various performance venues defined as Core Arts and Cultural Facilities in the WKCD in the Invitation for Proposals issued in September 2003<sup>(Note)</sup>, in particular from the perspectives of enriching performing arts and promoting tourism; and
- the need for other arts and cultural facilities in WKCD (excluding museums and Art Exhibition Centre).

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<sup>(Note)</sup> The performance venues include:

- (i) a Theatre Complex comprising three theatres with seating capacities of at least 2 000, 800 and 400 seats, respectively ;
- (ii) a Performance Venue with a seating capacity of at least 10 000 seats;
- (iii) a Water Amphitheatre; and
- (iv) at least four Piazza Areas.

**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Museums Advisory Group**

**Terms of Reference**

Based on the existing arts and cultural policy and having regard to the current provisions in Hong Kong, to advise the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District (WKCD) on the following –

- the need for the four museums proposed in the WKCD and the preferred themes of these museums<sup>(Note)</sup>;
- the need to include museums with other themes;
- following confirmation of the themes, the scale and major requirements of each museum as far as practicable; and
- the need for and major specifications of the Art Exhibition Centre.

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<sup>(Note)</sup> The Invitation for Proposals only requires a Museum Cluster comprising four museums of different themes, with at least 75,000 square metres Net Operating Floor Area. The four “preferred museum themes” are:

- Museum of Modern Art;
- Museum of Ink;
- Museum of Design; and
- Museum of Moving Image.

These themes are not Mandatory Requirement in the IFP.

**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Financial Matters Advisory Group**

**Terms of Reference**

To advise the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District on the financial implications of developing and operating the Core Arts and Cultural Facilities as recommended by the Performing Arts and Tourism Advisory Group and Museums Advisory Group.

**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Membership**

**Chairman** : The Chief Secretary for Administration

**Members** : Hon. Mrs. Selina CHOW LIANG Shuk-ye, GBS, JP  
(also the Convenor of the Performing Arts and  
Tourism Advisory Group)  
Hon. Marvin CHEUNG Kin-tung, SBS, JP (also the  
Convenor of the Financial Matters Advisory Group)  
(from 6 April 2006 to 4 September 2006)  
Hon. Ronald ARCULLI, GBS, JP (also the Convenor  
of the Financial Matters Advisory Group)  
(from 5 September 2006 onwards)  
Hon. Victor LO Chung-wing, GBS, JP (also the  
Convenor of the Museums Advisory Group)  
Hon. Bernard C CHAN, GBS, JP  
Mr. Edward HO Sing-tin, SBS, JP  
Mr. Ronnie HO Pak-ting  
Mr. IP Kwok-him, GBS, JP  
Hon. LAU Chin-shek, JP  
Mr. MA Fung-kwok, SBS, JP  
Mr. Fredric MAO Chun-fai, BBS  
Prof. Kevin THOMPSON  
Mr. Willy TSAO Sing-yuen, BBS  
Mr. Danny YUNG Ning-tsun  
Dr. Allan ZEMAN, GBS, JP  
Secretary for Home Affairs

**Secretary** : Principal Assistant Secretary (WKCD)1,  
Home Affairs Bureau



**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Performing Arts and Tourism Advisory Group**

**Membership**

**Convenor** : Hon. Mrs. Selina CHOW LIANG Shuk-yee, GBS, JP

**Members** : Mr. Timothy CALNIN  
Dr. Darwin CHEN, SBS  
Mr. Jim CHIM Sui-man  
Ms. Celina CHIN Man-wah  
Mr. CHOW Fan-fu  
Dr. Stephen CHOW Chun-kay, BBS, JP  
Mr. Douglas GAUTIER  
Mr. KO Chi-sum, MH  
Mr. Edward LAM Yik-wah  
Prof. LO King-man, BBS, JP  
Ms. Helen NG Han-bing  
Mr. Philip SODEN  
Mr. Joseph TUNG Yao-chung, JP  
Mr. Anthony WONG Yiu-ming  
Mr. Mathias WOO  
Ms. YIP Wing-sie, JP  
Mr. Louis YU Kwok-lit

**Secretary** : Assistant Secretary (WKCD)2, Home Affairs Bureau

**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Museums Advisory Group**

**Membership**

**Convenor** : Hon. Victor LO Chung-wing, GBS, JP

**Members** : Mr. Benny CHIA Chun-heng  
Dr. David CLARKE  
Ms. Jane DEBEVOISE  
Ms. Sabrina FUNG Mee-ying  
Mr. Oscar HO Hing-kay  
Ms. Claire HSU  
Mr. Andrew LAM Hon-kin  
Mr. Freeman LAU Siu-hong, BBS  
Mr. Tim LI Man-wai  
Ms. LO Kai-yin  
Mr. Vincent LO Wing-sang, BBS, JP  
Prof. David LUNG Ping-yee, SBS, JP  
Ms. Nansun SHI  
Ms. Ada WONG Ying-kay, JP  
Dr. Peter WONG King-keung, BBS, JP  
Mr. Wucius WONG Chung-ki  
Dr. Philip WU Po-him, BBS, JP  
Mr. YEUNG Chun-tong  
Mr. Rocco YIM Sen-kee  
Mr. YIM Shui-yuen

**Secretary** : Assistant Secretary (WKCD)1, Home Affairs Bureau

**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Financial Matters Advisory Group**

**Membership**

**Convenor** : Hon. Marvin CHEUNG Kin-tung, SBS, JP  
(from 6 April 2006 to 4 September 2006)

Hon. Ronald ARCULLI, GBS, JP  
(from 5 September 2006 onwards)

**Members** : Ms. Tanya CHAN  
Mr. Moses CHENG Mo-chi, GBS, JP  
Prof. CHAN Wing-wah, JP (from 6 April 2006 to  
31 December 2006)  
Prof. Stephen CHEUNG Yan-leung  
Mr. Vincent CHOW Wing-shing, BBS, JP  
Mr. Edward HO Sing-tin, SBS, JP  
Dr Peter KWOK Viem (from 5 September 2006 onwards)  
Mr. Frank LEE King-ting  
Mr. John LEE Luen-wai, JP  
Mr. William LEUNG Wing-cheung, JP  
Ms. Paddy LUI Wai-yu, JP  
Mr. MA Ho-fai, JP  
Mr. SO Hau-leung  
Mr. Stephen TAN  
Mr Kevin WESTLEY (from 5 September 2006 onwards)  
Dr. Allan ZEMAN, GBS, JP

**Secretary** : Principal Assistant Secretary (WKCD)2, Home Affairs  
Bureau

**Summary of Views Received in the Consultative Events  
Organized by PATAG**

Views received during the Public Consultation is summarized as follows -

- (a) WKCD should be developed into an integrated world-class arts and cultural, entertainment and tourism district with an appeal to both local residents and visitors.
- (b) Concerted efforts should be made to expedite action on WKCD development to enable its implementation without further delay.
- (c) The arts and cultural facilities should be capable of meeting long-term development needs of arts and culture in Hong Kong and contribute to maintaining the diversity of the performing arts scene in Hong Kong.
- (d) The arts and cultural, entertainment and commercial facilities should cluster together to create an environment conducive to attracting people flow day and night thus creating synergy and vibrancy to the district.
- (e) Priority should also be accorded to software development alongside with hardware development, or else we would have to face the challenge of not being able to bridge the gap between the demand and supply of the creative talents by the time the facilities in WKCD are in place.
- (f) There is support for the provision of education venues, including arts-related institutions to nurture young talents in WKCD. They could help in audience building for appreciation of different art forms.

- (g) There is a strong support for a purpose-built performance venue for Cantonese Opera performances that should also cater for all Chinese Opera (Xiqu) in WKCD. This is crucial in preserving and promoting these valuable art forms. Also, there is an imminent need for a Cantonese Opera performance venue in view of the closure of Sunbeam Theatre in 2009.
- (h) The Cantonese Opera sector suggested 1 200 to 1 400 seats for the Xiqu theatre and 400 seats for a small theatre for training the budding artists.
- (i) A purpose-built concert hall of high acoustics standard must be provided in WKCD in order to commensurate with the branding of WKCD as a world-class arts and cultural district.
- (j) The 'Theatreland' concept has received a lot of support. Not only could this idea offer various sizes of performing venues to cater for the needs of different performing groups and different arts forms. The small-sized theatres serve well for building up the atmosphere of encouraging up-and-coming performing groups to showcase their work and it also attracts young audience to go to the district.
- (k) There should be restaurants, cafes and commercial art galleries in close proximity to the theatres. This would enhance people flow and the cultural vibrancy in the district.
- (l) There is a proven demand for a mega size and purpose-built performance venue for entertainment events and international congresses. There is suggestion of building a venue with a seating capacity of 15 000 to 20 000 seats.

- (m) Views from the entertainment industry supported the need for an outdoor performance venue in WKCD for staging world-class outdoor performances. Some views supported the Water Amphitheatre and four Piazza Areas as they could accommodate free entertainment and fusion of high arts and popular arts in the district.
- (n) There should be different class and styles of hotels including boutique hotels to suit different needs of the tourists and overseas performers.
- (o) The magnificent backdrop of the waterfront harbour view should be maximized to attract, among others, the tourists.
- (p) There are suggestions for a Book City and a wide range of high quality restaurants for developing WKCD into a gourmet centre.

**Summary of Views Received in the Consultative Events  
Organized by MAG**

**(a) Public Aspirations of the West Kowloon Cultural District**

In general, the public views supported the government to develop the WKCD into a world-class cultural district. They specifically raised that:

- (i) the arts and cultural facilities in WKCD should factor in elements of nurturing budding artists, promoting arts education and enhancing audience building;
- (ii) the arts and cultural facilities in WKCD should be developed in an organic manner so as to ensure a mutually beneficial and complementary relationship among the different types of facilities;
- (iii) the WKCD should benefit art development in Hong Kong through reinforcing local art value and improving existing inadequacies;
- (iv) the WKCD should present a good balance between international dimension and local arts;
- (v) the WKCD would be a starting point for the exploration of Hong Kong culture; and
- (vi) young generation should be taken as the main target audience group of WKCD.

**(b) Museum**

***(i) Museum Themes***

*The Four Preferred Museum Themes*

2. Majority views suggested that the themes of WKCD museums should have a variety to demonstrate the unique identities and characteristics of local community and to enhance Hong Kong's culture. The themes should also be interesting to attract visitors, particularly children.

Thematic museums were considered more appealing to the public.

3. People who supported the four preferred themes in the IFP considered that a modern/contemporary art museum essential to showcase the art creations of Hong Kong, upkeep the local art scene with the international trends and promote local arts as well as nurture local artists. The Museum of Moving Image could complement the outstanding achievements of local film industry, to provide a pleasant experience about film art and to nurture talents. Furthermore, moving image, including digital and media art, might be the focus of attention in the decade to come. The Ink Museum, which would be the first of its kind in the world, could help promote Chinese ink art including calligraphy. Ink art would still have great evolvments in future in its theory, system and style, and could perform a bridging role between traditional and contemporary art in China. The Design Museum could show in a very lively way how design affected the life of people and inspired young generations on design.

4. For people who had reservations on the four preferred themes considered that the justifications for the themes not adequate and the themes too restrictive to cope with the evolving multi-media art forms. The themes also put too much emphasis on visual arts which would not appeal to the general public. The preferred themes overlapped with some of the themes of the existing LCSD museums, which might give rise to conflicts in acquisition of collections. The themes for WKCD museum facilities should be educational, attractive and interesting to young population, and should have strong local characteristics and reflect local life.

### ***(ii) Themes Proposed***

5. A total of 66 themes were received, which could be classified into four categories viz. Arts, History/Humanities, Creative and Others as below:



- Art

6. Modern art, contemporary art and ink art were the major art themes proposed. It was generally considered that there was a need to enhance art education, nurture young art talents, promote and showcase local art development and bridge local art scene with overseas. In recent years, there has been an urgent need to give due regard and attention to the expanding forms of arts and to engage arts in contemporary life for the benefit of local population. A museum on modern/contemporary art could undoubtedly establish a progressive and new cultural image of Hong Kong, and bridging local art scene with the international art scene.

7. Ink art was a unique and continuing characteristic of Chinese culture and had been performing a bridging role between traditional and contemporary Chinese arts. An ink art museum is a unique concept and it would be the first of its kind in the world. Hong Kong was both strong in ink art collections and expertise. On the educational aspect, an ink art museum could promote Chinese arts to counter-balance the emphasis on Western arts in the school curriculum on visual art. Antique and contemporary ink arts could be separately collected by the Hong Kong Museum of Arts and the museums in WKCD respectively.

- History/Humanities

8. Many views advocated the theme on popular culture, particularly on local celebrities like Leslie Cheung, Anita Mui, Teresa Teng, Roman Tam etc. whom had created a unique local cultural scene. Local popular culture had helped build up our cultural identity, showcase the achievements of local entertainment business and attract both Hong Kong and overseas visitors.

9. There were views supporting children's museum for investing in children should be one of the long-term visions and missions of Hong Kong. A children's museum would be a powerful platform to help nurture our young generation, complement the knowledge taught in school and attract family tourists.

10. There was a suggestion to have a maritime museum since it would complement the seaside location of WKCD and the history and life of Hong Kong which were closely related to sea transport. The museum was suggested to provide a historical and thematic coverage of the maritime world from the perspective of Hong Kong and south China to stimulate public interest in the worlds of ships and the sea.

- Creative

11. Many views supported the museum facilities to showcase the development of creative industries in Hong Kong, particularly design and film. They considered “design” very important in shaping the life of all people. A design museum would help showcase the local design excellence, develop a knowledge base in design to inspire the region, and establish a vibrant platform for international exchanges and information dissemination. The design museum should not just focus on Hong Kong design, but also Asian design. Since “design” was a forward-looking concept, it might be better if it would be a “Design Centre/Institution” which should cover displays on design artworks, a research centre and an international design forum.

12. Hong Kong film was generally regarded as one of the representatives of Hong Kong culture. A museum on film could enhance the public’s interest in moving image, including digital and media art, which might be the focus of attention in the future years. It could also educate the general public and students about the knowledge of non-film works outside a cinema, and to provide a pleasant experience about film art to the public. It could be either a museum or an institution.

- Others

13. There were suggestions for a museum complex of different themes, a sport museum and a landscape green park at WKCD.

***(iii) “Museum” or “Centre”***

14. The public views on whether the term “museum” or “centre” should be used to refer to the museum facilities in

WKCD were diversified. Some considered the definition of “museums” in the IFP too narrow and might not, therefore, meet the development needs of WKCD. If the facilities were entitled “centre”, they might attract more visitors and integrate the themes on design, moving image, media art, popular culture and Cantonese opera well to help the development of creative industries.

15. There was also reservation to adopting the term “centre” since it, unlike “museum”, did not have a universally accepted definition and would, therefore, confuse visitors. A “centre” could never measure up to “museum” in terms of function and long-term development. The latter could create a unique identity through its theme, collection and architectural design, thereby attracting visitors whereas the former would diminish the identity of museums and incentives of sponsorship and donation, and might discourage patronage. If a giant museum was accepted eventually, a cluster of small and medium scale museums should be set up to enhance variety and give full play to Hong Kong’s local characteristics.

#### ***(iv) Relationship of Museums in WKCD and Existing Public Museums***

16. There were views that in developing museums in WKCD, the overall positioning of existing museums and the relationship between the existing and WKCD museums should be mapped out. Some suggested to move some of the themes of the existing museums to WKCD museums whilst others recommended to relocate all existing museums to WKCD to form a focal point of museums for the convenience of visitors.

#### ***(v) Collections***

17. Many views considered that collections had been very crucial to the success and identity building of museums. The museums in WKCD, therefore, regardless of their nature, should consider whether they could have adequate supply of good collections and to start acquisition early in the preparation period. Some even advocated to establish a

Collection Development Authority to promote the collection culture in Hong Kong. Hence the financial factor, such as funding for acquisition of high quality collection, would be of utmost important.

18. There were some views that exhibitions/programmes were much more important than collections and that funding should be spent on programming rather than acquisition and conservation of collections.

***(vi) Others***

19. Many views considered a museum law would be necessary to ensure better governance of museums in WKCD.

20. Some supported property development in West Kowloon so that the proceeds generated could finance the arts and cultural development there.

21. Some considered that the architecture of the museums in WKCD should reflect the unique identity of the museums and proposed an architectural competition to select the best design.

22. The flexibility of exhibition space was very important particularly to contemporary art displays.

23. Museum and exhibition facilities could be integrated with entertainment and shopping facilities to attract people traffic. Ancillary facilities like book city, library etc. would be interesting and could complement the WKCD.

**(c) Art Exhibition Centre**

24. Majority views supported an art exhibition centre in WKCD since it would provide alternate display space for different art forms and works of local artists, as well as a platform for international art exchanges. Such an exhibition space could showcase art creation in Hong Kong, provide more opportunities for art development and for local artists, particularly budding artists, reinforce Hong Kong's

art value and improve existing inadequacies in art exhibition space. Minority views concerned that the art exhibition centre would be similar to the other large and inflexible exhibition space currently available. In any case, the art exhibition centre should not substitute the museums in WKCD.

**Schedules of the Consultation and Deliberations  
of Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District and  
Its Three Advisory Groups**

**I. List of Meetings Held by Consultative Committee,  
PATAG, MAG and FMAG**

**Consultative Committee**

1 <sup>st</sup> meeting	21 April 2006
2 <sup>nd</sup> meeting	26 June 2006
3 <sup>rd</sup> meeting	7 September 2006
4 <sup>th</sup> meeting	23 November 2006
5 <sup>th</sup> meeting	26 March 2007
6 <sup>th</sup> meeting	14 May 2007
7 <sup>th</sup> meeting	1 June 2007

**PATAG**

1 <sup>st</sup> meeting	24 April 2006
2 <sup>nd</sup> meeting	16 May 2006
3 <sup>rd</sup> meeting	22 June 2006
4 <sup>th</sup> meeting	6 July 2006
5 <sup>th</sup> meeting	8 July 2006
6 <sup>th</sup> meeting	17 July 2006
7 <sup>th</sup> meeting	11 August 2006
8 <sup>th</sup> meeting	25 August 2006

9 <sup>th</sup> meeting	26 August 2006
10 <sup>th</sup> meeting	26 September 2006
11 <sup>th</sup> meeting	19 April 2007

## **MAG**

1 <sup>st</sup> meeting	24 April 2006
2 <sup>nd</sup> meeting	15 May 2006
Special meeting	13 June 2006
3 <sup>rd</sup> meeting	4 July 2006
Special meeting	3 August 2006
4 <sup>th</sup> meeting	8 August 2006
5 <sup>th</sup> meeting	1 September 2006
Special meeting	8 September 2006
6 <sup>th</sup> meeting	22 September 2006
7 <sup>th</sup> meeting	27 September 2006
8 <sup>th</sup> meeting	10 October 2006
9 <sup>th</sup> meeting	20 October 2006
10 <sup>th</sup> meeting	31 October 2006
11 <sup>th</sup> meeting	15 November 2006
12 <sup>th</sup> meeting	17 April 2007

## **FMAG**

1 <sup>st</sup> meeting	28 April 2006
2 <sup>nd</sup> meeting	29 September 2006
3 <sup>rd</sup> meeting	27 October 2006
4 <sup>th</sup> meeting	20 November 2006
5 <sup>th</sup> meeting	18 December 2006
6 <sup>th</sup> meeting	30 January 2007

7<sup>th</sup> meeting

30 April 2007

**PATAG and MAG** 11 November 2006  
**Joint meeting**

## **II. The Schedules of the Consultative Events Organized by PATAG and MAG**

### Open Consultative Forums

#### Venue

#### PATAG

1 June 2006	Lecture Hall, Sheung Wan Civic Centre, Hong Kong
2 June 2006	Lecture Hall, Hong Kong Heritage Discovery Centre, Kowloon Park, Kowloon

#### MAG

29 May 2006	Lecture Hall, Hong Kong Heritage Discovery Centre, Kowloon Park, Kowloon
30 May 2006	Fringe Club Theatre, Ground Floor, Hong Kong Fringe Club, 2 Lower Albert Road

### Focus Group Meetings

#### PATAG

9 May 2006	Meeting with Cantonese Opera Sector
22 May 2006	Meeting with Tourism Sector
26 May 2006	Meeting with Organizers of Cultural and Entertainment Events



2 June 2006	Meeting with the Presenters of the Cantonese Opera Sector
17 June 2006	Meeting with the Chinese Artists Association of Hong Kong
13 July 2006	Meeting with the Managing Director of the Really Useful Company Asia Pacific

#### MAG

11 May 2006	Attended a seminar organized by the International Association of Arts Critics, Asia Art Archive, Goethe Institute on the Mori Art Museum, Tokyo
23 May 2006	Meeting with Curators in government and non-government sectors

#### Presentation Hearings by MAG

6 June 2006	Meeting the Ink Society
13 June 2006	Meeting the International Film Festival, Hong Kong Federation of Design Associations, Para/Site Art Space and Hong Kong International Association of Art Critics
21 June 2006	Meeting individual artists

### **III. List of Overseas Museums Experts Invited by MAG**

Ms Kate Brennan	Chief Executive Officer of Federation Square Pty. Ltd., Melbourne
Mr Tony Sweeney	Director/CEO of Museum of Moving Image (MOMI) in Melbourne
Ms Yuko Hasegawa	Chief Curator of Museum of Contemporary Art, Tokyo

Dr Michael Knight	Deputy Director for Strategic Program and Partnerships and Senior Curator of Chinese Art, Asian Art Museum, San Francisco
Ms Kara Lennon	Advisor (International Relations), Centre national d'art et de culture Georges Pompidou (commonly known as Centre Pompidou)
Mr Joël Girard	Advisor to the President of Centre Pompidou

#### **IV. List of Overseas Museums/Cultural Institutions Visited by the MAG Delegation from 17-25 July 2006**

Paris	(a) Centre Pompidou
	(b) French Ministry of Culture
	(c) Quai Branly Museum
London	(d) Tate Modern
	(e) Design Museum
New York	(f) Museum of Modern Art
	(g) P.S.1 Contemporary Art Centre
San Francisco	(h) Asian Art Museum
	(i) Exploratorium
	(j) San Francisco Museum of Modern Art
	(k) De Young Museum

## **V. Tea Gatherings and Briefing on M+ held by MAG after Submission of Report**

8 March 2007	Tea gathering with Hong Kong Curators' Association
12 March 2007	Tea gathering with art dealers and interested individuals
4 April 2007	Tea gathering with local artists
10 April 2007	Tea gathering with academics in arts
13 April 2007	Tea gathering with art and cultural critics, and collectors
24 April 2007	Tea gathering with interested individuals
7 May 2007	Tea gathering with multi-media artists and popular culture experts
15 May 2007	Tea gathering with designers and architects
28 May 2007	Briefing for university postgraduate students on relevant disciplines

## **VI. Briefing by the Financial Advisor**

7 May 2007	Briefing to Members of the Consultative Committee, PATAG, MAG and FMAG by the FA on the results of its financial assessment
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## **VII. Tea Gatherings by PATAG**

21 June 2007	Cantonese opera sector
22 June 2007	Small and medium performing groups
29 June 2007	Other performing artists/groups

**Performing Arts Facilities in Hong Kong**

<b>Venues</b>	<b>Facilities</b>	<b>Seating Capacity</b>
<b><u>LCSD Venues</u></b>		
1. Hong Kong Cultural Centre	Concert Hall	2,019
	Grand Theatre	1,734
	Studio Theatre	496
2. City Hall	Concert Hall	1,434
	Theatre	463
	Recital Hall	111
3. Kwai Tsing Theatre	Auditorium	905
	Lecture Room	98
4. Tsuen Wan Town Hall	Auditorium	1,420
	Cultural Activities Hall	280
5. Tuen Mun Town Hall	Auditorium	1,372
	Cultural Activities Hall	300
6. Sha Tin Town Hall	Auditorium	1,372
	Cultural Activities Hall	300
7. Yuen Long Theatre	Auditorium	919
	Lecture Room	100
8. Ngau Chi Wan Civil Centre	Theatre	354
	Cultural Activities Hall	106
9. Sai Wan Ho Civil Centre	Theatre	471
	Cultural Activities Hall	110

<b>Venues</b>	<b>Facilities</b>	<b>Seating Capacity</b>
10. Sheung Wan Civic Centre	Theatre	480
	Lecture Hall	150
11. Ko Shan Theatre	Auditorium	1,031
12. Tai Po Civic Centre	Auditorium	756
13. North District Town Hall	Auditorium	498
14. Hong Kong Coliseum	Arena	12,500
15. Queen Elizabeth Stadium	Arena	3,600
	<i>Sub-total :</i>	33,379
<b><u>Non-LCSD Venues</u></b>		
16. Hong Kong Convention & Exhibition Centre	Hall 3	7,000
	Grand Hall	3,000
	Convention Hall	1,800
	Theatre 1	637
	Theatre 2	336
17. Sunbeam Theatre	Grand Hall	1,033
18. Hong Kong Arts Centre	Shouson Theatre	439
	Agnes b Cinema	193
	McAulay Studio	80
19. Hong Kong Academy for Performing Arts	Lyric Theatre	1,181
	Drama Theatre	415
	Concert Hall	382
	Recital Hall	202
	Studio Theatre	240
	Dance Studio I	120
20. Hong Kong Fringe Club	Fringe Studio	80
	Fringe Theatre	100

<b>Venues</b>	<b>Facilities</b>	<b>Seating Capacity</b>
21. Baptist University	Academic Community Hall	1,346
22. Polytechnic University	Jockey Club Auditorium	1,084
23. Chinese University	Lee Hysan Concert Hall	265
	Sir Run Run Shaw Hall	1,438
24. City University	Wei Hing Theatre	374
25. Hong Kong International Trade & Exhibition Centre (Kowloon Bay)	Exhibition Hall A	1,300
	Exhibition Hall B	1,500
	Ground Floor Plaza	1,000
	Grand Rotunda	1,500
	Universal Plaza	1,000
	Auditorium	702
26. Asia World-Expo	Arena	13,500
	<i>Sub-total :</i>	<i>42,247</i>
	<b>Total :</b>	<b>75,626</b>

**Museum Facilities in Hong Kong**

<b>Museums</b>	<b>Year Opened</b>	<b>Gross Floor Area ("GFA") (Exhibition area in bracket)</b>	<b>Themes</b>
<b><i>LCSD Museums</i></b>			
1. Lei Cheng Uk Han Tomb Museum	1957	185 m <sup>2</sup> (93 m <sup>2</sup> )	Featured artefacts including ceramics, bronze wares and related relics unearthed at the historical tomb of the Eastern Han dynasty at Lei Cheng Uk.
2. Hong Kong Space Museum	1980	8 110 m <sup>2</sup> (1 600 m <sup>2</sup> )	Features artefacts of space mission and technology with sky show and omnimax show programmes at its planetarium.
3. Sheung Yiu Folk Museum	1984	500 m <sup>2</sup> (450 m <sup>2</sup> )	Features artefacts including farming tools and a lime kiln at the historical Sheung Yiu village.
4. Flagstaff House Museum of Tea Ware	1984	2 985 m <sup>2</sup> (603 m <sup>2</sup> )	Features Chinese teaware and introduces the custom of tea drinking in China, Chinese ceramics and seal carvings. Exhibits were donated by the Dr K.S. Lo Foundation.

5. Hong Kong Railway Museum	1985	6 500 m <sup>2</sup> (6 380 m <sup>2</sup> )	Features trains and the history of railway transportation at the historical old Tai Po Railway Station.
6. Sam Tung Uk Museum	1987	2 000 m <sup>2</sup> (1 300 m <sup>2</sup> )	Features artefacts and daily utensils at the historic Hakka walled village, Sam Tung Uk, in Tsuen Wan.
7. Law Uk Folk Museum	1990	230 m <sup>2</sup> (124 m <sup>2</sup> )	Features artefacts and daily utensils at the historic Hakka house, Law Uk, in Chai Wan.
8. Hong Kong Museum of Art	1991 <sup>(Note)</sup>	17 530 m <sup>2</sup> (6 019 m <sup>2</sup> )	Features Chinese antiques, Chinese painting and calligraphy, historical pictures and contemporary Hong Kong art, with temporary exhibitions on classical art and modern/contemporary art of the world.
9. Hong Kong Science Museum	1991	13 500 m <sup>2</sup> (7 250 m <sup>2</sup> )	Features various themes of science and technology, such as meteorology, life science, motion, water and wave, telecommunication, etc. with interactive exhibits.

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<sup>(Note)</sup> The City Museum and Art Gallery was housed in City Hall since 1962. In 1975, it was split into the Hong Kong Museum of Art and Hong Kong Museum of History. The “Year Opened” here denotes the opening of their present premises.



10. Hong Kong Museum of History	1998 (refer to Note)	17 500 m <sup>2</sup> (8 135 m <sup>2</sup> )	Features the history of Hong Kong from the prehistoric period to the 20 <sup>th</sup> century and other themes such as folk culture and the natural environment of Hong Kong.
11. Hong Kong Museum of Coastal Defence	2000	34 200 m <sup>2</sup> (8 135 m <sup>2</sup> )	Features the history of coastal defence in Hong Kong with a theatre and historical trail.
12. Hong Kong Heritage Museum	2000	32 000m <sup>2</sup> (7 500 m <sup>2</sup> )	Features the heritage of Hong Kong with thematic galleries on the New Territories heritage, Cantonese opera, paintings and calligraphy by Professor Chai Shao-an and other temporary exhibitions.
13. Hong Kong Film Archive	2001	7 200 m <sup>2</sup> (214 m <sup>2</sup> )	Features the history of film in Hong Kong with film shows, exhibitions and maintains an archive on films for public's access and research.
14. Hong Kong Heritage Discovery Centre	2005	4 948 m <sup>2</sup> (1 337m <sup>2</sup> )	Features archaeological finds, monuments and built heritage of Hong Kong.

15. Dr. Sun Yat-sen Museum	2006	2 560 m <sup>2</sup> (450 m <sup>2</sup> )	Features historical artifacts which related to Dr. Sun Yat-sen. The museum gives a comprehensive overview of the life and career of Dr. Sun and his role in the reform movements and revolutionary activities in the late 19 <sup>th</sup> and early 20 <sup>th</sup> centuries.
16. Ping Shan Tang Clan Gallery cum Heritage Trail Visitors Centre	2007	820 m <sup>2</sup> (191 m <sup>2</sup> )	Features various relics related to members of the Tang clan. The museum also introduces monuments and buildings of the Ping Shan Heritage Trail.
<b>Non-LCSD Museums</b>			
17. University Museum and Art Gallery, The University of Hong Kong	1953	2 250 m <sup>2</sup> (1 083 m <sup>2</sup> )	University Museum. Featured exhibitions on art, history and culture related to the University's educational role.
18. Art Museum, The Chinese University of Hong Kong	1971	3 200 m <sup>2</sup> (850 m <sup>2</sup> )	University museum related to the Fine Arts Department of the university. Features exhibitions of Chinese antiques, Chinese painting and calligraphy and contemporary art.

19. Tung Wah Museum	1971	690 m <sup>2</sup> (368 m <sup>2</sup> )	Museum operated by the Tung Wah Group. Features the history of the Tung Wah Group of Hospitals and medical services provided by the Group with artefacts, photographs and documents.
20. Police Museum	1988	570 m <sup>2</sup> (203 m <sup>2</sup> )	Government department museum. Features the history of the Hong Kong Police with artefacts, photographs, guns, drugs and the history of the Triads etc.
21. The Hong Kong Racing Museum	1996	558 m <sup>2</sup> (353 m <sup>2</sup> )	Museum operated by the Hong Kong Jockey Club. Features the history of the Hong Kong Jockey Club and the history of horse racing in Hong Kong.
22. Hong Kong Museum of Medical Sciences	1996	876 m <sup>2</sup> (702 m <sup>2</sup> )	Run by Hong Kong Museum of Medical Sciences Society. Features the history of medical services in Hong Kong and artefacts related to medical sciences.
23. Po Leung Kuk Museum	1998	333 m <sup>2</sup> (250 m <sup>2</sup> )	Museum operated by the Po Leung Kuk. Features the history of the Po Leung Kuk and the care and protection of women in Hong Kong.

24. Museum of Ethnology	2000	1 000 m <sup>2</sup> (328 m <sup>2</sup> )	Private museum. Features themes of ethnology and folk culture, in particular that of China, with artefacts and photographs.
25. Hong Kong Correctional Services Museum	2004	480 m <sup>2</sup> (326 m <sup>2</sup> )	Government department museum. Features history and provision of the Correctional Services Department.
26. Hong Kong Maritime Museum	2005	463 m <sup>2</sup> (140 m <sup>2</sup> )	Non-profit private museum operated by a Board of Directors. Features the maritime history of Hong Kong and thematic exhibitions related to the shipping industries.

**Consultancy Study on the Relationship between  
Museums and Performing Arts, and  
Creative Industries for the  
West Kowloon Cultural District Development  
in Hong Kong**

**(Centre for Cultural Policy Research,  
University of Hong Kong, April 2007)**

**Executive Summary**

**I. Background and Summary of Findings**

1. This report studies the relationship between museums, performing arts and creative industries and explores applications for the development of West Kowloon Cultural District in Hong Kong.
2. The relationship between museums, performing arts and creative industries is investigated on three levels: first, museums and performing arts as strategies for city branding and development; second, attributes of creative industries as exhibited in museums and performing arts and their respective value chains and reciprocal influences on one another; third, museums and performing arts as instruments of growth for creative industries and other sectors.
3. At the moment, development of museums in Hong Kong is government dominated. The museum per capita ratio is low compared to New York and London (by 8-9 times). Development of performing arts is comparatively less government directed but still highly dependent on government funding. Development of creative industries in Hong Kong is at a budding stage with more government support in film and design.

4. Various case studies are conducted for the three levels of analysis:
  - Newcastle-Gateshead in UK, Federation Square in Melbourne, Australia, Kanazawa in Japan and Broadway in New York, USA are chosen as case studies for studying the impact of cultural facilities on city development.
  - Tate Modern in London, Museum of Modern Art and Lincoln Centre in New York, as well as Esplanade in Singapore are analyzed in terms of their sources of income for studying museums and performing arts as forms of creative industries.
  - The New York Broadway theatre in terms of expenditure breakdown, ZKM in Karlsruhe, Germany, Victoria and Albert Museum in London and Lincoln Centre in New York in terms of their mode of operation, will be examined for the cross-over of museums, performing arts and creative industries.
5. As shown by a macro level analysis on Shanghai, Singapore and London, museums and performing art activities correlate positively with tourism, the Gross Value Added (GVA) and employment of creative industries. The three cases show that a vibrant cultural scene goes hand in hand with economic success.
6. In Shanghai, the number of museums and performing arts groups has grown rapidly in recent years and the GVA of creative industries has increased more than 75% over the past four years. Shanghai had 60 private museums in 2004 and plans to build 100 museums by 2010. Number of performing arts group increased three-fold in six years. With the set up of the Shanghai Creative Industry Centre in 2004, 75 creative industry parks have been created and licensed since.
7. Singapore strives to be a New Asia Creative Hub and has set out strategies which brought a steady growth in cultural activities. The number of total exhibition days has dramatically increased since several large-scale

arts venues including the Esplanade were built in 2001. Creative industries contributed to 3.88% of the Singaporean GDP in 2003 and is expected to double by 2012.

8. London demonstrates a robust arts and cultural scene characterized by high rate of resident as well as visitor participation and attendance to museums and art activities. Creative industries in London offer the second biggest source of job growth (one in five new jobs) and rank second in output (after business services). Latest forecast is that creative industries will overtake business and financial services in terms of employment by 2020. Government aims to make UK the creative hub of the world.
9. Museum and performing art facilities, together with relevant social and cultural policy, have led to successful cases of city branding that favors economic development, social stability and overall competitiveness such as Newcastle-Gateshead in UK, Federation Square in Melbourne, Australia, Kanazawa in Japan and Broadway in New York.
10. As shown in these cases, mere construction of cultural facilities will not necessarily result in a better branding of the city. It has to be implemented with a set of strategic cultural programming and policies. A strong city branding benefits different aspects in society. It is powerful in attracting investment, talents and tourists, at the same time promoting social cohesion and local identity.
11. Unlike the performing arts sector which has generally been accepted as a creative industry, it is still debatable whether the museum sector should also be considered as creative industry. By arguing that museum activities are capable of generating profit, e.g. input and output of curatorial professions, collections on loan, management of royalties, etc., they would fit the definition of creative industries as economic activities that generate wealth and employment through creation

and exploitation of intellectual property rights (IPR). Museums across the continents earn their own income apart from public or government grants and private contributions, accounting for 20-80% of their total income.

12. Museum and performing art activities relate closely with creative industries. Their auxiliary services such as research and publication, educational services, trading of reproduction rights, software, information technology, architectural, exhibition and graphic design, etc. are undeniably creative industries themselves.
13. Museum, performing arts and creative industries are part and parcel of the development of a vibrant cultural scene since they are in many ways mutually beneficial to each other.
14. Museums and performing arts as well as creative industries constitute ecologies of their own which are interactive to one another. The two 'ecologies' make up what we call the 'cultural ecology' of society. The investment in one sector has a multiplier effect on the other and therefore strengthens the cultural ecology as a whole. A sustainable and healthy 'cultural ecology' plays an important role in city development.
15. Four areas have been identified that contribute to this process: namely Funding and Governance, Programming and Research, Education and Training, and Cross-Sector Collaboration.

## **II. Prospect of Application on WKCD**

16. Based on the case studies, consultation and focus groups, the following measures are proposed for the WKCD development :
  - (a) Funding and Governance
    - Governance and funding for Museums, PA venues and central overseeing body should be



at arm's length or non-profit making mode, receiving a mixture of granted and earned income

- Governance and funding for other organizations, institutions, smaller venues or independent arts groups within WKCD should be decentralized and diversified
- Private companies and creative industries should be encouraged to have a share in venues and businesses
- Set up museum ordinance and policies to protect collections and encourage private donations

(b) Programming and Research

- A dedicated agency to take charge of the cultural programming especially of the public spaces
- Make use of the locational characteristics and encourage public enjoyment and communication
- WKCD for both local residents and tourists – programming local as well as global needs
- To research on long-term cultural development and to devise policy
- An independent public think tank with government liaison representatives
- To connect local art groups and international bodies

(c) Education and Training

- WKCD should engage schools and research institutes providing arts education, art-in-education and creative education for the current and future demand
- Curatorial and art management services for export
- Hong Kong as cultural partner for curatorial and management needs in China
- WKCD as incubating and practicing ground
- Provide a structured human resource development programme

- WKCD will increase demand in visionary curators and art managers
- (d) Cross-sector Collaboration
- WKCD should not be a development in isolation of the West Kowloon context and should integrate with existing districts and neighborhood
  - Provide proactive cultural development policy and inter-departmental collaboration
  - Inter-disciplinary museums and PA venues to encourage collaboration with creative industries
  - Development of commercial theatres by media industries
  - Diversify income with mixture of cultural and commercial facilities
  - Set up umbrella organizations for long-term collaboration between the arts and creative industries
  - Establish intermediary groups to connect business and arts through partnership or sponsorship
- (e) A Working Model
- The Getty Centre as comprehensive model on cultural facilities
  - The Pittsburgh Cultural District as development model including residential and commercial elements
  - Authorities should be abreast of latest international development to shape parameters of cultural ecology for the WKCD project

**Economic Impact Assessment of Developing  
the West Kowloon Cultural District**

**(Economic Analysis Division, EABFU,  
Financial Secretary's Office, May 2007)**

**Executive Summary**

**[Important note :** In this annex, all monetary figures are expressed in real terms at 2006 prices and all figures related to job creations are on a full-time equivalent basis, unless specified otherwise.]

**I. Introduction**

1. The development of the West Kowloon Cultural District ("WKCD") is an important investment in Hong Kong's arts and cultural infrastructure, a major step to promote cultural and artistic activities in Hong Kong, and a strategy that supports the long term development of Hong Kong as a creative economy and a world city. It is expected to bring about not only substantial tangible economic output and employment, but also various significant intangible benefits.

2. The tangible economic impacts mainly pertain to the value added and job opportunities generated by the construction of WKCD infrastructures, management and operation of its venues and facilities, and also programmes, exhibitions and performances held there. Additional spending by tourists and local residents arising from the operation of the WKCD also constitutes a key source of economic impact. Crude estimates of these impacts are given in this note.

3. The intangible economic impacts of the WKCD have many different dimensions. They include, *inter alia*, fostering the development of our knowledge-based economy, invigorating creative industries and innovation activities,

nurturing and pooling talents, attracting investors, raising the quality of life, reinforcing our economic integration with Pearl River Delta (“PRD”), and enhancing Hong Kong’s image as a world city.

## **II. Tangible economic impacts**

### ***(a) Impact during the construction process***

4. Construction of the WKCD and the related management and consultancy services (including two phases of Core Arts and Cultural Facilities (“CACF”), and the residential and commercial segment) are estimated to cost around \$18,260 million in present value terms. It is crudely estimated that the value added generated would be around \$15,700 million for the economy in present value terms. As to employment impact, construction of the entire WKCD project is expected to create 11 020 jobs providing a total employment of around 33 700 man-years. These include 10 040 jobs (a total employment of 30 600 man-years) during 2008-2016 for Phase 1 CACF, supporting facilities and residential and commercial segment, and 980 jobs (3 100 man-years) during 2022-2031 for Phase 2 CACF. And as the construction spending will induce further spending on the rest of the economy through the multiplier process, an additional 18 360 man-year jobs would be created.

### ***(b) Impact upon commencement of the WKCD’s operation***

5. When the WKCD arts and cultural facilities commence operation, 3 major types of activities will generate economic value added and create job opportunities. They include management of the WKCD and its CACF, various ancillary services for day-to-day operation and facility maintenance, and various activities involved in programmes, exhibitions and arts performances held at the WKCD. It is crudely estimated that these activities taken together would generate directly around \$880 million in economic value added and create 3 740 job opportunities in 2015. The respective impacts are expected to rise steadily to \$1,320

million and 5 650 job opportunities by 2031. Reflecting the anticipated qualitative improvements in the exhibitions and programmes, the value added and jobs will increase further and stabilise at around \$1,420 million per annum and 6 080 in 2045.

**(c) Additional spending by tourists and local residents**

6. There are 3 key sources of additional visitor spending in Hong Kong arising from the WKCD operation. *First*, some tourists who would have come to Hong Kong even without the WKCD (the base tourists) will tend to stay longer and spend more for visiting the WKCD and/or attending the programmes there. *Second*, some tourists who would not have visited Hong Kong will be induced to come because of the WKCD (the induced tourists). *Third*, additional spending will be made by local residents visiting the WKCD and attending the programmes there.

7. After discounting the “crowding-out” effect on other expenditure by the tourists and local residents concerned, it is crudely estimated that these 3 additional sources of spending would generate value added of \$1,060 million and create 4 380 job opportunities in 2015. The respective impacts would rise steadily to \$2,880 million and 11 630 in 2031, and stabilising at \$3,080 million per annum and 12 430 by 2045. These figures cover the direct, indirect and induced impacts generated by the additional visitor spending, but do not include the impact of their spending on ticket/admission fee at the WKCD which have already been included in the impact calculated in paragraph 5 above.

8. The combined impacts given in paragraphs 5 to 7 above will further generate, through the multiplier process, indirect or/and induced impacts on the economy. In sum the total economic impacts, including direct, indirect and induced impacts, are estimated to be \$2,660 million in value added to GDP and 9 980 jobs in 2015. With the opening of Phase 2 CACF and its enhanced attractiveness to tourists, the total value added contribution to GDP and job creation

will rise steadily to \$5,280 million and 20 080 respectively in 2031 and further to \$5,670 million and 21 540 in 2045.

### **III. Intangible economic benefits**

9. In the face of an increasingly globalized economy, and in particular the rapid changes going on in the Mainland, Hong Kong must continue to transform itself, not only economically, but also in other aspects. As cities in the region continue to improve rapidly in terms of infrastructure and traditional measures of competitiveness, Hong Kong must upgrade its soft infrastructure and enhance its competitiveness in soft qualities such as taste, style and creativity. A vibrant arts and cultural environment will help to create the synergy necessary to complement and enhance the efficiencies and competitiveness of a modern, cosmopolitan financial and business centre, as well as attract talents and investors. The rapidly rising prosperity in the Mainland and in the region also contributes to a significant increase in demand for such cultural, creative and artistic qualities. The WKCD is therefore a strategic investment to enhance Hong Kong's longer term standing and competitiveness as an international city.

#### **(a) *Fostering vibrant cultural activities and the development of a creative economy***

10. The WKCD project, being an integrated arts and cultural hub with a clustering of cultural institutions, arts organizations and artistic talents, would be a significant driver spearheading the growth and development of cultural and creative industries. This could be analyzed mainly in the following aspects:

- The construction of a total of 15 performing arts venues would not only be able to address the current venue shortage facing the performing arts sector, but also be a booster dose to the further development of performing arts both as an art form and as a creative industry with commercial market potential. The *emerging* trend of

performing arts companies (mainly theatre companies) capable of relying mainly on ticketing income to sustain their artistic production programmes is a manifestation of this potential.

- The proposed museum institution **M+** would be a forward-looking cultural institution seeking to present 20-21 century visual culture with a flexible attitude open to new interpretations, fostering cross-fertilization and communications. This would effectively provide a creative and innovative platform for fostering the growth and development of a broad range of cross-media activity areas under the umbrella of visual culture which would include but not limited to visual art (such as installation, painting, photography, and sculpture), architecture, design (such as fashion, graphic and product design), moving image (such as film, video and television) and popular culture (such as advertising and comics).
- The proposed **M+** and Performing Arts Facilities and programmes could act as input of talents and ideas, production sites, testing grounds, markets and distribution channels in the value chain of creative industries. Experience in overseas jurisdictions indicate that museums could support and rejuvenate creative industries through commissioning and showcasing creative work and research, acting as a platform for exchanges, dialogues, collaborations and co-operations amongst creative practitioners, offering breeding grounds for creative talents and new ideas, and providing a wide range of education and training support for creative industries.
- The programmes, exhibitions and arts performances at the proposed **M+** and Performing Arts Facilities would have a strong influence on the output of creative industries by stimulating consumption and marketing of creative products

and works. They offer artistic experiences to the public which would equip consumers with the knowledge and tastes to consume creative products. They would also be regular buyers of creative works and services covering a wide range of areas including advertising, graphic design, software and computing, architecture, interior design, arts and crafts, acquisition of art works, stage design, costume design, and media broadcasting.

- In addition to the conventional role of collection and display of art works and arts performances, the WKCD project, riding on the gradual evolution of museums and performing arts into sites of creative production and education brought about by technological changes which enable them to cut across creative industries through diverse ways, would provide a strong impetus for the proposed **M+** and Performing Arts Facilities as well as existing arts and cultural facilities to become more and more integrated with the evolution of creative industries.
- The construction of the Exhibition Centre would facilitate the development of the arts and creative market, providing a platform for art fairs, auctions, seminars and exhibitions on creative industries, etc. These events are suffering from shortage of venues and high venue rental at the moment but should be promoted to enhance Hong Kong's position as Asia's World City.

11. The WKCD project will provide ample opportunities for the public to enhance understanding about our own culture and the arts, and facilitate our cultural exchanges with the rest of the world. As market tastes and preferences are often rooted in and related to social norms and cultural ecology, the enhanced public appreciation of, and participation in culture and the arts, and the knowledge thus acquired will enable Hong Kong to be more adaptive to the diverse market dynamics, and be more sensitive to



cross-cultural management issues and new business opportunities around the world. Through cultural exchanges, Hong Kong will also be more sensitive to and appreciative of the norms, lifestyles and work practices of other places, while being more effective in conveying ours to overseas clients and business partners. Hong Kong companies will then be in a better position to be market leaders in a global environment where product customisation has become increasingly important.

12. Appreciation of the arts and culture often inspires creative thinking and artistic ideas – the key ingredients of the value chain in creative industries and other market innovations. Knowledge of cultural evolution and breakthrough can cultivate the respect for freedom of creativity and expression, and generate the desire and courage to alter existing norms and imagine changes. A rich and diversified arts and cultural atmosphere is therefore a driving force behind many innovative economic activities, including creative product and fashion design, new approaches in architecture, generating new consumer experiences, introducing new management concepts, and adopting innovative corporate strategies.

***(b) Nurturing local talents***

13. The WKCD will provide the platform and the synergies for the long-term development of Hong Kong's cultural and artistic sector, encourage the sector to strive for artistic excellence and experiment with new concepts and art forms, and promote arts education and cultural appreciation in the community. Arts and culture form an integral part of the knowledge base fundamental to intellectual growth and an in-depth understanding of world development and human civilisation. Promotion of the arts and culture will thus help nurture a pool of talents in Hong Kong who possesses the capacity to absorb new knowledge, think creatively, and be engaged in lifelong learning. Awareness of the diverse culture and value systems will also assist the talents to seize opportunities and cope with challenges in a dynamic and global environment. The knowledge and capacity to appreciate arts and culture should be conducive to the

improvement in the overall quality and effectiveness of our talents and human capital.

**(c) *Attracting and retaining investors and talents***

14. Increasingly recognising the contribution of cultural enrichment to modern life and creative thinking, many investors and talents now attach greater importance to a free, open, vibrant and dynamic cultural environment in selecting a place to develop their businesses and careers. Moreover, cultural education and exposure can make our society more receptive to diversity in norms, cultures and values, which in turn makes Hong Kong more appealing to foreign investors and talents, and more conducive to a vibrant, creative economy.

15. The WKCD project, as an integrated cultural hub, would also open up a wealth of new opportunities to attract and sustain investments in arts and culture, as well as in cultural and creative industries through different forms of partnerships and collaborations for mutual growth and benefits. There are overseas experiences illustrating how the development of a cultural hub has worked as an engine of urban re-generation and city re-branding, which brought about an increase in investments not only in creative industries but also in other business activities with multiple knock-on effects on the economy.

**(d) *Raising the quality of life***

16. Arts and culture are an increasingly important part of modern life, particularly in a cosmopolitan city like Hong Kong. Apart from offering a variety of choices to enhance the diversity of activities in modern day living, arts and culture also provide the channels for people to project their feelings and imaginations. Such opportunities help to diffuse personal stress. There is also a growing consensus that awareness of arts, culture and the related history can strengthen local identity and social cohesion. These will contribute to social harmony and improve the quality of life in Hong Kong.

**(e) Reinforcing economic integration with the Pearl River Delta (PRD)**

17. In the face of keener competition from other emerging low-cost centres, the PRD is poised to re-orient gradually towards greater emphasis on high value-added and knowledge-based productions. The unique function of Hong Kong as the international business hub in South China can play a very useful role in this process. In order to better contribute to this upgrading process and grasp the opportunities thus arising, Hong Kong has to sharpen its edge as a vehicle to channel global market intelligence and ideas. Hong Kong, a cosmopolitan city enjoying a generous exposure to diverse cultures and values from all over the world, can play such a role superbly through promotion of cultural and artistic activities.

18. The development of the WKCD is also advantageous to our economic integration with PRD through its strategic location. Being the proposed terminus of the Hong Kong-Shenzhen-Guangzhou Express Rail Link, West Kowloon, leveraging on the cross-boundary transport link, will have a high potential to become a new cluster of businesses and talents, appealing particularly to those who frequently commute in the PRD. Inclusion of the WKCD in this strategic location will enhance the latter's attraction by giving accessibility to arts and cultural activities, a spacious environment and the prestige associated with the landmark. Besides, the WKCD's locational advantage will facilitate cultural exchanges between Hong Kong and the PRD which are likely to bring about more collaborations between the cultural and creative industries in the two places.

**(f) Branding Hong Kong as a world city**

19. A vibrant cultural and artistic ecology is conducive to Hong Kong branding itself as a world city. It adds a new and creative dimension to the way Hong Kong projects its image and communicates with its own local population and with the rest of the world. It also reinforces Hong Kong's brand value as a liberal and cosmopolitan city open to cultural varieties and differences, and creative ideas. Apart

from serving as Hong Kong's iconic cultural and architectural landmark, the WKCD will also showcase the sophistication and core values embedded in our city's image.

**Summary of FA's Findings**

(This Annex (comprising page 53 to page 78) is available on a separate PDF file at

[http://www.hab.gov.hk/wkcd/pe/eng/doc/CC\\_Report\\_eng/5aAnnexJ.pdf](http://www.hab.gov.hk/wkcd/pe/eng/doc/CC_Report_eng/5aAnnexJ.pdf).)

**List of Useful Links/References**

1. The Invitation for Proposals  
<http://www.hplb.gov.hk/wkcd/eng/ifp.htm>
2. The Consultative Committee  
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7. The Economic Impact Assessment  
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