

Consultation Forums on the West Kowloon Cultural District Project

Consultation Forum I - for performing arts practitioners and arts groups

Date : 5:30 p.m., 16 October (Thursday)
Facilitator : Professor Chan Wing-wah Chairman of Arts Promotion Committee of the Hong Kong Arts Development Council
Participants : Mr Ngai Wing-chit Principal Assistant Secretary for Home Affairs (Culture)
Ms Choi Suk-kuen Deputy Director of Leisure & Cultural Services (Culture)
Mr Li Ho-kin Assistant Secretary for Housing, Planning and Lands (Planning)

Q Will the West Kowloon Cultural District have enough performance venues for large local and mainland xiqu troupes? Will the Cultural District have an outdoor stage suitable for xiqu performances and an arts market for the sale of xiqu merchandise? Will Government set up a xiqu training programme given the proposed facilities? Does Government have a subsidy programme or a development fund for the development of the entire arts and cultural community?

A As stated in the Invitation for Proposals, Government only requires Proponents to provide the minimum number of seats as mandatory requirements for the performance venues in the core arts and cultural facilities. Government only provides reference to world-class standard facilities in the technical specifications. Proponents are free to recommend different suggestions to cater to the needs of the arts and cultural community. There are many different possibilities in providing the various software and we believe the developer will listen to the views of the arts and cultural community, including the xiqu community, before making their recommendations. Besides, Government requires the Proponents to provide assurance that the facilities will be run in an effective, efficient, business-oriented, financially responsible and publicly accountable manner. The mode of governance proposed should be conducive to enhancing the long term cultural development of Hong Kong and attracting public support. Government has already provided Proponents with local and overseas examples of governance of similar developments for reference.

Q Does Government have a mechanism to make the developer take the views of the arts and cultural community, such as provisions in the tender or contracts that require the developer to hold discussions with, or even be “linked” to, certain accredited arts and cultural groups?

A Government will only accept proposals that contain realistic and workable suggestions. The mode of governance and operation of the facilities must involve the participation of respected members of the arts and cultural community. The operation period by the successful proponent for the Core Arts and Cultural facilities lasts for 30 years. Government has very stringent demands in this area. For example, operations must not be based solely on commercial considerations. Government will hold frequent discussions with the developer on details of the project. Members of the arts and cultural community must be involved to set real and concrete plans before the actual implementation of any suggestion.

This is not a tender but an Invitation for Proposals. The objective of comprehensive planning and integrated development will be met through an interactive process. Government welcomes local and international developer to participate in this project. The views of the arts and cultural community were taken into consideration when the Invitation for Proposals was drawn up, and we believe that the developer, to increase the chance of their proposals being accepted, will take the initiative to approach the arts and cultural community. The consultations organized by the Hong Kong Arts Development Council is a good start of the interactive process.

In respect of the outdoor facilities, the Invitation for Proposals requires the developer to plan for at least four open piazzas, which we believe will be suitable for xiqu and other performances. It is hoped that the entire project can achieve syntheses and partnerships: between Government and the public; between the developer and the arts and cultural community; between software and hardware; and between high art and popular culture.

Q Is Government inclined to select certain performance groups as “resident companies”? Will Government consider resident companies basing on artistic merit or commercial and entertainment appeal? The developer must surely want the three performance theatres to be self-financing but some local performance groups (such as plays performed in Cantonese) face limitations and may not be able to attract a large number of audience and tourists. Therefore, the commercial prospects will not be too optimistic if there are no Government subsidies. What is

Government's view on this? Also, will the design of the canopy obstruct ventilation? The cleaning expenses must be considerable. Will these costs be passed on to the resident companies? Will the users be able to afford high rents?

- A Government has no preference for which type of resident companies. This should be considered having regard to the mission statement of the proposals and the proposed hardware and software. Also, an arts group's artistic merit and its commercial appeal are not mutually exclusive.

The development of the West Kowloon District does not have any implication on Government's subsidizing policy to arts performances. These are two separate and unrelated issues.

The canopy, which is set to be a future landmark, is beautiful and able to meet the different needs of the district. Cladding panels of different materials will be used in the construction of the canopy to direct airflow, which enhance natural ventilation, while at the same time resist typhoon damage. As for the issue of construction costs, the canopy is only one aspect of the entire development project. There will be other infrastructure works within the district such as roads and automated people mover system. It is therefore impossible to give an itemized breakdown of the cost.

- Q Why are there only three theatres in such a large development area? Did Government consider the current performance needs of Hong Kong when planning? If it cannot meet the needs of local groups, how can it become a world-class facility? Also, is there any area within the district that will be reserved to provide office space for small and medium sized arts groups? Will Government consider subsidizing the rent?

- A The core arts and cultural facilities were drawn up after consultations within the arts, business and tourism sectors. Proponents are required to propose other arts and cultural facilities to complement the core ones. Past experience of the Leisure and Cultural Services Department shows that the right facilities in the right location guarantee a reasonable occupancy rate. Government hopes that the new facilities will be able to provide more performance opportunities and inspire more creativity and vitality. As for the need of office spaces, we hope the message will be conveyed to the developers for their consideration through consultation sessions like today's.

Q If Government does not have any requirements of resident companies, what are the criteria that the developer will use in selecting these resident arts groups? Will the developers determine the process of selection? Also, will the developer finance the operating costs of the resident companies? Does it mean that they will no longer receive financial support from Government?

A Government welcomes any mode of governance and operation. Developers should liaise with the arts and cultural community before making recommendations. They should also provide the criteria and reasons for their selection of resident companies. Government will thoroughly consider the proposed mode of operation and management of each facility.

Government does not have any set idea of not subsidising the resident companies.

Q It is a very good idea to get the developer and the cultural sector to work together, but the Invitation for Proposals does not give any specific suggestions on how they can work together. However, most of the developers in Hong Kong have very little experience in developing cultural facilities. How could Government guarantee that the developer will take the views of the cultural sector? To strike a balance between artistic and business interests, could some kind of mechanism be included in the Invitation for Proposals or the assessment process, such as involving the participation of the arts and cultural community in the assessment? Also, could Government require developer to involve a certain proportion, such as half or one-third, of artists or arts administrators when drafting their proposals? Another way to allay the fears among the cultural sector that developers are hijacking this project, is to demand the developers to involve full time arts professionals as administrators during the implementation of their proposals. I also agree that a 100 to 150-seat black box theatre is a must. These small theatres may well turn out to be the most popular and most easily filled performance venues. From the business point of view, developer should give this more thought. Finally, the most important objective of this project is to change the current cultural climate of Hong Kong. Only by increasing the number of cultural performances to a sustainable level can the arts and culture in Hong Kong truly flourish.

A The Invitation for Proposals clearly states that developer must provide a list of those people who have been involved in the drafting of the development proposals and those who will be included in the management of the development project. The reasons for recruiting them and other relevant information must also

be included. It is hoped that this will encourage the cultural sector and the developers to work together to prepare a workable and realistic development proposal. We also require the developers to make developing the arts and culture in Hong Kong their foremost objective in this project.

Government does have certain demands on developer and provides certain guidelines, but at the same time, gives them a sufficient level of freedom. We hope that excellent synergy between the cultural sector and the developer will push the entire project forward. On the basis of the Invitation for Proposals, Government welcomes intermediary organizations such as the Hong Kong Arts Development Council and other organizations to serve as a bridge between the various parties to facilitate exchanges of information. Government will meet the demands of the cultural sector as far as possible during the assessment process. This project has progressed from a five hectares project in the beginning to a 40 hectares one, with much more arts and cultural facilities.

The assessment process covers three main areas: technical, finance and operation. Due to the sensitivity of financial information, the assessment will be carried out by civil servants. In the area of operation and management, the Leisure and Cultural Services Department and the Home Affairs Bureau will work closely together as both of them are very experienced in the area of arts administration and in tune with the aspirations and hopes of the cultural sector. In general, the criteria for assessment include the mission statement, themes and programme content, business strategy and operation plan, mode of governance, human resources strategy and staff structure, the provision, operation and maintenance of other arts and cultural facilities.

Other Opinions:

- In general, local theatres are subsidised by Government. A privately run entity is often in deficit. Government has indicated that it will not slash its financial support for culture and the arts with the development of the Cultural District, but Government has always hoped that sponsorship of the arts can be undertaken by the business sector. It is therefore not convincing for Government to say that it will not cut its financial aid. For that reason, it is imperative that an arts development fund be set up to support training, performance and all other arts-related activities.
- If retail shops, or indeed a whole street of shops, that sell arts supplies can be opened in the Cultural District, performing arts students and artists will no longer find it difficult to source their supplies. It could even become a tourist attraction.

- The museum cluster lacks a “theatre museum”.
- Developer should think about providing theatre companies with storage space for sets and costumes. This can be shared among all arts groups.
- The developer’s proposals should take into consideration working areas peculiar to theatre companies, especially those areas that have specific architectural requirements such as rehearsal rooms and studios. For example, rehearsal areas should not be located in a building with curtain walls.
- With regard to the issue of providing offices for arts groups, we shall consider the example of Singapore’s Arts Housing Scheme, where arts groups are regarded as non-profit organisations and offered with preferential rates.
- In promoting traditional Chinese art forms, Government should not focus solely on Cantonese Opera and xiqu and neglect other traditional arts such as puppetry.
- Developer should aware of the difference between a Chinese xiqu stage and a western stage. The stage used in Cantonese Opera is built with bamboo poles, which makes it rather special. I suggest the setting up of special stage facilities for traditional xiqu performances in the Cultural District or building a “Xiqu City” in its non-core area. Also, we should consider adding a street performance area that allows young people to present various kinds of street performances.
- Apart from the three major theatres, the developer should consider setting up several experimental black box theatres (such as the Fringe Studio in the Fringe Club) for smaller or more experimental arts groups. At present, the demand for such studios is high.
- The arts and cultural community should continue to monitor the Cultural District project after it is in operation. Despite keeping an open mind on the Invitation for Proposals, Government does have set ideas about certain art form. The hardware requirements stated in the Invitation for Proposals indicate a preference for traditional art forms at the expense of newer media and other modern art forms, which are the mainstays of Hong Kong’s artistic future.

Consultation Forum I I- for non-performing arts practitioners and arts groups

Date : 10:30 am, 22 October (Wednesday)
Facilitator : Mr Tsang Kee-kung Member of Hong Kong Arts Development Council
Participants : Mr Ngai Wing-chit Principal Assistant Secretary for Home Affairs Bureau (Culture)
Mr Chung Ling-hoi Assistant Director of Leisure and Cultural Services Department (Heritage and Museums)
Mr Li Ho-kin Assistant Secretary for Housing, Planning and Lands (Planning)

Q What makes Government believe that developer can operate the cultural facilities?
What experience do the developers have that can convince Hong Kong people?

A Details on development brief, facilities and technical requirements, mode of operation and management are available in the Invitation for Proposals. It can also be downloaded free of charge from the project website. With regard to the ratio of 30% cultural facilities to 70% commercial facilities, both the construction cost and the cost of other infrastructure works such as the canopy, the automated people mover system and improvements to the coastline must all be taken into consideration. Therefore a balance must be struck in terms of land use. The final ratio will depend on the details and the master plan of the submitted development proposals, which will be assessed by Government. The assessment covers three areas: (1) Technical Proposal including architectural design and planning; (2) Financial Proposal, including land premium, incomes, funding of arts and cultural projects, operation of museums; and (3) Operation, Maintenance and Management Proposal including mode of governance proposed for the core arts and cultural facilities and the proposed governing body. The proposed governing body is expected to be a body with legal and professional credibility.

Government encourages the Proponents to suggest different modes of governance and management for different cultural facilities. The assessment panel will assess the proposals from all aspects. Regarding the issue of the number of cultural facilities, please note that the West Kowloon project has progressed from one that originally only covered five hectares of land to the 40-hectare multi-purpose facility that is being planned today. Government is demanding far more core cultural and arts facilities now than it did previously. The 30% figure was taken by reference to Norman Foster's scheme. This is not a tender but an Invitation for

Proposals. It is hoped that the process can achieve four levels of integration, communication and partnership: between Government and the public, between the developer and the arts and cultural community, between software and hardware, and between high art and popular culture.

Q What makes Government believe that property developers, will have the interest and commitment to get involved in this project, given that the prospects of making a profit are minimal or even nil?

A Government had already received replies from 10 parties expressing their interests in submitting proposals. We therefore believe that there are developers who are interested in this project. The contract, which covers all the rules and regulations for development, will be very detailed and the successful proponent will be obliged to fulfil all the requirements under the contract.

Q Who will make the final decision? Could the arts and cultural sector be involved in the assessment process? In the past, the Urban Council managed the cultural facilities. Who will run the new facilities in West Kowloon in the future? Experiences from around the world show that there is no profit to be made in operating cultural facilities. Does Government have a regulatory system to monitor the developer (whose only concern is making profits), to make sure that they do not unduly emphasize profit-making events?

A Government understands that culture and the arts need public funding. In fact, Government funding for cultural activities has not been reduced. However, the percentage of public funding in the companies' income has been declining because of an encouraging rise in the share of funding from the private sector. The development concept of the West Kowloon Cultural District is to maximize the resources from the private and the business sectors. Government, for its part, assigns the land to the developer. In the Invitation for Proposals, we require Proponents to provide a very detailed plan of how they would utilize their resources (especially in terms of financial arrangements) to support and run arts and cultural facilities. The document requires developer, when submitting their proposals, to guarantee the participation of experts from the arts and cultural sector in every stage of the planning process and the eventual operation and management of the facilities. This will be one of the criteria in the assessment process.

The completion of the facilities in West Kowloon does not mean that existing

cultural facilities will be replaced. At present, two major kinds of Government sponsorship are available: venue and performance sponsorship. The arts groups that make use of the cultural facilities in West Kowloon in the future may either be Government or privately funded. This is an area of great flexibility and possibility. The completion of West Kowloon does not necessarily lead to a change in Government's funding policy.

Once Government receives the proposals, it will undertake a preliminary assessment process. As this project is very complicated, it is very unlikely that we will get a perfect proposal. After selecting a proposal that best meets all the requirements, Government will present to the Legislature. At the same time, Government will also brief the Town Planning Board on the master plan of the selected proposal. After views were taken, necessary improvements to the proposal will be made before the document is submitted for final decision to the Chief Executive in Council.

Q Does Government have any mode of governance and operation in mind for the museum complex?

A No. Government does not have a set mode and is open to suggestions. The governing body is expected to be a body with legal and professional credibility, open to participation by persons of standing in the community and experts in the relevant fields.

Q In view of the complexity of the project, it should be governed by a clear and simple accountability and regulatory system along the same lines as the Airport Authority with a board of directors or a management committee accountable to the public. The most important objective of the West Kowloon project is to promote and develop culture and the arts in Hong Kong. As most of the current cultural facilities are located outside the district and operated by Government, how will the developer position the new cultural district in West Kowloon? What will be its relationship with the Leisure and Cultural Services Department? Will there be any possibility of cooperation in terms of programmes and technical know-how or is the developer allowed to work with non-Government bodies? Will the developer have any way of knowing the changes in the Leisure and Cultural Services Department's policies regarding performance venue development and management, programming and funding in the next 10 years?

A Government welcomes suggestions for any forms of cooperation but the most

important thing is for the developer to provide a detailed analysis of the feasibility, rationale, financial arrangements and practical implementation of the proposal. The future mode of governance of the Leisure and Cultural Services Department's existing performance venues and museums are yet to be studied. The department has just this month completed public consultations on a consultant's report on the future mode of governance of its museums. The Home Affairs Bureau will consider the final recommendation report. As for performance venues, this issue is mentioned in the Culture and Heritage Commission's policy recommendation report but a decision has yet to be made. The developer and experts concerned will study the positioning of the new cultural district. As for the accountability and regulatory system, we suggest developer study successful examples in other countries before submitting their recommendations to Government.

Whether it involves setting up an organisation to monitor all the facilities, or having separate management for individual facilities, the developer can make recommendations. The Invitation document states very clearly that the mode of governance proposed should be "conducive to enhancing the long term cultural development of Hong Kong and attracting public support". Different cultural facilities can have different modes of governance. Government has set specific requirements on the project's management accountability, its accountability to the public, and the level of professional creditability. All policy changes require a long time to take effect. Government's stand on this major project is that the private sector must be involved in the areas of software and hardware but this does not preclude the possibility of cooperation between the private sector and Government. At present, Government provides performance venues for subsidised arts groups and at the same time, rents out those premises on a purely commercial basis. We believe that there will be a similar situation in West Kowloon when it is completed.

Q Can proposals be made available in a library for the public to view for free?

A We may not be able to show members of the public the proposals under assessment because all the information that is being processed must be kept strictly confidential, especially financial information. This information in fact, should not be removed from where it is being processed. Also, there are legal concerns we need to consider. As the proposals are being processed, we must ensure that the information provided by each Proponent will not be leaked to others. If the question is whether members of the public could be shown the final proposal approved by the Executive Council, Government has not come to that

point yet but it is something worth considering.

Q Hong Kong is a cosmopolitan city that has produced many famous writers over the years. Can we have a Museum of Literature among the four proposed museums?

A The four thematic museums is a suggestion. The document does not preclude any other kind of facilities. We believe developers who are interested will gladly consider your suggestion.

Q Most areas in the New Territories have bicycle paths and on Hong Kong Island, bicycle paths have been planned for Sai Ying Pun and Pok Fu Lam. That leaves Kowloon as the only place without such facility. Will bicycle paths be included in the Cultural District for leisure and transportation purposes, providing an alternative for locals and tourists?

A No specific facilities have been planned for the waterfront promenade of the Cultural District. Proponents can put forward workable suggestions after they consider the district's transport link with other areas.

Q Our past experiences show that there are many possible mode of governance for this development project. Based on the ratio of 30% to 70% between cultural facilities and residential and commercial property, the developer may consider setting up something like "West Kowloon Cultural and Arts Committee" under the auspices of the ADC or the LCSD, to operate and manage the facilities. I personally oppose the idea of letting one single developer take over the whole project. However, if Government insists on choosing only one developer, then is it possible to use part of the profits derived from commercial development to subsidize cultural and arts events? It will give rise to grave concerns if arts development involves too much commercialism. The operation period lasts for 30 years (with a 50-year land lease). What will Government do if in ten years' time the developer runs into financial problems? Should Government play a more central role in arts development, instead of leaving everything to the developer?

A The minimum requirement set by Government is that 30% of the land must be used for arts and cultural development. Of course, Government encourages the developer to provide more facilities. The design of the canopy also requires that the structure should cover 55% of the land area. This requirement has in effect

restricted the height of the buildings that can be built by the developer. If all the developer does, is to build and hand the operation over to Government, then it would be contrary to the principle of “community participation”, that we all agree with.

Each of the three requirements (technical, finance and operation) listed in the Invitation for Proposals will be graded with 100 points as the full mark (see Annex 3.1 of the document). If a developer should propose that the operation of the cultural district be handed over to Government, that developer’s score would understandably not be impressive. This whole project aims at letting the developer take charge of the development, including maintenance and management.

- Q The members of the Ink Society and some collectors have concerns about donating their collections to the proposed museums in West Kowloon, as the mode of governance is unfamiliar to them. For instance, if the museums were to run into financial difficulties, would Government intervene? Will Government consider a trust arrangement for the donated collections to ensure that these works will not be lost for no reason?

Please brief us on the facilities, contents and operational goals of the Museum of Modern Art and the Museum of Ink.

- A Different museums will have different concerns. Government will work with the Proponents to sort out the different issues of individual museums. When we think about cooperation between Government and the private sector, and cooperation between the cultural community and the business sector, we should have a broad perspective. Hong Kong is an international city and West Kowloon will be built for the future of Hong Kong and the entire Asia region. The Proponents will definitely study the experiences of other parts of the world before recommending the best model for Hong Kong. The process is interactive and our vision is broad. In fact, the development of West Kowloon does not mean that all of Hong Kong’s arts development problems will be resolved. We do not need to wait for the completion of West Kowloon to resolve these problems. We can deal with them now. We believe that in two to three years’ time, the interaction between Government and the private sector with regards to the West Kowloon project will continue. In fact, it will even continue after a suitable proposal has been selected.

Q How will the suggestions of the Culture and Heritage Commission fit in with the development of the Cultural District? The Culture and Heritage Commission has proposed that arts education is the most important aspect of arts development but apart from the proposed museums in the Cultural District, developer are not required to develop space for education nor is there any amount or percentage of land earmarked for education purposes. Will a visual arts academy be considered? The visual arts academy can even be combined with the Museum of Modern Art or the Museum of Design. Also, the Cultural District may want to consider providing space for artists, arts groups and arts education organisations to set up their studios or offices, so that these members of the arts and cultural community will be able to have a foothold in the Cultural District. Under Norman Foster's canopy concept, how can we attract world-class architects to design distinctive buildings to house our museums?

A The concept of the West Kowloon Cultural District development proposed by the Culture and Heritage Commission has been incorporated into the design competition document. In its report, the Commission says that the cultural facilities must (i) be integrated with the non-cultural facilities in the area to create the best synergistic effect and a lively and open cultural setting; (ii) match Hong Kong's other major cultural facilities to ensure effective employment of resources; and (iii) meet the long-term needs of Hong Kong's cultural development. In addition, it recommends a people-oriented, partnership-based and community driven approach. To achieve these objectives, the relevant "software" requirements should be considered and efforts should be made during the development process to foster a partnership between the developer and the cultural community to allow the cultural community's participation in the planning and future operation of the facilities in the area.

Government welcomes any proposal for developing the other arts and cultural facilities to add vitality and synergistic benefits to the area. Provided it is fully justified, any development of facilities, studios or offices for arts education can be proposed for Government's consideration. Government has proposed the themes of the museum complex listed in the Invitation for Proposals, but alternative themes are also welcomed. Regarding construction design, each building in the cultural area should have a distinctive style without being limited by the canopy design. The architects should be allowed to give full play to their design talent.

- Q Does Government request the developer to organise a certain number of arts events per year? If not, will the facilities be left unused for a long time and that the Cultural District may turn into a simply beautiful landmark? Also, will Government suggest a rental ceiling? If the developer is not committed to promoting the arts, how will Government protect the arts groups?
- A Government encourages Proponents to partner with local and overseas cultural organizations, experts and professionals to work out the development plans for the arts and cultural facilities. It is a Government requirement that the eventual facilities must be first-class and will examine the content of programmes and the proposed mode of operation. Government will also assess the detailed business plans including mission statement, mode of operation, programme content, business strategy and human resources strategy to ensure that the interests of Hong Kong's long-term cultural development can be met. In addition, Government will monitor the operation, maintenance and management standard of the facilities concerned to ensure that the level of service quality expected by Government is reached. Government hopes that the cultural facilities can be managed effectively and efficiently, with flexibility and in a business-oriented approach. Fee policy will be one of the considerations in the evaluation of the business plans proposed, and a balance will be struck between user affordability, market competition and demand.
- Q How can the Proponents be informed of the type of cultural facilities that the public really wants? Also, given a site area of 40 hectares, transport facilities in the Cultural District must be properly arranged. If there is insufficient traffic around, the developer may have trouble footing the bill for the building and operation of the 29.4% of core facilities.
- A Government hopes consultation forums such as this one, could serve as a channel for the arts and cultural community to express their views on the West Kowloon Cultural District facilities for the developer's consideration. With regard to transport, the Kowloon Station of the airport railway is located north of the West Kowloon Cultural District, while the West Kowloon Station of KCRC's Kowloon Southern Link to the east of the Cultural District is being designed. Together with a bus terminus, they will provide easy connections with major transportation systems.

Q Can we have a “rehearsal square” in the open piazzas? Artists will find rehearsing more convenient and at the same time, it can attract crowds of onlookers, thereby rousing public interest in the arts.

A Government encourages suggestions for different activities that can complement the arts and cultural facilities in order to add to the area’s attractiveness and vitality. In their business plan submitted to Government, Proponents may choose to include outdoor entertainment activities to be held in the piazzas.

Q The West Kowloon District will not be able to incorporate every Hong Kong cultural groups' interests. What kind of support will there be for future arts and cultural facilities or groups outside the West Kowloon Cultural District? Secondly, to avoid the West Kowloon Cultural District becoming a cultural theme park, it is important that the museums build a relationship with the community. To facilitate co-operation between the developer and art community, I would encourage the art communities to form a group or organisation to make it easier for the developer to consult and become aware of their opinions.

A The West Kowloon Cultural District project is only one of many major elements which will contribute to the long-term cultural development of Hong Kong. Government will continue to support and facilitate the overall development of arts and culture. Government expects that the governing body should be credible organisations of good public and legally recognised standing and with sufficient involvement by experts.

Other Opinions:

- It is not ideal for either a developer or Government to operate the West Kowloon Cultural District. First of all, without relevant experience or networks, we doubt if developer have the ability to develop a cultural and arts district. Besides, the main creative force of local arts comes from the people. Direct Government operations of arts and cultural facilities may arouse fears of political interference. Bureaucracy will also dampen the creativity of the community. I suggest that Government consider setting aside part of the revenue from the land sale or asking the developer to commit 5% or more of its investment capital to set up a West Kowloon Cultural District Development Fund. A board of directors made up of artists, arts groups, arts educators and business people should then be formed and given the task of formulating operational strategy and direction and developing the local cultural industry. I also suggest Government to formulate a policy with reference to overseas experiences, of setting aside 1% of construction costs to

purchase artworks by local artists or to finance creation of artworks that are in sync with the environment. This is to ensure that the developer supports artists who create art for public spaces. Also, the ratio of cultural facilities to commercial property in the Cultural District should not be lower than the ratio stated in the Invitation for Proposals (30% for cultural facilities and 70% for commercial use). Among the museum cluster, the Hong Kong Museum of Modern Art is worth supporting. In short, my suggestion is to let a foundation or board of directors formed by members of the arts community take charge of the development and operation of the whole Cultural District project. More importantly, the assessment process must be transparent and involve representatives of the arts community who should keep things confidential if requested.

- In May 2003, a group of people who are passionate about ink painting formed Ink Society, a non-profit organisation that is open to developer, Government and the arts community for consultation on the West Kowloon Cultural District development. The society is able to solicit many advisors from all round the world consisting of curators and professors from major museums and universities to help make a world class Museum of Ink a reality. One of my concerns is the management mode. The best way is to consult some other major museums. Many of them do have a Board of Directors consisting of people from the cultural sector and the community who are interested in the arts. It also consists of business people because the running costs of museums can be tremendous. We also hope Government will be involved. Any museum should have a major collection. There are lots of world class collectors in HK who would probably consider giving the collection to the museum if Government is involved and running the organisation well. It is a marriage between business, the arts and the Government.

Consultation Forum III - for developer and business sector

Date : 5:30 p.m., 31 October (Friday)
Facilitator : Dr Peter Wong Vice Chairman of Hong Kong Arts Development Council
Participants : Mr Ngai Wing-chit Principal Assistant Secretary for Home Affairs (Culture)
Ms Agnes Tang Assistant Director of Leisure and Cultural Services Department (Performing Arts)
Mr Thomas Tso Deputy Secretary for Housing, Planning & Lands (Planning & Lands)
Mr Kwan Pak Lam Head of Project Co-ordination Office, West Kowloon Cultural District Development

Q Why does Government set a mandatory limit of \$3 billion? That will limit the qualified developers to only Cheung Kong Holding Limited and Sun Hung Kai Properties Limited. Is this fair? If other developers want to participate, they have to form a consortium. Why not complete the project in phases? The Frank Gehry Museum in Bilbao, Spain changed the city. The Esplanade in Singapore was a break-through. Does Hong Kong need four museums or three theatres? Government should relax the \$3 billion limit and not hand it to the two biggest developers.

A The whole project will need a capital investment of more than \$24 billion. The requirement for development experience involving projects worth a total of \$3 billion is merely to provide a pointer of capability. There are no less than four to five developers in Hong Kong with this level of experience. Small developers can form consortia to participate. They do have a chance. On the issue of phased development, all the cultural and other facilities will be completed in phases.

Government has conducted consultations. After considering the existing public museums in Hong Kong, museums with specific themes are genuinely needed to help Hong Kong become an international metropolis. Government has also made reference to the Bilbao Guggenheim Museum designed by Frank Gehry, which reflects the strong impact of a successful museum on local culture.

Q How is the figure of overall cost of \$24 billion arrived at? Is this an officially recognized figure? Does the figure of \$24 billion include management and operational costs of the cultural facilities for 30 years?

- A The \$24 billion is a ballpark estimate, a preliminary guide. Government baseline was based on the winning entry of the Concept Plan Competition in 2002. According to this winning design, the construction costs should amount to \$24 billion, excluding operation costs. The funds needed for operation must be listed out clearly in the development plan. Besides, there are more than 10 developers in Hong Kong with development experiences in projects totaling \$3 billion, not only two.
- Q Hong Kong needs a concert hall that meets international standards. Why is it not mentioned in the Invitation for Proposals?
- A Three theatres and four museums are among the core arts and cultural facilities. Provided there are adequate justifications, Government welcomes proposals that include other facilities, such as a concert hall.
- Q Would Government consider enhancing the Chinese character of the concert hall by equipping it with Chinese musical instruments such as bianzhong, Yunnan's shuigu, or the largest drum and cymbals in China? Apart from serving as a tourist attraction, they may also be used by visiting orchestras for rehearsal or for guided tours.
- A Other than the core facilities, Government welcomes any suggestions on other arts and cultural facilities. If the cultural sector believes in the need for other arts facilities, such as a concert hall, I am sure the Proponents will include this as part of their proposals.
- Q Once the West Kowloon project is completed, how is the community-driven operation and programme direction mentioned in the Culture and Heritage Commission report to be realized? Would Government be prepared to cover, with public monies, any eventual loss?
- A As far as the software and hardware are concerned, Government wants the Proponents to refer to overseas experience and to study the Hong Kong situation carefully before they submit their proposals. Regarding sponsorship, two major kinds of Government sponsorship are currently available: venue sponsorship and performance sponsorship. In the future, “hardware” sponsorship may not be necessary any more, but “software” sponsorship remains open. The arts and cultural groups making use of the eventual facilities in West Kowloon may be Government or privately-subsidised. We have much room for maneuver here.

The West Kowloon development will feature complementary components while different venues may have different modes of operation, depending on the arrangement worked out between the developer and the cultural sector.

Due to limited resources, cultural circles may have to consider whether the sector needs a theatre or a concert hall, or both. We should bear in mind that a multi-functional venue is infeasible. Before offering your advice to the developer, please think carefully what the cultural sector really needs.

Q It seems odd to involve developers in the development of our cultural facilities because the interests of both parties are opposed. One is about maximizing profits and the other is about providing intangible qualities to improve our lives and our creativity. Why doesn't Government just sell the land and use the money to build the facilities, which would generate better results?

A Under Hong Kong's current financial management policy, land sale, tax and other streams of income are subsumed under general revenue before allocating to meet various social needs. In other words, the income from land sales cannot be directly invested in cultural facilities. The participation of the business sector is therefore necessary. Government will not try to excuse itself from its responsibilities. West Kowloon is an integrated development project. How are we going to carve it into different parts? This is not a "forced marriage" between the developer and the cultural sector. This is a combination of financial prowess on one hand and cultural needs on the other. With good collaboration, the eventual facilities will enjoy smooth operation or even profit-making possibilities. Hong Kong is one entity and we are all part of Hong Kong. As a matter of fact, many developers are supporters of the cultural sector.

The developer may be worried about how the cultural facilities should be operated. But the Proponents do not have to actually operate all the facilities themselves. They only need to propose to Government how to operate them.

Q The guidelines for the entire development project are vague, suffering from a lack of research, consultation, policy directive and vision. A lot of issues need to be addressed when handling a project of such scale. For instance, what is a first-class arts centre? What are the conditions required for attracting first-class overseas artists? How are we going to coordinate the facilities in West Kowloon with those in other parts of the territory so that resources will not be wasted? How to create our uniqueness? How to promote local arts development? Who are our

target audiences? How can we respond to their needs? What kind of management structure will best meet the specified goals? How to monitor the operation of the whole project? In short, Government must develop its arts and cultural policy for this project. It should not pass this responsibility to a developer without any relevant operational experience. Besides, some sort of mechanism must be in place to ensure that the participation of the cultural sector becomes genuine partnership.

As regards the operation of museums, figures show that arts museums in Hong Kong suffer an annual deficit of \$60 million and theatres \$10 million (excluding programme expenditure). On this basis, it is estimated that the future operation of West Kowloon Cultural District will likely incur an annual deficit of more than \$300 million. How can we break even? Given the current Government sponsorship ratio of 1:99 and the Hong Kong Museum of Art's admission fee of \$10, we must raise the fee to \$990 to be able to break even. Is this possible? How are we going to capitalize on other facilities in the area to subsidize 99% of the cultural expenditure? If we were to cater to popular taste in order to popularize the facilities, will avant-garde, alternative or more sophisticated cultural programmes be able to survive? If not, will it still qualify as a first-class arts and cultural centre? Will the developer be prepared to support projects unlikely to generate pecuniary returns? What will be the mode of operation?

- A The themes of the four museums were decided after study and consultation.

The museums in the Invitation for Proposals are suggestions only. Government welcomes any other suggestions presented by the Proponents. The four themes put forward by Government carry with them certain backgrounds. After intense lobbying by the arts sector, the need for a Museum of Modern Art in the Kowloon Park was confirmed during the time of the Urban Council. The Museum of Ink is being proposed because Chinese ink art best captures the uniqueness of Chinese culture, with an influence on the arts development in other areas such as Japan and Korea. The Design Museum was suggested because of the growth in recent years of the number of world famous Hong Kong designers. It is a good way to promote the art of design to the young people. The Film Museum is proposed to honour the remarkable development of the Hong Kong film industry, and would include many interactive and lively exhibitions. The existing Hong Kong Film Archive is mainly for archive and research purposes. The two play different roles.

Government is not conducting a tendering exercise. It is inviting development

proposals and is hoping to receive more complete and precise proposals, instead of continuing with the model previously adopted by Government in developing cultural facilities.

Q How will the proposals be assessed? In the past, tender for projects were usually awarded to developers who offer the highest bid, such as the Cheung Kong Group. How would Government guarantee that the assessment is fair and in the public's benefit? Will the public and the Hong Kong arts and cultural community be invited as a major part of the selection committee? Would Government bow again to monetary consideration and gives in to the proposal that offers the most financial return?

A This project aims at the development of an arts and cultural centre, not real estate. Its primary consideration, therefore, is focused on cultural facilities and their operation. Due to the confidentiality of financial information, the assessment process will be undertaken by civil servants. They will use a proven standard procedure. However, we hope that the arts and cultural community will offer concrete opinions concerning the selection criteria. Before its final implementation, the selected proposal must gain the full support of the people of Hong Kong.

Q Will there be a mechanism to ensure that the arts and cultural community can participate in the developer's planning process? According to the online development proposal document, "Government encourages the Proponents to forge partnerships with local and overseas arts and cultural communities." However, this is not a binding clause. I suggest that legislation be enacted to request the developer to compile a list of arts and cultural organisations it has consulted. The developer should even be requested to appoint representatives from the arts and cultural community to a board of directors. A board of directors should be established to assume the responsibility for all programme planning, monitoring and supervising the operation for as long as 30 years. In addition, Hong Kong is lagging far behind in new media. They have been neglected for a long time.

A The monitoring of the West Kowloon project will be conducted in an open manner, based on the principles of cost-effectiveness and public accountability. The cooperation between the arts and cultural community and the developer should be interactive. Both sides should be free to decide on their way of cooperation. Government welcomes proposals on the mode of cooperation. This kind of

consultation should be helpful in the interactive process.

Q Hong Kong does not have large venues for pop concerts. Is it possible to develop a venue that can house more than 40,000 people, like the Tokyo Dome in Japan, where pop concerts such as the “Hong Kong Harbour Fest” can be staged?

A Government welcomes any suggestions regarding facilities other than the core ones. Regarding large venues, Government's requirement is for a venue capable of accommodating at least 10,000 people. If technical and financial conditions permit, the developer can propose to build a larger venue to cater to market needs.

To build a venue for 40,000 people requires a huge investment. The site for West Kowloon Cultural District is not suitable and also not big enough for the development of such huge venue.

Q We suggest that Government adopt an attitude of "smart intervention" for the development of West Kowloon. A watchdog body should be set up to facilitate communication between the arts and cultural sector and the developer. For instance, a special group should be set up under the Legislative Council to monitor the whole tendering process.

Of the entire project, one-third should consist of cultural facilities and two-third, commercial facilities. How could Government ensure that the developer will follow up on the cultural sector's wishes? Are there any clear guidelines for the developer?

A It is neither possible nor necessary to provide only arts and cultural facilities in the development area. What the Invitation for Proposals sets out is the basic requirements. This does not mean other facilities are not needed. In the consideration and assessment process, Government urges the arts and cultural community to offer more ideas. Before a proposal is decided on, it needs the support of the people in Hong Kong.

Q As far as financing is concerned, does Government offer any concrete guidelines to the developer? Will the developer of Hong Kong's cultural landmark be responsible for long-term cultural development planning? Or will Government remain responsible? In the long run, what role would Government play in this project?

A In the Invitation for Proposals, Government makes it clear that the Proponents must submit a full financial plan that is workable in terms of achieving self-sufficiency. The Proponents must make a financial commitment to the full costs of operating, managing and maintaining the arts facilities for the first 30 years of operation. Government will maintain a regulatory role in the operation management system stipulated in any future project development agreement.

Q Developing a commercial complex and a cultural one requires two different types of knowledge. The cultural complex of the whole project, although only occupying one third of the area, is the CORE of the whole project. Government requires the developer to be one with \$3 billion development expertise, which is definitely expertise in the remaining two thirds of the area of the development. With such model, how could we guarantee that the selected developer will put equal emphasis into the cultural complex and the commercial complex?

A The requirement of \$3 billion experience in project development is necessary to ensure that the Proponents possess the capacity to execute this mega project. It is not that we ignore the arts and cultural expertise. On the contrary, in the Invitation for Proposals document, we require the Proponents to indicate the relevant expertise in his team, including architects and engineers, and experts in the operation and management of arts and cultural facilities.

Q Do Proponents need to name an operator for each venue? Is there a positive or negative factor to name, or not name, an operator? Can a concert hall replace one of the theatres?

A Proponents are required to provide detailed proposals on the modes of governance and operation for the core arts and cultural facilities. Government encourages Proponents to establish partnership with local and international cultural organisations, experts and professionals in the planning and operation of these facilities. Naming such partnerships in the proposals will enable Government to better assess the capability of the future operators.

A concert hall with facilities that do not comply with the technical requirements of the theatres specified in the Invitation for Proposals cannot be regarded as one of the three theatres listed as mandatory requirements.

Q In the Invitation for Proposals, the whole of the masterplan, apart from the Canopy and the required arts and cultural facilities, is still open for design. Thus,

the way to separate the land for auction is simple. Government will build the cultural headland and auction the land to developer fairly and squarely. Thus, non-profit arts and culture and commercialism will be separated.

A The masterplan of the entire district has to work as a whole, both in terms of design and financial viability. If Government were to separate the commercial portion and the arts and cultural portion, the masterplan would also have to be separated, based on commercial assumptions of which Government is not knowledgeable. It is dangerous to do this, since it is highly possible that when the final product is put back together, there would be weak integration, and it may not be financially balanced. Moreover, money obtained from land sale goes to general revenue and there is no certainty that the arts and culture facilities will be given high priority in the allocation of funding.

Q Arts education and classical music, the most popular art form, should be given due attention. Also, how will the wishes of the developer or consortium concerned be balanced with those of the art groups?

A The Invitation for Proposals document provides for a partnership between the development consortium and the cultural community for planning, designing and operating the arts and cultural facilities concerned.

Q If the development, design and operation of West Kowloon is to reach international standards, are Government officials responsible for planning this project, and those responsible for evaluating and selecting the developer in the future also up to such standards? If it goes wrong, how are they going to face all the people of Hong Kong? How can the public participate? Besides, when no developer in any country in the world has experience in developing an arts and cultural area, how could we have confidence that the prospective operator will have such experience?

A The development concept of West Kowloon Cultural District is nothing new. Phase I of the Hong Kong Convention and Exhibition Centre in 1984 was based on the same concept, with proven results. Given the size of the latest project, Government will spare no effort to achieve a result that will meet the satisfaction of both the arts and cultural community and the general public. Government, however, does not require the developer to operate the cultural district all by itself, but to partner with individuals and organizations with the relevant operational experience and are subject to supervision by recognized regulatory organizations and systems.

Q The performing arts facilities are scheduled to become operational in 2010. Does Government have any plans to train local performing artists? Do we need to rely on foreign talents? Will this affect future box office revenue and financial arrangements?

A Government encourages the Proponents to partner with local and overseas cultural organizations, experts and professionals to develop proposals for the arts and cultural facilities and activities in the area for the benefit of all arts workers. Government has attached great importance to developing local talents and arts administrators, with the Hong Kong Academy for Performing Arts, universities and private arts schools all contributing to the effort. As far as the new cultural district is concerned, there will definitely be roles to play for the experienced arts administrators and experts who are managing the performance venues and museums under the Leisure and Cultural Services Department. The widespread attention that the project commands locally and overseas will attract the best talents from all sectors to come forward and be part of the development process.

Q Museums are first and foremost collecting institutions. They acquire and display their collections. They are not merely exhibiting venues. Will Government provide adequate resources to build these collections? In Bilbao, people do not go just to look at the building. They go to look at the Guggenheim collection of modern art. Will Government make resources available to acquire Guggenheim standard collections for Hong Kong? When will Government start building these collections?

A Whatever the themes of the museums, exhibits will need to be sourced in various ways, such as through loan, purchase or donation, and the associated copyright issues dealt with. Government museums and film archives could be among the potential sources for loan of exhibits. These facilities would deal with each loan application on its own merits and give due consideration to the necessary conditions to be applied, as is usual with inter-museum loans. The successful Proponent will be expected to build up co-operative links with other museums, both locally and internationally.

Other Opinions:

- The Hong Kong Government has a budget deficit. However, they should not use that as a reason to pass the development of the Cultural District to the developer. If Government is so concerned about the operations and success of the arts and cultural site, they should sell the land to developer in a open and fair land auction, keep a substantial amount of money, then build and operate the art and cultural site themselves. First, Government will ease its deficit from land sales. Second, the arts and cultural facilities will be managed by a non-profit organisation. Third, it helps Government build up a responsible image.
- Cultural facilities are about programmes (content) and facilities (building). All world class cities have great content in their facilities. The existing museums do not even have a great collection, how are we going to fill four museums?
- Hong Kong needs a concert hall that meets international requirements and can attract audiences of different nationalities and levels. It is not practical to convert a theatre into a multi-purpose performance venue.
- We should set up a "Centre of Asian Music" for the continuous development, research and conservation of classical music.
- The cultural sector has high hopes for this development project. We are glad to know that Government is adopting an open attitude regarding the project. But the most important thing, is that the developer must be able to tell cultural circles how their vision can be realised, rather than talking about cost effectiveness, or arguing that if a certain facility is added, other facilities must be scrapped.
- In the past Hong Kong's development projects suffered from a lack of cultural uniqueness and beauty. We should refer to more overseas examples. For the sake of sustainable development, arts education, such as setting up of a visual arts academy or children's museum, is also necessary. Furthermore, the developer should learn from the mode of operation of some overseas private museums (e.g. Guggenheim Museum in Bilbao). They should also learn from the way "book cities" (large bookshops) in Mainland pull people from different segments of the cultural industry in under one roof. The cultural sector and the developer should maintain good communication in order to achieve a win-win situation.
- Hong Kong does not have a concert hall with a stage big enough for an orchestra or choir of several hundred members. Besides, the natural acoustics of existing venues are far from ideal, lagging a long way behind other areas in Asia, such as the regional concert halls in Japan.

Consultation Forum IV – Mode of Governance and Operation of Arts & Cultural Facilities

Date	: 5:30 p.m., 25 November (Tuesday)	
Facilitator	Professor Chan Wing-wah	Chairman of Arts Promotion Committee of the Hong Kong Arts Development Council
Participants	: Mr Darwin Chen	Chairman of the Hong Kong Arts Development Council
	Mr Ngai Wing-chit	Principal Assistant Secretary for Home Affairs (Culture)
	Ms Choi Suk-kuen	Deputy Director of Leisure & Cultural Services (Culture)
	Mr Lam Tin Sing, Enoch	Chief Engineer of Project Co-ordination Office, West Kowloon Cultural District Development

- Q. The Invitation for Proposals (IFP) suggests that Proponents should refer to the mode of governance of several overseas cultural facilities – the Esplanade of Singapore, the Metropolitan Museum of Art and the Museum of Modern Art of New York and the Tate Modern of London – when drawing up their proposals. Is this a hint of the collection strategy for the four museums as well as their future mode of governance?
- A. The overseas cultural facilities mentioned in the IFP are for references only. Government has no preference for any specific mode. Proponents can propose different modes of governance for different facilities.
- Q How does one become a Resident Company? How does a Non-resident Company differ from a Resident Company in the use of the West Kowloon Cultural District's arts and cultural facilities?
- A. The idea of having Resident Companies is not a mandatory requirement, but a suggestion given to developers. Government hopes that partnerships can be formed between the Proponents and various arts groups to foster cooperation and synergy. Therefore, no criteria are listed in the Invitation for Proposals for Resident Companies and the Assessment Panel will make evaluations based on the Proponents' proposals.

- Q. The Hong Kong Arts Development Council (ADC), which serves as a bridge between Government and property developers, has a lot of experience in overseeing arts groups. Will it be involved in the operation, maintenance and management of future arts and cultural facilities?
- A. Statutorily the ADC may involve itself in the operation, maintenance and management of the facilities, but it has to depend on whether the Proponents wish to work with it.
- Q. What is the concept behind the “Artists Village”? Will the Proponents be responsible for its facilities and finances?
- A. For the Proponents’ reference, ADC gave several suggestions of other arts and cultural facilities such as concert halls and bookshops. The “Artists Village” was among the suggestions put forward. The idea is for different arts organisations to have a fixed working area where they can engage in creative work. The “Artists Village” does not have a fixed management strategy. The Proponents can come up with their own proposals.
- Q. How does Government monitor the whole project?
- A. There are three layers in the monitoring process. First, the mode of governance proposed should be conducive to enhancing the long-term cultural development of Hong Kong and attracting public support. The Proponent should provide assurance that the facilities will be run in an effective, efficient, business-oriented, financially responsible and publicly accountable manner. The governing body of one or more of the Core Arts and Cultural Facilities is expected to be a body with legal and professional credibility, open to participation by persons of standing in the community and experts in the relevant fields. Under specific circumstances, Government will terminate the contract with the Successful Proponent. Once the contract is terminated, Government will require financial contributions/support from the Successful Proponent to protect the interest of taxpayers. Secondly, any changes to the approved Development Brief are subjected to the approval of Government. And lastly, as mentioned, the proposed mode of governance must involve public participation and possess public accountability. Besides, proposing Other Arts and Cultural Facilities will most likely worth an extra credit.
- Q. The Invitation for Proposals also invites world-class cultural and arts organisations from overseas to take part in the running of the West Kowloon Cultural District. Will this reduce the chance for local arts groups to participate in this project?
- A. The project aims to strengthen Hong Kong’s position as an international cosmopolitan city, but at the same time, it is also important to preserve and celebrate local culture. Overseas arts organisations do not automatically enjoy an

advantage over local ones. I believe the two would complement each other.

- Q. Will Government impose a scheme of “profit control” on the developers?
- A. The whole development project involves four stages: 1) Overall Masterplan; 2) Receiving Proposals; 3) Negotiations with the Successful Proponent and Signing of Contract; and 4) Construction. We are at Stage 2 at the moment, so it is too early to discuss the issue of profit control. Government needs to receive the proposals before making specific considerations.

In principle, profits from the commercial facilities will be the main source of funds for the construction and operation, maintenance and management of the various arts and cultural facilities. The Operation Period is 30 years. Whether or not the developers can profit from this project depends mainly on their proposals (for example, the extent of Government support required or land premium payable to Government) and the development of the local property market after 10 years.

- Q. How will Government ensure that Hong Kong people can enjoy the arts and cultural facilities in the West Kowloon Cultural District at reasonable prices in the future?
- A. The establishment of the West Kowloon Cultural District is not necessarily linked with any change in Government subsidies. At the moment there are two aspects of Government subsidies: subsidising the arts and cultural facilities and providing financial subsidies to arts groups so that they can perform in the arts and cultural venues. Arts organisations that make use of arts and cultural facilities in West Kowloon in the future can either be subsidised by Government or commercial concerns. This is an area of great flexibility and possibility. At the moment, there are non-Government arts and cultural facilities that provide arts and cultural programs for Hong Kong people. It is the market that determines the ticket prices of these performances. We believe the same goes for the West Kowloon Cultural District after its completion.

Government requires the Proponents to provide details of their business strategies, including their hiring and charging policies. If members of the public consider price affordability an important aspect in the business strategies, Government welcomes input from the public to serve as an important point of reference during the assessment process.

- Q. Will members of the local arts and cultural community be allowed to participate in the assessment process? Is Government worried about the developers holding sway over the direction of Hong Kong’s arts and culture? Can arts and cultural organisations

submit a proposal to Government to be integrated with the developers' proposals for submission to Government for consideration? Can the proposals state clearly that the future management body must comprise a set proportion of members of the arts and cultural community?

Also, how will Government judge whether the general public supports the outcome of the assessment? How can it ensure that the selected operation, maintenance and management strategy is the most favorable one? Are there any objective criteria? Is it up to the decision of Government? Or, alternatively, will be decided after a vote by members of the public and the arts and culture community?

- A. Members of the public are involved at every stage of the project. At Stage 3, the results of the assessment will even be made public. The proposal that will eventually be selected must be endorsed and supported by the Hong Kong public. Developers, therefore, will not dominate the project.

Government welcomes views from the public regarding the appropriate mode of operation for the arts and cultural facilities to serve as points of reference for Government in assessing the proposals.

- Q. What regulatory mechanism will Government have? Which department will be involved in the regulatory process? If the future arts and cultural facilities were to be run by some management committees, who would authorise the final discretion?

- A. The regulatory mechanism will depend on the mode of governance and operation proposed by the Successful Proponent. Decision-making authority is also closely connected to the chosen mode of governance. If necessary, Government can terminate the management contract with the Successful Proponent. Government reserves the right to engage parties other than the Successful Proponent to run the core arts and cultural facilities. A "performance bond" will be required from the Successful Proponent to ensure satisfactory operation, maintenance and management of the facilities throughout the 30-year operation period.

- Q. Can members of the arts and culture community be allowed to participate in the assessment process after balancing their interests by forming a representative body? Also, how is the West Kowloon project related to Hong Kong's long-term arts and cultural policy? Does Government have a blueprint for arts and cultural development in the next 10 to 50 years, which it hopes to fulfil in the West

Kowloon project? Government should state clearly the aim of the project: whether it is built as a Hong Kong landmark or for the long-term development of the arts and culture, so that members of the arts and culture community will have realistic expectations.

A. The development of West Kowloon offers a very good opportunity for Government to focus on cultural work. However, this project cannot solve all the problems of arts and cultural development. Besides, it is not necessary to wait until the completion of the project to resolve these problems. It is important that the whole project will put across a very important message: that culture is important for us. The issue of conflict of interest in the suggestion of allowing members of the arts and culture community to form a representative body and participate in the assessment process would not be able to resolve.

Q. Do we have to name an operator for each venue such as theatre or museums? Do we have to name and provide CVs for the key management personals of each venue? Secondly, please define clearly the term “Resident Company” and its role. Can we accommodate more than two Resident Companies?

A. The Proponent is required to provide detailed human resources strategy regarding the operation of core arts and cultural facilities, which should include an organisation chart and key management staff, with indication of their qualifications and experience, in order to ensure professional standards are met in the operation. There should be provision for housing two resident companies I the Theatre Complex. As resident company is not a mandatory requirement, Proponents are free to suggest the number, nature and activities of the resident companies when submitting their proposals.

Other Opinions:

- This project should not include commercial elements and there is opposition to allowing property developers to lead the project.
- The rent policy of the arts and cultural facilities must take into consideration the affordability of local arts and cultural organisations. The underlying principle should be one of ensuring the maximum use of the facilities.
- The Chairman of the Hong Kong Arts Development Council and an experienced overseas expert on developing arts and cultural zones should be included in the assessment process to lend credibility to the results of the assessment.
- The West Kowloon Cultural District should develop its unique character. A city’s cultural character depends on Government’s cultural policies in areas such as nurturing talents and fostering the arts and cultural community.

Consultation Forum V – Assessment Criteria

Date	: 5:00 p.m., 26 November (Wednesday)	
Facilitator	: Mr Tsang Kee-kung	Member of the Hong Kong Arts Development Council
Participants	: Mr Darwin Chen	Chairman of the Hong Kong Arts Development Council
	Mr Ngai Wing-chit	Principal Assistant Secretary for Home Affairs (Culture)
	Ms Choi Suk-kuen	Deputy Director of Leisure & Cultural Services (Culture)
	Mr Lam Tin Sing, Enoch	Chief Engineer of Project Co-ordination Office, West Kowloon Cultural District Development

- Q. Can we developer, architect, engineer obtain more detailed plans, especially in software format of the entire West Kowloon area? This is because the area map provided on the IFP is not sufficiently detailed. Is the pier required for the construction stage only or for long term use? If can be used for a longer term, can it be moved to other allocation?
- A. (a) The list of the plans and related technical information showing some of the major existing facilities is listed on the project website. Those who are interested can make an appointment with the Project Coordination Office by e-mail or letter to inspect those plans. They may also purchase them at the stipulated price listed on the website. There may also be other plans not listed on the website. These plans may be available from individual Government departments such as the Water Supplies Department.
- (b) The pier is not a mandatory requirement but is included in Government's Baseline. Government expects the Proponent to propose how the pier is to be provided. The pier is a long-term infrastructure and the Invitation for Proposals has already listed the expected uses of the pier, though its location has not been fixed. Government however suggests that the pier be located to the south of the site and positioned near to other transport facilities and tourism attractions.
- Q. Given that this project will be located in the Yaumatei/Tsimshatsui/Mongkok district (YauTsimMong), will the views of the area's residents be taken into consideration during the assessment process? Apart from the fact that the property prices in the area are pushed up by 5% to 10%, what will be the benefits to the residents of the area? Will the arts and cultural facilities eventually fill up with tutorial centres or multifunctional halls instead of making Hong Kong a bona fide cultural metropolis? Doubtless, the views from the arts and cultural community are important. Their concerns are, however, different from those of the local community. Don't you think

the views from the local community and the District Council are more important in this project?

A. Government had already given the YauTsimMong District Council a briefing on the West Kowloon project. We believe that the Proponents will make proposals on how to deal with issues that affects residents, such as technical concerns, crowd control and traffic and transport problems. If necessary, Government will again consult the District Council on the project. This project is developed for the overall cultural development of Hong Kong – it is a facility that belongs to the whole of Hong Kong. Apart from focusing on the overall picture, the Assessment Panel is also concerned with views from the community. Government therefore welcomes suggestions from local community on how to incorporate views from the residents into the assessment process of the West Kowloon project.

Q. How does the Assessment Panel form? How to allocate resources among departments that are involved? Who will make the final decision -- the Chief Executive or the Chief Secretary? Is there any way of influencing the final outcome of the assessment? It is widely rumoured that certain property developer has been “pre-selected” as the one to take the bid. Is this true? Will the award-winning architects who won in the design competition of the entire area have absolute advantage if they decide to bid in the Technical Proposal?

A. Any talk of “pre-selection” is totally unfounded because a project with such a magnitude has a very high degree of transparency. The assessment procedure is as follows. After the Proponents submit their proposals before the deadline, those proposals that meet the Mandatory Requirements will be forwarded to three groups for assessment. The group assessing the Operation, Maintenance and Management Proposal will be led by the Home Affairs Bureau. All three groups will include members of staff from relevant Government departments. Government will then negotiate the details of the Proponent’s or Proponents’ proposal(s) that have the highest combined scores before submitting it (them) to the Town Planning Board and the Legislative Council. Finally, the Chief Executive and the Executive Council will decide on whether Government will sign the contract with the Successful Proponent. The three groups responsible for the assessment are all made up of civil servants to prevent conflicts of interest.

Government will set up a “Proposals Evaluation Committee”, coordinated by the Housing, Planning and Lands Bureau. Under this Committee are the three assessment teams. The three teams will recommend the shortlisted proposal(s) to the Committee which will decide on further negotiations with the shortlisted proponent(s).

- Q. The operation, maintenance and management of arts and cultural facilities are likely to run into losses. With Government running a budget deficit at the moment, how will the project be run in the future? In terms of finances, how much Government subsidies are needed? How do we ensure that the operation, maintenance and other areas will not run into problems? Is the Canopy technically viable? How open is the entire process? I suggest increasing the marks allocated to the Technical and Financial Proposals, giving more thought to the possibility of a monopoly arising from selecting one single developer and garnering more views from members of the public.
- A. The technical, financial and operational aspects are all important in their own right, which explains why we have assigned the same marks for all three Proposals. The Canopy design is a conceptual proposal. Although there isn't such a large canopy in the world at the moment, Government has already made some preliminary technical appraisals for its viability. The results showed that the Canopy was technically viable. The requirements for the Canopy design are listed in the Invitation for Proposals. The Proponent must consider issues like wind engineering and fire safety and submit a technical study report for assessment.
- Q. If more marks are to be given for proposals that include Other Arts and Cultural Facilities like Concert Halls, will the maximum score of 100 marks be exceeded? From the standpoint of the developer, the Core Arts and Cultural Facilities are insufficient, but more arts and cultural facilities means less commercial facilities, more construction costs and a heavier operation burden during the 30-year Operation Period. The proposal of Other Arts and Cultural Facilities forms only part of the Technical Proposal (35 out of 100 marks) and the Operation, Maintenance and Management Proposal (60 out of 100 marks). Can you explain in greater detail how many marks will a proposal be awarded for proposing the development of a Concert Hall?
- A. The assessment of the Operation, Maintenance and Management Proposals relating to Core and Other Arts and Cultural Facilities carries a total of 60 marks. It is subdivided into 7 categories, one of which is "Other Arts and Cultural Facilities". Under this category, the following will be assessed: themes and content, management strategy, programme policy, complementary with the Core Arts and Cultural Facilities, and business strategy. Proposing any Other Arts and Cultural Facilities such as a Concert Hall by the Proponent will be evaluated in this context. Government welcomes specific views on the 7 categories for this part of the assessment.

Marks will also be awarded for proposing any Other Arts and Cultural Facilities in the assessment of the Technical Proposal in respect of the conceptual design for arts and cultural facilities and open space, which carries 35 marks. It is subdivided into three categories, one of which is “Other Arts and Cultural Facilities”.

Q. Is there any mechanism to prevent senior Government officials presently involved in the assessment process from having a conflict of interest with this project after they retire? Will the names of those involved in the assessment process be made public in the future? Will members of the public have the chance to get involved in the assessment process?

A. Government has set very clear and strict guidelines for civil servants regarding the possibility of any conflicts of interest arising during the performance of their duties. Those civil servants involved in the assessment of Proposals who have conflicts of interest must withdraw from the assessment process. There is also a mechanism governing retired civil servants and the degree of transparency is very high. At the moment, the names of those involved in the assessment process have not been fixed and in the near future, we will discuss with various policy bureaux about the possibility of making the names public.

The Civil Service Bureau has put in place stringent procedures to deal with retired civil servants seeking employment after retirement. Retired servants who wish to take up any position will have to file an application with Government, stating the identity of their employers, the nature of employment and the salary offered. Government will then seek the views of the departments that the retired civil servants had previously served in. The relevant departments will assess if there are any conflicts of interest before giving their permission.

Q. The selection panel will be composed of Government officials. Since the ADC is Government endorsed organisation. Will the ADC be part of the selection panel? This will justify the West Kowloon Site as not a real estate project, but an art development project.

A. As the ADC is not a Government department, it will not be part of the Assessment Panel. After the result of the assessment is made public, Government is likely to consult various departments and/or relevant bodies. As the sole statutory body to plan, promote and support the broad development of arts in Hong Kong, the ADC will not shy away from reflecting the views of the arts and cultural community.

Q. I hope Government will carefully consider the Human Resources and Staff Structure category during the assessment process. Also, can Government assess will, given the development opportunities presently available, local artists are

properly nurtured for the coming West Kowloon project which is scheduled for completion 10 years from now?

A. Despite of the development of the West Kowloon project, the nurturing of artistic talent and audiences is an issue Government has to address.

Q. In the design brief, appropriate forecast of demand for public transport services, vehicular and pedestrian access is required in related to the overall traffic within the Kowloon Peninsula. It is understood that Government has carried such study in the past. How can such information be released?

A. Proponents may make reference to a broad traffic impact assessment study for WKCD undertaken by Government on the basis of Government's Baseline. A soft copy of the final report is provided in the CD-ROM included in Volume Two of the IFP and also available in the project website.

Q. In Section 4 of the IFP, it is expressly stated that "Concert Hall... should not be pursued." However, Concert Hall was mentioned in all the forums and discussions. Please clarify this immediately as developers cannot consider a Concert Hall according to the present specification of the IFP.

A. Section 4 of the IFP stating that "Concert Hall ... as proposed in the Foster Scheme should not be pursued" is intended to set out, in comparison with the Government's Baseline, the modifications required to the Foster Scheme in terms of provision of major arts and cultural facilities. Government requires Proponents to provide other arts and cultural facilities to complement the core ones and to enhance vibrancy of the district. Hence, with the support of justifications, Proponents can propose a concert hall for Government's consideration.

Q. Since the selection process will be open and transparent, will the points scored to the individual schemes be published to the public? After all, in the selection process for the original design of the entire area, the team that had won the most technical points did not get it, and it was awarded to Foster, perhaps, for his brand name?

A. The entire judging process of the Concept Plan Competition, including that by the Technical Panel and the Jury, was done without any participants knowing the identity of the author. The process complies fully with the normal practice of

design competitions worldwide, and endorsed by the Hong Kong Institute of Architects. Further, after the winners were selected, only the identity of the 5 winners were revealed to the Jury, and subsequently to the public. (In addition, there were no "technical points" given to individual entrants of the competition).

In the WKCD case, similar to standard practice of all Government tender, "points" would not be made public.

Other Opinions:

- Proponents, who suggest the building of Other Arts and Cultural Facilities, should be awarded extra marks so as to balance the 3:7 ratio of arts and cultural facilities to property development facilities. As a rule of thumb, the whole project should be focused on arts and cultural facilities. The current allocation of marks where 100 marks are awarded to each of the Technical, Financial and Operation, Maintenance and Management Proposals may not be able to fulfil the goal of development of the arts and culture in Hong Kong.
- Statutory bodies abiding strictly by conflict of interest guidelines should be allowed to take part in the assessment process.
- Members of the arts and cultural community should be consulted before the result of the assessment is announced so that they will be able to compare the various proposals.
- The entire assessment process does not attach much importance to the “mission in arts and culture”. The conceptual design for the Arts and Cultural Facilities and Open Space category in the Technical Proposal accounts for only 35 marks out of 100 marks. This definitely does not justify the focus on arts and cultural in this project. The “mission in arts and culture” should be independently assessed. Furthermore, “Arts and Culture Facilities” should not be grouped in the same category as “Open Space” as they are nothing to do with each other.
- When announcing the result of the assessment, please inform the public how the Successful Proponent can realise Government’s cultural vision for the next 30 years.
- At present, the assessment criteria are based on the concerns of the developers, without consideration for the development of arts and cultural. Government should take it upon itself to promote arts and cultural instead of making it easy for developers.

- The world’s first “World Invention Expo Centre” should be built in West Kowloon Cultural District to exhibit technological inventions from all over the world. This will foster the science and technology education in long run.
- The assessment should focus on the operational capability of the Proponents. Affordability of the general public should also be considered, so that everyone in Hong Kong can benefit from this cultural project.
- The acoustics of a Concert Hall is critical and I would like the developers to pay special attention of this when constructing a Concert Hall.

- Four assessment criteria are suggested as follow:

Design/Technical/Operation Proposals for Arts and Cultural Facilities	100
Design/Technical/Operation Proposals for Other Facilities*	100
Financial Proposal	60
Overall Masterplan	40

*Include Open Space, Commercial Facilities, Entertainment Facilities, Residential Area, Public Amenities, the Canopy, Automatic People Mover System and Pier.

Consultation Forum on the West Kowloon Cultural District Project

Date : 6:30 p.m., 9 February 2004 (Monday)
Facilitator : Professor Chan Wing-wah Chairman of Arts Promotion Committee of Hong Kong Arts Development Council
Participants : Mr Darwin Chen Chairman, Hong Kong Arts Development Council
: Prof. Lo King Man Chairman of Arts Support Committee of Hong Kong Arts Development Council
: Mr Vincent Fung Principal Assistant Secretary for Home Affairs (Culture)
: Ms Agnes Tang Asst Director (Performing Arts) of Leisure and Cultural Services Department
: Mr Kwan Pak Lam Head of Project Co-ordination Office, West Kowloon Cultural District Development

Q: The Government should be aware of the problems confronting Singapore's Esplanade, such as water leakage through the canopy glass, cleaning difficulties, excessive air-conditioning costs, strong draughts at the piazzas during typhoons, and the heavy construction cost of the canopy. There is a possibility that Hong Kong may be burdened by the same problems. Foster's design will make the facility inflexible. The mode of management remains fuzzy.

We should indeed pay attention to the cleaning and ventilation problems of the canopy. In addition, independent financial assessment should only be conducted after the Government has short-listed the proponents and an appropriate body, not necessarily an academic institution, should be appointed for the task. Furthermore, during the assessment of the proponents' financial proposals, the Government should consider giving extra credits to those capable of securing additional, such as private, funding to sponsor parts of the arts and cultural facilities. The extra funding will certainly reduce the requirement for public funds and also eliminate the need to rely on commercial activities to help finance the operation of the facilities.

A: The canopy was one of the key design concepts of the first-prize winner of an international competition held in 2001. The Government is currently inviting proposals for more detailed approaches for development of West Kowloon Cultural District, including technical details for the canopy. After assessment of all the proposals, if it is proven that the canopy is infeasible to build or it is not value for money, government will definitely review the approach. But it is too early at this stage to criticize the canopy approach.

The Government is waiting for proponents to put forward innovative ideas on the financial arrangement for arts and cultural facilities and commercial activities.

In terms of financial assessment, the public should be furnished with credible figures for reference. Such figures should help them compare and understand the financial

arrangements put forward by various proponents. Proponents differ in their ways of computing land values, which will in turn influence their business strategies, especially in providing “Other Arts and Cultural Facilities” and the funds required for 30 years’ operation. Independent financial assessment, covering land and construction costs, the costs involved in “Other Arts and Cultural Facilities” as well as operational and maintenance expenses, should help the public gauge whether proponents will receive reasonable returns in the entire development project.

Q: Is the questionnaire survey based on individuals or organisations? Will results be calculated on two different bases? Besides, by allowing a single developer to develop the entire project, we run the risks of creating a monopoly. Will the Government set up a mechanism to deal with this possibility?

A: The survey results will be analysed by professionals and we will listen to expert views regarding the basis of data analysis. The survey reflects public opinions, which can serve as reference for the Government and potential proponents.

The Government will deal with the proposals in the most stringent manner to ensure that the Successful Proponent meets the highest standards. On the issue of land costs, as the land is already there, any prolonged delay will be an opportunity cost. In respect of the question of single developer, the advantage is that public demands for arts and cultural facilities will be fulfilled, without turning it into a pure property project.

The important thing about the financial arrangement is not only the land value, but also the financial cost which includes the construction cost, its interests and the cashflows. The best way, if possible, is for the proponent to complete the commercial and the residential parts first so that its financial return can be used to support the construction and operation of arts and cultural facilities. At the same time, the proponent should make use of low-interest borrowings to reduce development costs.

Q: Do you consider inviting art groups to perform in West Kowloon on a longer-term basis, such as through yearly contracts? Or are there other ways of cooperation?

A: The Government is inviting proponents to present proposals on developing and operating arts and cultural facilities in the district, partnership and the proposed mode of cooperation with arts groups is certainly a key factor for proponents' consideration.

According to views collected by the Arts Development Council, each facility should accommodate more than one art group, an opinion that seems to run counter to the demand for engaging a single art group based on long-term contracts. However, from the diversification point of view, any potential conflict between the idea of long-term contract and the principle of diversification should be avoided.

Q: What will the Government do before collecting the proposals? How are these proposals going to be assessed?

A: The departments concerned are busy on the preparation works for receiving and assessment of proposals. They are consulting the cultural sector and professional institutes in construction and property development on their views on WKCD, especially guidelines for assessment of proposals. The results of this consultation process will be used to fine-tune the details of the guidelines for assessment of proposals, with a view of better meeting public expectations. Furthermore, our office will fit out a designated venue for receiving, storage and assessment of proposals.

Q: Which organisation commissioned Norman Foster to design the canopy? Was it a private developer?

A: Foster and Partners, the first-prize winner of the Concept Plan Competition, was commissioned by Sun Hung Kai Properties Ltd.

Q: At present, all performing arts in Hong Kong require government subsidy. Will the developer be able to provide sufficient funds for operating on a 30-year basis and with an appropriate level of funding growth year by year? Compared with the construction costs of \$25 billion, the operating and maintenance costs of a medium-sized theatre for 30 years should not exceed \$1.5 billion at current prices. Is it necessary for the Government to offer land in return for the developer's agreement to finance such costs? If the Government is financially strapped, a persistent monitoring system for financial performance will be necessary.

A: The Government hopes to make good use of the land in West Kowloon, while developing high-quality arts and cultural facilities. In fact, the Government will try to work with private developers not just on West Kowloon, but also on other sports and infrastructure projects. Once we have received the proposals, we will assess whether the proposed development meets our expectations.

Q: If a visual arts academy is to be set up among the four museums, how are we going to train all-round visual artists? The Government should make more efforts in offering full training to visual artists as well as setting up a cluster of commercial galleries.

A: The Arts Development Council's proposal is that in addition to an independent visual arts academy, there should be facilities appropriate for visual arts training purposes in the four museums. The idea is to enable students to learn in an integrated manner.

The four themes proposed for the museums are only preferred themes. The proponents may propose new themes in response to public demands. In fact, there is much room for proponents to bring up new ideas concerning additional facilities, be they academic or commercial, to the four museums.

Q: Is the project targeted at tourists from the Greater China Region or from overseas? What are the unique advantages Hong Kong has over mainland China to attract tourists? Does the Government have a clear direction concerning arts development? Is the art policy of West Kowloon supposed to be proposed by the developer? If local

residents are our target audience, how can we ensure sufficient local audience to support the entire cultural district by 2010? Or is the developer supposed to propose how future target audience should be nurtured?

A: West Kowloon is open to all without restricting access to any specific audience base. The entire project aims at achieving integration and partnership on several levels: between Government and the public, between the developer and the cultural sector, between software and hardware, and between high culture and popular culture. West Kowloon is a place of creativity, partnership and accommodation.

Q: If we emphasize at this stage that “the Government may provide additional funds when necessary”, are we actually encouraging the developer to rely on the Government?

A: As stated in our invitation for proposals, proponents are asked to elaborate on their financial arrangements, including whether Government funds are required. At this stage, the Government has no comment on such arrangement.

Q: Are art classes conducted on a commercial basis considered economically viable activities? Should advertising, commercial film production and graphic design be considered art subjects?

A: They should be counted as art, being an integration of commerce and art.

Q: How do we strengthen the character of the facilities? How is the “Performing Arts Organising Committee” to be formed?

A: Different facilities will be managed by different bodies with different Resident Companies to achieve diversified arts development. A recognised committee will be put in place to oversee the coordination of all performance facilities while serving as a channel of communication between various management bodies. Specific details on management and co-operation are subject to future discussions among them.

Q: We should develop not only a cultural district, but also an audience base. We need mass education to create a proper cultural environment. However, the higher secondary school curriculum we have seen lately obviously pays little attention to arts education. This grand project deserves collaboration from the Education and Manpower Bureau.

A: The departments concerned are liaising with the Education and Manpower Bureau for information on the latest development of the concerned topic as well as the follow-up actions.

Other comments:

- As far as the independent financial assessment is concerned, it's difficult to predict the land value by 2010. The only way is to base comparisons on the assumption that the Government will manage the project itself, with reference to the economic benefits to be derived from the project. Whether land value would rise or fall in 30 or 50 years' time is not an important issue of interest for the public and for the developer for the time being. What's important is the current value of this piece of land.
- The Government should put the project on hold and leave it to the next Government to decide. The involvement of developers also raises public worries. Besides, if the Government tries to involve property developers just because of its deficit problems, there would surely be negative consequences. The canopy design is not suitable for the local climate. A new design is warranted.
- Land prices are unpredictable, and yet developers have to commit themselves to the development costs of the arts and cultural facilities. From the business point of view, this project may well become another Cyberport. Besides, the canopy design is an expensive one. It will become a heavy burden for the Hong Kong people. The Government should take the Sydney Opera House as reference.
- Given the existing glut of capital supply, getting a loan is not a problem with the development consortium. What is important is the land value.
- There is no leakage problem at Singapore's Esplanade. The waterfront ambiance is quite nice. The canopy design is not necessarily bad.
- There should be a major library in the cultural district, while every venue and facility should be planned such that it will be spacious and comfortable.
- Agree with the establishment of a museum to showcase artefacts of China, with exhibitions of the arts and crafts of Chinese ethnic minorities. Furthermore, since China was among the first to have contact with Africa, it is suggested that a display room be set up under the "Chinese Arts and Crafts Museum", or another museum to be set up, to display arts and crafts of African minorities.

Briefing on the Academic Financial Study for The West Kowloon Cultural District

Date:	6:00 pm, Monday, 10 May 2004	
Chairman:	Professor Chan Wing-wah	Member of the Hong Kong Arts Development Council (HKADC) and Chairman of the Arts Promotion Committee
Participants:	Dr Darwin Chen	Chairman of the HKADC
	Dr Desmond Hui	Centre for Cultural Policy Research, The University of Hong Kong
	Dr K C Wong	Centre for Cultural Policy Research, The University of Hong Kong

Q: This Study Report shows how the government and business sector differs in the operating principle for the arts and cultural facilities. With regard to the commercial portion, have considerations been given to the difference in overall design or planning, such as different combinations of hotels and residential accommodations?

A: There are many possibilities in the design or planning of the commercial area. The market values of hotels vary greatly and the figures are not very reliable. They have been therefore excluded from this Study. This Study Report simply provides a foundation, and does not exclude the possibility of building hotels. The presence of hotels will improve the image of the shopping centres and attract more visitors, thus providing some guarantee of shopper and tourist traffic in the Cultural District. However, developers must demonstrate more creativity and provide more information before further assessment can be done.

Q: What is the plot ratio used in the Study Report? If the ratio is increased to 3 or 3.5, how will it affect the results of the Study?

A: The plot ratio is based on 1.81 as stipulated in the government's Invitation for Proposals (IFP). As the ratio of developable floor area to site area, plot ratio is a measure of the density of the overall development. The higher the ratio, the greater number of buildings can be built. However, the cost of construction will also increase as a result. The Study Report assumes a price of \$7,000/sq ft for the development, based on total construction costs, inclusive of the canopy, of about \$3,000/sq ft and an accommodation value of around \$4,000/sq ft. If the plot ratio were to double, meaning if twice the floor area of buildings were to be constructed, maintaining an accommodation value of \$4,000/sq. ft., the land value would be doubled. The Trust Fund and operational income would also increase accordingly.

Q: What assumptions are used in estimating the budget for the canopy construction?

A: There are as yet no concrete plans for the canopy design. Figures used in the Study are based on the design requirements for the canopy stated in the Foster Proposal, such as the span, the steel tonnage, environmental and wind-resistance requirements, and so on. Based on these, the quantities of steel, glass and metal needed are calculated. Furthermore, based on the requirement stated in the Invitation for Proposals (IFP) that the canopy must cover 55% of the Cultural District, the total surface area of the canopy is calculated and its cost works out to be about \$10,000/square meter. The actual figure depends on the details of the selected design.

Q: The commercial portion of the Cultural District is valued at \$36.4 billion, with residential space accounting for 40% of total floor area. Is this percentage too high? Does the estimate include hotels?

A: As we mentioned before, the Study does not include hotels in such preliminary stage. Also, the 40% earmarked for residential development is just an assumption. Referring to Foster's scheme, the 40% planned for residential use can be distributed both in the east of the Cultural District (the Cultural Headland) and in the west (the Commercial Gateway). Besides, the residential buildings may not necessarily be built for sale. Some of them can be designated as serviced apartments which incur higher costs of construction, yet at the same time are valued higher.

Q: According to the Study Report, Theatres A, B and C, operating under commercial principles, will make a profit of approximately \$88 million. Assuming that there are three Resident Companies, the annual income for each company will be \$29.33 million, which works out to a net box office income of \$560,000 per week. Assuming that the 400-seat theatres put on five performances a week, there will be 2,000 people purchasing the tickets to these performances, where the average price of tickets is \$280. If there is a three-tier pricing scheme, then the ticket prices will be \$400, \$280 and \$160. These figures represent net returns to the Resident Company according to the Report. Please note this arrangement does not include concessions for students and senior citizens. However, in reality, a 400-seat theatre can only put up a medium-sized production, not a Broadway musical. It is also impossible for ticket prices to be set at the high levels implied in the Report.

A: The average attendance of Broadway shows is around 67% and the average price of the tickets is HK\$480. The Study Report uses Broadway's figure as the basis for

the operation of the three theatres. Cultural programmes in Hong Kong cannot be performed in the same venue for long periods of time, thus making it difficult to lower costs. At the same time, art companies also lack the marketing resources as of Broadway's. However, it is possible for Hong Kong to attain Broadway standards in the future because the West Kowloon Cultural District is a unique development in Southeast Asia. This Study Report also noted that compared to the 39 Broadway Theatres in New York, 400 seats are too few; and 2,000 too many. Bringing these two figures closer may bring economies in operations.

Q: What assumptions are used for estimating the budget of the Museum of Ink and of Design?

A: Because Hong Kong does not have a Museum of Ink or of Design, we have to use the figures of the Hong Kong Art Museum in our assessments.

Q: Concerning the Museum of Modern Art, you indicated government operating deficit of \$205 million and which you called a Royalty \$70 million. I am wondering if you could provide some comparable institutions where you found that operating because it is a one-third of the value of the operation under government running principles. What other examples elsewhere in the world can demonstrate such a profound difference in cost?

A: There are actual examples used as a reference for the Royalty assessment. Because the details are somewhat sensitive, we are not in a position to divulge what they are. Most of the numbers were obtained from a modern museum in Taiwan, which will be run as a franchise, and is still in construction. Figures from this museum in Taiwan, in turn, referred to a European museum, which owns the same franchise. The Study Report referred to the figures from both examples and made adjustments in light of the cost levels and operational conditions in Hong Kong

Forum on West Kowloon Cultural District Development Project (Forum 1)
Development Visions and Expectations of the Arts Community

Date : 18 March 2005 (Friday)
Time : 6:00 – 8:00 pm
Venue : Lecture Hall, Hong Kong Museum of History, Chatham Road South, Tsimshatsui
Moderator : Mr TSANG Kee-kung
Participants : Mr MA Fung-kwok, SBS, JP Chairman of Hong Kong Arts Development Council
Mr Vincent FUNG Principal Assistant Secretary (Culture) for Home Affairs Bureau
Mr Gerard TSANG Assistant Director, Heritage and Museums for Leisure and Cultural Services Department

1. Hong Kong's population had continued to grow after the end of the Japanese Occupation, boosted by a massive influx of Chinese mainlanders into the territory bringing with them the traditional culture of their ancestors. From everyday concerns like clothing, food, housing and transport, a variety of cultural art forms came into being, such as culinary art and carving. With the development of the West Kowloon Cultural District, Hong Kong people should consider how best to systematise these folk arts and pass on to future generations.

Response

The definition of "culture" is broad. The "cultural" affairs supported by the Government can be categorised into two aspects: 1) different artistic endeavours (including the performing arts, visual arts) and 2) work relating to Hong Kong's heritage. The former is innovative and forward-looking, and can be an impetus for the creation of the cultural and creative industries; the latter focuses on traditional aspects like protection and preservation, such as setting up museums.

At the moment the *Hong Kong Story* exhibition at the Hong Kong Museum of History showcases various traditional crafts and the Hong Kong Heritage Museum is active in the preservation of Cantonese Opera artefacts. The Leisure and Cultural Services Department (LCSD) and the Education and Manpower Bureau are also promoting at different levels the Cantonese Opera in schools.

Hong Kong should make good use of existing traditional arts and culture resources like archaeology, folk arts, historical buildings and make them the pillars of local culture, before expanding the cultural space.

2. When the West Kowloon Cultural District project is completed, what will be the roles of the LCSD and the Hong Kong Arts Development Council (ADC)? Will the Government reduce its funding for the ADC? Can the existing LCSD venues be used by other amateur arts groups as most professional arts groups may station in the West Kowloon?

Response

The Government will not reduce the funding for the arts and culture. The West Kowloon Cultural District will play a complementary role with existing arts and cultural facilities to provide additional amenities and resources for the arts and cultural community.

The West Kowloon Cultural District is not a stand-alone project. For example, the proposed four museums are new facilities in addition to the existing 20-odd museums. Apart from the core arts and cultural facilities, 70% of the West Kowloon Cultural District will comprise of other facilities, which can include an artists village or other arts and cultural facilities. In so doing, the entire West Kowloon Cultural District will be steeped in an artistic milieu, which will help attract more visitors.

The West Kowloon Cultural District project involves precious land resources granted by the SAR Government to the business community, who will in turn invest resources in the development of the arts and culture.

The West Kowloon Cultural District accounts for about 20-30% of space available in Hong Kong for the development of arts and cultural facilities. At the same time, with the help of policy support, the Government can identify more space presently available and transform it into artistic space. The ADC is actively lobbying on behalf of the arts and cultural community, to allow them the use of empty schools or factory buildings, as well as space set aside in commercial developments.

3. The creative industry in other countries has over 300-400 years of history, but the one in Hong Kong is still at the early stage of development. The Government should do more in promoting the growth of the cultural and creative industries.

Response

The cultural and creative industry is a focus of economic development that has been on the rise in recent years. By definition, the creative industry uses creativity as a means of adding value, and is protected by intellectual property rights. The Government's arts policy can stimulate the development of the cultural and creative industry, transforming art and related services into products with a market value. The role of the Government is that of a facilitator. Through the establishment of a publicity and production platform, it allows the business and arts and cultural communities to interact and from there, provide the impetus for the entire cultural and creative industries.

The West Kowloon Cultural District is a bold new attempt in motivating the business community to develop the cultural and creative industry. On the other hand, the commoditisation of the arts and culture will encourage more business people to invest their resources to support continued development. The two

sides are complementary to each other. Artists will have more space to grow, which will lead to cultural assets of greater potential and a more vibrant economy.

Human resources are of the utmost importance to the development of the cultural and creative industry. The Government can encourage and assist tertiary and education institutions to provide, as soon as possible, training for artistic talent. In the long run, this will ensure sustainable growth in the arts and culture.

4. Upon the completion of the West Kowloon Cultural District, how can we increase the performance opportunities for Xiqu, especially the Cantonese Opera?

Response

Lack of performance venues is the major concern of the xiqu sector. The Government is now upgrading the facilities of Ko Shan Theatre serve as a permanent performance venue for xiqu.

5. The Government intends to develop Ko Shan Theatre into a base for Cantonese Opera. Will the future West Kowloon Cultural District and Ko Shan Theatre result in a duplication of resources? If Ko Shan Theatre were to become the base for Cantonese Opera performances, would this affect its performance opportunities in the West Kowloon Cultural District?

Response

In the Invitation for Proposals issued by the Government, there was no mandatory requirement for the Proponent to set up a performance venue for Xiqu in the West Kowloon Cultural District. Different Proponents have different suggestions, which are included in “Other Arts and Cultural Facilities”. The Xiqu community can take the initiative in offering suggestions to the Government during the consultation period.

6. If the West Kowloon Cultural District were to provide venues only for world-class performances, will Cantonese Opera have no chance at all to perform in the West Kowloon Cultural District? Does it mean that in terms of Chinese Xiqu, only Kunju (with World Cultural Heritage status) will be qualified to perform in the West Kowloon Cultural District?

Response

The aim of developing the West Kowloon Cultural District is to promote local arts and culture. Therefore, the Cultural District will include various forms of local arts. The Government is also very concerned about the promotion and preservation of Cantonese Opera.

7. The Literary Arts is the soul of culture. The Literary Arts community has repeatedly made known its views, suggesting that a Museum of Literary Arts be built in the West Kowloon Cultural District. However, the Government has said

that “there is no intention to build a Museum of Literary Arts at the moment”. So what is the point of consultation?

Response

The Government requires Proponents to spell out their development concepts for the West Kowloon Cultural District in their proposals. Apart from the core facilities, the West Kowloon Cultural District will also house other arts and cultural facilities, providing ample space for the arts and cultural community to grow. During the consultation period the Government welcomes suggestions from Hong Kong people regarding the arts and cultural facilities.

The West Kowloon Cultural District may not be able to include all the different art forms. There are three aspects to consider when promoting the Literary Arts: a permanent space for activities, a channel for publication and the building of a platform for interaction within the community. The Literary Arts community can highlight the difficulties in the development of the Literary Arts and persuade the Government to increase the allocation of resources to facilitate the growth of the Literary Arts.

8. Hong Kong at present lacks a clear cultural and arts policy. Without a policy foundation in place, the development of a massive Cultural District is handed over to the business community, while the arts and cultural community is being left out of the project. This seems to be at odds with the “people-oriented” concept.

Response

The Culture and Heritage Commission’s Policy Recommendation Report is the basic blueprint of Hong Kong’s cultural policy. As the Government progressively implements the recommendations contained in the Policy Recommendation Report, it is also promoting the development of the West Kowloon Cultural District to garner more social and spatial resources for the arts and cultural community.

Commerce and culture are not the antithesis of each other. History is full of examples of how the arts flourished under the patronage of commerce. The Government encourages the business community to invest its resources, which, in the long run, will be beneficial to the development of the arts and culture.

9. What limitations does arts development in Hong Kong face at the moment?

Response

Over the course of Hong Kong’s cultural development, most performance venues were managed by the Government. Compared with other countries, the Government’s investment in arts and culture and its effectiveness might not have been ideal, but various forms of local culture continued to flourish. In the past the arts and culture had to depend on Government subsidies, so that different cultural forms could develop. The development of the cultural and

creative industry will bring creativity and commerce together. Culture and commerce are not mutually antagonistic. Cultural and artistic work of excellent quality can bring about business opportunities.

10. If the West Kowloon Cultural District were not built, how would the HK\$30 billion in resources be used in developing Hong Kong's arts and culture?

Response

In the early stage of the Government's plans to develop the West Kowloon Cultural District, public resources are limited. Building a partnership with the business community is the best way forward for arts and culture development in Hong Kong. If the existing plans were not implemented, it would be doubtful whether we would still have the substantial resources required to invest in the arts and culture.

11. Is the West Kowloon Cultural District project an experiment? In performing an experiment, should we start with a small experiment or a big one?

Response

The West Kowloon Cultural District project is not totally an experiment. The Culture and Heritage Commission's Policy Recommendation Report has already mentioned the importance of leveraging the strengths of the business community to develop the arts and culture.

12. Hong Kong's Cross-Harbour Tunnel is an infrastructure project involving the public and business sectors. The Tunnel is now facing financial difficulties. The West Kowloon Cultural District project covers arts development, tourism and other aspects, making it more complex than the Cross-Harbour Tunnel. The Government must consider how to avoid similar financial risks.

Response

The Hong Kong City Hall and the Hong Kong Cultural Centre were criticised when they were completed. From a historical perspective, the people of Hong Kong may consider the West Kowloon Cultural District a worthy development in 30 years' time. High culture needs the Government's resources for preservation and promotion. In the long run, the arts must be able to bring about business opportunities in order to enjoy more space for growth.

13. Culture takes root in the community. When building large museums, more attention should be paid to the development of the arts in the community, such as the growth of performance space and arts education.
14. In the long run, the Government should consider the requirement for reserving land and resources to meet the needs that come with changing times and future development.
15. The operation period is 30 years, during which the Government must be

involved rather than leaving everything to the hands of the developer. Will the Government set up an independent working group to monitor the operation and management of the West Kowloon Cultural District? Such a working group must include experts and independent members from the arts and cultural community.

Response

The operational model of the West Kowloon Cultural District should be highly transparent and involve participation of different sectors. It should also be financially feasible and its development is sustainable. The Government is now assessing the operational models proposed by the Proponents to see if they are able to meet these targets. Members of the public can voice their opinions to the Government regarding the development plans proposed by the Proponents.

16. Given the absence of a grassroots culture before the Handover and a lack of private-sector initiative, Hong Kong's grassroots culture does not have a strong foundation. Discussions on the West Kowloon Cultural District have not mentioned software development such as nurturing audiences and opening up the arts market. The ADC can consider asking the Government to give more attention to the development of grassroots culture before formulating policies, and to commit more resources to the development of cultural software. In addition, Hong Kong society needs to devise a plan to develop the cultural and creative industry effectively.
17. Has the Government considered what role the business community should play in the West Kowloon Cultural District? Should the business community take the lead in the running of the entire Cultural District? Can the Government's cultural policy resolve the conflicts between the arts and cultural community and the business community?

Response

To broaden the market for the arts and culture, the depth and scope of arts promotion are very important. The business community has a lot of resources and space that can be used for arts development, like shopping centres, residential areas and commercial buildings, where arts of work can be displayed or arts performances staged. The role of the Government is a facilitator, responsible for creating a platform for promoting a synergistic partnership between the arts and business communities.

18. Hong Kong's cultural policy suffers from a lack of vision. Past discussions over the West Kowloon Cultural District also lacked an in-depth debate on development concepts. The ADC should assist the Government in implementing the recommendations contained in the Culture and Heritage Commission's Policy Recommendation Report, in embracing the opportunities afforded by the West Kowloon Cultural District to create a cultural vision for Hong Kong's future. This includes the development of cultural hardware and software, support

for arts education and cultural exchanges. Hong Kong needs to have a well-defined cultural position before it can map out the direction of the Cultural District. The direction of arts and cultural development should not be set by the developer.

19. Will the West Kowloon Cultural District project trigger a name-brand effect leading the public to believe that only art forms included in the Cultural District are worthy of development? In addition, the Government should provide guidelines on how the other arts and cultural facilities in the Cultural District can stimulate the growth of local arts.

Response

The West Kowloon Cultural District is only one aspect of Hong Kong's arts and cultural development. We should focus on the overall cultural vision. The EMB's current education reforms contain new policies to improve cultural and artistic cultivation. The Government pays a lot of attention to artistic cultivation among the young. For example, it encourages students to attend arts performances, to visit museums. In addition, the Government hopes to improve the capacity for artistic appreciation among the general public. For example, in the recent "Impressionism: Treasures from the National Collection of France" exhibition held in Hong Kong, the public was given more opportunities to appreciate works of art in a large scale exhibition.

20. Will the West Kowloon Cultural District project lead the public to think that only those art forms that find favour with the business community are art forms of merit? Has the Government ever considered the consequences of an arts development project led by the business community?
21. Will business opportunities from arts performances cause the arts groups concerned to keep on reviving money-spinning shows instead of creating new ones? Is there really a complementary relationship between commerce and the arts?

Response

As public resources are limited, the West Kowloon Cultural District project is a very good beginning in encouraging the business community to invest in arts development.

22. Wherever possible, members of the education community should promote arts education, and suggest to the Government to put in more resources in developing cultural software, in tandem with the development of cultural hardware.

Forum on West Kowloon Cultural District Development Project (Forum 2)
Feasible Modes of Governance and Operations

Date : 21 March 2005 (Monday)
Time : 6:00 – 8:00 pm
Venue : Lecture Hall, Hong Kong Museum of History, Chatham Road South, Tsimshatsui
Moderator : Dr CHAN Choi-lai, Stephen
Participants : Mr FONG Ngai Assistant Secretary (Culture) for Home Affairs Bureau
Ms Agnes, TANG Assistant Director, Performing Arts for Leisure and Cultural Services Department
Dr Jessica YEUNG Member of Hong Kong Arts Development Council

1. The Government should consider setting up a statutory body to run the West Kowloon Cultural District. This statutory body should involve the arts and cultural community, members of the public and Government officials, reflecting the principle of a community-led endeavour. At the early development stage of Hong Kong's cultural and creative industry, the Government should lay down laws and regulations, such as a parent law governing the cultural and creative industry, under which subsidiary statutes governing museums can subsequently be legislated. The Government should also make a detailed study of the direction to take when developing the cultural and creative industry. On the other hand, the arts and cultural community should start rallying arts professionals to work out what their role in the development of the West Kowloon Cultural District should be.
2. There is no need for the Government to allocate money to set up an operations fund for the West Kowloon Cultural District. The operations fund should be generated from the income of the District's economic activities.

Response

There will be different facilities in the West Kowloon Cultural District. At this stage, the Government hopes that members from various sectors will give suggestions on feasible management models for the different facilities in the District.

3. What benefits will performance groups gain from the West Kowloon Cultural District project? Will they get a discount on or exemption of venue rentals? Or will they receive subsidies? Do they need to be responsible for their own profits or losses? If there are subsidies, the Government should set up an independent assessment and approval committee to ensure transparency, fairness and impartiality.

Response

At the moment the Government is considering the operational models proposed by three Proponents. Issues for consideration include the long term benefits for Hong Kong's arts development, whether the proposals have the public's support, the participation of various sectors, whether the operational model is flexible and highly effective, whether it is innovative, and the legal liability and financial costs. The Government will also negotiate with the successful Proponent on a model whereby arts groups will be involved in the operations.

4. Does the Hong Kong Arts Development Council (ADC) have any specific views on a feasible management model?

Response

At the moment the ADC does not have any specific views on the management model for the West Kowloon Cultural District. The ADC is a statutory body responsible for reflecting the opinions of the arts and cultural community. After sorting out the public opinions garnered during the consultations, it will select the suggestions that most benefit Hong Kong's arts development in the long run and submit a position paper to the Government.

5. The museums should set up their individual statutory bodies to set the operational model for each museum. In addition, the Government should legislate a museum law and lay down regulations that govern museum collections.
6. The Cantonese Opera community supports the development of the West Kowloon Cultural District, and urges the Government to pay attention to venues for Cantonese Opera performances, such as theatres that can accommodate 1,000-1,200 people. This gives the Cantonese Opera community the opportunity to perform in the Cultural District.

Response

Although the Invitation for Proposal issued by the Government does not make it a mandatory requirement for Proponents to set up a purpose-built venue in the Cultural District for Cantonese Opera, the Government encourages Proponents to provide other arts and cultural facilities for different arts and cultural groups, so as to enrich the cultural milieu in the District.

7. The West Kowloon Cultural District offers a very good opportunity to liberalise society's perception on issues like the relationship between the sexes, and stimulate the public's creativity.
8. The management model of the West Kowloon Cultural District will affect the ways the arts and cultural community will make use of the District in the future. The Government should set up a West Kowloon Cultural District Management Committee. This Management Committee should involve members of the public, who, together with the arts and cultural community, will carefully consider the overall direction that arts development should take. The Government should set up this Management Committee as soon as possible. It can even allow this body to take part in the negotiations between the Government and Proponents. The aim of setting up this Management Committee is not only to manage the arts and cultural facilities in the Cultural District, but to manage the operating funds of the entire Cultural District, and oversee macro-issues such as how the Cultural District can fit into the overall cultural policy.
9. Arts development should be allowed to run its own course without undue interference, but sponsorship from the business sector is also effective. The Government should ensure that the successful Proponent can provide an inexpensive environment so that the public can enjoy the facilities in the District.
10. An independently-run West Kowloon Cultural District Management Board can manage museum hardware effectively, but will find it difficult to manage the development of the arts and culture. Culture originates from the community. The role of the Government in this development project is to monitor the use of funds, and ensure visitor numbers and public participation.
11. The Ink Museum to be built in the West Kowloon Cultural District should exhibit and collect Chinese ink artworks of superior quality. The Ink Society agrees to the setting up of a West Kowloon Cultural District Management Board, under which different committees will be formed. The Chief Executive Officer, Head Curators, administrative personnel and art curators will also be appointed to oversee their individual areas of responsibilities.
12. The West Kowloon Cultural District Management Board is only suitable for running the arts and cultural facilities in the District, but not commercial or property facilities.

13. The Government has never played any role nor had any specific arts policy on the development of film industry. This “active non-intervention” policy has actually allowed the film industry to flourish. Therefore, the Government does not need to get involved in the running of the West Kowloon Cultural District, in accordance with the principle of “big markets and small government”, which is the best policy.

Response

The Culture and Heritage Commission’s Policy Recommendations Report is the blueprint for the Government’s cultural policy. The Government will not make value judgments on various art forms or favour one over the other. However, fine culture of traditional value and the more *avant garde* art forms may need the Government’s support, to allow the public the opportunity to engage in and appreciate them.

14. In the West Kowloon Cultural District project, the role played by arts administrators will be very important. At present the training for arts administrators in Hong Kong is not enough. I suggest that the Government should give more attention to this aspect and allocate resources to the training of professional arts administrators.

Response

The Government is very concerned about the training of arts administrators. Over the past two years the Government has directly or indirectly promoted quite a number of related training courses. For example, the Hong Kong Baptist University will open the School of Visual Arts in September this year. The Government has found a historical building to temporarily house the School and at the same time, allocated resources to allow the School to build a bigger campus. The Government has also found a location for the Hong Kong Academy of Performing Arts for expansion. At present, over 8,000 students a year enroll in arts courses at the Hong Kong Arts Centre, and the different tertiary institutions also offer various arts courses, such as the Chinese University of Hong Kong’s Arts Management Course. The Education and Manpower Bureau also provides different kinds of loans, encouraging schools to offer different types of arts-related training. There are still 7-8 years before the completion of the West Kowloon Cultural District. The Government is making use of the time available to actively train professional artists and arts administrators.

15. The development model of the West Kowloon Cultural District seems to lie somewhere in between the German and British development models. The arts and cultural community is concerned about the District's sustainability and inflow of investments, but even more so about the governance model. Management talent is very important, but can the present cohort of arts managers in Hong Kong handle the development of the West Kowloon Cultural District in the future?

Response

During different development stages, the West Kowloon Cultural District project may make different demands on its cultural management talent. At the present stage it is difficult to judge if the existing cultural management talent is sufficient.

16. Will the Government consider drawing up an agreement with the developers to ensure that they keep their promises? In addition, how do we prevent the brain drain of Hong Kong-trained arts administration talent?

Response

Not only can the exchange of arts administration talent promote exchanges between different regions, it also brings to Hong Kong valuable experiences from overseas, broadening the horizons of local arts administrators in the process.

17. Professional arts administrators must possess the skills of arts promotion and publicity. The training for arts administrators in Hong Kong is not so well-developed and students may not be able to fully grasp the overarching concepts of arts administration.

Response

The training courses for arts administrators offered by the Hong Kong Arts Centre are rigorous and are taught by professional arts administrators in Hong Kong. These courses provide professional training for those who wish to have a career in arts administration.

18. The most important task for the West Kowloon Cultural District project is to lay down a comprehensive mechanism, where at the same time as property developments in the District are being run, another body that can override the developers will be set up to operate the cultural facilities and oversee the

development of the arts and culture. The Government should not hand over the development and management of the West Kowloon Cultural District to a single developer. This is to prevent the District from being affected by the business performance of that developer. Under our proposed management structure, different committees can be set up, whose members shall include representatives of the Government, the arts and cultural community, the property sector, property management and other professions, both locally and internationally. In addition, the Government should consider developing the West Kowloon Cultural District in phases.

19. The Government should ensure the financial stability of the West Kowloon Cultural District. The Government should adopt a non-intervention policy to ensure the freedom of arts development.

Response

The governance model of the West Kowloon Cultural District shall not restrict the direction of arts and cultural development. The Government will discuss with the Proponents the organisation of the management structure.

20. How should the West Kowloon Cultural District be positioned? What role should the District play in the overall cultural development of Hong Kong? How can the District promote local culture and arts effectively? The West Kowloon Cultural District must have a clearly defined role before a decision on the most suitable management model can be made.
21. How do we find a cost effective management model from within the Government or the business community, which can promote an affinity for culture in society? If the Government sets up a West Kowloon Cultural District Management Committee, its members must include artists, Government representatives, experts in the education field and so on. If the District is also used to promote tourism, then experts in the tourism sector must also be involved.
22. Programme operators are most concerned with performance venues. The Government should consider not using a single management model, so that healthy competition can exist among operators of the cultural and arts facilities. In this way, the arts and cultural community will also have more space to grow.
23. Members of the arts and cultural community suggest that the Government should give greater attention to Hong Kong's overall urban planning, passenger flow

and transport, and provide related facilities and amenities to the both East Kowloon and West Kowloon Cultural District.