

致： 梁家傑主席

西九龍文娛藝術區發展計劃小組委員會

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梁主席：

本人為水墨會副主席，本會之宗旨為「發揚各種發源於中國水墨藝術傳統或與此有關的現代、當代藝術創作為使命，促進水墨藝術的發展，培養欣賞能力；並致力倡建相關的主題博物館或其他適宜的展示平台，以配合當代文化發展，開展保存、研究、展示及推廣的工作」。對於西九龍文娛藝術區（西九）的發展進度，本會一直密切關注，早於二零零三年底本會已草擬出一份建議書，不僅支持在西九興建一所全球獨有的水墨博物館，當中提及館內各種應有的元素，此建議書並曾分發至政府各部門及地產發展商，有倖得其關注並獲邀請到各個不同界別之論壇與研討會。

香港長期被公認為一個國際都市，若有機會設立水墨博物館，除了表彰其香港性外，也有其世界性的一面。水墨是中國文化的一大特色，更是中國人對世界文化的貢獻。從歷史的角度來看，香港地處中國大陸邊緣，一直是中國傳統文化移師及產生變奏之所在地。嶺南派起源於廣州，但發揚光大卻是在香港，近代水

墨畫家如楊善深先生、趙少昂先生就是在香港把嶺南派的技藝推致另一高峰。另外，呂壽琨先生自 1948 年抵港後，結合中西文化為中國水墨畫走出一條新路。其「禪畫」一直受中西博物館及收藏家欣賞及收藏。其後從台灣來的劉國松先生、香港的王無邪先生都在香港發展出其各自獨特的水墨語言，在香港及國際畫壇奠定自己的地位。除了從香港文化角度去看水墨博物館的重要性，尚有其他同樣重要的因素決定水墨博物館存在的可能性。其中一個因素是香港有一群有實力的中國現代水墨畫及書法的收藏家，他們都願意捐出或借出藏品玉成此事。即是使各國人士可以在香港認識到及欣賞到此世界性的遺產，能負起此使命是香港人的光榮，亦是水墨會的願望。

本人於本年一月曾代表水墨會出席過立法局之會議，表達出本會對擬建西九中的水墨博物館之意見。經過三個月之時以及對三個發展商在公眾諮詢期內的展覽和提出的方案，作出仔細觀察和分析，集合本會各董事會員之意見，已向房屋及規劃地政局呈上另一文件，內文專注於水墨博物館的營運、管治架構、收藏品及支源等不容忽視的重點。

本會從積極地參與各界舉辦的論壇與研討會等項目的經驗中，深深體會到集思廣益方為上策，取納來自各方聲音的重要性，尤其是本地藝術團體，皆因西九計劃乃前所未有的的一種城市規劃，內裡的文化設施不單提供香港市民及外國遊客的重點消閒去處，而且是本港對世界擴闊視野之窗，亦是提高本港文化教育的重要支柱。

本會高興地得知 貴委員會將於本月廿二日就西九發展事項在立法局舉行

相關會議，本人曾細讀該會議的議程，對數項論題均有點微見，本人敬希可代表本會出席此會議，藉此機會能付出綿力發表對擬建西九中之水墨博物館作出一點最新的意見。

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龐俊怡

水墨會副主席

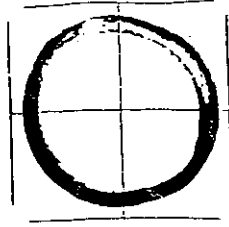
二零零三年四月十八日

除函付上：

西九龍文娛藝術區，水墨博物館建議書一份

致房屋及規劃地政局，孫明揚局長信件副本一份

\*若有疑問請以上述電話聯絡本會職員黃柏忠



WKCD-79

2005年 4月 18日

2005年 4月 18日

附件  
Enclosure

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Date: 28<sup>th</sup> February 2005

The Hon. Mr. Michael Suen, GBS, JP,  
Secretary for Housing, Planning and Lands,  
Housing, Planning and Lands Bureau,  
Murray Building,  
Garden Road,  
Hong Kong.

Dear The Hon. Mr. Suen,

Re: Public Consultation on West Kowloon Cultural District project

Thank you for your letter of 17<sup>th</sup> January 2005. We do not object to our comments be posted on your website or referred to in other public documents.

Members of our Society have since studied the brochures presented by the selected Developers on their respective proposed developments and based on the limited information supplied, we have the following observations:

1. There is consensus among the three Developers that the cultural facilities should be managed by a non-profit making organization. But it is not clear from these brochures who has ownership and control over its contents. This issue is of paramount importance to the proposed Ink Museum's operation, as we must be able to convince prospective donors of art works to the Ink Museum that their prized objects will not be treated inappropriately or worse end up in the private pocket of the developer or creditors in case the museum goes bankrupt. We merely want to underline this point and do not wish to repeat our views here again as they have already been set out in our Position Paper submitted to you and other government departments in December 2003.

From our understanding the H.K.S.A.R. Government's has residual interests in the Ink Museum (including its contents) in case it takes the Ink Museum back before the expiry or on the expiry of the 30 years' operating period. It is thus, in the interests of the Government that the Ink Museum and its contents be vested in a statutory body with the Government setting the legal and conceptual framework which guides the ongoing stewardship and affects the residual interests of the Government in the Ink Museum or its contents.

Similar consideration could also be applied to other museums and cultural facilities in this cultural district.

## 2. Governance and Membership

This takes us to the Governance structure of the proposed Ink Museum. We believe that:

- (i) there should be a statutory body set up, one for each of the proposed museums, as each museum will have its own priorities, different modus operandi and specialized concerns arising from the particular art form under consideration.

In two of the proposals suggested by the Developments for the West Kowloon Cultural District, they advocate the setting up of Museum Committees. One has to point out again that a committee is not a legal entity and cannot, therefore, accept donation from donors, let alone make commitments as to how the art works or cash donation be handled.

- (ii) The Ink Museum statutory board will lay down the policy and direction of the Ink Museum and monitor the performance of the Chief Executive Officer (C.E.O.) of the Museum who will be responsible for the administration and day to day operations of the Ink Museum.
- (iii) The statutory body should adhere to the policy, practice and direction as may from time to time be issued by the International Council of Museums (ICOM) in particular the ICOM code of Ethics and should as far as possible incorporate the good practices adopted by other world class museums on museum management and operation, including the formulating of policy of receiving and handling donations be they art works or cash from donors.
- (iv) In the West Kowloon Cultural District, the H.K.S.A.R. Government wants to try a different mode of museum operation by bringing in the business community. For it to work, the Board of Governors/Directors of the Ink Museum should be made up of at least the following groups :
  - (a) business community :  
members from the captains of industries who are willing to bring their insight and business skill into museum operation, coming up with innovative ideas and providing entrepreneurial vision to the museum management.
  - (b) people from or related to the arts community :  
such as experts, scholars or other people who are in contact with the arts community and local artists and are conversant with the issues and direction of the ink tradition and its evolution in a modern context. They could be people who have experience in museum administration or understand and respect the curatorial independence (see 5 below) and could readily seize opportunities proposed or offered by the business community. They will form the essential bridge between the arts community and the business community for this new mode of operation.

- (c) philanthropists and collectors :  
they are the pillars of the museum who support the Ink Museum and are willing to finance or donate art works to the Ink Museum. Even though the winning Developer will provide the necessary funds to finance the operation of the Ink Museum, there can never be too much funding or donation if we want to have a world class museum here (see 6 below).
- (d) Experts in other disciplines:  
throughout the life of the Ink Museum, different expertise is required for different phases of development; for example during the construction phase, professionals such as architects and engineers are welcome to advise on the design and construction of the museum and when the museum is in operation, we may need bankers or other financial advisors to monitor the accounting records and the trust fund to be set up and managed. Other expertise such as legal, public relations and marketing are essential to keep the museum working on a high level of professionalism.
- (e) Developer's representative(s):  
it is natural that Developers' representative(s) should be in the Board to give continuity as well as coherent development to the whole cultural district.
- (f) Government's representative(s):  
given the residual interests of the Government in the project, they should have representative(s) in the Board. The Government may even consider that the appointment of board members to the Ink Museum has to be endorsed by the Government.

The categories of people mentioned above are not mutually exclusive as business leaders can be philanthropists and architects or engineers can be collectors.

- (v) The statutory body should be established as soon as possible who will work closely with the Developer on the planning and construction of the Ink Museum. The first appointment of the members of the statutory board can be made by the Developer and endorsed by the Government for a specified duration, say two years and thereafter, the Board shall elect its own members in case of vacancy.

### 3. Chief Executive Officer (C.E.O.)

As suggested in our Position Paper in December 2003, there shall be a C.E.O. who will run the Ink Museum to be assisted by a curatorial director and an administration director (the "management team"). The C.E.O, supported by the management team, will be responsible to the Board of Governors/Directors for the activities of the museum. The C.E.O. must have the requisite knowledge and vision to run a world class museum and should be recruited via a worldwide search.

### 4. Advisory Board

To enable the Ink Museum Board to have a global network and to tap the expertise of people in the museum circle and learning institutions, there should be an Advisory Board or Committee set up to assist the Ink Museum's Board. The Ink Society is more than

happy to contact its existing advisors who are eminent scholars and curators in this field to find out if they are interested to be advisors to the Ink Museum.

5. Independent curatorial policy

It is absolutely essential that the curatorial policy of the Ink Museum should not be compromised in any way by this new mode of operation in Hong Kong. The Director with his or her curatorial staff should be free to design their own programmes and contents as dictated by the subject, save for financial and other logistical constraints.

6. Relationship with other museums and cultural facilities in the West Kowloon Cultural District

There should be an organization where the Ink Museum representative(s) could meet with representatives of the other museums and cultural facilities as well as the Developer to work out the funding arrangement, and to co-ordinate the activities and management of the whole cultural district. This could take the form of a West Kowloon Cultural District statutory body which has the power to oversee the whole development and management of the entire cultural district.

7. Resources

The H.K.S.A.R. Government vouches to have world class museums in the West Kowloon Cultural District. Is this a target or one of the selection criteria? Funding is essential to run a world class museum and funding is a selection criterion in this tender. But what is the level of funding that the Government has in mind to run a world class museum? Let us look at the financial commitments required to make a world class museum work. According to the Financial Statements of The Metropolitan Museum of Art, New York for 2002-2003, it spent US\$251.4 million (or HK\$1.96 billion) on its operating expenses of which US\$129.6 millions (or HK\$1.01 billion) are for curatorial activities, conservation and exhibitions. For the Museum of Modern Art, New York for the corresponding financial period, the total operating expenses amounted to US\$92.3 million (or HK\$722.2 million) of which US\$7.15 million (or HK\$55.77 million) was spent on exhibition alone. In Hong Kong, the total amount spent by all 13 museums was HK\$523 million for the financial year 2001/02 and on exhibitions, a mere HK\$50 million ! (see 4.16, 5.14 and 5.27 of "The Culture and Heritage Commission Consultation Paper 2002" ("the Paper").

We are painfully aware that we cannot compare the costs and expenses of different museums in the world without looking at their respective cultural and socio-economic context. All we want to point out is that the HKSAR Government should negotiate with the successful developer for an Endowment Fund and a financing mode and level far more substantial than the existing funding arrangements with The Hong Kong Museum of Art, if the Government wants The Ink Museum to be a world class museum. To maintain the existing level of funding will not give Hong Kong world class museums.

According to "An Academic Financial Study for The West Kowloon Cultural District" published by the Centre for Cultural Policy Research of The University of Hong Kong (10<sup>th</sup> May 2004) ("the Report"), there should be a Trust Fund of HK\$11.4 billion left after paying for the construction of the cultural complex required, using the projected

income derived from the commercial portion of West Kowloon Cultural District Project.

The Report reckons that most of the cultural facilities should support themselves save for the museums. However, this surplus sum of HK\$11.4 billion will only be sufficient to “acquire art exhibits of values compatible to those of the Hong Kong Art Museum” (which is about the same size of the proposed Ink Museum) “or to cover a franchise fee for exhibiting art works by rotation, if the largest Modern Art Museum in West Kowloon Cultural District were run by co-operating with a royalty museum. The remainder (sic) of The Trust Fund, in either case, could be used for generating income to cover potential operating deficits of the Arts and Cultural Portion”. In short, there will not be sufficient funds to run all four museums, let alone world class museums.

Since the publication of the Report, the property price of luxury premises has rocketed and the H.K.S.A.R. Government should be able to negotiate with the successful bidder funding far more generous than that for the existing Hong Kong Museum of Art to ensure that the Ink Museum can have the necessary finance to run as a world class museum.

Even with this favorable market situation, it is doubtful if the Government can exact higher premium on land in the West Kowloon Cultural District from the successful bidder to cover the running cost of all four museums. The Government may have to look to other sources of funding either from its own pocket or the private sector or through aggressive commercial marketing to generate sufficient income to run world-class museums.

Alternatively the H.K.S.A.R. Government may have to take a practical approach and decide which of the 4 museums has or have the potentials of becoming world class museum(s). We believe the Ink Museum has a good chance because Hong Kong collectors have an excellent collection of modern and contemporary works in the ink tradition and given the right conditions and incentives, these collectors can be persuaded to donate or loan their works to the Ink Museum. The Ink Society will do its part to facilitate this arrangement and through its net work of advisors bring in art works from collectors in other parts of the world to make this museum a success.

Further, contemporary art works in ink can still be acquired at an affordable price, relatively speaking. With a focused acquisition policy and strategy, an enviable collection can be built up by the Ink Museum over a short period of time.

## 8. Attitude

We cannot expect that the cultural activities in Hong Kong will blossom solely as a result of the construction of a Bilbao-ish museum complex in Hong Kong. Importantly, we also need audience and arts patrons. Hong Kong does not lack resources and there is audience potential. The Paper states that Hong Kong parents annually spent a staggering 2 billion dollars on educating their children to play musical instruments, (see 3.18 of the Paper). 70% of Hong Kong families encourage their children to take part in cultural activities and there are students participating in various music festivals and drama competitions in their thousands each year. If only a fraction of these students attending various musical, painting and other cultural activity courses, pick up the habit of going to museums, theatres and concert halls, we should have sufficient audience for all our



cultural activities.

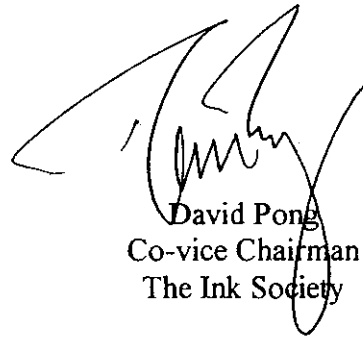
The West Kowloon cultural complex offers exciting opportunities – opportunities for Hong Kong to develop world class museums and venues if we can solve the independent governance and critical funding issues and initiate as soon as possible an aggressive cultural education policy to be implemented by the Government to transform the mind set of the parents and their children. If this happens, we will then be able to talk about Hong Kong as a world class city which thrives on innovation with creativity and cultural activities as their driving force.

The Board of Directors of the Ink Society is committed to helping realize a new vision for culture in Hong Kong, and therefore we welcome your contact and look forward to assisting you in any way to achieve this goal.

Yours sincerely,



Alice King  
Vice-chairman  
The Ink Society



David Pong  
Co-vice Chairman  
The Ink Society

C. C. Dr. The Honourable Patrick Ho Chi-ping, JP. Secretary for Home Affairs.

(水墨會有限公司用箋)

香港花園道  
美利大廈  
房屋及規劃地政局  
房屋及規劃地政局局長  
孫明揚先生, GBS, JP

孫先生：

### **西九龍文娛藝術區發展計劃公眾諮詢**

閣下2005年1月17日來函收悉，謹此致謝。我們不反對閣下把本會的意見上載於貴局的網頁，或在其他公開文件中引述。

水墨會的成員正在研究入選發展商就其發展建議方案所編製的小冊子，而根據所得的有限資料，本會有以下觀察所得：

1. 3個發展商已有共識，認同各項文娛藝術設施應由一個非牟利機構管理。然而，從該等小冊子未能清楚得知，各項設施的擁有權誰屬，以及設施的活動內容由誰主宰。此問題對於建議中的水墨藝術博物館的運作至為重要，因為我們必須能令有意向水墨藝術博物館捐贈藝術品的人士相信，他們的瑰寶是不會受到不適當的對待，或者落入發展商手中，甚或在博物館清盤時歸債權人所有。我們只想強調這一點，但無意在此複述本會的意見，因為有關意見在本會於2003年12月呈交閣下及其他政府部門的立場書中已詳加闡述。

據本會所了解，倘香港特別行政區(下稱“特區”)政府在水墨藝術博物館的30年經營期屆滿當日或之前將之收回，特區政府會擁有該博物館(包括館內藏品)的剩餘權益。因此，把水墨藝術博物館及其藏品歸屬於一個法定組織，而政府則負責制訂法律及概念架構，作為該博物館往後管理的指導原則，以及政府對該博物館或其藏品的剩餘權益的規範基礎，是對政府有利的做法。

至於文娛藝術區內的其他博物館及文娛藝術設施，同樣的考慮因素亦可適用。

2. 管治及成員

關於建議中的水墨藝術博物館的管治架構，我們認為：

- (i) 當局應為每間擬議的博物館各自設立一個法定組織，因為每間博物館由於有特定的藝術形式主題，將會各有本身的優先次序、不同的營運方式，以至專注關心的事宜。

西九龍文娛藝術區發展計劃的其中兩項建議方案，均主張成立博物館委員會。在此必須指出一點，就是委員會並非法律實體，因此不能接受捐贈者的捐贈，更遑論就如何處理藝術品或捐贈所得的金錢作出承擔。

- (ii) 為水墨藝術博物館而設的法定委員會，會為該博物館制訂政策及發展方向，並監察負責該博物館行政管理及日常運作的行政總裁的表現。
- (iii) 該法定組織應遵循國際博物館議會的政策、作業方式及其不時發出的指示(特別是操守守則)，並應盡量採納其他世界級博物館在管理及營運方面的良好作業方式，包括制訂有關接受及處理捐贈者所作捐贈(無論是藝術品或金錢)的政策。
- (iv) 特區政府有意在西九龍文娛藝術區，試行另一種博物館營運模式，讓商界參與其事。要令此模式有效運作，水墨藝術博物館的理事會／管理委員會最低限度應由下列界別的人士組成：

- (a) 工商界：

這些屬於工商界領袖的成員，樂意把其灼見及商業技巧注入博物館的營運工作，並提出創新的構思，以及在博物館的管理方面引進企業家的理念。

- (b) 來自藝術界或相關界別的人士：

例如專家、學者或其他與藝術社群及本地藝術家有接觸，並熟悉水墨藝術傳統的事宜、方向及現代發展的人士。他們或有博物館行政管理的經驗，或對博物館的獨立運作(見下文第5項)有認識和尊重，並擅於把握商界所提供的機會。在新的運作模式下，他們將會擔當藝術界與商界之間的重要橋樑。

- (c) 慈善家及收藏家：

他們是支撐水墨藝術博物館的支柱，願意為該博物館提供資助或捐贈藝術品。即使中選的發展商會提供該博物館所需的營運資金，但香港若要擁有世界級的博物館，撥款或捐贈總不嫌多(見下文第6項)。

(d) 其他範疇的專家：

在水墨藝術博物館不同的發展階段，所需的專才也有所不同，例如在施工階段，歡迎專業人士(如建築師及工程師)就博物館的設計及建造提出意見；在博物館啟用後，便需要銀行家或財務顧問監察會計紀錄，以及設立和管理信託基金。其他在法律、公關及市場推廣方面的專才，對於維持博物館的高度專業水平亦至為重要。

(e) 發展商的代表

理所當然，發展商的代表應出任管理委員會的成員，使整個文娛藝術區得以持續貫徹地發展。

(f) 政府的代表

鑒於政府擁有有關計劃的剩餘權益，管理委員會內亦應有政府的代表。政府甚至可考慮規定，水墨藝術博物館管理委員會成員的委任須經政府批准。

上文提述的各類人士並非互不相容，因為商界領袖亦可以是慈善家及建築師，而工程師亦可以是收藏家。

- (v) 當局應盡快成立一個法定組織，以便就水墨藝術博物館的規劃及建造與發展商緊密合作。法定組織的管理委員會成員的首次委任，可由發展商作出，但須經政府批准，任期是一段指明的時間(例如兩年)。日後如有成員出缺，管理委員會須補選成員。

3. 行政總裁

正如本會在2003年12月提交的立場書中建議，水墨藝術博物館須設有一名行政總裁，掌管博物館的營運管理，而行政總裁由一名博物館主任及一名行政主任(“管理小組”)予以協助。行政總裁在管理小組的支援下，須就博物館的活動向理事會／管理委員會負責。行政總裁必須具備營辦世界級博物館所需的知識及遠見，故應在全球各地進行招聘，物色委聘人選。

4. 諮詢委員會

為使水墨藝術博物館的管理委員會可建立全球網絡，並借助來自博物館及院校界別的專才，當局應成立諮詢委員會或委員會，為水墨藝術博物館的管理委員會提供協助。水墨會十分樂意聯絡本會的現有顧問，了解他們是否有興趣擔任水墨藝術博物館的顧問，這些人士都是此方面的知名學者或博物館館長。

## 5. 獨立的博物館政策

水墨藝術博物館的方針政策，不應因香港試行新的運作模式而有所妥協，此點至為重要。除財政及其他支援配套方面的限制外，博物館主任及其員工應可按所訂主題，自由設計本身的節目及內容。

## 6. 與西九龍文娛藝術區內其他博物館及文娛藝術設施的關係

當局應成立一個機構，讓水墨藝術博物館的代表與其他博物館及文娛藝術設施和發展商的代表會商，共同訂定撥款安排，並協調整個文娛藝術區的活動及管理。有關機構可以西九龍文娛藝術區法定組織的形式運作，並獲賦權監督整個文娛藝術區的發展及管理。

## 7. 資源

特區政府承諾在西九龍文娛藝術區內建立世界級的博物館。這是一個目標，還是一項甄選準則？資金對經營世界級博物館是不可缺少的要素，而資金正是這次招標工作的甄選準則之一。然而，政府心目中營辦世界級博物館所需的經費資助款額為何？讓我們計算一下世界級博物館營運所需的財政經費。根據紐約大都會藝術博物館的2002至03年度財務報表，其營運開支為2億5,140萬美元(或19億6,000萬港元)，其中1億2,960萬美元(或10億1,000萬港元)是用於博物館活動、藏品修復和展覽。至於紐約現代藝術館，同期的總營運開支達9,230萬美元(或7億2,220萬港元)，單是展覽方面的開支已達715萬美元(或5,577萬港元)。在香港，全部13間博物館在2001至02年度的總開支為5億2,300萬港元，而展覽方面的開支僅為5,000萬港元！（《文化委員會諮詢文件2002》(下稱“諮詢文件”)第4.16、5.14及5.27段)。

我們很明白不能單單比較世界各地不同博物館的成本及開支，而不考慮其各自的文化及社會經濟環境。我們只想指出一點，就是特區政府如希望日後的水墨藝術博物館可成為世界級博物館，便應與中選的發展商研究設立信託基金，而其財務融資方式和撥款水平應遠勝於現時政府與香港藝術館所訂的撥款安排。若只維持現時的撥款水平，香港將難以建立世界級的博物館。

根據香港大學文化政策研究中心發表的“西九龍文娛藝術區學術性財務評估研究”(下稱“研究報告”)(2004年5月10日)，在動用西九龍文娛藝術區發展計劃的商業部分預計所得收益支付文娛藝術綜合大樓的建造費用後，信託基金應尚餘114億港元的款項。

研究報告指出，除各間博物館外，大部分文娛藝術設施應可自負盈虧。然而，這筆114億港元的餘款，只足夠用來“購置價值相當於香港藝術館館藏的藏品”(其規模與建議中的水墨藝術博物館相若)，“或在西九龍文娛藝術區提供的最大型現代藝術博物館若以與擁有專營權的博物館合作的方式經營，則足夠支付巡迴展覽藝術藏品的特許經營費。在兩種情況下，信託基金的餘數可用來賺取收入，以補貼文化藝術部分可能出現的營運虧損”。簡言之，日後將沒有足夠的資金經營全部4間博物館，更遑論營辦世界級的博物館。

自研究報告發表以來，豪宅物業價格大幅飆升，特區政府應能與中標者磋商，以爭取遠多於現時香港藝術館所得的資助款額，確保水墨藝術博物館獲得所需的資金，成為世界級的博物館。

即使現時市道良好，但政府能否向中標者索取較高的地價，以支付全部4間博物館的營運開支，仍有疑問。政府或須開拓其他資金來源，例如由庫房或私營機構注入資金，或是透過進取的商業推銷手法，賺取足夠的收入以營運世界級的博物館。

另一種做法是，特區政府可採取務實的做法，在該4間博物館中作出取捨，決定哪間或哪些博物館有潛質成為世界級的博物館。我們相信，水墨藝術博物館極有機會成為舉世知名的博物館，因為本港收藏家所收藏的現代及當代中國水墨藝術藏品相當豐富，只要有適當的條件及誘因，便能說服這些收藏家向水墨藝術博物館捐贈或借出其藏品。水墨會將會竭盡所能促成此項安排，並透過現有的顧問網絡，匯集世界各地收藏家的藝術藏品，令水墨藝術博物館可躋身世界級博物館之列。

此外，有些當代的水墨藝術作品仍可以較合理的價錢購買。只要採取聚焦的選購政策及策略，便可於一段短時間內建立豐富的藏品。

## 8. 態度

我們不能奢望純粹在香港興建一座畢爾包式博物館綜合大樓，便能令本港的文化活動蓬勃起來。重要的是，我們需要觀眾及藝術贊助人。香港的資源並不匱乏，也有不少人會有興趣入場觀賞。據有關文件所述，本港的家長每年花在子女學習樂器的開支高達20億元(請參閱第3.18段)。有七成本港家庭鼓勵子女參與文娛藝術活動，而每年也有數以千計的學童參加各類音樂節及話劇比賽。只要當中有部分學童參加各項音樂、繪畫及其他文化活動課程，並養成前往博物館、劇院及音樂廳的習慣，各類文娛藝術活動便不愁沒有捧場客。

西九龍文娛藝術綜合發展帶來了富挑戰的機遇——若獨立的管治模式及關鍵性的資金問題可獲解決，而政府亦能盡快推行進取的文化教育政策，改變家長及其子女的心態，香港便可把握良機，興建一些世界級的博物館及演藝場館。如果這構想成真，那時我們便可以引以為傲地說，香港是個充滿創意活力的世界大都會，在蓬勃的文化藝術推動下興旺發展。

水墨會的管理委員會致力協助實現本港文化的新方向，因此歡迎閣下與本會聯絡，並盼望能協助閣下達致這目標。

水墨會副主席  
金董建平夫人

水墨會副主席  
龐俊怡先生

副本致：民政事務局局長何志平先生, JP

2005年2月28日