

For discussion  
on 8 June 2007

**Legislative Council Panel on Home Affairs**  
**Committee on Museums: Recommendation Report**

**Purpose**

This paper sets out the Administration's response to the key recommendations in the Report of the Committee on Museums ("the Report").

**The Committee on Museums**

2. To follow up the museum-related recommendations of the Culture and Heritage Commission (CHC)<sup>1</sup>, as well as the recommendations in a consultancy report on the mode of governance of Hong Kong public museums services<sup>2</sup>, the Committee on Museums (the Committee) was established in November 2004 to advise the Secretary for Home Affairs on the provision of public museum services in Hong Kong including the formulation of strategies and plans for the development of museum facilities and services, and strengthening of community support and partnership in the provision of museum services.

3. The Committee set up two Sub-committees, viz. (i) Sub-committee on Development Strategy of Museum Services; and (ii) Sub-committee on Governance of Museum Services, to examine the relevant issues in depth. The Committee held 11 focus group meetings to gauge the views of the community and stakeholders, including museum staff associations, visual arts groups, museum advisers and representatives from the education sector, about public museum services in Hong Kong. During the meetings, the participants

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<sup>1</sup> The CHC was established in April 2000 to advise the Government on the policies as well as funding priorities on culture and arts. It submitted the "Culture and Heritage Commission Policy Recommendation Report" to the Government in April 2003, putting forward its policy recommendations on, inter alia, public museum services.

<sup>2</sup> The Leisure and Cultural Services Department commissioned the Lord Cultural Resources Planning & Management Inc. and Deloitte & Touche Management Solutions Ltd. in 2002 to conduct a study on the mode of governance of Hong Kong public museums in keeping with the 21<sup>st</sup> century development. The Consultants submitted their report to the Government in June 2003.

contributed valuable comments and suggestions on enhancing the museum services. The Committee also made a study tour to Tokyo during which they called upon the relevant government institutions and visited seven museums of different modes of governance. Members of the Committee had useful exchanges with them, particularly in the areas of museum governance, funding arrangement, promotion of patronage and community partnership.

4. In drawing up its recommendations, the Committee carefully considered the relevant recommendation and study reports, as well as the views and suggestions gathered through the aforementioned channels. The Committee recognizes that public museum services have been provided in Hong Kong for only about half a century and appreciates that the present services provided by the public museums under management of the Leisure and Cultural Services Department (LCSD) are generally well received by the public. Given the need to catch up with the ever-changing public expectations and demands, and to meet with the challenges brought about by the rapid developments on museums in the region, the Committee considers that there is scope for improving public museum services through concerted efforts of various parties including the Government, museum staff, stakeholders and the community at large.

5. After over two years of efforts and careful deliberations, the Committee has drawn up its recommendations covering the following major areas:

- (a) development strategy of public museum services;
- (b) performance enhancement and promotion of patronage;
- (c) community involvement and partnership;
- (d) funding of public museums;
- (e) governance of public museums; and
- (f) public museum staff development.

The Committee's Recommendation Report at the Annex was formally submitted to the Secretary for Home Affairs in May 2007.

## **The Administration's Response**

6. We fully appreciate the hard work and dedicated efforts of the Committee and accept in principle the recommendations put forward by the Committee in the Report. The Committee's recommendations are developed on the strengths of current museum services provided by LCSD and in response to the changing community needs and rising public aspirations. Taken together, those recommendations seek to improve the management and operation of public museum services and provide a framework for the long-term development of museum culture and services in Hong Kong.

7. The highlights of the Recommendation Report are set out in the following paragraphs.

## **Key Recommendations**

### **Development Strategy of Public Museum Services**

8. The Committee recommends that a long-term strategy for development of museum culture as an inherent part of cultural life should be drawn up to enhance the aesthetic sensibility of the public at large and their awareness and interests in visiting museums. We accept this recommendation and will review the mission and vision of individual museums taking into account the proposed institutional change in relation to museum governance.

9. The Committee considers that while it has made a series of recommendations on the missions, functions and guiding principles of the public museums, the future statutory Museums Board (see paragraphs 18-21 below) should conduct a more detailed review and formulate implementation plans on different operational aspects, having regard to the Committee's recommendations as well as the need for any re-alignment of roles and identities, collections allocation and the interfacing arrangements between the public museums and the proposed museum institution in the West Kowloon Cultural District (WKCD). We agree to this recommendation and undertake to carry out such a review upon the set-up of the statutory Museums Board and the finalization of the implementation or development plan of the WKCD.

10. Regarding the Committee's recommendations on addressing the acute shortage of storage space for collections and developing the culture of donation of artifacts, we agree that there is a need for identifying additional space for collections storage. Adequate storage space would also encourage donation of artifacts, as pointed out in the Report.

### **Performance Enhancement and Promotion of Patronage**

11. At present, LCSD monitors the performance of public museums on the basis of both quantitative (e.g. number of visitors and exhibitions) and qualitative (e.g. surveys and opinion assessment by visitors) indicators. An opinion survey conducted by LCSD in 2004 revealed that 90% of the visitors were satisfied with the overall performance of the museums; and more than 85% of them had indicated they would visit the museums again. The Committee recognises that the public museums are generally well-received by the visiting public, but that there is room for further improving their services given the changing needs and interests of the community in museum services. In this connection, the Committee recommends a number of measures to enhance performance and promote patronage, including –

- (a) a review should be conducted on the performance assessment framework to enhance operational efficiency and management accountability;
- (b) comprehensive visitor surveys should be conducted on a regular basis to gauge public views and satisfaction level;
- (c) an annual business plan for each museum with performance targets and objectives should be formulated; and
- (d) robust measures to promote patronage (e.g. holding blockbuster exhibitions, closer media engagement and flexible opening hours) should be taken.

12. We accept the recommendation and will take active steps to implement the Committee's proposed measures to enhance usage of museum space and facilities for more entrepreneurial activities. We will review and formulate a comprehensive quantitative and qualitative performance assessment framework for each museum, which will help increase public accountability and facilitate

value-for-money assessment based on outcome. Moreover, an annual business plan for each museum will be drawn up to enhance efficiency and accountability of museum operation.

### **Community Involvement and Partnership**

13. Currently, public museums have already established a network of community involvement and built up partnership with various sectors and organizations, such as education institutions, museum experts, overseas museums and individuals (e.g. collectors, artists and volunteers) in discharging their cultural and educational roles through a wide range of programmes and activities. Having considered the existing scope of community involvement in public museum services, the Committee recommends that a strategy for further integration with the community and establishing closer collaboration network with interested parties should be mapped out.

14. We accept this recommendation and will develop a strategy to strengthen partnership with artists, collectors, local and overseas museums, and other cultural institutions to achieve further integration with the community.

### **Funding of Public Museums**

15. The Committee acknowledges that the provision of public museum services is a recurrent expenditure item of the Government<sup>3</sup> and notes that a largely self-financing museum system has not proven to be viable in any jurisdictions. No matter how vigorous the business model is (whether it is run by Government, an independent publicly-funded organisation or a privately-funded organization), it is unlikely that any museum will be able to defray its operational expenses most or entirely from its operational income. In the light of this and to ensure the sustainable development and effective operation of public museum services, the Committee recommends that the Government should continue with its commitment to provide a stable and adequate source of funding for public museum services after the institutional changes have been introduced.

16. To tie in with the proposed change of governance structure for public

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<sup>3</sup> The recurrent expenditure approved for the LCSD to manage museums in 2006-07 was \$291,747,000.

museums, the Committee recommends that –

- (a) a review should be conducted on whether and how the museums should operate with an independent accounting system and should be allowed to retain revenue; and
- (b) measures to broaden the income base of public museums should be adopted, such as promotion of patronage and sponsorship, exploration of other sources of income and reviewing the admission charges which have been adopted since the time of Municipal Councils.

17. We agree in principle to the above recommendations regarding funding of public museum services. In particular, we will need to carry out a study on the proposed financial framework which would allow museums to operate with an independent accounting system and retain revenue, so as to boost staff morale, provide incentive to raise income and facilitate multi-year business planning. We also support the Committee's suggestions on broadening income base and will work closely with our museum staff to bring them into effect.

## **Governance of Public Museums**

### *Strengths and areas requiring improvements of the existing governance framework*

18. The Committee recognises that despite the relatively short history of public museums in Hong Kong, they have consolidated their strengths in the following areas over the past years –

- (a) building up comprehensive collections of cultural, historical, artistic and scientific significance;
- (b) providing a wide variety of exhibitions which appeal to diverse audience interested in fine arts, design, history, archaeology and science;
- (c) specializing in designing a variety of educational programmes to cater for the specific needs of different community groups; and

- (d) training up a pool of experienced curatorial experts who uphold professional codes of ethics in handling collections and programmes, and deliver services with a high standard of customer satisfaction.

Notwithstanding the above, there have been calls from the community to critically review the existing governance structure of public museums to keep pace with the changing needs and expectations of the community. The Committee has identified a number of areas that require improvements as far as the existing governance structure is concerned –

- (a) there is a need for clearer identity and greater public accountability and transparency for each individual museum;
- (b) the need to comply with government regulations and procedures is sometimes not conducive to the unique practices and operational needs of the museums, in particular with regard to outsourcing and procurement, accounting management and financial planning;
- (c) there is inadequate community involvement in the management and operation of museums; and
- (d) there is a lack of pro-active publicity and entrepreneurial marketing approach to promote the work of individual museums, attract media interest and explore more collaboration with different sectors in the community.

### *Establishment of a statutory Museums Board*

19. Having considered the various views and comments from the focus group meetings, overseas references and the merits and weaknesses of the existing governance structure of public museums in Hong Kong, the Committee has examined various options of museum governance framework<sup>4</sup> and recommended that a statutory Museums Board should be set up in three years'

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<sup>4</sup> These options include – (a) status quo – Government-run museums with measures to improve operation and management; (b) a single statutory Museums Board; (c) a separate Museums Board for each cluster of public museums; (d) an independent non-profit organization; and (e) a non-statutory public supervisory body modelled on the University Grants Committee.

time as far as practicable to take on the operation and management responsibility of public museums. The merits of the proposed options are set out in sections B and C in Appendix 14 to the Report (pp. 26-28). Specifically, the Committee recommends that the proposed governance model should take the form of a two-tier structure comprising a statutory Museums Board and several mini-boards or committees for different clusters of museums. To ensure a smooth migration from Government-run public museums to museums managed by a statutory board in the long run, the Committee recommends that –

- (a) a Provisional Museums Board should be set up to oversee the preparatory work during the transitional period;
- (b) the improvement measures to the existing museum services should be implemented early in order to lay a solid foundation for the proposed institutional change; and
- (c) the proposed Provisional Museums Board should look into the following issues for the future statutory Museums Board – ownership of collections, establishment of a shared services department and staff arrangement during the transition.

20. The above recommendations are generally in line with those put forward by the CHC and the consultancy report in 2003. There are merits in having a statutory Museums Board to build up a clear identity for each museum, achieve institutional autonomy with flexibility in museum management, and increase the degree of public involvement, accountability and transparency. We support in principle the Committee's recommendation on the change of mode of governance for the public museums. While we would endeavour to set up a statutory Museums Board in three years' time, we may in fact take a longer time to complete the entire transformation process having regard to the need to set up a Provisional Museums Board, carry out a detailed planning study on how each cluster of museums should be aligned and transferred, drafting the enabling legislation and resolving issues relating to the transitional arrangements for existing museum staff.

21. Meanwhile, we would pay special and careful attention to the concerns of the serving museum staff towards the proposed changes. We consider that any institutional change should be well-planned and carried out in a gradual and progressive manner with extensive consultations with museum staff and other



stakeholders to seek their support for and confidence in the change, as well as ensuring a smooth transition. We will carry out a detailed study on the implications of the Committee's recommendations and formulate implementation plans having regard to legal, financial and human resource considerations. As the first step to take forward the proposed institutional changes and the various improvement measures, we would establish a Provisional Museums Board to oversee the whole exercise.

### **Staff Development in Public Museums**

22. The Committee considers that the public museums in Hong Kong have over the years trained up a pool of experienced curatorial experts and an efficient team of support staff, who are valuable human assets contributing to the high quality museum services in Hong Kong. The Committee met with the staff concerned several times to exchange views and agreed that the uncertainty about the future development of public museum services might have an adverse impact on staff morale and in turn on the quality of museums services. In this connection, the Committee recommends that the Government should seriously take timely and appropriate action to recruit new staff and retain experienced ones while planning for institutional changes in the longer term. The Committee has also made a number of recommendations on strengthening museum staff training, reviewing the manpower requirement and drawing up a manpower strategy for the coming 10 years. In particular, it recommends that the Government should conduct comprehensive consultation and maintain regular dialogue with museum staff throughout the process of institutional change, and draw up a remuneration package which would encourage a stable transition of the staff to the new institution.

23. We fully appreciate the contributions made by the museum staff towards the delivery of high quality and effective public museum services. We agree to the recommendations and will follow up by drawing up a long-term manpower strategy plan with focus on staff succession, training and development. To prepare for the institutional changes, we will introduce measures to retain expertise and enhance the morale of serving museum staff. We will actively engage the staff concerned in considering the way forward and conduct extensive consultations regarding the change of mode of governance.

## **Staff Reactions**

24. In the course of formulating the recommendations in the Report, the Committee had met staff members of the LCSD museums and film archive and representatives of the Hong Kong Curators Association a number of times. The staff are in general supportive of the proposals which seek to further enhance the efficiency of the museums to meet with the changing environment and rising expectations of the community. Naturally, they are concerned about the impact of the proposed institutional changes on the quality of museum services as well as their career development. They would like to see continued financial support from the Government for maintaining a sustainable operation of the museums under the proposed statutory museums board. They have asked for close consultation as the implementation plans are being drawn up. The Government would proactively consult all staff concerned on any proposed changes in governance and on the way forward with the objective of ensuring a stable transition of the staff to the new institution as recommended by the Committee.

## **Way Forward**

25. We accept in principle the recommendations made by the Committee. We will carefully examine the details of the recommendations and map out the way forward in close consultation with the museum staff concerned. As a first step, we will aim at implementing those improvement measures for enhancing museum operation and management and setting up a Provision Museums Board. We look forward to working closely with the Provisional Museums Board and the museum staff for the successful implementation of the proposed institutional changes and for the long-term development of public museum services.

Home Affairs Bureau  
June 2007

# **Committee on Museums**

## **Recommendation Report**

**May 2007**

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## **Key Recommendations**

Museums are cultural institutions which acquire, conserve, research, communicate and exhibit the material evidence of people and their environment, for the purposes of study, education and enjoyment. Museums have evolved tremendously with the changes and developments of the communities in different places of the world.

Public museums in Hong Kong have a relatively short history. Public museum services started in 1962 with the establishment of the City Museum and Art Gallery in the City Hall under the former Urban Services Department.

The Committee on Museums (Committee) appreciates that, despite their relative short history of development, the present services provided by the public museums under management of the Leisure and Cultural Services Department (LCSD) are generally well received by the public. The Committee however considers that there is scope for enhancement and improvements to public museum services, in order to keep pace with the developments of museum operations worldwide, as well as the changing public interests in, and expectations on museum services. The Committee recommends in the main that a dedicated statutory Museums Board with wide community involvement be set up under legislation to take over the management of the public museums. This change in the mode of governance should be conducive to the long-term growth and development of public museum services in Hong Kong.

The key recommendations of the Committee are appended below while the detailed deliberations are set out in the full Report.

### **Development Strategy of Public Museum Services (Chapter 2)**

1. A long-term strategy for development of museum culture as an inherent part of cultural life should be drawn up to enhance the aesthetic sensibility of the public at large and their awareness and interests in visiting museums.
2. While the Committee has made a series of recommendations on the missions, functions and guiding principles of the public museums, the future statutory Museums Board would conduct a more detailed review and formulate implementation plans on different operational aspects having regard to the Committee's recommendations as well as on the need for any re-alignment of

roles and identity, collections allocation and the interfacing arrangements between the public museums and the proposed museum institution in the West Kowloon Cultural District (WKCD).

3. To maintain the diversity and vibrancy of the museum culture, there should be both flagship museums with impressive architectural design and small thematic museums to showcase Hong Kong's significant achievements in specific areas, subject to availability of resources, expertise and collections.
4. Higher priority should be accorded to addressing the acute shortage of collections storage space given that museum collections are important cultural assets of the society.
5. Measures to further develop the culture of donation of artifacts should be formulated.

### **Performance Enhancement and Promotion of Patronage (Chapter 3)**

6. A pluralistic approach should be adopted in museum programming to meet the needs of different target audience, having regard to the changing community needs and expectations.
7. A review should be conducted on the performance assessment framework to enhance operational efficiency and management accountability.
8. Comprehensive visitor surveys should be conducted on a regular basis to gauge public views and satisfaction level.
9. An annual business plan for each museum, with performance targets and objectives should be formulated, to enhance efficiency and accountability, as well as to provide a basis for resources allocation.
10. More robust measures to promote patronage should be taken, including better use of museum facilities and collections, holding high-quality programmes and blockbuster exhibitions, diversified education and extension activities, entrepreneurial marketing approach, closer media engagement, sophisticated publicity strategy, attractive concessionary plans and flexible opening hours.



#### **Community Involvement and Partnership (Chapter 4)**

11. A strategy for further integration with the community and establishing closer collaboration networks with various sectors should be mapped out.
12. Initiatives and engagement programmes to strengthen partnership with local artists, collectors, local and overseas museums should be formulated.
13. Museum's role in education with more exchanges and co-operations with educational institutes and the academic sector should be enhanced.
14. Closer co-operations with cultural organizations and non-government organizations should be fostered.
15. Plans should be made to encourage contribution of individuals, including professionals, teachers, parents and retired persons, and to capitalize on technological advances to facilitate engagement of the younger generations.

#### **Funding of Public Museums (Chapter 5)**

16. The Government should continue with its commitment to provide a stable and reasonably adequate source of funding for public museum services regardless of the proposed institutional changes in the future.
17. An appropriate accounting system for public museums should be drawn up to tie in with the proposed change of governance structure.
18. Measures to broaden income base, including plans to promote patronage as suggested in (10) above should be adopted.
19. The admission charges and the Wednesday waiver arrangement which have been in place since the times of the then Municipal Councils should be reviewed.
20. Measures to further promote sponsorship and maximize revenue from museum facilities and related activities should be taken.

## **Governance of Public Museums (Chapter 6)**

21. A two-tier governance structure comprising a statutory Museums Board and several mini-boards/committees for different clusters of museums to take over the operation and management responsibility of the public museums under the LCSD should be established in three years time as far as practicable, having regard to the need to introduce the enabling legislation and handle the necessary staffing issues.
22. A Provisional Museums Board should be set up in the interim to oversee the preparation and examine relevant issues for the eventual establishment of the statutory Museums Board.
23. Research should be conducted on collections ownership, arrangements for acquisition, donation, storage, inspection, disposal of collection items when museums are put under management of the Museums Board for the purpose of including suitable provisions in enabling legislation for the proposed Museums Board.
24. A Shared Services Department should be established under the Museums Board for providing conservation services to individual museums for achieving cost effectiveness.
25. A review should be conducted on museum staff composition and structure having regard to the contemporary requirements for public relations, marketing, education and business management, in addition to curatorial staff in a modern museum so as to prepare for the migration from government-run museums to museums managed by a statutory Museums Board.
26. Improvement measures relating to performance management framework, community involvement strategy, collaboration with various partners, entrepreneurial marketing and publicity strategy, and realignment of roles and functions between public museums and new museums at the WKCD should be introduced.

## **Public Museum Staff Development (Chapter 7)**

27. Having regard to the substantial investment in staff training and the long-term

operational and developmental needs for museum staff support, the Government should promptly take actions to recruit new staff and retain those experienced while planning for the institutional changes.

28. A review on the manpower requirements for the coming 10 years should be conducted with a view to drawing up a manpower strategy plan, with particular focus on staff retention strategy, attracting high level talent and staff training, so as to sustain a pool of professional staff and expertise.
29. The Government should conduct comprehensive consultation and maintain regular dialogues with museum staff throughout the process of institutional change, and draw up a remuneration package which would encourage a stable transition of the staff to the new institution.

# Chapter 1

## Background

### Museums in Hong Kong

- 1.1 According to the International Council of Museums (ICOM),<sup>1</sup> a museum is a non-profit making, permanent institution in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.

### Public Museums

- 1.2 Public museum services in Hong Kong started in 1962<sup>2</sup> with the establishment of the City Museum and Art Gallery in the City Hall under the former Urban Services Department. There was a rapid expansion in the provision of public museums in the 1990's under the Regional and Urban Councils. Apart from major flagship museums, there are also thematic museums in historical buildings. Upon the dissolution of the Provisional Regional and Urban Councils and the two municipal services departments, the Leisure and Cultural Services Department (LCSD) was established in 2000 to take over, inter alia, the management and operation of the public museums. At present, LCSD manages 15 museums and a film archive as listed at **Appendix 1**. An additional museum, i.e. the Fireboat Alexander Grantham Exhibition Gallery will be in operation in the latter half of 2007. Broadly speaking, these public museums can be divided into three streams – art museums, history museums and science museums.
- 1.3 Other Government departments, including the Hong Kong Police Force, the Customs and Excise Department and the Agriculture, Fisheries and Conservation Department, have set up their departmental thematic museums.

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<sup>1</sup> The ICOM, established in 1946, is an international organization of museums and museum professionals committed to the conservation, continuation and communication to society of the world's natural and cultural heritage. The major museums under LCSD are members of the ICOM.

<sup>2</sup> Amongst other cultural facilities, a museum was housed in Hong Kong's first City Hall back in 1869. After the demolition of the City Hall in 1933, no traces of any records or collections of the museum were left. It was until 1962, the City Museum and Art Gallery was set up in the new City Hall and developed into present day's Hong Kong Museum of Art and Hong Kong Museum of History.

### Private Museums

- 1.4 There are also private museums in Hong Kong, which are mostly set up by tertiary institutes, non-profit or private organizations. The University Museum and Art Gallery of the University of Hong Kong, the Art Museum of the Chinese University of Hong Kong are art museums that carry a strong educational function in association with the Departments of Fine Arts of the Universities. The Tung Wah Museum and Po Leung Kuk Archive are museums depicting the history and services of these two long-established charitable organizations. The Hong Kong Racing Museum of the Hong Kong Jockey Club, the Museum of Medical Sciences, the Museum of Ethnology in Tai Po Kau, and the Hong Kong Maritime Museum in Stanley are private museums that feature specific themes, in particular in the context of Hong Kong history and the associated industries.

### **Culture and Heritage Commission**

- 1.5 The Secretary for Home Affairs (SHA) set up the Culture and Heritage Commission (CHC) on 1 January 2000 to advise the Government on the overall cultural policy and funding priorities, as well as to formulate a set of principles and strategies to promote the long-term development of culture and the arts in Hong Kong. The CHC submitted to the Government the “Culture and Heritage Commission Policy Recommendation Report” in March 2003. Its major recommendations relating to museum services focused on (i) roles of the public museums, (ii) resource development and partnership, and (iii) management structure of the museums. A summary of the CHC recommendations on the museum services is at **Appendix 2**.

### **Consultancy Study on the Mode of Governance**

- 1.6 In 2002, LCSD commissioned the Lord Cultural Resources Planning & Management Inc. and Deloittee & Touche Management Solutions Ltd (Consultant) to study the mode of governance of Hong Kong public museums in keeping with the 21<sup>st</sup> century development. The Consultant examined different modes of governance of museums in six cities, namely, London, Paris, New York, Canberra, Amsterdam and Singapore and presented the Consultancy Report in June 2003. A summary of the Consultant’s recommendations is at **Appendix 3**.

## **Committee on Museums**

1.7 To follow up on the recommendations of the CHC and the Consultant, the Committee on Museums (the “Committee”) was established on 1 November 2004 to advise the SHA on the provision of public museum services. Its terms of reference and membership are at **Appendix 4**.

### Work Plan of the Committee

1.8 To facilitate effective deliberations, the Committee formulated a work plan covering the key issues to be examined. These issues, being the subjects of the ensuing Chapters, include:

- development strategy of public museum services;
- performance enhancement and promotion of patronage;
- community involvement and partnership;
- funding of public museums;
- governance of public museums; and
- public museum staff development.

1.9 Two Sub-committees were set up to examine the issues in depth: (i) Sub-committee on Development Strategy of Museum Services; and (ii) Sub-committee on Governance of Museum Services. The terms of reference and membership of the two Sub-committees are at **Appendix 5** and **Appendix 6** respectively.

### Stakeholder Groups Consultation

1.10 The Committee considered it important to understand the public aspirations and concerns and gauge stakeholders’ views about the public museum services in Hong Kong. It conducted 11 stakeholder focus group meetings as set out at **Appendix 7**. During the meetings, participants expressed their views as to how to enhance the museum services, and tendered valuable suggestions<sup>3</sup>. In the course of deliberating and drawing up the recommendations, the Committee has carefully considered their views and proposals.

1.11 There have also been suggestions that the Government should render more support for the development of private museums. The Committee has not

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<sup>3</sup> The records of the stakeholder focus group meetings and the report on the Japan visit are made available for public viewing upon request.

conducted a detailed study on this aspect as it goes beyond its terms of reference. Nevertheless, views and comments on the development of public museums have been duly considered.

### Overseas Experience

- 1.12 The Committee conducted a study tour to Tokyo in June 2006. During the tour, the Committee called on the Government institutions and seven museums with different modes of governance, and also visited a cultural district. The delegation had had fruitful exchanges with government officials and senior museum management especially in the areas of museum governance; funding arrangements; promotion of patronage; and community involvement and partnership. Places visited by the delegation during the study tour are listed in **Appendix 8**.

### **Recommendations**

- 1.13 After over two years of efforts and careful deliberations through a series of formal and informal meetings, the Committee has drawn up its recommendations on how to improve and sustain the development of public museum services as well as the proposed governance structure of public museums in the future. These recommendations are set out in the ensuing Chapters.

### **Acknowledgement**

- 1.14 The Committee would like to acknowledge those stakeholder groups, organizations and individuals who have devoted their time to participate in the focus group discussions and unreservedly given their views and proposals on the future development of the museum services. The Committee would also like to thank colleagues from the Home Affairs Bureau (HAB) and the LCSD, in particular the museum staff, for the advice and support given to the Committee's work.

## Chapter 2

### Development Strategy of Public Museum Services

#### Museum Culture

- 2.1 The Committee recognizes that public museum services have only been provided in Hong Kong for only about half a century. When compared to some overseas countries, it is still at an infant stage. While there is scope for further development and improvement, the Committee emphasizes that concerted efforts from the Government, museum staff, stakeholders, and the community at large should be mobilized to facilitate this process. Any institutional changes should be well planned and carried out in a gradual and incremental manner with adequate consultation to build up staff and community confidence, as well as to ensure a smooth transition.
- 2.2 To enhance the cultural awareness and aesthetic sensibility of the public at large and their interest in visiting museums, the Committee **recommends** that a long-term strategy should be drawn up to develop museum culture as an inherent part of our cultural life. While this subject is beyond the Committee's scope of study, the Committee recognizes its importance and suggests that the proposed Provisional Museums Board examines it in detail in the future.

#### Missions and Core Functions

- 2.3 Public museums under LCSD operate in compliance with international code of conduct/ethics, and their visions, missions and values are made known to the public on the websites of the respective museums. While the core functions of public museums have remained unchanged over the years, increasing efforts are being made through the programmes and activities to reach out to the community and visitors under the “people-oriented” and “community-driven” principles.
- 2.4 Having regard to the ever-changing public expectations on a museum and the need to reach out to a wider community to achieve greater social impact, the Committee has examined the missions, functions and guiding principles of the public museums and made proposals on these aspects as detailed in



**Appendix 9.** Considering that the proposed institutional changes in Chapter 6 may give rise to the need for realignment of roles and functions of the museums, the Committee **recommends** that the mission and vision statements of individual museums be carefully reviewed by the future statutory management body.

## **Collections Policy**

### Scope of Collections

- 2.5 The Committee considers that high quality collections are important assets of a museum. High quality collections attract visitors and facilitate exhibitions and other interpretation programmes which are the core business of a museum.
- 2.6 Over the years, public museums in Hong Kong have established its collections policy and acquired remarkable collections, including some 198,765 items in 13 museums (excluding the Heritage Discovery Centre and Ping Shan Tang Clan Gallery cum Heritage Trail Visitors Centre) and 792,300 items in the Film Archive. The scope of collections of the major public museums is summarized at **Appendix 10**, while the details are also promulgated in the respective museum websites.
- 2.7 Having regard to the cultural and historical background of Hong Kong, the Committee **supports** the established practice of the public museums to collect works of art and antiquities, cultural heritage and archaeological finds with special relevance to Hong Kong and China. As for the promotion of western art and culture, museums should continue organizing large-scale international thematic exhibitions with artifacts on loan from overseas partners.

### Donation of Collections

- 2.8 Public museums have been receiving significant donations from time to time. Major donated collections include the Xubaizhai Collection, Yixing teapots, Chinese ceramics and seals, bamboo carvings, Chinese antiquities etc. The Committee **supports** the established mechanism to select and accept donation items on the basis of comparative merits, in consultation with the Honorary Museum Advisers and with approval by the appropriate authority. The Committee considers that the professionalism and integrity of the curatorial staff, the public image and reputation of the museums are

important factors in inspiring confidence and trust of the collectors/donors in donating or loaning their collections to museums.

2.9 The Committee considers that the culture of preserving the heritage of Hong Kong art and cultural collections is not very well developed among the general public and collectors. Although there are comments that unlike some overseas countries, Hong Kong has far less financial incentive for donation of collections to the public museums, the Committee has noted that the low tax environment in Hong Kong has rendered tax incentive measures not very effective in encouraging donation of collections, not to mention the technical constraint in assessing the monetary value of the items.

2.10 Nevertheless, the Committee **recommends** that some measures should be formulated to better develop the culture of donation of artefacts, such as:

- To devise incentive schemes to acknowledge donations, including naming rights for museum facilities, exclusive privileges and benefits etc.;
- To build up better relationship and establish long-term liaison networks with potential donors and beneficiaries;
- To study the possibility of drawing up a list of potential categories of donation items to be communicated to prospective donors; and
- To formulate a transparent system for donated items to be properly accessioned, recorded and then selected for display.

#### Collections Ownership

2.11 Public museums hold their collections in trust for the benefit of society. Having regard to the proposed establishment of a statutory Museums Board to take over the management responsibility of the public museums, the Committee considers that ownership of the collections as well as the arrangement for donated objects should be set out in the relevant legislation. Further details on this issue are elaborated in Chapter 6.

#### Collections Conservation and Storage

2.12 Museum collections are public assets with cultural and heritage value, which however would deteriorate over time. Appropriate and effective

conservation and storage are important to preserve the collections. The Conservation Section of LCSD plays an important role in preserving museum collections and cultural objects, including objects of archaeological, ethnographical, historical, artistic, literary, scientific and technological importance. The Conservation Section has effectively been serving all 15 museums, the Film Archive, the Art Promotion Office and the Antiquities and Monuments Office. The Committee recognises the strong supporting role of the Section in all public museums despite the limited staff resources.

2.13 Purpose-built storerooms are provided in museums for collections storage. The Committee notes that with the increasing acquisition of collection items over the years, most museums face the problem of shortage in storage space. Museums need to store some of the items at off-site storage premises in which the environmental conditions may not be satisfactory.

2.14 In view of the above situation, the Committee **recommends** that higher priority should be accorded to devising effective measures to address the acute shortage of storage space, rationalize the existing scattered storages and meet the long-term needs for the ever-growing museum collections in the coming years.

#### Shared Services Department

2.15 The Consultant commissioned by the LCSD in 2002 has examined the provision of centralised or shared services to museums and recommended the establishment of a Shared Services Department. The Committee **recommends** the establishment of a Shared Services Department for conservation services under the proposed Museums Board for public museums in Hong Kong. Further details are set out in Chapter 6.

### **Re-alignment of Roles and Collections**

#### Existing Public Museums

2.16 Since its establishment in 2000, LCSD has conducted re-alignments of the public museums from time to time for better co-ordination of services and clearer identities. These major re-alignments include:

- Amalgamation of various conservation teams to form the Central Conservation Section to achieve economies of scale and flexible deployment of resources;

- Establishment of regular exchanges between museums for better co-ordinated programme plans to avoid overlapping or gaps;
- Rationalisation of the museums structure for the Central Archaeological Repository of excavated local artefacts to return from Museum of History to Antiquities and Monuments Office;
- Rationalisation of scope of collections in that Museum of History will focus on collections of the urban development of Hong Kong while the Heritage Museum on the rural development; and
- Transfer of the Heritage Museum's fine art collections to the Museum of Art, except those donated items under agreement with the donors, while the Heritage Museum would continue to retain collections on design, photography and other forms of applied arts.

2.17 The Committee in general **supports** CHC's proposal to re-align museum collections for individual museums so as to establish their own identities. However, given that the public museums have conducted major re-alignments since 2000 and that museums have already built up their individual identities and image over the years, the Committee **recommends** that further re-alignments would need to be examined holistically on a territory-wide basis and with good justifications, taking into account the proposed museum institution in West Kowloon Cultural District (WKCD) and the proposed formation of a statutory Museums Board.

#### West Kowloon Cultural District

2.18 The WKCD would be developed into a world-class cultural district incorporating arts, culture, entertainment, commercial and residential facilities. The Committee notes that the Museums Advisory Group recommended to develop an innovative and forward-looking museum institution (i.e. the M+) in the WKCD which would focus on visual culture in the 20<sup>th</sup> - 21<sup>st</sup> Century. The Committee **recommends** that the Government should carefully deliberate on the necessary interfacing arrangements between the public museums and the proposed M+ in the WKCD, in terms of allocation of collections and possible consequential adjustments to the missions and governance structure.

### Flagship Museums

- 2.19 The Committee **recommends** the development of flagship museums with impressive architectural design, which could be located in WKCD, to showcase the cultural characteristics of Hong Kong and the region, having regard to themes and collections available. In this connection, the Committee suggests to establish one single Modern/Contemporary Art Museum as the flagship museum, instead of setting up separate museums for different themes on modern art, ink, design and moving image as earlier proposed for WKCD. This single flagship museum could, through curatorial programming, embody various themes and unique contemporary art forms and design of Hong Kong and contribute to making Hong Kong a hub of international cultural events. The Committee notes that the concept of the proposed M+ in WKCD on visual culture in the 20<sup>th</sup> -21<sup>st</sup> Century is generally in line with this recommendation.

### Thematic Museums

- 2.20 At present, LCSD operates six small history and thematic museums while other government departments also set up their thematic museums. In the course of consultation, there were suggestions to develop small thematic museums to showcase Hong Kong's significant achievement in financial services, fine cuisines, fashion design, jewelry manufacturing, printing and publishing, watch and clock industry, etc. The Committee considers that the thematic museums would enrich, and add to the vibrancy and diversity of the arts and cultural scene in Hong Kong. Hence, the Committee **recommends** the development of small thematic museums subject to availability of resources, expertise and collections. In view of the time and resources implications for developing new museums, existing museums should consider to cover some of the themes as appropriate.
- 2.21 There were also suggestions to put in place some measures, such as land grant concessions, tax incentives etc. to encourage development of small-scale thematic museums with private sector participation. Given the read-across implications, the Committee expresses **reservations** about the suggestions and proposes that such suggestions be carefully examined.

## Chapter 3

### Performance Enhancement & Promotion of Patronage

#### Present Situation

- 3.1 Despite public museums in Hong Kong have a relatively short history of development, the number of museum visitors has increased substantially during the past few years to around 4.35 million in 2006. An opinion survey conducted by the LCSD in 2004 revealed that 90% of the visitors were satisfied with the overall performance of the museums. While most of the visitors were particularly impressed by the thematic exhibitions, more than 85% of them had indicated that they would visit the museums again.
- 3.2 Notwithstanding the above which indicates that public museums are generally well received by the visiting public, the Committee considers that there is room for further improvements in services given public interests and concerns are dynamic in nature. The Committee **recommends** that museums should reach out to comprehend the changing needs and expectations of the wider community and adopt a pluralistic approach in planning and organizing programmes for different target audience so as to further expand the audience base, promote patronage and sustain community interest in visiting museums.
- 3.3 At present, LCSD monitors the performance of public museums on the basis of a series of quantitative indicators. These indicators are promulgated in the annual Controlling Officer's Report for public information and examination by the Legislative Council, including:
- Number of visitors;
  - Number of exhibitions;
  - Number of in-house and outreach education and extension programmes,
  - Number of school visit groups;
  - Number of objects in the museum/film archive collections;
  - Number of publications;
  - Number of museums/archive; and
  - Number of collection items accessible on the Internet.

- 3.4 Qualitative performance assessments are conducted mainly through visitors' opinion cards, press reports and comments, peer assessment through experience sharing and exchange programmes and comments from professionals. Furthermore, LCSD carries out territory-wide surveys to gauge public views on the facilities and services of the public museums.

## **Performance Enhancement Measures**

### Performance Assessment Framework

- 3.5 It is generally accepted that performance indicators, whether quantitative indicators involving statistics, ratios or costs, or qualitative indicators covering peer assessment, visitor satisfaction level, or comments from professionals etc., are yardsticks to measure a museum's progress in achieving its aims and objectives as set out in its mission statement or corporate plan. The measured performance would form the basis for obtaining resources allocation, or to attract sponsorship. Moreover, the track records with year-by-year comparison of the performance would provide useful information for strategic planning.
- 3.6 The Committee accepts that performance indicators should be applied and interpreted with caution. While quantitative indicators usually do not account for or truly reflect the quality of services, qualitative indicators on the other hand might depend largely on the respondents' subjective assessment. Moreover, a museum's achievements in promoting the public appreciation of art and educational impact could only be assessed over a long period of time.
- 3.7 For some overseas museums, such as those in the UK and the United States, performance indicators serve to benchmark the museums for accreditation purpose. The accredited status of a museum, which serves as recognition of a museum's commitment to excellence, accountability, professional standard and continued institutional improvement, would raise its ability to obtain funding, sponsorship and donations.
- 3.8 As public museums in Hong Kong are operated by the Government, it is not necessary for them to obtain accreditation status. However, the Committee **recommends** the museums to review and adopt a more comprehensive assessment framework to enhance the operational efficiency and promote

management accountability and transparency, paving the way for the proposed institutional changes in the future. The Committee suggests the adoption of the following yardsticks, though not exhaustive, for the formulation of appropriate performance indicators to gauge the performance of individual museums:

- Level of museum attendance – A successful museum is one that would attract the most visitors, in particular when the percentage of “paid” visitors is high, indicating its good achievement in exhibitions and programmes;
- Profile of museum visitors – Information on the visitor profile, such as categories of visitors (e.g. organized group visits, school visits); and the age profile of the visitors, would measure the extent of satisfying different community needs;
- Level of community participation – Interactions with professional/cultural/district sectors through regular participation in museum programmes and activities would promote community participations;
- Amount of public sponsorship and donations – It is noted that programmes of significant cultural/educational/community impacts would likely attract more public sponsorship and donations;
- Degree of public concern and attention – References may be made to the extent and frequency of press coverage, articles and reports, public discussions in the media etc. to assess the degree of public attention that the museum programmes have aroused;
- Peer assessment – Critical peer assessment through regular forum or experience sharing also provides useful assessment on operational excellence; and
- Professional/scholastic assessment – Assessment by independent professional advisers and scholars would contribute reliable objective recognition.



### Visitor Satisfaction Survey

- 3.9 From time to time, LCSD has conducted territory-wide benchmark surveys to collect public opinions on its facilities and services, including museums, to devise appropriate marketing and promotion strategies in the future. In the 2000 and 2002 surveys, 81% and 79% of the respondents have given “good” rating for the LCSD museum facilities and services, which in fact were the highest percentage amongst all services provided by LCSD. In 2004, LCSD conducted a survey on the 7 major museums<sup>4</sup>, in which about 90% respondents indicated that they were satisfied with the overall performance of the museums. Other major findings of the survey are summarized in **Appendix 11**.
- 3.10 These visitor satisfaction surveys have provided very useful information for the formulation of marketing and promotion strategies. The Committee **recommends** that such surveys should be conducted on a regular basis to keep track of public expectations and satisfaction level. To make the best use of the surveys, the Committee further **recommends** that more comprehensive information should be collected from the survey, such as the visitors profile as well as the qualitative assessment on the museum services.

### Business Plan

- 3.11 Performance assessment framework sets to measure a museum’s progress in achieving its aims and objectives as pledged in its mission statement and corporate plan. To put the assessment framework into the proper context, there is the need for each museum to formulate its programmes or business plan. The Committee noted that museums in Japan have to formulate a 5-year business plan with annual review of its performance targets for assessment and seeking government funding. This is an effective mechanism in evaluating the museum performance on the one hand, and monitoring the effective deployment of resources on the other.
- 3.12 The Committee **recommends** that each public museum should formulate an annual business plan with performance targets and objectives to enhance efficiency and accountability of museum operation. The business plan would also provide the basis for assessing the cost-effectiveness of museum services and for resources allocation. As further elaborated in Chapter 5, this business plan, supplemented by other accounting tools, would form part

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<sup>4</sup> Those 7 major museums are Hong Kong Museum of Art; Hong Kong Museum of History, Hong Kong Science Museum, Hong Kong Space Museum, Hong Kong Heritage Museum, Hong Kong Museum of Coastal Defence and Museum of Tea Ware.

of the revamped financial framework of public museums.

### Museum Venues and Facilities

3.13 Performance enhancement may be achieved through strengthening of museum software (e.g. programmes and management) as well as its hardware (e.g. museum building, facilities and its environ), which are the medium (body) for delivering museum services.

3.14 The Committee notes that there is keen competitions for the use of museum venues, especially those prime venues at Tsimshatsui. During stakeholder group discussions, some art groups pointed out the difficulty in securing slots and requested for a more transparent booking system. The Committee has reviewed the booking policy for the museum venues. Given museum exhibitions and activities are planned well in advance up to 2 to 3 years ahead, venues may not be made available at short notice. However, there is scope for rationalisation of existing venue resources and for identification of possible areas for upgrading or conversion to meet the increasing demand for dedicated exhibition venues. Furthermore, LCSD will consider launching regularly a venue partnership scheme with the art groups.

3.15 The Committee **recommends** the Government to put in place measures to enhance usage of museum space and facilities, setting the stage for more entrepreneurial activities to promote patronage and broaden income base. These measures include:

- To improve existing museum facilities through (i) replacing Planetarium Projector, seats and audio system of the Space Theater in Space Museum to enhance presentation effect and customer satisfaction; and (ii) expediting the facelift project including the renovation of bookshop and café at the Museum of Art;
- To provide additional exhibition venues or facilities by: (i) constructing an annex building adjacent to the Science Museum and the Museum of History; and (ii) converting outdoor space, such as the Sculpture Court and Podium of Museum of Art into additional exhibition space;
- To improve accessibility with convenient public transportation network, parking facilities, pedestrian walkway etc. by expediting the proposed project for an access road to the Science Museum/Museum of History;

- To explore public hiring of museum space and facilities for, say, ceremonies and receptions to optimize utilization rate and also broaden income base;
- To promote the gift shop service through (i) sourcing and designing attractive souvenir items and publications; (ii) exploring co-operation with overseas museums in selling their souvenir items in local museums; and (iii) expanding sale network by engaging prominent retailer or sale agent; and
- To improve the catering service through (i) measures to overcome building/structural constraints; (ii) assessing visitors' catering needs; and (iii) introducing entrepreneurial operation through an independent agency.

### **Promotion of Patronage**

3.16 Attendance is an important performance indicator to measure the popularity of a museum as well as an important source of income. The attendance of the public museums under LCSO has shown a steady growth from 3.41 million in 2000 to 4.68 million in 2003. It reached the record high of 4.95 million in 2005 and then decreased to 4.35 million in 2006.

3.17 In order to attract visitors and induce repeated visits, museums have to use more sophisticated media and present their programmes in more innovative and inspiring ways, particularly if they want to attract, inform and educate young people, and to sustain their interest. With reference to the results of the 2004 visitor survey, the Committee **recommends** the implementation of the following measures to promote patronage:

- To introduce diverse and vibrant exhibitions and public programmes;
- To make better use of museum collections for exhibition and display;
- To adopt a more entrepreneurial marketing approach and sophisticated publicity plan with designated marketing team;
- To adopt flexible opening hours; and

- To devise more attractive concessionary plans and schemes.

### Diverse and Vibrant Exhibitions and Public Programmes

- 3.18 Mounting exhibitions and public programmes are amongst the core functions of a museum. Museums under LCSD have organized 119 exhibitions in 2005 and 130 exhibitions in 2006. It is noted that those blockbuster exhibitions have been very successful in attracting visitors. Attendance of those major exhibitions in 2005 and 2006 are tabulated in **Appendix 12**. The Committee **recommends** that museums should devote more resources to host blockbuster and world-class exhibitions having regard to the high level of attendance and visitor satisfaction.
- 3.19 Apart from staging blockbuster exhibitions to boost patronage, the Committee **recommends** that public museums should continue to curate high quality in-house exhibitions to foster international reputation, stimulate public interest in the appreciation of arts, history, science and culture.
- 3.20 With reference to the 2004 survey, the Committee **recommends** that public museums should organize more education and extension activities to cater for the diverse needs and interests of different visitor groups, such as students, young visitors, family and retired persons. In addition, the Committee **recommends** extending the existing loaning of traveling exhibitions and video programmes to schools and non-profit making organizations free of charge to more interested parties.

### Exhibition and Display of Collection Items

- 3.21 The public museums' exhibition practices and strategies were reviewed in 2000 when LCSD was established and subsequently adjusted from time to time upon realignment of the museums' missions. The selection of collection items for display depends on the theme of the exhibition, quality of exhibits and curatorial strategy in the presentation.
- 3.22 Like other major museums overseas, local public museums have been unable to feature all items within a short span of time, given the large number of collection items. Public museums would in general present 'star-pieces' and representative items to illustrate the basic story line while other less significant items would be reserved for future rotation and research activities. LCSD museums display about 4% to 5% of the collections on regular basis, and about 15% to 30% exhibits would be rotated or renewed per annum.

3.23 The wealth of collections helps to sustain the interest of visitors and, through a fascinating display programme, attracts them to visit the museums again. The Committee **recommends** that the public museums should make better use of its collections to promote patronage by adopting the following measures:

- Wider dissemination of collections information – To introduce measures to arouse public awareness and interest in the rotated or renewed artefacts in permanent exhibitions, and feature reserved items in the museums websites; and
- Diversification of display programmes for reserved items – To continue organizing exhibitions of the reserved items in non-dedicated exhibition venues such as schools, MTR station concourse, airport express station, or parks etc.

#### Entrepreneurial Marketing and Sophisticated Publicity

3.24 To compete for visitors, museums need to have a more intimate understanding of the customers' needs so as to formulate appropriate programmes. They have to deploy an entrepreneurial and proactive marketing approach and adopt sophisticated publicity plans to attract visitors. The Committee **recommends** the setting up of a dedicated marketing team, which would be responsible for developing tailor-made marketing strategies to promote museum programmes and activities, having regard to the customer needs, the strengths and weaknesses of individual museums, as well as competition and threats they are facing.

3.25 On the publicity front, the Committee **recommends** that more efforts should be made to engage the media in the promotion of museum business. To this end, it is suggested that museums should undertake the following arrangements:

- In addition to press releases and interviews, the media could be invited to attend exhibition previews, press briefing and special guided tours etc.; and
- Subject to availability of funding, public relations consultancy firm may be commissioned to launch professional publicity campaigns.

- 3.26 Other arrangements may also be made to attract visitors, such as placing advertisements and promotional materials at strategic locations and with magazines and publications; collaboration with organizations such as the Tourism Board, overseas and Mainland Hong Kong Economic and Trade Offices, Hong Kong Hotels Association etc., for effective distribution of publicity materials.

#### Flexible Opening Hours

- 3.27 Museums under LCSD are opened during the week and public holidays and closed on either Tuesdays or Thursdays for maintenance. Most of the museums operate within the core hours between 9 am to 6 pm with a few exceptions. The opening hours of the museums are set out in **Appendix 1**.
- 3.28 During the stakeholder group discussions, there were suggestions for adopting flexible opening hours to cater for the community needs. The Committee considers that flexible opening hours would promote museum services and also facilitate the public hiring of museum venues and facilities. The Committee **recommends** that the LCSD should critically review the opening hours of each museum, having regard to the characteristics and appeals of each museum, to best suit the community needs and operational efficiency.

#### Concessionary Plans and Schemes

- 3.29 At present, public museums under LCSD operate a Museum Pass Scheme to offer unlimited admission to museums during a prescribed period together with some discount benefits. In 2005, there were 28,771 annual pass holders and 5,692 half-yearly pass holders. In 2006, there were 33,223 annual pass holders and 8,622 half-yearly pass holders. Through this Scheme, the museums have successfully built up a pool of core visitors.
- 3.30 Some overseas museums have devised various membership schemes for individuals, groups and corporations packaged with different tiers of exclusive benefits, e.g. lower admission fees, purchase discounts at museum shops, special visits and gatherings and priority viewing of exhibitions. As it is in the interest of both the visitors and the museums to put in place the concessionary plans and membership schemes, the Committee **recommends** that the LCSD should draw up more attractive concessionary plans and membership schemes and promulgate them with an effective publicity plan.

## Chapter 4

### **Community Involvement and Partnership**

#### **Existing Scope of Community Involvement**

- 4.1 Hong Kong is a pluralistic society with a foundation of Chinese culture, and an open and receptive attitude towards other cultures. In promoting the long-term cultural development in Hong Kong, the CHC has, among others, suggested that public museums should establish partnerships with and tap new resources from the wider community with the underlying principles of ‘people-oriented’, ‘pluralism’, ‘partnership’ and ‘community-driven’. Important partners include local private collectors, private enterprises, academia and other museums. The Consultant has also pointed out that a contemporary museum faces the challenge to achieve closer integration into the community whose interests are dynamic and pluralistic in nature.
- 4.2 Public museums have already established a network of community involvement and built up partnership with experts, institutions, overseas museums and individuals in discharging their cultural and educational roles through a diverse range of programmes and activities. They have also engaged the educational sector to foster arts and cultural education for school children and youngsters.
- 4.3 In particular, public museums have engaged individuals extensively:
- As Expert Advisers to serve on various museum panels to advise on matters relating to the acquisition of collections, programming and management. They are professional experts from different disciplines of art, history, science, heritage and film. At present there are some 150 Expert Advisers;
  - As docents to assist in providing free guided tours to the public and group visitors. Most of them are teachers and retired persons who have generously devoted their spare time to serve the community; and
  - As members of Friends Society to organize fund-raising activities and sponsorship drive for exhibitions.

- 4.4 Apart from individuals, museums have built up partnership with various sectors and organizations, including:
- Collectors to participate in exhibitions with free loans of collection items;
  - Universities and education institutions for inputs to museums' research projects and trainings;
  - The Education and Manpower Bureau (EMB) in the promotion of art/cultural education among teachers and students; and
  - Art groups, specialist groups, local community organizations and non-government organizations (NGOs) in the promotion of visual arts and cultural activities.

#### **Further Integration with the Community**

- 4.5 Ever since the provision of public museum services in Hong Kong in 1962, there have been changes in the demand and aspirations of the community at large, both in quality and range, for museum services. The Committee **considers** that the museum managements should adopt a fresh mindset to serve visitors as customers, to know and be responsive to their interests and engage them as strategic partners in providing museum services.
- 4.6 Community involvement and partnership are essential to the sustainable development of museum services. The Committee **recommends** that a strategy should be drawn up to achieve further integration with the community and establish a closer collaboration network in the following:
- Partnership with local artists, collectors and museums;
  - Partnership with EMB, education institutions and academic sector;
  - Co-operation with cultural organizations, NGOs and Government departments;
  - Involvement of individuals; and



- Capitalization of technological advances.

#### Partnership with Local Artists, Collectors and Museums

- 4.7 Museums should plan and launch new initiatives to team up with local artists and independent curators for holding joint exhibitions and running education and extensions programmes. To nurture local artists, consideration may also be given to acquire works of emerging artists where appropriate on the basis of aesthetic merits.
- 4.8 To sustain sponsorships and donations whether in cash or in kind, museums should maintain close liaison with private collectors and encourage them to donate or loan their collections for exhibitions, or jointly organize special thematic exhibitions. However, given the commercial nature of private dealers and galleries, museum staff should be cautious to avoid potential conflicts of interest or alleged profiteering activities when co-operating with them.
- 4.9 Partnership with overseas museums will facilitate organization of world-class exhibitions and promote the image of the Hong Kong museums. There is scope to strengthen ties amongst museums, both local and overseas, through loans of collections, and jointly organize exhibitions to achieve greater promotional impacts.

#### Partnership with EMB, Education Institutions and Academic Sector

- 4.10 Museums have a mandate for education and play an effective role in providing different learning experiences for students. To this end, museums should maintain regular dialogue with EMB with reference to museum activities on (i) the progress of the education reforms on curriculum planning for senior secondary and higher education; (ii) the proposal to include visual arts and related subjects as compulsory modules; (iii) providing courses on cultural studies; (iv) the organization of arts education activities; and (v) making Quality Education Fund available to schools for organizing arts-related activities.
- 4.11 The Committee **recommends** the public museums to consider establishing closer link with schools on museum activities by (i) subsidizing traveling expenses for school visits; (ii) waiving admission fees for teachers and students at all times; (iii) providing training/talks for teachers in “curriculum development day”; (iv) introducing “Museum Day” and “Student Museum

Passport’ schemes; (v) giving advance notice to schools about the exhibition programmes in the coming year to facilitate activity planning; and (vi) rendering assistance in setting up school museums.

- 4.12 The Committee **recommends** that museums would liaise closely with universities and tertiary institutes to encourage academic and cultural collaborations, organize more international symposia and seminars, and invite leading scholars and experts to undertake summer programmes and research projects in museums.

#### Co-operation with Cultural Organizations, NGOs and Government Departments

- 4.13 The Committee **recommends** that the museums should strengthen co-operation with cultural organizations and NGOs, such as the Hong Kong Arts Development Council and Hong Kong Design Centre, in areas of research, holding guest-curated exhibitions and special thematic exhibitions. Considerations may also be given to expand the membership of the Expert Adviser Panels to include representatives from cultural organizations. In addition, museums should also participate actively in international activities.

- 4.14 Apart from EMB, public museums should enhance communications and co-operation with other government departments, such as Tourism Board and Commission, Home Affairs Department and District Councils in the promotion of museum activities.

#### Involvement of Individuals

- 4.15 The Committee considers it important to tap valuable contributions of professionals and experts and the current arrangement of inviting them to serve on the Expert Adviser Panels should continue.
- 4.16 Parents’ involvement and interests in museum activities have far reaching impacts on their children. Museums may consider holding more activities with Parent-Teacher Associations (PTAs) or reserving slots for PTA activities in museums.
- 4.17 The current scheme of enlisting art teachers and retired persons to serve as volunteer docents for guided tours should be enlarged having regard to the merits of (i) providing quality service; (ii) supplementing museum staff resources; and (iii) effectively engaging the learned citizenry. Apart from the regular training for the docents, specific training on thematic exhibitions

may be arranged if resources permit.

- 4.18 Measures should be drawn up to encourage more people to join the MuseKids scheme and Friends Society, and to engage volunteer services, for example, through an award scheme.

#### Capitalization of Technological Advances

- 4.19 The Committee considers that museums should enhance public engagement, in particular with the younger generations by enhancing its online services, e.g. virtual museums, online access to collections and exhibitions, interactive games and worksheets, teaching resource packs, public enquiries, programme applications etc.

## Chapter 5

### Funding of Public Museums

#### Government Funding

- 5.1 In the years of the Urban Council and the Regional Council, public museums were operated and funded by the two Councils, which were financially independent from the Government and financed directly through a share of the rates revenue. Since 2000, public museums are managed by the LCSD and directly funded by General Revenue through Legislative Council appropriation. In accordance with the Public Finance Ordinance (Chapter 2), the annual estimates of the museums operating expenses, same as those for other Government operations, have to be approved by the Legislative Council. The recurrent expenditure approved for the LCSD to manage the museums in 2006-07 was \$291,747,000<sup>5</sup>.
- 5.2 The Committee notes that a largely self-financing museum system has not proven to be viable in any of the jurisdictions. No matter how vigorous the business model is adopted (whether it is Government-run, run by an independent publicly-funded organization or a private museum), it is unlikely that any museum will be able to defray its operational expenses mostly or entirely from its operational income and donations. The cost of maintaining collections normally amounts to about 60%-70% of the total running cost of a museum while the operational income will normally be able to cover in general 10% of its operational expenditure. Most internationally renowned museums have to rely on a steady income source either from the Government or an established foundation or trust fund to cover the majority or substantial share of their recurrent operational costs.
- 5.3 For museums in Japan visited by the Committee during study tour, whether corporatized national museums or municipal museums, government grant provides a stable source of funding for museum operation, amounting to about 80%-93% of the operational expenses.

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<sup>5</sup> The financial provision denotes only allocation to LCSD for the public museums under its management. It should not be interpreted as the gross expenditure of the public museums services given there are expenses, such as building maintenance, which are provided under other government departments. Moreover, the revenue of the museums has not been taken into account in the annual provision.

- 5.4 For public museums in Hong Kong, the Government is at present heavily subsidizing the museums. In general, the subsidy rate is over 90% for most of the museums with the exception of the Hong Kong Space Museum which is able to achieve a subsidy rate of about 70% due to additional income from sky shows and Omnimax films. Apart from staff cost, conservation of tangible collections is expensive and requires substantial public resources.
- 5.5 To ensure the sustainable development, effective operation and delivery of quality museum services, the Committee **recommends** that the Government should continue with its commitment to provide a stable and adequate source of funding for public museum services despite the proposed institutional changes in the future.

### **Financial Framework**

- 5.6 In view of the high subsidy rate for museum services, the Committee considers that it would be necessary to put in place a management audit mechanism to assess the cost effectiveness of the museum services and to formulate measures to broaden income base.
- 5.7 Following the reduction in Government subsidy in the recent years, museums in Japan are given greater autonomy to adopt various measures to economize expenses, broaden income base, secure public sponsorship and donation, and retain revenue for multi-year disbursement. The museums have to formulate 5-year mid-term plan with goals and targets and an annual review with performance evaluation for scrutiny. These financial plans have provided the basis for assessing the cost effectiveness of the museum operation as well as for seeking government subsidy.
- 5.8 At present, the Government provides funding for public museum operation on an annual basis while the museum revenue will be put under General Revenue of the Government instead of being retained within the relevant museums. The Committee considers that this accounting framework is not conducive to making long-term financial commitments and programme plans. If museums are allowed to operate with an independent accounting system and retain revenue, it would boost the staff morale and provide incentive to raise revenue, impress on donors and sponsors the specific usage of the funds, facilitate multi-year business planning, and most importantly, promote management transparency and accountability.

- 5.9 The Committee **recommends** that a review should be conducted on whether and how the museums would operate with an independent accounting system and be allowed to retain revenue, to tie in with the proposed change of governance structure for public museums.

## **Broadening of Income Base**

### Promotion of Patronage

- 5.10 Experience shows that good patronage is a crucial factor for seeking funding and sponsorship, which mainly builds on successful programming and promotional strategy. The Committee **recommends** the adoption of measures as elaborated in paragraphs 3.16 to 3.30 to promote patronage.

### Admission Charges

- 5.11 Admission charges constitute a major source of museum operational income. In general, a single admission charge is levied by a public museum and visitors are given free access to the whole range of exhibitions in the museum. All major LCSD museums have imposed general admission charges as tabulated at **Appendix 13** while branch museums are free of charge. Concessionary rates are granted for groups, full-time students, senior citizens and persons with disabilities. A special admission charge (of 30% recovery rate) will be imposed on thematic exhibitions which are expected to be very popular. There is a general waiver of admission charges on Wednesdays.
- 5.12 Notwithstanding that museum services are funded by the Government, museums should as far as practicable reduce subsidy and defray part of the operating costs by imposing appropriate fees and charges. The Committee **recommends** that a review should be conducted on the level of museum admission charges, which has been adopted since the time of the Municipal Councils, and also to review the Wednesday waiver and special admission fees for thematic exhibitions.

### Sponsorship

- 5.13 The public museums receive sponsorship from time to time, both in cash and in kind, to support museum activities. The success of securing sponsorship depends on a number of factors, such as the reputation of the museums and the curators, curatorial expertise, the quality and appeal of the museum

programmes, the overall economic situation, and benefits for sponsors. At present, public museums offer various incentives to promote sponsorship, including naming right, special viewing and gala sessions, exclusive privileges and complementary passes.

5.14 The Committee **recommends** that consideration should be given to further promoting sponsorship by exploring the following means:

- To attract corporate sponsorship by promoting corporate image through something similar to the ‘Caring Company’ concept adopted in the social services sector;
- To set up Board of Directors with prominent figures from the community to help fund-raising activities;
- To consider setting up ‘Foundations’ for museums to pool resources from different means and sources modeled on the universities;
- To set up designated fund-raising office to engage experts or publicity companies in organizing fund-raising campaigns; and
- To formulate patron scheme or corporate sponsorship scheme for educational programmes to attract sponsorship.

#### Other Sources of Income

5.15 As elaborated in Chapter 3, the Committee suggests that more attention may be given to expand sources of revenue by:

- Putting in place measures to maximize the returns of museum shops and catering services;
- Identifying more suitable museum venues and facilities for public hiring;
- Promoting sale of museums publications, catalogues and souvenirs; and
- Levying charges for commercial filming of museum premises or use of collection images.

## Chapter 6

### **Governance of Public Museums**

#### **Existing Governance Framework**

- 6.1 The museums managed by LCSD are designated under the Public Health and Municipal Services Ordinance (Chapter 132) which provides for the management of museums and making of regulations relating to museums. Museums are managed as one of the many cultural facilities of LCSD and subject to Government regulations and procedures, covering areas like procurement, appointment of staff, finance and operational matters etc.
- 6.2 A Chief Curator, assisted by staff of the Curator Grade, Cultural Services Manager Grade, Cultural Services Technical Officer Grade, Cultural Services Assistant Grade and the General Grades, is responsible for the overall management and programming of a major museum and supervision of a few branch museums.

#### **Strengths and Areas Requiring Improvement**

- 6.3 Despite the relatively short history of public museums in Hong Kong, the Committee recognizes that over the years, Hong Kong's public museums have consolidated their strengths, particularly in performing the core functions of museums including:
- Building up comprehensive collections of cultural, historical, artistic and scientific significance;
  - Providing a wide variety of exhibitions which appeal to diverse audience interested in fine arts, design, history, archaeology and science;
  - Specializing in designing a variety of educational programmes to cater for the specific needs of different community groups; and
  - Training up a pool of experienced curatorial experts who uphold professional codes of ethics in handling collections and programmes, and deliver services with a high standard of customer satisfaction.



6.4 Notwithstanding the above, there have been calls from the community to critically review the existing governance of public museums in order to keep pace with the changing community needs and expectations and achieve closer integration with the community at large. The Committee has identified a number of areas that require improvement, as elaborated in the earlier Chapters, including:

- There is a need for clearer identity and greater public accountability and transparency for each individual museum;
- Museums are managed as one of the many cultural facilities of LCSD. The need to comply with Government regulations and procedures is sometimes not conducive to the unique practices and operational needs of the museums, in particular with regard to outsourcing and procurement, accounting management and financial planning.
- There is inadequate community involvement in the management and operation of museums; and
- There is a lack of pro-active publicity and entrepreneurial marketing approach to promote the work of individual museums, attract media interest and explore more collaboration with different sectors in the community.

### **Proposed Governance Framework**

6.5 With reference to views and comments collected from the focus group meetings, overseas examples and the merits and weaknesses of the existing governance structure of public museums in Hong Kong, the Committee has examined the following options for the proposed governance framework:

- Status quo – Government-run museums with measures to improve operation and management;
- A single statutory Museums Board;
- A separate Museums Board for each cluster of public museums;
- An independent non-profit organization; and
- A non-statutory public supervisory body modelled on the University Grants Committee.

- 6.6 Details and the pros and cons of the above five options are set out at **Appendix 14**.
- 6.7 The Committee **supports** that museums should be operated as independent entities so as to provide room for more flexible deployment of resources, professional creativity, greater transparency and accountability, and more importantly, promote curatorial independence and institutional autonomy. On this basis, the Committee considers that corporatisation of public museums under **one single board** by statute would be the recommended way forward.
- 6.8 The Committee **recommends** that the future governance structure of public museums should take the form of a **two-tier structure** comprising a statutory Museums Board and several mini-boards/committees for different clusters of museums. The proposed Board should perform such functions as designing the long-term development strategy for public museums, allocating resources among them, and setting standards and performance targets. Each mini-board/committee should be responsible for overseeing the management and operation of the relevant cluster of museums. The clusters of museums in future could make reference to, but need not necessarily follow the current division into three main streams, i.e. art museums, history museums and science museums.
- 6.9 The enabling legislation would clearly set out, among others, the definition and mission of public museums, provisions for the establishment of both the single umbrella board and mini-boards/committees, such as their terms of reference, powers and responsibilities. It is considered that the legislation would inspire public confidence in the museums management and should hence be conducive to soliciting corporate donations and fund-raising.
- 6.10 In view of the challenges brought about by the rapid development of museums in the region, public museums in Hong Kong should enhance their competitiveness and implement the institutional changes as soon as practicable. The Committee **recommends** that the proposed statutory Museums Board should be set up in 3 years' time as far as practicable, having regard to the time required for introducing new legislation for the new governance structure, conducting staff consultation and handling staff-related matters.

- 6.11 To prepare for the migration from Government-run public museums to museums managed by a Museums Board in the long run, the Committee **recommends** that a **Provisional Museums Board** should be set up to oversee the preparatory work during the transitional period for the eventual establishment of the Museums Board. The proposed Provisional Museums Board should examine in detail the powers, functions and composition of the Museums Board and the mini-boards/committees, which should be set out in the enabling legislation. It would further review the organization and functions of each museum and work out the clustering arrangement and staff issues.
- 6.12 To lay a solid foundation for the proposed institutional change, the Committee also **recommends** the early implementation of the improvement measures, as set out in the earlier Chapters, relating to performance management framework, community involvement strategy, collaboration with various partners, entrepreneurial marketing and publicity strategy, and realignment of roles and functions between public museums and new museums at the WKCD.
- 6.13 It is noted that the typical staffing composition of modern museums nowadays normally includes public relations, marketing, education, and business management, in addition to curatorial staff. The Committee **recommends** that the staff composition and structure for each museum be critically reviewed having regard to the need to implement improvement measures and to prepare for the proposed institutional change.

### **Major Features**

- 6.14 The Committee considers that some major features which are crucial to the successful implementation of the proposed governance framework should be set out in this Recommendation Report while the operational details would be further examined by the Provisional Museums Board. These features include (i) Government funding; (ii) collections ownership; (iii) Shared Services Department; and (iv) staff arrangement.

### **Government Funding**

- 6.15 As elaborated in Chapter 5, a largely self-financing museum system has not proven to be viable and a stable income source is necessary to support and

sustain the core functions and operations of any museum. The Committee **recommends** that the Government should maintain its commitment to provide a stable and adequate funding source to public museums in the future despite the proposed institutional changes, so that their effective operation and delivery of museum services would not be adversely affected.

#### Collections Ownership

- 6.16 As mentioned in Chapter 2, public museums (as well as the future statutory body set up to manage these museums) hold their collections in trust for the benefit of society. The Committee **recommends** that research on the collections ownership arrangement be carried out, and that subject to the findings of the research, details including the authorities and arrangements for donation, acquisition, storage, inspection, borrowing, lending and disposal of the collections be set out in the relevant legislation.
- 6.17 Moreover, the Committee understands that the existing collections in public museums in Hong Kong are owned by the Government, and an acceptable arrangement could be worked out between the Government and the proposed statutory body as to how these collections could be exhibited under the new governance structure. These are logistics issues following institutional change of the public museums or arising from the realignment of roles and functions of museums. Due attention, however, should be given to honour the donors and the terms of donations.

#### Shared Services Department

- 6.18 At present, some common services or shared services of conservation of museum collections and cultural objects are effectively provided by the Conservation Section of LCSD to all 15 museums, the Film Archive, the Art Promotion Office and the Antiquities and Monuments Office. With reference to the recommendation of the Consultant, and taking into account the merits of achieving economy of scale, cost effectiveness and rationalization of the staff expertise, the Committee **recommends** the establishment of a Shared Services Department under the proposed Museums Board, providing conservation services to public museums in Hong Kong. This Shared Services Department may in the long run be expanded from conservation services to include other functions, such as centralized registration of all museums collections, and management of a centralized condominium of all museum collections. The services could be provided through an agreement with each of the museums. Details of the

operation and organization structure of this proposed Shared Service Department would be sorted out by the Provisional Museums Board in the course of drawing up the future institutional framework for the public museums.

#### Staff Arrangement

6.19 The Committee **emphasizes** that in order to ensure a stable and smooth transition to the future governance structure, the Government should make efforts to retain expertise and maintain staff morale of the serving museum staff. This issue will be further elaborated in Chapter 7.

#### **Indemnification**

6.20 The Committee has examined the Consultant's recommendation of introducing a Museum Ordinance with an indemnification section, which provides insurance for collections borrowed by museums. It is noted that the number of private museums in Hong Kong is not significant and both the public and private museums have not encountered any major problems in insurance premium for museum exhibits. There is no imminent need for enactment of a Museum Ordinance to provide strict regulations on museums and include an indemnity clause for the time being. The Committee considers that in order to facilitate the new governance structure to be set up as soon as possible in 3 years' time, the enabling legislation would mainly provide for the formation of the statutory Museums Board and related matters. Nonetheless, the Committee suggests that the Provisional Museums Board should examine the indemnification issue in the longer term.

## Chapter 7

### Public Museum Staff Development

#### **Museum Staff Composition**

- 7.1 At present, there are over 300 departmental grades staff (both civil servants and contract staff) working in all the public museums under LCSD, mainly of the Curator Grade, Cultural Services Manager Grade, Cultural Services Technical Officer Grade and the Cultural Services Assistant Grade.
- 7.2 In terms of number, Curator Grade is the main professional grade in the museums and has some 150 officers who are streamed into four disciplines, namely, Art, History, Science and Conservation. The senior position is Chief Curator, which normally serves as the head of a museum. Curators's main duties include research and production of museum catalogues and publicity materials, acquisition and interpretation of exhibits, inspection and conservation of artefacts for display, and planning and mounting of exhibitions and extension programmes.
- 7.3 Cultural Services Manager Grade staff are mainly deployed on running cultural venues under LCSD, such as museums, town halls and indoor stadia, and organizing cultural and entertainment programmes/festivals. They are all-rounders experienced in event and facility management. There are about 30 Manager Grade staff working in public museums.
- 7.4 Cultural Services Technical Officer Grade staff are classified into design and engineering streams mainly deployed to cultural and performance venues to undertake assignments of design, artwork production and photography for publications and exhibition display, as well as deployed on maintenance and repair of technical equipment, safe operation of technical facilities and designing and fabricating exhibits and models. There are more than 60 Technical Grade staff in the public museums. Their professional expertise has contributed greatly to the smooth and successful delivery of the museum services.
- 7.5 The Cultural Service Assistant Grade staff are deployed on a wide range of duties in museums, civic centers, indoor stadia and libraries. As far as

museums are concerned, they act as museum attendants and undertake observation duties against theft and damage of exhibits, and assist in arranging displays, etc. There are more than 100 Cultural Service Assistant Grade staff serving in public museums, which comes second in number after the Curator Grade staff.

- 7.6 The Committee recognizes that over the years, the public museums in Hong Kong have trained up a pool of experienced curatorial experts and an effective team of support staff. The Committee has expressed great appreciation to the dedication and good work of the museum staff. They are considered valuable human assets contributing to the high quality museum services in Hong Kong. In the course of deliberations, the Committee has taken into account their views and concerns, as expressed during various meetings and discussions, on the future development of public museums.

### **Civil Service Recruitment**

- 7.7 The Committee notes that there are museum staff recruited under the new civil service entry system since 1 June 2000. They are appointed on probationary terms for 3 years and further appointed on agreement terms for 3 years prior to consideration of offering appointment on permanent terms. For some of them, their transfer to permanent terms would be due for consideration in the coming few years. In addition, LCS D has engaged a considerable number of Non-Civil Service Contract staff to work in museums and many of them have already worked for several years. Despite the civil service recruitment freeze for certain civil services grades has been lifted in 2006, the recruitment for museum related staff would only be revisited pending the Committee's recommendation report. Museum staff have expressed concerns towards the future staff recruitment arrangement.
- 7.8 The Committee recognises the staff concerns and agrees that the uncertainty of the future development of public museum services may have an adverse impact on staff morale and in turn on the quality of museum services. The staff succession problem may gradually become more acute due to the natural wastage and the draining of experienced contract staff to the private sectors. Taking into account the substantial investment required for staff training and the long-term operational needs for the museum staff support,

the Committee **recommends** that Government should seriously take timely and appropriate actions to recruit new staff and retain experienced ones while planning for institutional changes in the longer term.

### **Staff Training and Manpower Planning**

7.9 At present, LCSD provides a range of training programmes for the museum staff, including on-the-job training by senior staff, induction and vocational trainings by government departments and professional institutes, overseas courses and attachment, topical symposia/lectures, experience sharing sessions, seminars/workshops to be conducted by overseas experts.

7.10 To meet the changing community needs and rising public expectations, museums require a team of specialized staff with expertise in exhibitions programming, marketing and publicity, design and technical skill. The Committee places great emphasis on the development of human resources and promotion of life-long learning for staff to cope with changes. The Committee **recommends** the Government should strengthen museum staff training by:

- Reviewing the training needs of the contract staff so as to maintain the professionalism and expertise;
- Exploring alliances with both local and overseas tertiary education institutes to provide professional training for museum staff in connection with collections, programmes, management and other related areas;
- Considering to re-open the one-year “Graduate Studies in Museum Studies” course co-organized by University of Hong Kong SPACE and the University of Sydney if appropriate;
- Organizing staff attachment and exchange programmes with local or overseas museums to broaden the exposure of museum staff; and
- Considering to organize accredited courses in conjunction with tertiary institutions on museology in the long-term, setting it a prerequisite for joining/advancement in the career.



7.11 In view of the establishment of new museum institutions in WKCD, Macao and the Mainland in the coming years, the Committee expresses concern about their potential demand for professional museum staff, and considers it imperative for Government to establish and sustain a pool of professional staff for the public museums in Hong Kong. The Committee **recommends** the Government to review the manpower requirement for the museums and draw up a manpower strategy plan for the coming 10 years, with specific focus on the following aspects:

- Arrangements to attract high level talent;
- Formulation of staff retention strategy, including on-going staff training;
- Measures to enhance job security;
- Promotion of the image and status of museum staff; and
- Transition planning.

### **Future Arrangement**

7.12 As detailed in Chapter 6, the Committee recommends the establishment of a statutory Museums Board in 3 years' time as far as practicable to take over the operation and management responsibility of the public museums under LCSD. The Committee understands the concerns of the museum staff over the implications arising from the proposed institutional changes. While acknowledging that the future staff transitional arrangement is basically a civil service management issue to be dealt with by the Government in accordance with its established policies and regulations, the Committee is concerned about the impact of staff related issues and transitional arrangement on staff morale and service quality, given museum staff and their expertise are indispensable to the effective delivery of public museum services.

7.13 The Committee **recommends** that the Government should (i) conduct a comprehensive consultation and maintain regular dialogues with the museum staff throughout the process, and (ii) make reference to local and overseas experience of corporatisation, such as Singapore and Japan, to draw up a remuneration package that is attractive and structured as far as possible in a way that encourages and supports a smooth transition to the new institution.

- 7.14 To facilitate stable and smooth transition to the future governance structure, the Committee believes that museum staff should be involved and consulted at an early stage, and that concerted efforts from both the management and staff are the key to success in establishing the new governance structure for public museums in future.

Home Affairs Bureau

May 2007

**Public Museums and Film Archive**  
**Under Management of Leisure and Cultural Services Department**  
(in sequence of opening)

<b>Museum</b>	<b>Year opened</b>	<b>Location</b>	<b>Opening Hours (Note 2)</b>
1. Lei Cheng Uk Han Tomb Museum	1957	41 Tonkin Street, Sham Shui Po, Kowloon	10 am to 6 pm Closed on Thursday
2. Hong Kong Space Museum	1980	10 Salisbury Road, Tsim Sha Tsui, Kowloon	1 pm to 9 pm for week days 10 am to 9 pm for week ends and public holiday Closed on Tuesday
3. Sheung Yiu Folk Museum	1984	Pak Tam Chung Nature Trail, Sai Kung, New Territories	9 am to 4 pm Closed on Tuesday
4. Flagstaff House Museum of Tea Ware	1984	10 Cotton Tree Drive, Central, Hong Kong (inside Hong Kong Park)	10 am to 5 pm Closed on Tuesday
5. Hong Kong Railway Museum	1985	13 Shung Tak Street, Tai Po Market, Tai Po, New Territories	9 am to 5 pm Closed on Tuesday
6. Sam Tung Uk Museum	1987	2 Kwu Uk Lane, Tsuen Wan, New Territories	9 am to 5 pm Closed on Tuesday
7. Law Uk Folk Museum	1990	14 Kut Shing Street, Chai Wan, Hong Kong	10 am to 6 am Closed on Thursday
8. Hong Kong Museum of Art	1991 (Note 1)	10 Salisbury Road, Tsim Sha Tsui, Kowloon	10 am to 6 pm Closed on Thursday
9. Hong Kong Science Museum	1991	2 Science Museum Road, Tsim Sha Tsui East, Kowloon	1 pm to 9 pm for week days 10 am to 9 pm for week ends and public holiday Closed on Thursday
10. Hong Kong Museum of History	1998 (Note 1)	100 Chatham Road South, Tsim Sha Tsui East, Kowloon	10 am to 6 pm Closed on Tuesday
11. Hong Kong Museum of Coastal Defence	2000	175 Tung Hei Road, Shau Kei Wan, Hong Kong	10 am to 5 pm Closed on Thursday

<b>Museum</b>	<b>Year opened</b>	<b>Location</b>	<b>Opening Hours (Note 2)</b>
12. Hong Kong Heritage Museum	2000	1 Man Lam Road, Sha Tin, New Territories	10 am to 6 pm Closed on Tuesday
13. Hong Kong Film Archive	2001	50 Lei King Road, Sai Wan Ho, Hong Kong	10 am to 8 pm Closed on Thursday
14. Hong Kong Heritage Discovery Centre	2005	Kowloon Park, Haiphong Road, Tsim Sha Tsui, Kowloon	10 am to 6 pm Closed on Thursday
15. Dr Sun Yat-sen Museum	2006	7 Castle Road, Central, Hong Kong	10 am to 6 pm Closed on Thursday
16. Ping Shan Tang Clan Gallery cum Heritage Trail Visitors Centre	April 2007	Hang Tau Tsuen, Ping Shan, Yuen Long	10 am to 5 pm Closed on Monday
17. Fireboat Alexander Grantham Exhibition Gallery	End 2007	Central Concourse, Quarry Bay Park, Quarry Bay, Hong Kong	10 am to 6 pm (for the months of March – October) 9 am to 5 pm (for the months of November – February) Closed on Tuesday

Note 1: The City Museum and Art Gallery was housed at City Hall since 1962. In 1975, it was split into the Hong Kong Museum of Art and Hong Kong Museum of History. The “Year opened” here denotes their present premises.

Note 2: Please refer to the relevant museum websites for opening hours during public holidays, special dates, Christmas Eve and Chinese New Year.

## **Culture and Heritage Commission**

### **Policy Recommendations relating to Museums**

*(Extracted from the Culture and Heritage Commission  
Policy Recommendation Report published in March 2003)*

#### Re-alignment of Roles and Collections

4.17 Despite limited funding for acquisitions, public museums have managed to acquire remarkable collections such as paintings and calligraphy of Xu Bai-zhai, works of Chao Shao-an, and Cantonese operatic artefacts.

4.18 We are of the view that there is overlap and lack of coordination in both art and Chinese heritage collections in different public museums. We propose the re-alignment of museum collections so that individual museums have their own identities. Our suggestion is to convert the Hong Kong Museum of Art into a Museum of Chinese Heritage and Antiquities, and convert the Heritage Museum into a Museum of Lingnan Culture or Ethnic Culture.

4.19 Apart from the above re-alignment proposal, we recommend that "flagship" museums (such as Museum of Modern Art, Museum of Ink Painting) be established to showcase the cultural characteristics of Hong Kong and the region. These museums could be located in the West Kowloon cultural district.

4.20 There has been a focus on small-scale thematic museums in recent years. These museums are not only flexible in reflecting the characteristics of a community, they also facilitate and encourage community participation. We propose that the government introduce measures (such as land grant concessions and tax incentives) to encourage the development of these museums.

#### Resource Development and Partnership

4.21 We suggest public museums establish a wide range of partnerships and explore new resources. Important partners include –

- Local private collectors: There are rich private collections in Hong Kong. Private and organizational collectors should be encouraged through recognition and incentives (such as commendations and tax concessions) to loan or donate parts of their collections.
- Private enterprises: Consideration should be given to the utilization of museum space for seeking sponsorships (such as staging non-exhibition activities, and

offering naming rights) as commercial sponsorship is a potentially important resource.

- Academic sector: Tertiary institutions could provide museums with research support. Collaboration with the academic sector should be strengthened in the areas of exhibition planning and thematic studies (on the local culture in particular).
- Other museums: Collaboration and exchanges of expertise with other museums should be strengthened. Exchanges on research and exhibitions should be reinforced with museums in Mainland China, which possess rich collections of heritage, arts and natural science. Moreover, Hong Kong has the potential to be developed into an exhibition, trading and authentication centre for Chinese heritage and arts.

#### Management Structure

4.22 LCSD has recently commissioned a consultancy study on the future mode of governance of public museums. While the consultant has yet to make final recommendations, we have the following suggestions -

4.23 The government should gradually strengthen community involvement in museum development. We propose the establishment of a statutory body, a "Museums Board", to coordinate the overall development of museums. Its functions would include defining the roles of individual museums, and determining the allocation of government resources. We also recommend the establishment of board of trustees<sup>1</sup>, responsible for the management and resource development of public museums.

4.24 The professionalism of museum staff is vital to the long-term development of museums. At present, curators have to take up non-curatorial duties. We propose a change in the management structure of museums to strengthen the curatorial role.

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<sup>1</sup> Most larger-scale museums in the world are managed by boards of trustees.

**Consultancy Study on the Mode of Governance of  
Hong Kong's Public Museums and the Hong Kong Film Archive**

**Recommendations**

(1) Draft and pass a Museum Ordinance

Hong Kong should seriously consider a Museum Ordinance to clearly state Government's commitment to the museum sector, a vision for development, the powers of the Bureau Secretary and the general structure of the museum system. Other countries have established museum acts when they are considering the long-term development of the system, and wanting to clarify government's role and commitment, in policy, financial and accountability terms. The Film Archive function might also be included under such an ordinance. The ordinance should also include a section on Indemnification.

(2) Draft and pass an Indemnification section to the Museum Ordinance

Hong Kong should seriously consider an Indemnification section to the Ordinance, which provides insurance for collections borrowed by museums. Insurance premiums purchased on an as-needed basis are extremely costly and prohibitive for blockbuster exhibitions where collections are valued in the hundreds of millions of dollars. Such exhibitions are unlikely to come to Hong Kong under the existing system. In other countries, where there are indemnification programs, the costs to government have been minimal, and actual claims extremely rare.

(3) Conduct internal restructuring of the Museum Institutions

It is proposed that the internal management of the public museums be changed to more clearly define the senior management role of the newly created position of Executive Director, who would supervise three divisions within each museum: Curatorial, Education & Public Programming, and Administration. The Executive Director should have the professional skills and experience in heading a major museum. The present curatorial job classification system within government would eventually be modified to reflect the skills required for these new divisions, as well as a more entrepreneurial and marketing approach with each museum.

(4) Place the Museums under one Museums Board

A Museums Board would be appointed by government to oversee the operations of the museum system. All existing museums would fall under the jurisdiction of the new Board. The Museum Ordinance, as presented in Recommendation (1), would set the general terms for the creation of a Museums Board, somewhat arm's-length from government. This is Option B as described in this report. The Government responsible for making the appointments would specify the specific terms and powers of Board Members. The day-to-day operations of the Museums Board would be the responsibility of the Chief Executive Officer (CEO), who is appointed by Government, but reports to the Chairman of the Board. The CEO should have several years of senior management experience, ideally in a major cultural or educational institution, and be prepared to lead the new museum structure through several years of transition from a government department to a more arm's-length status. The job will involve increasing contact with the non-government sectors as new and innovative approaches to governance and revenue generation are developed.

(5) Set up a Shared Services Department for Museums using Service Level Agreements

Some common services, such as conservation, are already provided by a central conservation section to all museums under the Leisure and Cultural Services Department (LCSD). It is recommended that this approach be expanded, under a Shared Services Department, under the proposed Museums Board. While conservation is currently the main service to be provided, it is likely that this would be expanded in the medium term to include centralized registration of all museum collections, and perhaps management of a centralized condominium style storage facility. The services provided to museums would be provided under Service Level Agreements with each of the museums.

(6) Consider linking Museums to the Education and Manpower Bureau

The public museums in Hong Kong are currently under the LCSD, which has a mandate for sport and recreation, as well as culture (museums, performing arts, libraries and heritage). In other jurisdictions, museums are often under departments of culture and communications, or education. As Hong Kong is currently undergoing a major review of education, and a priority for educational



reform, serious consideration should be given to move responsibility for museums under the Education and Manpower Bureau. One of the main functions of museums is educational, and by being placed under this Bureau, a closer integration of museums and education would occur.

(7) Allow Museums to retain proceeds and self-generated income

Each museum should develop a Business Plan, with financial projections for three to five years. These should be updated annually. As part of the Business Plan, the government should allow the museums to retain proceeds from admissions, and other self-generated income (such as rentals, donations and licensing). In order to generate more income, some capital investment may be required to provide for new facilities such as restaurants, meeting rooms and theatres. Retaining revenues would provide more incentive for museums to generate revenues, and to also hire the appropriate entrepreneurial staff. Part of each Business Plan should be Marketing Plan, based upon sound market research.

(8) Draw up a Master Plan for the Hong Kong Museums and conduct an Archival Collection Study

Many departments and agencies of government in Hong Kong have seized upon the idea of new museums for a variety of different purposes, such as tourism, heritage preservation, and urban renewal. Much of this discussion is occurring in a policy and planning vacuum, as there is no Master Plan for the long-term development of museums in Hong Kong. As museums represent a tremendous capital investment to have them built and occupy expensive land, and also require major on-going operational funding, it is imperative that Government has a Master Plan for museum development. A ten-year Master Plan, based upon sound planning principles, including a full in-depth financial implications analysis and assessment, will provide a framework by which new museum opportunities can be identified, and proposals can be assessed. (The Leisure and Cultural Services Department had done a preliminary review and submitted proposals for future museum development to the Culture and Heritage Commission in November 2001.)

In addition, there is an archival collection mandate issue to be explored between the Public Records Office and the archival collection activities of the Hong Kong Film Archive, the Hong Kong Museum of History and the Hong Kong Heritage Museum, but this is beyond the terms of this current study. At the present time,

there is some overlap in archival collections activities. An Archival Collections Study should be undertaken to assess the current state of archival collections in Hong Kong.

(9) Introduce a modern qualitative and quantitative management control framework for Museum Accountability and Evaluation

This report proposes a museum governance system that incorporates an on-going Museum Accountability and Evaluation Program into the regular planning cycle. The intent is to introduce a modern qualitative and quantitative management control framework, which provides for public accountability, and assesses value for money based on outcomes. Museum systems in other jurisdictions are moving in this direction, and in the process of establishing evaluation programmes are gaining a far better understanding of what are successful and what are less successful programs and activities. Such information makes for better management and in the long run will generate more public support.

(10) Implement Grand-fathering of the staff

With the changes proposed throughout this report and in the recommendations, it is proposed that there be a “grand-fathering” of the staff while the changes to the governance system are being implemented. This will recognize the contributions of the dedicated staff to date, retain expertise and maintain stability in the system while changes are being considered.

**Committee on Museums**

**Terms of Reference**

To advise the Secretary for Home Affairs on the provision of public museum services, including:

- (a) the promotion of the appreciation, expression and creativity in visual arts;
- (b) the formulation of strategies and plans for the development of museum facilities and services, with reference to the Culture and Heritage Commission policy recommendations; and
- (c) the encouragement of community support and partnership with different sectors in the provision of museum facilities and services in respect of sponsorship, donation, partnership and promotion of cultural tourism.

## **Membership**

Chairman	Dr WU Po-him, Philip, BBS, JP
Vice-Chairman	Prof LUNG Ping-yee, David, SBS, JP
Members	Mr CHAN Kwok-chiu, MH Mr CHAN Tung-ngok, Tony Mr CHOW Wing-shing, Vincent, BBS, JP Mr CHOW Yick-hay, BBS, JP Ms Jane DeBevoise Prof FAN Yiu-kwan, BBS, JP Ms HO Chiu-king, Pansy Mr IP Kwok-him, GBS, JP Mr KAN Wing-ching, Richard Prof KWOK Siu-tong Dr KWOK Viem, Peter Mr LAM Siu-lo, Andrew Dr LAU Chi-pang Ms LO Kai-yin Mr LO Wing-sang, Vincent, BBS, JP Mr POON Huen-wai, MH Dr SINN Yuk-yee, Elizabeth, BBS Mr SY Chin-mong, Stephen, JP Mr TONG Tai-wai, Raphael, MH Mr Alan YIP Principal Assistant Secretary (Culture) <sup>2</sup> , Home Affairs Bureau Assistant Director (Heritage and Museums), Leisure and Cultural Services Department
Secretary	Chief Executive Officer (Culture) <sup>2</sup> , Home Affairs Bureau (from 1 November 2004 to 7 December 2005)  Chief Executive Officer (Heritage), Home Affairs Bureau (from 8 December 2005 to 31 January 2007)

**Subcommittee on Development Strategy of Museum Services**

**Terms of Reference**

By making reference to the recommendations of the Report of Consultancy Study on the Mode of Governance of Hong Kong's Public Museums and the Hong Kong Film Archive and the policy recommendations of the Culture and Heritage Commission, to advise the Committee on Museums on:

- (a) the enhancement of community participation and partnership with different sectors for the development of museum facilities and services;
- (b) the strengthening of the collaboration with the educational and other sectors in the promotion of arts and culture; and
- (c) the formulation of future strategy and business plans for the development of museum facilities and services.

**Membership**

Convener	Mr CHAN Tung-ngok, Tony
Members	Mr CHAN Kwok-chiu, MH Mr CHOW Yick-hay, BBS, JP Ms HO Chiu-king, Pansy Mr IP Kwok-him, GBS, JP Mr LAM Siu-lo, Andrew Dr LAU Chi-pang Mr LO Wing-sang, Vincent, BBS, JP Mr POON Huen-wai, MH Dr SINN Yuk-yee, Elizabeth, BBS Mr SY Chin-mong, Stephen, JP Mr TONG Tai-wai, Raphael, MH Dr WU Po-him, Philip, BBS, JP Mr Alan YIP Home Affairs Bureau Representative Leisure and Cultural Services Department Representative
Secretary	Chief Executive Officer (Heritage), Home Affairs Bureau

**Subcommittee on Governance of Museum Services**

**Terms of Reference**

By making reference to the recommendations of the Report of Consultancy Study on the Mode of Governance of Hong Kong's Public Museums and the Hong Kong Film Archive and the policy recommendations of the Culture and Heritage Commission, to advise the Committee on Museums on:

- (a) the future mode of governance of museum services;
- (b) the need for a legislation to regulate museums services;
- (c) the formulation of a funding policy for museum services;
- (d) the measures to encourage loan or donation of collections; and
- (e) the development of the proposed museum cluster in the West Kowloon Cultural District.

**Membership**

Convener	Mr LO Wing-sang, Vincent, BBS, JP
Members	Mr CHAN Tung-ngok, Tony Mr CHOW Wing-shing, Vincent, BBS, JP Ms Jane DeBevoise Prof FAN Yiu-kwan, BBS, JP Mr KAN Wing-ching, Richard Prof KWOK Siu-tong Dr KWOK Viem, Peter Ms LO Kai-yin Mr SY Chin-mong, Stephen, JP Mr TONG Tai-wai, Raphael, MH Dr WU Po-him, Philip, BBS, JP Home Affairs Bureau Representative Leisure and Cultural Services Department Representative
Secretary	Chief Executive Officer (Heritage), Home Affairs Bureau

**Schedule of Stakeholder Groups Consultation**

<b>No.</b>	<b>Stakeholder Groups</b>	<b>Date</b>
1.	Hong Kong Curators Association	3 Jun 2005
2.	Association of Technical Officers, Cultural Services	22 Nov 2005
3.	Public museums curatorial staff	7 Feb 2006
4.	Education sector representatives	10 Mar 2006
5.	Visual arts groups	15 Mar 2006
6.	Commerce and youth groups	27 Mar 2006
7.	Advisers, Friends Society, collectors groups, donors, partner groups and docents etc.	24 Apr 2006
8.	Government Cultural Services Grades' Alliance	19 Oct 2006
9.	HK Curators Association and Government Cultural Services Grades' Alliance	17 Nov 2006
10.	Advisers, collectors, partners and visual arts groups etc.	20 Nov 2006
11.	Professionals from non-government museums	23 Nov 2006

**Places Visited during Committee's Study Tour in Tokyo**

(18 –22 June 2006)

1. Agency for Cultural Affairs (文化廳)
2. National Science Museum, Tokyo (國立科學博物館)
3. Tokyo National Museum (東京國立博物館)
4. National Museum of Western Art, Tokyo (國立西洋美術館)
5. Museum of Contemporary Art, Tokyo (東京都現代美術館)
6. Edo-Tokyo Museum (江戸東京博物館)
7. National Museum of Emerging Science and Innovation (Mirai-kan) (日本科學未來館)
8. Mori Art Museum (森美術館)
9. Yokohama Red Brick Warehouses (橫濱紅磚牆倉庫).



## **Proposed Missions, Functions and Guiding Principles of Public Museums**

### **Mission**

To reflect the modern expectations of a museum as a cultural cum educational institution, the Committee on Museums (Committee) considers that the missions of the public museums in Hong Kong may be reconstructed broadly as follow:

- As **cultural institutions**, museums have the role of enriching the cultural life of the community by safeguarding and presenting the natural, cultural and scientific heritage of mankind. They have the duty to acquire, conserve, research and exhibit collections to meet the multifarious and changing needs of the community. Museums hold their collections in trust for the benefit of society; and
- As **educational institutions**, museums have the role of nurturing and promoting the awareness, appreciation and understanding of natural, cultural and scientific heritage in the community, especially amongst the younger generations. They have the duty to reach out to the public to forge a closer relationship with the education sector and the general community in drawing up appropriate educational museum programmes.

### **Functions**

2. The Committee considers that increasing efforts should be devoted through programmes and activities to reach out to the wider community and achieve greater social impact. This would help to nurture a better-informed citizenry highly involved in cultural affairs. The functions of a museum should cover a wider spectrum to embody the following areas:

- To perform the fundamental functions to acquire, conserve, research, communicate and exhibit, for the purposes of study, education and enjoyment, material evidence of people and their environment.
- To provide quality museum services and promote professionalism and excellence in museum services by collecting works of art, historical and technological artifacts strategically;

- To provide a balanced mix of creative and innovative museum programmes (including arts, history, archaeology, science and technology) for the enjoyment of the public and for attracting more local and overseas audiences;
- To promote an interest in and better understanding of arts, science and technology, as well as the history and culture of Hong Kong through a balanced range of museum educational activities, and experience sharing with local artists, scholars and experts in the fields;
- To conduct and support research on arts, heritage, history and science;
- To provide and operate venues for the presentation of exhibitions, lectures and film shows and studio facilities for artistic creation;
- To acquire and conserve local films and related materials, and provide facilities for film research and educational activities for film appreciation;
- To build up a highly motivated, committed and professional workforce in museums;
- To foster partnerships and collaborations with schools, scholars, collectors, artists and other education, cultural and community organizations in the development of museum services; and
- To participate actively in relevant international organizations and activities relating to museums with a view to seeking improvements to museum services.

### **Guiding Principles**

3. In the provision of quality museum services, the Committee considers it important to observe the following guiding principles:

- Museums personnel must uphold professionalism and excellence in handling collections, programmes, management and operation of museums in compliance with professional codes of conduct and ethics and local law;
- Museums must develop a strong community base and partnership with different sectors of the community, given museum collections reflect the cultural and natural heritage of the community; and
- Museums should conform to guidelines on avoidance of conflict of interests in different areas of work, including interactions with dealers, private collectors, and sponsors/patrons.

**Scope of Collections of LCSD Major Museums**

(Position as at December 2006)

<b>Venue</b>	<b>Types of Collections</b>	<b>Qty</b>
Hong Kong Museum of Art	1. Chinese Antiquities	4,367
	2. Chinese Fine Art	4,735
	3. Xubaizhai Collection of Chinese Painting and Calligraphy	473
	4. Modern Art	3,857
	5. Historical Pictures	1,240
Hong Kong Heritage Museum	1. Contemporary Art	4,051
	2. Design	10,329
	3. Fine Art	4,378
	4. Folk Art	6,052
	5. Popular Culture	6,027
	6. Local History	26,974
	7. Performing Art	26,266
	8. Natural History	1,788
Hong Kong Museum of History	1. Archaeology	2,306
	2. Ethnography and Local History	90,404
	3. Natural History	5,471
Hong Kong Science Museum	1. Earth Sciences	2
	2. Life Sciences	15
	3. Physical Sciences	3
	4. Astronomy and Space Science	9
	5. Communications and Computer Science	6
Hong Kong Space Museum	1. Natural History	1
	2. Space Science	1
	3. Astronomy	10
Hong Kong Film Archive	1. Films (film print, negative etc.)	6,300
	2. AV materials (video tape, DVD/VCD, etc)	29,462
	3. Paper materials (poster, handbill, film still, publication, etc)	301,670
	4. Others	454,868
<b>Total :</b>		<b>991,065</b>

Major Findings of the 2004 Visitor Satisfaction Survey<sup>Note 1</sup>

**A. Frequent Visitors**

*Characteristics of the Visits*

- Except for the Science Museum, more than half of the visitors to all other museums were their first time visit to the museums. Moreover, except for the Museum of Coastal Defence and the Museum of Tea Ware, more than one-tenth of the visitors claimed that they had visited the respective museum for 5 times or more in the past 4 years.
- It was observed that visitors mostly knew about the museums by “just passing by”, “word of mouth” and “school”; and to a lesser extent by means of “newspaper / magazine”, “poster / banner / outdoor billboard” and “travel guidebook / map”.
- For the Museum of Art, the Heritage Museum, the Museum of History and the Space Museum, many of the visitors claimed that they visited the museums because they were especially interested in the specific theme of the museum. On the other hand, for the Museum of Coastal Defence and the Science Museum, the visits were made mainly due to “accompanying friends / relatives” whereas for the Museum of Tea Ware, mainly due to “just passing by”.
- Except for the Space Museum and the Museum of Tea Ware, museum visitors usually stayed for more than one hour on average, with visitors of the Science Museum stayed for the longest time of 115.8 minutes on average. As for the Space Museum and the Museum of Tea Ware, the average length of stay was 56.5 minutes and 33.8 minutes respectively.
- About one-tenth of the visitors (11.2%) of the Science Museum claimed that they had participated in its education and public programmes while the participation rate for other museums was only about 2% - 6%.

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<sup>Note 1</sup> The survey was conducted on the 7 major museums including Hong Kong Museum of Art, Hong Kong Museum of History, Hong Kong Science Museum, Hong Kong Space Museum, Hong Kong Heritage Museum, Hong Kong Museum of Coastal Defence and Museum of Tea Ware.

### ***Views on museum facilities and services***

- Most of the visitors (more than 75%) were very / quite satisfied with the exhibitions of the museums while very few (less than 3%) of the visitors were very / quite dissatisfied.
- Most of the visitors (more than 75%) considered the facilities of the museums satisfying (very / quite satisfied) while about 1% of visitors were very / quite dissatisfied.
- The overall satisfaction of the museum visitors with the respective museums was high, ranging from 73.9% to 96.2%.
- Most of the visitors (more than 85%) claimed that they would visit the museum again.

### **B. Infrequent Visitors**

#### ***Factors affecting their decision to visit museums***

- Using the Museum of Art as an example, the main reason for not visiting the museum in the past 4 years was “no time / too busy” (51.4%), followed by “have no interest in this museum” (19.8%) and “have no interest in any museums at all” (14.1%). The reasons quoted for other museums fall within similar percentages.
- More than one-tenth of the infrequent visitors considered the following factors definitely affecting their decision: “transportation” (15.1%), “promotion” (14.5%), “admission fee” (12.5%), “theme of the exhibition” (11.6%) and “interest value of exhibits” (11.6%).
- The types of exhibitions or exhibits that would attract infrequent visitors, in order of priority, were “history” (15.3%), followed by “science / technology” (10.4%), “antiques” (9.1%) and “astronomy / space” (8.6%).

#### ***Awareness of museum activities***

- About half of the infrequent visitors (50.5%) considered the publicity of the museums very / quite inadequate, only 15.6% considered the opposite and 16.2%

considered average.

- Some 22% of the infrequent visitors were aware of the free admission to the museums under the management of LCSD on Wednesdays.
- Only 5.6% of the infrequent visitors were aware of the weekly, half-yearly and yearly passes of the museums whereas the majority of the infrequent visitors were not aware of any of the passes.
- 77.4% of the infrequent visitors considered TV as the most effective promotion channel.

### **C. Tourist Visitors**

- In the survey, it was also noted that among the 5,021 visitors interviewed, 1,077 (21.4%) were visitors coming from either overseas (75.3%) or Mainland China (24.7%).

**Attendance of Major Exhibitions in 2005 and 2006**

<b>2005 Exhibitions</b>	<b>Period</b>	<b>Attendance</b>
Impressionism: Treasures from National Collection of France	4.2.2005 - 10.4.2005	284,263
The Art of Giving - A selection of Donations to the Hong Kong Museum of Art	14.5.2005 - 13.11.2005	135,095
French Vision of China	21.5.2005 - 6.11.2005	123,424
Impression of the East: The Art of George Chinnery	22.6.2005 - 29.8.2005	53,229
East Meets West: Cultural Relics from the Pearl River Delta Region	30.9.2005 - 2.1.2006	37,782
From Eastern Han to High Tang – A Journey of Transculturation	14.3.2005 - 10.6.2005	296,002
Huizhou Vernacular Architecture Exhibition	12.4.2005 - 11.7.2005	165,046
The Silk Road: Treasures from Xingjiang	21.12.2005 - 19.3.2006	144,761
Decoding the Hair	1.3.2005 - 20.5.2005	78,313
The Robot Zoo	24.6.2005 - 25.10.2005	215,403
Optical Illusion	26.11.2005 - 26.3.2006	121,012



<b>2006 Exhibitions</b>	<b>Period</b>	<b>Attendance</b>
Artists and Their Models – Masterpieces from the Centre Pompidou	30.9.2006 - 3.12.2006	157,286
Likeness and Unlikeness: A Selection of Works by Qi Baishi from the Liaoning Provincial Museum	25.8.2006 - 26.11.2006	167,040
The World of the Etruscans	9.6.2006 - 10.9.2006	89,865
Sailing West: Admiral Zheng He's Voyages	22.2.2006 - 15.5.2006	47,315
Football	21.6.2006 - 18.9.2006	35,994
From Bones to Bytes: Chinese Script Decoded	25.10.2006 - 8.1.2007	44,803
MEGartSTORE	4.6.2006 - 27.11.2006	139,608
Enlightening Trivialities - Ancient Chinese Pastimes	22.3.2006 - 26.6.2006	93,671
Hong Kong's Popular Entertainment' Exhibition	14.6.2006 - 26.2.2007	216,012
The Genomic Revolution	23.6.2006 - 22.10.2006	85,275
Mission Earthling – Unveiling the Secrets of the Human Body	8.12.2006 - 8.4.2007	14,947 (as at 31.12.2006)

**Admission Charges of LCSD Major Museums** <sup>(Note 1)</sup>

<b>Description of Charges</b>	<b>Science Museum</b> <small>(Note 2)</small>	<b>Other Major Museums</b> <small>(Note 3)</small>
Standard Rate	\$25	\$10
Concessionary Rate (full-time students, citizens aged 60 or above, persons with disabilities)	\$12.5	\$5
Group Rate (of 20 or more visitors)	\$17.5	\$7
Schools, registered charitable/non-profit making organizations with 20 or more visitors; children below age of 4	Free	Free
Wednesday	Free	Free

Note 1: The following museums are free of charge: Lei Cheng Uk Han Tomb Museum, Sheung Yiu Folk Museum, Flagstaff House Museum of Tea Ware, Hong Kong Railway Museum, Sam Tung Uk Museum, Law Uk Folk Museum, Hong Kong Film Archive and Hong Kong Heritage Discovery Centre

Note 2: A higher admission fee is levied by the Hong Kong Science Museum having regard to the “hands-on” nature of the bulk of the exhibits which are popular and expensive to maintain.

Note 3: Including Hong Kong Museum of Art, Hong Kong Museum of History, Hong Kong Heritage Museum, Hong Kong Space Museum and Dr Sun Yat-sen Museum. For the Hong Kong Space Museum which operates the Stanley Ho Space Theatre, the admission charge is \$24 for front stalls and \$32 for back stalls, with concession rate of \$12 and \$16 respectively to maintain the revenue sharing arrangement with the Omnimax films producers.

## Options of Governance Structure of Public Museums

### A. Government-run Museums with Improvement Measures

Under this option, public museums will continue to be under the management of the Leisure and Cultural Services Department (LCSD). A **Museums Advisory Board** will be set up comprising professional experts and community representatives to advise on the management and operation of public museums. Each museum has to consult the Advisory Board on its annual management and business plans and major operational aspects such as collection, exhibition, publicity and marketing strategies on a regular basis.

2. To meet the public aspirations and the contemporary requirements for museum services, the Government will consider implementing a series of improvement measures on the operation and management of public museums, such as:

- (a) Review and align the functions and objectives of each museum;
- (b) Formulation of annual management plan of each museum;
- (c) Submission of annual reports to the Museums Advisory Board;
- (d) Putting in place a comprehensive performance management framework;
- (e) Drawing up a more robust and pro-active community involvement performance strategy; and
- (f) Adopting a more entrepreneurial and pro-active marketing approach by formulating an impact and outcome-based business plan for each museum, etc

3. The option would retain those merits of existing museums system, including (a) the sophisticated administrative system with effective checks and balances to safeguard curatorial professionalism and integrity, (b) job security and long-term career development for civil service staff, (c) stable funding source, (d) official status would facilitate exchange and partnership with overseas museums/organizations; (e) more conducive to a balanced discharge of museum's core functions in acquisition, conservation, research and education.

4. Despite the improvement measures, government-run museums face the following problems: (a) too much bureaucracy and red tapes which undermine operational efficiency while more time and resources are diverted to administrative

work; (b) lacking transparency and accountability in decision making process; (c) unsatisfactory accounting system in that procurement procedures are rigid and that revenue could not be crawled back to fund museum activities, and (d) museum staff are unable to focus on their professional study, which in turn dampen professional autonomy and creativity.

## **B. A Single Statutory Museums Board**

5. It is proposed that under this option a single statutory Museums Board should be set up at arms' length from the Government to take over the responsibility of managing and operating the existing LCSD museums. The statutory Museums Board would comprise members appointed by Government in accordance with its enabling legislation. The day-to-day operation of the Board would be the responsibility of the Chief Executive Officer who is appointed by the Government but reports to the Chairman of the Board. The Government would continue to provide funding for the capital works and operation of the museums, in accordance with the service needs and a set of performance management indicators. The Board would have the power to appoint and recruit its own staff (e.g. appointing an Executive Director as head of museums(s)) as well as retain its operational income and donations in formulating the strategy plan for each of the museums.

6. The major merits of this option are:

- (a) Building up a clear identity for each museum, and increasing the degree of public accountability and transparency for each museum through a management control and performance management system;
- (b) Institutional autonomy with flexibility in multi-year budgeting and planning, collections management, programming, staffing arrangements and procurement;
- (c) Ability to retain income, hence having greater incentive in generating revenue and soliciting donations;
- (d) Increasing the extent of community participation in the management and operation of public museums; and
- (e) More direct and closer integration with the community and other

stakeholders.

7. However, the overall development plan drawn up by the Board may not dovetail with those of individual museums, given the varied themes and different scales of operation of the existing public museums. It is also possible that small museums may be less competitive in funding allocation exercise and may have less access to central services, and hence adversely affecting their operational efficiency.

### **C. A separate Museums Board for each Cluster of Museums**

8. The public museums currently under the LCSD can be grouped into three clusters:

- (a) Art museums which are dedicated to the preservation and collection of works of art:
  - Hong Kong Museum of Art
  - Flagstaff House Museum of Tea Ware
  
- (b) History museums which are dedicated to the preservation and collection of historical and heritage items:
  - Hong Kong Museum of History
  - Hong Kong Heritage Museum
  - Hong Kong Museum of Coastal Defence
  - Dr Sun Yat-sen Museum
  - Hong Kong Heritage Discovery Centre
  - Li Cheng Uk Han Tomb Museum
  - Sheung Yiu Folk Museum
  - Sam Tung Uk Museum
  - Law Uk Folk Museum
  - Hong Kong Railway Museum
  - Ping Shan Tang Clan Gallery cum Heritage Trail Visitors Center
  - Fireboat Alexander Grantham Exhibition Gallery (will be open in 2007)
  
- (c) Science museums which are dedicated to introducing astronomy, general science and technology:
  - Hong Kong Science Museum
  - Hong Kong Space Museum

At present, the science museums cluster and the art museums cluster are each headed by a Chief Curator while the history museums cluster is headed by two Chief Curators.

9. Under this proposed framework, one statutory Museums Board would be set up for each cluster of museums. The Board structure would be similar to that of the single Board system as elaborated above. Apart from having the merits of the single Board system, this option enables the engagement of experts and professionals of the relevant fields to serve on the Boards, so as to cater for the specific needs of each museum cluster and facilitate their developments. It would also make better use of resources amongst the museums of the same cluster.

10. However, each Museums Board may have different long-term development strategy for their respective clusters and may adopt different performance assessment standards. This proposed structure may also lead to the proliferation of museums boards in the future when new museums on different themes are to be established. As a result, it would be more difficult to pool resources together and foster collaborations among different clusters, and opportunities for career development of museum staff may be limited.

11. **Alternatively**, there could be one single statutory museums board overseeing all the public museums, and this board could be underpinned by separate expert panels or sub-committees for a cluster of museums. This could obviate the problems of competition for resources and community support as well as proliferation of museum boards in future.

#### **D. An Independent Non-profit Organization**

12. This option involves the formation of one or more Government-owned non-profit making limited company for the purpose of running the museums under the LCSD. Under this option, an independent corporation or institution will be set up to take over the responsibility of managing the public museums. The corporation will be registered as a limited company under the Companies Ordinance (Cap. 32), with its own Memorandum and Articles of Association. The corporation would apply to the Inland Revenue Department for tax exemption and register under Section 88 of Inland Revenue Ordinance (Cap. 112) as a non-profit charitable organization. The primary source of funding for its operation expenses would continue to come from the Government in the form of recurrent subvention as stipulated under a special funding

and service agreement with the Government. The corporation could be governed by a Board of Directors to be appointed by the Government with representatives from relevant bureaux/departments, and the professional and community sectors. It would take over the management of all public museums and submit annual business plan to the Government for the purpose of determining its annual subvention.

13. The main advantage of this option is to remove Government bureaucracy and red tapes from museums within a relatively short period of time. This could be achieved without the need to introduce a new piece of legislation and may be implemented under the existing legal framework of Cap. 32 and Cap. 112.

14. Taking into account the substantial amount of public investment and resources provisions in maintaining the collections and operations of the existing public museums, to corporatise them in the form of a limited company (instead of a statutory corporation) may fall short of public expectation in terms of accountability, monitoring and control. This option could adversely affect their ability in acquiring collections and securing loans of artifacts because of the lack of statutory status.

#### **E. Non-statutory Public Supervisory Body**

15. Modeled on the University Grants Committee, this option involves the formation of a non-statutory supervisory body, say a Museums Committee, with members appointed by the Government, to steer the long-term strategic development, oversee deployment of funds (mainly government funding, whether under annual recurrent or project-based capital funding), set standards and performance targets, etc. for the museums. The Committee may set up Subcommittees or specialist groups for specific issues, such as funding and grant, service improvement and performance assessment, to assist its work. Each of the museums would have to become an autonomous body with its own enabling ordinance (just like the tertiary institutions) and governing council to manage and operate the museum.

16. The advantages of this governance framework are that (a) the Committee would act as a buffer, safeguarding the curatorial independence and institutional autonomy of each museum on the one hand, and ensuring value for money for the government funding on the other; (b) the non-statutory Committee can be set up in a short time; and (c) there will be flexibility in the structure to accommodate new museums in the future as and when they come into operation.

17. This option is effectively quite similar to Option C above (*the establishment of a separate statutory Museums Board for each cluster of museums*) but only that it proposes a separate museums board for each individual museum with a non-statutory museum funding and supervisory committee overseeing their funding and operations. However, a huge amount of resources, both in terms of time and costs, would be required to implement this option as it requires the introduction of legislation for each of the museums or museums clusters. It may also not be appropriate to convert each museum into a statutory organization.