

立法會
Legislative Council

LC Paper No. CB(1)81/17-18
(These minutes have been seen by
the Administration)

Ref : CB1/PS/2/16

Panel on Development and Panel on Home Affairs

**Joint Subcommittee to monitor the implementation of
the West Kowloon Cultural District Project**

**Minutes of meeting held on
Tuesday, 13 June 2017 at 9:00 am
in Conference Room 2 of the Legislative Council Complex**

Members present : Hon LAU Kwok-fan, MH (Chairman)
Hon Tanya CHAN (Deputy Chairman)
Hon Steven HO Chun-yin, BBS
Hon Frankie YICK Chi-ming, JP
Hon YIU Si-wing, BBS
Hon MA Fung-kwok, SBS, JP
Hon CHAN Chi-chuen
Dr Hon Helena WONG Pik-wan
Dr Hon Junius HO Kwan-yiu, JP
Hon Wilson OR Chong-shing, MH
Hon CHEUNG Kwok-kwan, JP
Dr Hon YIU Chung-yim
Dr Hon LAU Siu-lai

Members absent : Hon Abraham SHEK Lai-him, GBS, JP
Hon LEUNG Kwok-hung
Hon Claudia MO
Hon CHU Hoi-dick
Hon Holden CHOW Ho-ding

[According to the Judgment of the Court of First Instance of the High Court on 14 July 2017, LEUNG Kwok-hung, Nathan LAW Kwun-chung, YIU Chung-yim and LAU Siu-lai have been disqualified from assuming the office of a member of the Legislative Council,

and have vacated the same since 12 October 2016, and are not entitled to act as a member of the Legislative Council.]

**Public officers
attending**

: Agenda items II and III

Ms Angela LEE Chung-yan, JP
Deputy Secretary for Home Affairs (2)

Mrs Sorais LEE KWAN Siu-kuen, JP
Project Manager (Home Affairs Bureau)

Mr Eric CHENG Siu-fun
Principal Assistant Secretary for Home Affairs (West
Kowloon Cultural District)

**Attendance by
invitation**

: Agenda items II and III

Mr Duncan PESCOD, GBS, JP
Chief Executive Officer
West Kowloon Cultural District Authority

Dr William CHAN
Chief Operating Officer
West Kowloon Cultural District Authority

Mr Louis YU
Executive Director, Performing Arts
West Kowloon Cultural District Authority

Mr Jeremy STOWE
Director, Project Control
West Kowloon Cultural District Authority

Agenda item III

Mr Hannes PFAU
Partner/Senior Architect
UN Studio (Shanghai) Limited

Mr Shuyan CHAN
Associate Director/Senior Architect
UN Studio (Shanghai) Limited

Mr Bernard Vincent LIM Wan-fung, JP
Principal, AD+RG

Clerk in attendance : Ms Sharon CHUNG
Chief Council Secretary (1)2

Staff in attendance : Ms Mandy LI
Council Secretary (1)2

Ms Christina SHIU
Legislative Assistant (1)2

Action

I Confirmation of minutes

(LC Paper No. CB(1)1076/16-17 —Minutes of the fourth meeting on 21 April 2017)

The minutes of meeting held on 21 April 2017 were confirmed.

II Update on the development of Xiqu Centre

(LC Paper No. CB(1)1105/16-17(01) —Administration's paper on update on the development of Xiqu Centre

LC Paper No. CB(1)1105/16-17(02) —Paper on the development of Xiqu Centre prepared by the Legislative Council Secretariat (Updated background brief))

2. At the invitation of the Chairman, Deputy Secretary for Home Affairs (2) gave an overview of Xiqu Centre to be developed in the West Kowloon Cultural District ("WKCD"). With the aid of a powerpoint presentation, Chief Executive Officer, West Kowloon Cultural District Authority ("CEO/WKCDA"), and Executive Director, Performing Arts, West Kowloon Cultural District Authority ("ED(PA)/WKCDA"), briefed members on the progress of the development of Xiqu Centre as well as the opening preparation plan, which were set out in the discussion paper (LC Paper No. CB(1)1105/16-17(01)) and the powerpoint presentation materials tabled at the meeting.

(Post-meeting note: A softcopy of the powerpoint presentation materials was circulated to members vide LC Paper No. CB(1)1134/16-17(01) by email on 13 June 2017.)

3. The Joint Subcommittee deliberated (index of proceedings in the **Appendix**).

4. At the request of the Joint Subcommittee, WKCD A would provide information about the facilities/venues to be developed in Xiqu Centre (e.g. Grand Theatre, Tea House Theatre, Seminar Hall, rehearsal room, library), including their respective capacities (e.g. number of seats in each venue).

(Post-meeting note: WKCD A's supplementary information was circulated to members vide LC Paper No. CB(1)1400/16-17(01) on 1 September 2017.)

III Update on the development of Lyric Theatre Complex

(LC Paper No. CB(1)1105/16-17(03) —Administration's paper on update on the development of Lyric Theatre Complex

LC Paper No. CB(1)1105/16-17(04) —Paper on the development of Lyric Theatre Complex prepared by the Legislative Council Secretariat (Updated background brief))

5. At the invitation of the Chairman, CEO/WKCD A gave an overview of the development of Lyric Theatre Complex ("LTC"). With the aid of a powerpoint presentation, Mr Shuyan CHAN, Associate Director/Senior Architect, UN Studio (Shanghai) Limited, and ED(PA)/WKCD A briefed members on the progress of the development of LTC and software development made by WKCD A in performing arts, which were set out in the discussion paper (LC Paper No. CB(1)1105/16-17(03)) and the powerpoint presentation materials tabled at the meeting.

(Post-meeting note: A softcopy of the powerpoint presentation materials was circulated to members vide LC Paper No. CB(1)1134/16-17(02) by email on 13 June 2017.)

6. The Joint Subcommittee deliberated (index of proceedings in the **Appendix**).

7. The Administration and WKCDA were requested to provide, with respect to each facility in WKCD (including arts/cultural facilities, the integrated basement, the Artist Square Bridge), information about the original project cost estimate, latest estimate, source of funding, original target completion month/year, latest target completion month/year; as well as the total cost for developing all these facilities.

(Post-meeting note: Supplementary information from the Administration and WKCDA was circulated to members vide LC Paper No. CB(1)1400/16-17(01) on 1 September 2017.)

IV Any other business

Extension of the period of the work of the Joint Subcommittee

8. Members agreed in principle that the Joint Subcommittee should seek an extension of its work period for 12 months, i.e. up to 22 November 2018, with reference to rule 26(c) of the House Rules. The Chairman advised that, subject to the endorsement of the Panel on Development ("DEV Panel") and the Panel on Home Affairs ("HA Panel") on the Subcommittee's proposal on the extension, the proposal would be submitted to the House Committee for approval.

(Post-meeting note: With the concurrence of the Chairman of the Subcommittee, the Clerk circulated on 23 June 2017 a written proposal (LC Paper No. CB(1)1194/16-17(01)) on extending the work period of the Subcommittee for 12 months to members of the Joint Subcommittee. The proposal was supported by the Joint Subcommittee. With the concurrence of the Chairmen of the DEV Panel and the HA Panel, the proposal was circulated to members of the two Panels vide LC Paper No. CB(1)1230/16-17(01) on 28 June 2017. It was endorsed by the two Panels. The proposal was submitted to the House Committee on 7 July 2017 and was endorsed.)

Date of the next meeting

9. The Chairman said that the Joint Subcommittee had held five meetings in the current legislative session and members would be informed of the date of the next meeting, to be held after the summer recess, in due course.

10. There being no other business, the meeting ended at 11:10 am.

Council Business Division 1
Legislative Council Secretariat
23 October 2017

Panel on Development and Panel on Home Affairs

**Proceedings of meeting of the Joint Subcommittee to Monitor
the Implementation of the West Kowloon Cultural District Project
held on Tuesday, 13 June 2017, at 9:00 am
in Conference Room 2 of the Legislative Council Complex**

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
Agenda Item I – Confirmation of minutes			
000824-000900	Chairman	Confirmation of minutes (LC Paper No. CB(1)1076/16-17)	
Agenda Item II – Update on the development of Xiqu Centre			
000901-002129	Deputy Secretary for Home Affairs (2) ("DSHA(2)") Chief Executive Officer, West Kowloon Cultural District Authority ("CEO/WKCDA") Executive Director, Performing Arts, West Kowloon Cultural District Authority ("ED(PA)/WKCDA")	Briefing by DSHA(2) and powerpoint presentation by CEO/WKCDA and ED(PA)/WKCDA on the progress of the development of Xiqu Centre as well as the opening preparation plan. [LC Papers Nos. CB(1)1105/16-17(01) and CB(1)1134/16-17(01)]	
002130-002608	Chairman Mr CHAN Chi-chuen CEO/WKCDA ED(PA)/WKCDA	Noting that the current exterior of Xiqu Centre shown in an image circulated on the internet was different from the artist's impression in a paper submitted by WKCDA to the former Joint Subcommittee (in operation under the Fifth Legislative Council), Mr CHAN Chi-chuen queried whether the final appearance of Xiqu Centre could meet public aspiration. The Chairman expressed a similar concern. Mr CHAN raised the following enquiries: (a) in relation to the hiring policy of Xiqu Centre, how slots would be allocated to WKCDA and other troupes for presenting their productions; and (b) how WKCDA would support long-run productions in Xiqu Centre, in particular, whether some Cantonese opera virtuosos would be allowed to mount major shows in Xiqu Centre for a longer period.	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>CEO/WKCDA advised that:</p> <p>(a) The photos of Xiqu Centre circulated on the internet recently could not reflect the final look of the curvaceous structure as designed by the late Bing THOM (the design consultant of Xiqu Centre), who had passed away last year. While the development of Xiqu Centre was in progress, he assured that Mr THOM's design would be implemented as fully as possible. The final appearance would be adjusted in due course, and it would be very close to Mr THOM's vision.</p> <p>(b) A small proportion (i.e. about 10%) of the programming in Xiqu Centre would be produced by WKCDA to introduce new forms of performance.</p> <p>ED(PA)/WKCDA supplemented that arts group in Hong Kong previously would only be able to hire a performance venue for a maximum of two weeks due to the lack of venues. According to the proposed guiding principles for venue hiring in Xiqu Centre, while WKCDA would support longer run productions, the top consideration would be the artistic standing of the programmes as the policy would be artistically-driven.</p>	
002609-003025	Mr YIU Si-wing CEO/WKCDA	<p>Mr YIU Si-wing made the following enquiries:</p> <p>(a) given that Xiqu Centre would operate on a self-financing basis, whether the project cost (i.e. \$2.7 billion in money-of-the-day prices) for Xiqu Centre covered the depreciation expenses, the maintenance and repair costs (other than the daily operating expenses);</p> <p>(b) noting that WKCDA would set up a Xiqu Centre Advisory Panel ("the Advisory Panel") in preparation for the opening of Xiqu Centre, whether WKCDA would operate Xiqu Centre directly or outsource to service providers to assist in the management and operation of Xiqu Centre; and</p> <p>(c) whether dining facilities and souvenir shops would be provided to maximize utilization of space within Xiqu Centre; if yes, whether WKCDA would consider producing and</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>selling its own souvenir items as a source of revenue; whether the souvenir shops would be managed by external service providers.</p> <p>CEO/WKCDA responded that:</p> <p>(a) Instead of applying the quest for self-sufficiency on a venue-by-venue basis, self-sufficiency would be strived for at the district level as theatres and museums generally would not generate much profit. WKCDA would have to offset the costly operation of the arts and cultural facilities by the income derived from the other elements in WKCD. The overall operating and maintenance expenditures for Xiqu Centre would be borne by WKCDA and had already been budgeted. The retail/dining/entertainment ("RDE") part of the commercial sites in WKCD, including RDE facilities in Xiqu Centre, would be vested in WKCDA to provide it with a steady source of recurrent income through rental proceeds. In addition, WKCDA would also generate income from ticketing and sale of souvenir items.</p> <p>(b) WKCDA would directly manage and operate Xiqu Centre but would also engage other groups/parties to provide support. For example, WKCDA had engaged advisors to give advice on the RDE facilities and the development of souvenir merchandise.</p> <p>(c) WKCDA had been examining the consultant's recommendations on the design of RDE facilities. Diversified dining facilities would be available throughout the Xiqu Centre, e.g. themed restaurants which fit the context of the venue and cha chaan teng-type cafes. There would also be a small souvenir outlet in Xiqu Centre. Besides, WKCDA would consider setting up temporary marketplaces at the Atrium.</p>	
003026-003433	Dr LAU Siu-lai ED(PA)/WKCDA	<p>Dr LAU Siu-lai expressed the following views:</p> <p>(a) Compared with the venue booking arrangements of other non-Leisure and Cultural Services Department ("LCSD") venues such as the Sunbeam Theatre, the</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>venue hiring policy of performing arts venues managed by the LCSD was rigid. Booking must be made no less than 9 months in advance prior to the month of hire and LCSD would not consider any late applications, notwithstanding the cancellation of reservation of venues by some hirers, while other non-LCSD venues were more flexible to allow applications at short notice in lower rental fee if venues were available.</p> <p>(b) The Sunbeam Theatre only required hirers to pay a reservation fee upon the confirmation of availability of the venue, whereas LCSD would need a full payment of the rental. WKCDA should consider having a more transparent and flexible venue hiring policy in terms of slots availability as well as the requirements on payment of the rentals.</p> <p>In response, ED(PA)/WKCDA made the following points:</p> <p>(a) WKCDA could provide more information towards the end of this year as the formulation of hiring policy was still in progress. In terms of late booking arrangement, subject to the availability of manpower resources for making the necessary arrangements, WKCDA would strive to facilitate last minute reservation requests, such as those for rehearsal rooms. However, there would be difficulties in entertaining the requests for hiring theatres with short notice, given that a longer lead-time would be required for mobilizing the manpower required for getting the theatres ready for use.</p> <p>(b) WKCDA would consider pegging the actual hire charges of some facilities to a certain proportion of the gross ticket proceeds such that new troupes might not be required to bear the maximum amount of venue charges if they had not attracted a full-house audience. Likewise, it would be advantageous to WKCDA as the hire charges payable by professional troupes would be linked to the gross ticket sales.</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		(c) WKCDA noted Dr LAU's views concerning transparency in the venue booking process and communication with hirers, etc.	
003434-003926	Deputy Chairman CEO/WKCDA ED(PA)/WKCDA	<p>The Deputy Chairman opined that it was important to allow young artists and up-and-coming troupes to stage their performances at a venue for a longer period, which would help them build up their audience base and hone artistic skills.</p> <p>The Deputy Chairman enquired about:</p> <p>(a) with reference to one of the proposed guiding principles under the venue hiring policy, i.e. artistically-driven on the choice of programme and companies, whether any audition would be held to assess the artistic standing of the programmes and companies;</p> <p>(b) details of the programmes planned for the opening of Xiqu Centre in late 2018, and when the programme schedule would be available for public;</p> <p>(c) respective positioning of Xiqu Centre and the Yau Ma Tei Theatre ("YMTT"), and how WKCDA would ensure that the two venues could complement or collaborate with each other; and</p> <p>(d) whether WKCDA would adopt any existing ticketing systems such as the Urban Ticketing System (URBTIX) or establish its own system for the sale of tickets.</p> <p>CEO/WKCDA and ED(PA)/WKCDA advised that:</p> <p>(a) WKCDA was planning for an opening of Xiqu Centre in the third/fourth quarter of 2018. The announcement on the programme line-up and ticket sales would be made in the second quarter of 2018. In parallel, WKCDA would enter into contract with some participating artists by the end of 2017. More information about the programmes would be available in due course.</p> <p>(b) WKCDA had been in close collaboration with professionals of the arts and cultural sector in</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>recent years. For instance, the Xiqu Centre Advisory Panel would comprise members of the art community who would provide WKCDA with advice on programming. Besides, an Artistic Director ("AD") would be appointed to take charge of the artistic direction of Xiqu Centre. The AD and his/her team would be looking after the programming direction.</p> <p>(c) With the support of the Government, additional public venues were now available for use by the Cantonese opera troupes in Hong Kong. YMTT, Ko Shan Theatre New Wing and Xiqu Centre in WKCD were/would be dedicated performance venues for Cantonese opera. YMTT would serve as a training venue for budding artists of Cantonese opera, whereas Xiqu Centre aimed at providing a platform for emerging talents to showcase their artistic performance.</p> <p>(d) WKCDA was developing its own ticketing system while it would also work with other existing ticketing systems in town. Taking into account the size of WKCD and the range of facilities, it would be sensible for WKCDA to develop its own ticketing system.</p> <p>At the request of the Deputy Chairman, WKCDA would provide supplementary information on the facilities/venues to be developed in Xiqu Centre (e.g. Grand Theatre, Tea House, Seminar Hall, rehearsal room, library), including their respective capacities (e.g. number of seats in each venue).</p>	<p>WKCDA to take follow-up action as per paragraph 4 of the minutes</p>
003927-004338	Chairman CEO/WKCDA ED(PA)/WKCDA	<p>The Chairman made the following enquires:</p> <p>(a) whether the final construction cost of Xiqu Centre would be within the budget of \$2.7 billion;</p> <p>(b) noting that WKCDA would maximize the utilization of each space in Xiqu Centre, whether non-Chinese opera programmes, e.g. pop music, drama, would be allowed to use the venues in Xiqu Centre;</p> <p>(c) given that "Rising Stars of Cantonese Opera" and "Tea House Theatre Taster" had</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>established themselves as a unique platform for coaching emerging talents, the effectiveness of the programmes over the years, such as whether the outcome of the programmes had met the expectation of WKCDA, how many young talents had been trained so far, etc.</p> <p>CEO/WKCDA advised that the development of Xiqu Centre was in progress so the final project cost of Xiqu Centre was not available yet. As the contingency fund was still available, WKCDA did not expect an overrun on the project cost.</p> <p>ED(PA)/WKCDA supplemented that:</p> <p>(a) The objective of Xiqu Centre was to encourage the robust development of all forms of Chinese opera in Hong Kong. As such, Chinese opera programmes would be accorded priority in using the venues in Xiqu Centre. If any venues were still available in Xiqu Centre after the scheduling of Chinese opera programmes, WKCDA would flexibly allocate the resources to maximize the utilization, such as release the venues to artistic groups of different art forms or organizers of community activities.</p> <p>(b) "Rising Stars of Cantonese Opera" had been introduced since 2014. The fourth edition would be the last edition held in Ko Shan Theatre. The scheme had successfully provided a platform for nurturing talented young artists in Cantonese opera with extensive training arranged under the guidance of veteran artists. Over 20 young talents had been trained for each edition. Positive feedback had been received as the young talents appreciated the ample rehearsal opportunities offered in the programme.</p>	
004339-004807	Dr YIU Chung-yim CEO/WKCDA	<p>Dr YIU Chung-yim made the following enquiries:</p> <p>(a) riding on the experience of building Xiqu Centre, whether it would be better for WKCDA to appoint an architect following a competition than through single tendering;</p> <p>(b) whether there were any criteria for WKCDA to decide to appoint an architect/designer through</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>a competition or single tendering;</p> <p>(c) whether WKCDA would consider appointing an architect/designer through a competition for upcoming projects; and</p> <p>(d) whether WKCDA would consider adopting the winning conceptual design of a competition and working with other architects on the technical design.</p> <p>CEO/WKCDA advised that, though appointing an architect by a competition had its merits, there were challenges in the implementation of the winner's design as WKCDA would not have full control over the design. The winning design might bring about difficult challenges in the implementation. For WKCDA, there would be different approaches depending on the nature of the project. It was difficult to generalize the criteria. Depending on the nature and specific requirements of individual projects (e.g. scales, capacity), WKCDA would decide on the best ways for delivering various projects.</p>	
004808-005155	Dr LAU Siu-lai ED(PA)/WKCDA	<p>Dr LAU Siu-lai expressed concerns about:</p> <p>(a) whether the functions of Xiqu Centre and YMTT would overlap; if yes, whether the nurturing of young Cantonese opera performers could be brought under one roof of Xiqu Centre; and</p> <p>(b) why WKCDA had adopted "Xiqu Centre" as the English name for "戲曲中心" in WKCD, while the terms "Chinese opera" or "Chinese traditional opera" were used on the Mainland and in Singapore.</p> <p>ED(PA)/WKCDA responded that:</p> <p>(a) While Xiqu Centre would house a range of facilities to provide a world-class venue for quality "xiqu" performances, YMTT had been converted from a cinema so the stage was relatively small and due to its physical constraints, it was rather suitable for presenting small-scale productions. Located at Yau Ma Tei, YMTT played a key and distinct role in the community as a cradle for</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>new artists and could facilitate the implementation of activities at the district level.</p> <p>(b) The term "xiqu" had been used by the academic sector for decades for the purpose of differentiating Chinese opera (戲曲) from western opera sung in Chinese. For instance, the Xiqu Centre of Taiwan (臺灣戲曲中心) had also adopted the term "xiqu" in the English name of the centre.</p>	
005156-005749	Deputy Chairman CEO/WKCDA ED(PA)/WKCDA	<p>The Deputy Chairman raised/expressed the following enquiries/views:</p> <p>(a) what arrangements would be made for the use of the Atrium of Xiqu Centre under adverse weather conditions;</p> <p>(b) how WKCDA would enhance the utilization of the Atrium, e.g. whether public performances would be allowed thereat; if yes, the details; and</p> <p>(c) souvenir shops in Xiqu Centre would help generate income for WKCDA if the performances were attractive enough.</p> <p>CEO/WKCDA and ED(PA)/WKCDA advised that:</p> <p>(a) The Atrium was a fundamental design element arising from the design competition. WKCDA would try its best to overcome the challenges in the use of the Atrium. The Atrium would be open for 24 hours as it would facilitate public access from MTR Austin Station to Xiqu Centre. The orientation of the doors would help keep out the sun and the rain, thus creating a comfortable environment at the Atrium. Nonetheless, similar to other open spaces, the Atrium might need to be closed during typhoon periods if necessary.</p> <p>(b) Taking into consideration the issue of acoustics and footfall, WKCDA would maximize the utilization of the Atrium after the opening by initiating different cultural events such as Chinese music, Xiqu, or holding marketplaces. While the performances in Xiqu Centre during</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>the Opening Season would mainly be those presented by WKCDA, the programmes thereafter would come from a combination of productions by WKCDA's artistic partners.</p> <p>(c) WKCDA recognized the potential of souvenir shops and would produce souvenirs with good quality and make it attuned to the artistic and cultural ambience of WKCD.</p> <p>The Deputy Chairman sought elaboration on the Tea House Theatre Taster and feedback from audience in different sectors for instance students as well as the professionals from the catering and tourism industry. She also suggested that WKCDA should allow young artists to use the Tea House Theatre for trial performance.</p> <p>ED(PA)/WKCDA advised that the third edition of the Tea House Theatre Taster had been held to provide a preview of the types of performances that could be enjoyed at the Tea House Theatre of Xiqu Centre. The Tea House Theatre was suitable for performances of a short duration (i.e. from 1 hour to 1 hour and 30 minutes), with snacks and tea served. The novelty of the teahouse experience made the Theatre a perfect means to cultivate new audiences of different generations and different types.</p>	
005750-010106	Mr YIU Si-wing ED(PA)/WKCDA	<p>Mr YIU Si-wing held the view that well-known, high quality and long-run productions would appeal to visitors.</p> <p>Mr YIU asked about:</p> <p>(a) the definition of a "longer-run" production in the context of "supporting longer-run productions", one of the five proposed guiding principles for the venue hiring policy for WKCDA, in what way such productions would be supported by WKCDA; and</p> <p>(b) whether WKCDA would refuse to lease performing venues to renowned Mainland troupes for staging long-run performances in Xiqu Centre.</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>ED(PA)/WKCDA responded that:</p> <p>(a) In Hong Kong, most of the Cantonese opera troupes usually staged performances for one week at a time, with six shows within the week. Only a few troupes could perform continuously for 3 to 4 weeks. WKCDA would strike a balance among the five guiding principles in considering venue applications. When other requirements were met, a hirer who intended to stage a longer-run performance would be given the priority.</p> <p>(b) The prime objective of Xiqu Centre was to encourage the robust development of all forms of Chinese opera in Hong Kong. As far as the venue hiring policy was concerned, WKCDA would not resist any non-local troupes. Rather, WKCDA would attach great importance to the artistic content of performances and achievement of individual troupes.</p>	
010107-010245	Chairman ED(PA)/WKCDA	<p>The Chairman enquired:</p> <p>(a) whether the Tea House Theatre would be operated and managed by WKCDA; and</p> <p>(b) whether the ticket price of the Tea House Theatre programmes had been determined; if yes, the details.</p> <p>ED(PA)/WKCDA advised that:</p> <p>(a) WKCDA would take the role to produce its own performances and target to present about 6 to 7 performances at the Tea House Theatre per week, whereas the remaining time-slots of the theatre would be released for booking by other organizations.</p> <p>(b) According to the after-show feedback, new audiences would be willing to afford a higher ticket price whereas existing spectators in general preferred a relatively low ticket price. WKCDA would strike a balance among all factors when deciding on the level of the ticket price.</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
Agenda Item III – Update on the development of Lyric Theatre Complex			
010246-011550	CEO/WKCDA Mr Shuyan CHAN, Associate Director/Senior Architect, UN Studio (Shanghai) Limited ("AD/SA/UN Studio (Shanghai) Ltd") ED(PA)/WKCDA	Briefing by CEO/WKCDA, AD/SA/UN Studio (Shanghai) Ltd and ED(PA)/WKCDA on the progress of the development of Lyric Theatre Complex ("LTC") [LC Papers Nos. CB(1)1105/16-17(03) and CB(1)1134/16-17(02)]	
011551-012018	Mr CHAN Chi-chuen CEO/WKCDA	<p>Mr CHAN Chi-chuen made the following enquires:</p> <p>(a) noting that WKCDA intended to tender out Works Package LTC (L2), one of the two main construction works packages for the development of LTC, in September 2017 for award in March 2018, whether the Administration could provide detailed information about the construction cost of LTC and its breakdown; and</p> <p>(b) given that the award of the contract for Works Package L1 was subject to the funding approval of the Finance Committee ("FC") for the third stage of the construction works of the integrated basement ("IB"), if the funding approval was not granted within the current legislative session, whether there would be any impact on Works Package L1.</p> <p>CEO/WKCDA advised that:</p> <p>(a) The commencement of the LTC construction works would be subject to the completion of Zone 3B of IB. Any delay in the funding approval for Works Package L1 would have serious impact on both L1 and LTC (L2) works contracts in terms of cost and programme, thus deferring the completion date of LTC.</p> <p>(b) Since WKCDA would be letting out a contract for the construction of LTC (L2), the tender-related documents contained commercially sensitive information which could not be disclosed at this juncture. WKCDA would work closely with the joint venture partners of LTC to contain the project cost within the approved budget.</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		Mr CHAN maintained his view that WKCDA should provide information about the estimated construction cost of LTC to the Joint Subcommittee.	
012019-012600	Dr Helena WONG CEO/WKCDA ED(PA)/WKCDA	<p>Dr Helena WONG enquired:</p> <p>(a) whether and when WKCDA would submit the updated funding proposal for constructing the proposed Artist Square Bridge ("ASB"), which would provide a pedestrian link between the MTR Kowloon Station/the Elements shopping mall and the Artist Square in WKCD;</p> <p>(b) how WKCDA would enhance exchanges and collaborations between local arts groups and resident companies from overseas through the operation of the Resident Company Centre ("RCC"); and</p> <p>(c) whether WKCDA could provide the list of resident companies of LTC.</p> <p>CEO/WKCDA and ED(PA)/WKCDA responded that:</p> <p>(a) The construction works of the proposed ASB would be undertaken by the Government. Since members of the Joint Subcommittee had raised concerns on the estimated construction cost for the proposed ASB, WKCDA was currently reviewing the design of the footbridge. WKCDA would consult the Joint Subcommittee on the revised funding proposal for ASB in due course. Yet, WKCDA anticipated that the updated cost would not be significantly different from the previous funding proposal. A substantial part of the construction cost was related to the necessary foundation works which would have to avoid encroaching on the railway tunnel underneath.</p> <p>(b) The development of RCC was the result of close discussions between WKCDA and the Hong Kong arts community. RCC would serve as an exploration, development and collaboration hub for dance companies and artists in Hong Kong. WKCDA would engage local dance companies to take on residency roles at LTC. Meanwhile,</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>WKCDA had been identifying collaboration opportunities with different cultural organizations outside Hong Kong to foster artistic dialogue and exploration.</p> <p>(c) As the completion date of LTC had yet to be confirmed, the list of resident companies of LTC was not available at this stage. WKCDA could provide updates to the Joint Subcommittee in due course.</p>	
012601-013505	Chairman Deputy Chairman CEO/WKCDA DSHA(2)	<p>The Deputy Chairman made the following comments:</p> <p>(a) Despite members' request, WKCDA had not yet provided a financial analysis on the enhanced financial arrangement to the Joint Subcommittee.</p> <p>(b) WKCDA should provide detailed and up-to-date financial information about each facility in WKCD, including arts/cultural facilities, Hong Kong Palace Museum ("HKPM"), Exhibition Centre ("EC"), etc., in particular, the estimated project cost, operating expenditure and estimated operating surplus/deficit.</p> <p>CEO/WKCDA advised that:</p> <p>(a) The enhanced financial arrangement would allow WKCDA to share the rental income from the hotel/office/residential ("HOR") developments during the Build-Operate-Transfer period to sustain the operation of WKCD. However, WKCDA currently did not have this income stream until IB had been built.</p> <p>(b) The original endowment of \$21.6 billion approved by FC in 2008 covered four elements: planning, design and construction of facilities; collection, exhibition development, conservation laboratory equipment and library setup for the M+; major repair and renovation of the facilities; and planning of WKCD and project management. The total budget for the construction of the Batch 1 and Batch 2 facilities was about \$17.8 billion. This budget had not been changed and WKCDA</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>was working within budget.</p> <p>(c) Members had been briefed on the aforementioned budget on various occasions and WKCD had been updating the Legislative Council ("LegCo") on its financial position annually. WKCD would strive to contain the construction costs of individual facilities of WKCD without compromising the overall quality and functions of the facilities.</p> <p>The Deputy Chairman expressed dissatisfaction on CEO/WKCD's reply.</p> <p>Regarding the Deputy Chairman's enquiry about the total gross floor area ("GFA") of LTC, CEO/WKCD advised that LTC would have 39 000 square metres of GFA.</p> <p>The Chairman asked when the Administration and WKCD would update the Joint Subcommittee on the enhanced financial arrangement for WKCD.</p> <p>DSHA(2) advised that following the announcement of the enhanced financial arrangement in the Policy Address, the Administration and WKCD had briefed the Joint Subcommittee accordingly. While the enhanced financial arrangement had set out a framework, the Administration would set out in a Project Agreement to be signed with WKCD the detailed arrangements. The Administration would target to brief the Joint Subcommittee by the end of 2017 on the aforesaid Project Agreement before both parties entered into it.</p>	
013506-014038	<p>Dr YIU Chung-yim CEO/WKCD</p> <p>Mr Bernard Vincent LIM Wan-fung, Principal, AD+RG ("Principal/AD+RG")</p>	<p>Dr YIU Chung-yim noted that, as compared with Xiqu Centre, another procurement method was adopted for the engagement of architect for the design of LTC. He requested WKCD to compare the two different procurement methods and share the lessons learnt. He enquired whether WKCD would have a strong say during the course of design of LTC.</p> <p>CEO/WKCD responded that the implementation experiences and processes of Xiqu Centre and LTC were quite different, although WKCD had developed both facilities in the form of joint ventures. With the design of Xiqu Centre being</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>the outcome of a competition, WKCDA had less control over the appearance of it but would map out the detailed design of the facilities based on the winning design concept. By contrast, the Authority had worked closely with the design consultant of LTC, who had been appointed through a tender exercise, through an iterative process to come up with the detailed design within the budget. Although the process was different, the outcomes from both of the approaches were manageable and functional to develop facilities for their purposes.</p> <p>Principal/AD+RG said that the design team interacted with WKCDA and other stakeholders (e.g. organizations representing people with disabilities) actively in drawing up the design of LTC. In the process, the team took into account the cost-effectiveness of different design features.</p>	
014039-014437	Chairman ED(PA)/WKCDA	<p>The Chairman made the following enquiries:</p> <p>(a) whether the resident companies of LTC would be appointed on a rotation basis, and whether any criteria for such appointment were in place; if yes, the details; and</p> <p>(b) whether LTC would be equipped with audio-visual systems of the latest technology.</p> <p>ED(PA)/WKCDA responded that:</p> <p>(a) In principle, residency at LTC would be a long-term arrangement with an opt-out mechanism. WKCDA would continue to solicit views from the arts community with a view to drawing up a residency arrangement that was most suitable for LTC.</p> <p>(b) WKCDA had been taking into account the equipping of latest technologies from the early design stage, such as acoustic, projection and internet system. An integration of different digital technologies would be applied in Xiqu Centre. The digital network of Xiqu Centre would be connected with the networks of other venues in WKCD to establish an extensive digital backbone covering the entire WKCD. Also, there was room reserved in the facilities for further technological upgrading in the long run.</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>The Chairman urged WKCDA to draw up an effective strategy for residency at LTC that could minimize disputes.</p>	
<p>014438-014955</p>	<p>Deputy Chairman CEO/WKCDA ED(PA)/WKCDA</p>	<p>In response to the Deputy Chairman's enquiry on whether Works Package LTC (L2) included the construction of LTC, the promenade, open space at Artist Square, district cooling system, IB, underground roads and other public infrastructure works, CEO/WKCDA replied in the affirmative.</p> <p>The Deputy Chairman made/expressed the following enquiries/views:</p> <ul style="list-style-type: none"> (a) whether there would be only one black box theatre in LTC; (b) whether any rehearsal rooms would be made available in the M+ building; (c) whether the rehearsal rooms in LTC could be used for performance; and (d) that WKCDA should ensure an adequate supply of venues for performances. <p>CEO/WKCDA and ED(PA)/WKCDA advised that:</p> <ul style="list-style-type: none"> (a) Freespace in the Art Park would provide a 450-seat black box theatre. WKCDA had incorporated the 600-seat Medium Theatre II and the 250-seat black box theatre in the Centre for Contemporary Performance ("CCP") into LTC to bring forward their development, while the other two black box theatres (with 400 and 150 seats respectively) originally planned to be built on the CCP site would be delivered in the future. There would be no reduction in the overall number of arts and cultural facilities just that some of them had been reconfigured. Among the Batch 3 facilities, Music Centre and Great Theatre would provide additional venues for performances. (b) WKCDA would apply for a licence under the Places of Public Entertainment Ordinance (Cap. 172) for one of the rehearsal rooms in Xiqu Centre, which could provide 120 seats. 	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>At LTC, one of the rehearsal rooms would be eligible for a licence under Cap. 172 and could be altered into a black box theatre with 150 seats.</p>	
014956-015633	Dr Junius HO CEO/WKCDA	<p>Dr Junius HO requested WKCDA to provide, with respect to each facility in WKCD (including arts/cultural facilities, IB, ASB), information about the original project cost estimate, latest estimate, source of funding, original target completion month/year, latest target completion month/year; as well as the total cost for developing all these facilities.</p> <p>CEO/WKCDA said that WKCDA had briefed the Joint Subcommittee and the former Joint Subcommittee (in operation under the Fifth LegCo) on the financial situation of and arrangements for implementing the WKCD project at a number of meetings. The upfront endowment was insufficient to build the whole WKCD development. The portion of the budget for the construction of the WKCD facilities (i.e. \$17.8 billion) would be sufficient to cover the costs of the design and construction of the Batch 1 and Batch 2 facilities as well as other related facilities only. IB and the public infrastructure works would be funded by the Government and the Government had been seeking funding approval from LegCo. WKCDA had always been trying to provide as much information on the progress of the WKCD project as it could for example by tabling of its Annual Report and having the Chairman of the Board of WKCDA to attend meetings of the Joint Subcommittee to address questions in relation to the financial situation. That said, the Authority would provide a written response after the meeting.</p>	WKCDA to take follow-up action as per paragraph 7 of the minutes
015634-020058	Chairman Mr MA Fung-kwok ED(PA)/WKCDA	<p>Mr MA Fung-kwok noted with concern that one of the major focuses of LTC was to provide a platform for commissioning and producing original new works and to have them touring to major arts venues outside Hong Kong. He enquired whether WKCDA would be responsible for producing the works and making arrangement to present the programmes abroad; if yes, the details.</p>	

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>In response, ED(PA)/WKCDA advised that based on the experience gained from participating in arts and cultural events in the region and overseas, WKCDA observed that there was a rising trend of touring art programmes in the region especially amongst Chinese-speaking territories over the years. Since local small- and medium-sized art groups could hardly arrange the touring of programmes outside Hong Kong without relevant networks, WKCDA would take the initiative to introduce and promote presentations outside Hong Kong for the aforementioned art groups. For instance, WKCDA had entered into a Memorandum of Understanding on exchange and collaboration with the Shanghai Center of Chinese Operas in July 2016, and had then presented a Hong Kong programme at the Shanghai Experimental Xiqu Festival. With its flexibility, the Authority would continue to explore exchange and collaborative relationships with other performing arts venues outside Hong Kong.</p> <p>Extension of meeting for 15 minutes</p>	
020059-020546	Dr Helena WONG CEO/WKCDA	<p>Dr Helena WONG considered it important for WKCDA to render more support to small- and medium-sized art groups which lacked resources, such as providing venues to them for practices. WKCDA should consider inviting budding arts groups to take on a residency role. She reiterated her request that WKCDA should provide the name list of resident companies of LTC even though it was in the process of preparation.</p> <p>Dr WONG made the following enquiries:</p> <p>(a) whether resident companies of LTC would be required to pay venue charges; if yes, whether any policy was in place for selection of such companies; how WKCDA would deal with the situation that some of these resident companies, i.e. the small-sized/budding art groups, could not afford the venue charges; whether the resident companies had to share the venue operating expenses with WKCDA;</p> <p>(b) whether WKCDA would provide its plan and the project cost estimates for developing all the facilities in WKCD (including overground and underground developments);</p>	WKCDA to take follow-up action as per paragraph 7 of

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		<p>(c) whether a Collaborative Agreement would be signed in June 2017 for taking forward the HKPM project; if yes, when the Administration/WKCDA would provide the text of the Collaborative Agreement to the Joint Subcommittee;</p> <p>(d) whether the design of HKPM should follow the recommendations made by the consultant; if yes, whether and when the Joint Subcommittee and members of the public would be consulted at a later stage on the design of HKPM; and</p> <p>(e) in relation to the alternative development of the Exhibition Hub Development Area on the Mega Performance Venue/EC site, whether EC could be used for performances.</p> <p>CEO/WKCDA advised that:</p> <p>(a) The design of HKPM was still in progress. During the consultation period for the proposed HKPM, WKCDA had collected public views on the design, etc., of HKPM. WKCDA would continue to engage the public during the process of the development of the Museum and brief the Joint Subcommittee on the detailed design in due course.</p> <p>(b) WKCDA would explore the development of a multi-purpose venue for exhibition, convention and performance purposes. EC was intended to accommodate performances. To allow greater flexibility, the indoor venue could be column-free and turned into different spectator configurations (e.g. 10 000 to 15 000 seats) in addition to serving as an exhibition venue. The design of the multi-purpose venue had yet to be confirmed.</p> <p>(c) The overground and underground development plans could be provided in due course.</p> <p>(d) WKCDA and the Palace Museum should conclude and execute a Collaborative Agreement within six months of the signing of the Memorandum of Understanding of Cooperation. Discussions between WKCDA</p>	<p>the minutes</p>

Time marker	Speaker(s)	Subject(s)/Discussion	Action required
		and the Palace Museum on the Collaborative Agreement were in progress.	
020547-020821	Deputy Chairman Principal/AD+RG	<p>Referring to the powerpoint presentation materials tabled at the meeting, the Deputy Chairman sought elaborations on:</p> <p>(a) the two lines (in light violet) spanning across various theatres and HOR developments; and</p> <p>(b) how the indoor central spine would be connected to the Studio Theatre.</p> <p>Principal/AD+RG explained that:</p> <p>(a) The two lines (in light violet) indicated the location of the existing Airport Express Tunnels ("AET"). The design and engineer team had been monitoring the protection works for the existing AET to avoid affecting its structure.</p> <p>(b) The indoor central spine would be connected to various theatres linking them with each other. The Studio Theatre would be connected to the Medium Theatre via escalators and staircases.</p>	
Agenda Item IV – Any other business			
020822-021037	Chairman	<p>Members agreed in principle that the Joint Subcommittee should seek an extension of its work period for 12 months.</p> <p>Date of the next meeting</p>	