

For information on
23 April 2013

Legislative Council
Panel on Home Affairs and Panel on Development
Joint Subcommittee to Monitor the Implementation of the
West Kowloon Cultural District Project

Update on the Planning and Development of M+

PURPOSE

This paper serves to update Members on the progress of the planning and development of M+.

BACKGROUND

2. M+ is a new museum for visual culture in Hong Kong, as part of the West Kowloon Cultural District (WKCD), with its mission to focus on the 20th and 21st century visual culture, broadly defined, from a Hong Kong perspective, the perspective of now, and with a global vision. In order to realize its vision and mission and to deliver the building in late 2017, M+ needs to develop on four fronts: to build a team; to build a collection; to build a museum building and to raise awareness through inventive pre-opening programmes.

LATEST PROGRESS

3. Last year, concrete progress was made in different areas including staffing, capacity building, collection and acquisition, museum building, audience building as well as stakeholder engagement.

Staffing

4. At present, the M+ team comprises 20 staff members of which ten are from Hong Kong, three from the region and seven from other parts of the world.

5. Currently, the recruitment focus is in the curatorial and collection management areas, but will slowly shift towards the areas of audience development and building management. To ensure that M+ will have the requisite expertise in each of the four main visual culture areas, M+ is currently in the process of recruiting three new curators, that is, a Hong Kong Art and Culture Curator, an Ink Art Curator, and a Moving Image Curator. The two former posts are most likely to be filled with specialists from Hong Kong, while the search for the Moving Image Curator will likely need to have an international reach.

6. While always trying to recruit locally, M+ occasionally finds it difficult to find the right expertise in Hong Kong. This is addressed in two ways: (i) recruiting local talents and giving them the opportunity to learn on the job in overseas institutions with excellent standards – a network for such job placements has been developed; or (ii) recruiting a senior expert with the aim of transferring his or her knowledge to local junior staff over time. The M+ Collection is growing quickly through both acquisitions by purchase and by donation. With only one Senior Registrar and one Assistant Registrar on board, M+ will shortly recruit a Registrar, a second Assistant Registrar, and a Conservator to handle the constantly growing collection. A more developed and experienced team will be able to ensure that M+ will have a smooth introduction of the digital Collection Management System and that the storage and protection of the Collection is to the highest possible standard.

Capacity Building

7. The first M+ internship programme, the Ten Week Learning Programme, which was successfully concluded in March 2012, provided the participants with project-based learning experience. After the completion of this Learning Programme, the participants were engaged by the West Kowloon Cultural District Authority (WKCD) to support the Mobile M+: Yau Ma Tei project in May 2012,

through which they were able to gain hands-on experience in organizing an exhibition.

8. As part of the commitment to nurture local talent in the highly specialised field it is operating in, M+ will shortly launch a more extensive and ambitious internship programme for the 55th Venice Biennale from June to November 2013 with the aim of offering unique learning opportunities to young talents who are interested in this field. The programme will allow interns to gain a unique insight into the working of the world's oldest and most renowned international art exhibition. The programme will be separated into two streams, inviting three technical and eight exhibition interns to join the M+ team and work on the project. It is hoped that, starting from May 2013, another internship programme will be developed to further broaden the curatorial knowledge base in Hong Kong.

9. In early 2013, M+ launched its Docent Volunteer Programme. The M+ team has selected the first group of 50 museum docents to provide regular public and school tours during M+'s exhibition periods. A variety of training and workshops will be offered to the docents throughout the period from 2013 to 2014. This will be a long-term programme, with a plan for review in one-year's time. M+ hopes to grow and work with the docents, and develop a pool of experienced, committed and passionate docents, leading to the opening of the physical museum.

10. The response to the advertisements for the internship programme for the 55th Venice Biennale and the Docent Volunteer Programme was overwhelming, with the number of applications totaling 786 and 946 respectively. This gives a clear indication of the interest that M+ is generating. M+ hopes to capture the interest in the institution so that a fast growing team that has the right skills and experience can be built over the coming years to help develop M+ into a world-class museum.

Collection and Acquisition

11. A first, comprehensive Acquisition Policy was formulated earlier in 2012 and reviewed by the Independent Commission Against Corruption (ICAC) in mid-May 2012. The revised Acquisition Policy,

with comments from the Museum Committee Members and ICAC incorporated, was submitted to and approved by the WKCDA Board in June 2012. The Acquisition Policy lays the ground for future acquisitions and will be reviewed regularly and also on a need basis.

12. The WKCDA announced on 12 June 2012 the acquisition of a group of 47 works of Chinese contemporary art from Dr Uli Sigg, a leading collector of Chinese contemporary art, and the acceptance of a donation of 1 463 works from a Swiss Foundation established by Dr Sigg. The donated works were conservatively valued at HKD1.3 billion by a world-renowned auction house with the leading expertise in the field. The Sigg Collection is one of the most important collections of contemporary Chinese art from the 1970s to the present with a vast scale, diversified genres and a comprehensive composition. Consisting of works by 325 artists - many of which are large-scale paintings or full room installations, it has been systematically built as a coherent museum-quality collection since the early 1990s, showcasing the historical development of contemporary art in China as a whole. This significant donation has made positive headlines around the world and secured M+ a head start into building a world-class collection and museum.

13. The above means that M+ has, at the early stage, focused on visual art and made major progress in this area. The focus has now expanded to design and architecture where major progress has been made in the recent months. With a Moving Image Curator coming on board during the year, the way forward for this part of the collection will be laid out. M+ has started an in-depth research on Hong Kong visual culture and the roadmaps for the Ink Art, Design, and Greater Asia collection have been presented to the Interim Acquisition Committee.

14. The Interim Acquisition Committee has held six meetings and approved a total of 867 works (as at 31 March 2013 and excluding the M+ Sigg Collection) of visual culture (art, design, architecture, popular culture) for acquisition so far. Of these 867 works, 700 are from Hong Kong. M+ has also attracted interest from major artists and collectors and secured various important donations and is currently in negotiation for more.

15. To underline its commitment to transparency, the WKCDA has published the Acquisition Policy, the complete list of the M+ Sigg Collection as well as other acquisitions and donations on its official website.

Museum Building

Architectural Competition

16. The open invitation to submit expression of interest documents for the M+ design competition was published on 17 September 2012. The M+ design competition aims not only to select the design for the museum but also the design team, which will administer the design and construction process after the selection. The design brief is shaped around the museum's core values. The museum will provide vital space for artists to exhibit, meet and experiment and will house a world-class permanent collection of Hong Kong, Chinese, Asian and global visual culture: art, design, architecture and the moving image. Subject to the detailed design, the over 60 000 square metres (sqm) of facilities will include more than 17 000 sqm of exhibition space, 14 000 sqm for conservation and storage, an education centre, an archive and resource library and bookstore, theatres and screen facilities, artist-in-residence studios and outdoor green spaces.

17. Over eighty firms, including many of the world's most reputable master architects with experience on museum designs, submitted entries to the competition. The submissions were assessed by the WKCDA management team and a respectable international jury panel. The updated membership of the jury panel is at **Annex 1**.

18. The six shortlisted teams as announced on 10 December 2012 are:

- Herzog & de Meuron (Switzerland) + TFP Farrells (Hong Kong)
- Kazuyo Sejima + Ryue Nishizawa/SANAA (Japan)
- Renzo Piano Building Workshop (France)
- Shigeru Ban Architects (Japan) + Thomas Chow Architects (Hong Kong)
- SNØHETTA (Norway)

- Toyo Ito & Associates, Architects (Japan) + Benoy Limited (Hong Kong)

19. All six shortlisted design teams had submitted their proposed conceptual designs and models by the deadline of 28 March 2013. Subject to the adjudication process (see assessment criteria at **Annex 2**) and the Board's approval, it is estimated that the WKCDA Board may be able to announce the final decision on the winning team during the summer of 2013, with a view to delivering the M+ building at the end of 2017.

Conservation and Storage Facility

20. On the grounds of cost effectiveness and operational efficiency, the WKCDA Board has approved the proposal to locate and construct the M+ conservation and storage facility as a purpose-built facility on the M+ site in the WKCD, and that related provisions be made and specified in the design brief for the M+ complex.

Arts Pavilion

21. The WKCDA will launch an open competition for the Arts Pavilion in the Park in the next few months. This 600 sqm Arts Pavilion will be the base for M+ before the completion of its building in 2017 and will be available for use by the local art community thereafter.

Audience Building

22. The main strategy for building audiences on a long term basis is to organise pre-opening exhibition programmes either on the WKCD site or in different parts of Hong Kong – and later, after 2015, in the abovementioned Arts Pavilion.

23. The second project of M+, Mobile M+: Yau Ma Tei exhibition, which was an ambitious presentation of six newly produced exhibitions by Hong Kong artists during the 2012 Hong Kong International Art Fair period, was held from May to June 2012. Encouraged by the success of this project, M+ will continue to promote and nurture local talents, and enhance the communication

and cooperation with the local art community through organizing events which feature Hong Kong artists from different generations. Mobile M+: INFLATION!, which will be held from 25 April to 9 June 2013, is another self-initiated project of M+. It will be the first large outdoor exhibition of M+ where seven large inflatable sculptures will be installed on the WKCD site. Taking place before and during the 2013 Art Basel Hong Kong, the event will bring large numbers of the general public as well as many of the most prominent members of the international art community to the WKCD site.

24. In addition to self-initiated programmes, M+ also welcomes collaboration with local arts and cultural organizations to produce quality and innovative projects. In early 2013, M+ collaborated with Asia Art Archive and presented the Song Dong: 36 Calendars exhibition. The event invited over 400 members of the public to participate in the exhibition's opening performance at ArtisTree. M+ and the Hong Kong Arts Development Council will jointly take part in the 55th Venice Biennale from June to November 2013 as a way to promote Hong Kong art, M+ and the WKCD at the highest international level.

25. To enhance the educational value of its exhibitions and to provide a comprehensive view of the artistic practice of the participating artists, M+ will publish exhibition catalogues, host artists' talks, weekend workshops and performances, and offer artists' interview clips, guided tours, and on-line teaching materials. The events will provide an opportunity for the artists and the audience to share, discover and discuss art in a fun and informal environment, while the additional materials will add layers to the understanding of the artworks and the shows. The variety of materials and events are designed with an aim to provide different entry points for the broad audience groups, and to enhance their understanding and experience of the exhibition. Furthermore, the educational activities also provide a good opportunity for M+ to partner and collaborate with different parties, which is one of the core values of the M+ education team. The team will continue to explore various formats and approaches for the upcoming programmes so as to and hope to create different kinds of engagement and learning opportunities for the audience.

Stakeholder Engagement

26. With the objective both to listen to stakeholders' views as well as to explain the developing vision for M+, M+ has organised a number of public forums and talks in different contexts.

27. Two M+ Public Forums were held in 2012 to update the public on the development of the museum. In December 2012, M+ Matters, a series of public talks exploring critical issues with key players in the field of visual art, design, architecture and the moving image, was launched. The first of the series, Asian Design: Histories, Collecting, Curating, was held on 3 December 2012, followed by Histories and Individual Practices of Contemporary Ink Art on 15 December 2012 and On the Moment: China's Museum Boom in Context on 18 March 2013. Inviting overseas and local experts of the various fields to discuss specific topics that are relevant to the process of developing and building the museum, the events have been successful and fruitful. Nearly 1 000 individuals attended these three M+ Matters public talks.

28. In conjunction with the M+ participation in the 55th Venice Biennale in 2013, M+ will host a series of talks in Hong Kong to enhance the public's understanding of this prestigious event. Aimed at artists and curators, art students and other interested members of the public, the series will kick off with a talk on the history, importance and defining characteristics of the Venice Biennale. The second talk will extend the discussion to the broader biennial phenomenon, and the concept of curating within this context. Finally, there will be two sharing sessions with the current and previous Hong Kong participants in the Venice Biennale to summarise the experience and to gather thoughts for future participation.

West Kowloon Cultural District Authority
April 2013

Members of the Jury Panel

Jurors	Remarks
<p>Colin FOURNIER (Chairman)</p>	<p>Architect / Architectural Educator (UK) Visiting Professor, School of Architecture, The Chinese University of Hong Kong; Emeritus Professor of Architecture and Urbanism, The Bartlett School of Architecture, University College London</p>
<p>Eve BLAU</p>	<p>Architectural Educator (USA) Adjunct Professor, Harvard University Graduate School of Design</p>
<p>Kathy HALBREICH</p>	<p>Museum / Art Expert (USA) Associate Director, Museum of Modern Art (MoMA), New York</p>
<p>William LIM</p>	<p>Architect / Art Expert (HK) Managing Director, CL3 Architects Limited, Hong Kong</p>
<p>Victor LO</p>	<p>Museum / Art Expert / Art Collector (HK) Chairman, Board of Directors of Hong Kong Design Centre; Member of the Board and Chairman, Museum Committee of the WKCDA</p>
<p>Leslie LU</p>	<p>Architect / Architectural Educator (HK) Principal, Hong Kong Design Institute and Hong Kong Institute of Vocational Education (Lee Wai Lee); Academic Director (Design), Vocational Training Council</p>

Lars NITTVE	Museum / Art Expert (HK) Executive Director, M+, WKCDA
Uli SIGG	Museum / Art Expert / Collector of Chinese Contemporary Art (Switzerland) Member, International Council, MoMA, New York; Member, International Advisory Council, Tate Gallery, London
Reserve Jurors	Remarks
Joanlin AU	Architect (HK) Director, JA Design Architects Limited, Hong Kong
Hsiang Ling LAI	Museum / Art Expert (Taiwan) Board Director, Dimension Endowment of Art; Adjunct Associate Professor, Department of Fine Arts, National Taiwan Normal University

Assessment Criteria

All submissions will be assessed by the following four categories of criteria. The Jury Panel (JP) will establish and finalise their final details.

As a minimum requirement, each design team must score equal to or above the passing mark of 50% in each and every category. Any design teams failing to achieve the passing mark requirement will not be considered further by the Authority.

The decisions of the JP shall be final and not subject to appeal.

CATEGORY 1: Architectural Design Aspects	
<p>Originality and Effectiveness of the Overall Design <u>Detailed assessment considerations include (but not limited to):</u></p> <ul style="list-style-type: none"> • <i>Providing an inviting and clear approach to the museum and a clear and intuitive initial, and continuing visitor experience relating external and internal spaces;</i> • <i>Success and originality in the overall organisation of the museum spaces to achieve the required flexibility in operation and availability of visitor choice;</i> • <i>Quality and variety of types of display spaces in accordance with requirements of the Design Brief; and</i> • <i>Success in relating public and non-public spaces in accordance with requirements of the Tasks in the Design Brief.</i> 	35%
<p>Organization of the Local Context of M+ and Merits in the Master Planning <u>Detailed assessment considerations include (but not limited to):</u></p>	10%

<ul style="list-style-type: none"> • <i>Creating a successful relationship between the Museum, Artist’s Square, the Park, the harbour-front and access to the harbour;</i> • <i>Building massing and composition;</i> • <i>Ambience of open spaces and accessibility; and</i> • <i>Meeting the Urban Design principles and key planning parameters.</i> 	
CATEGORY 2: Technical Design Aspects	
<p>Functionality, Buildability, Effectiveness, and Compliance with Statutory Requirements</p> <p><u>Detailed assessment considerations include (but not limited to):</u></p> <ul style="list-style-type: none"> • <i>Compliance with requirements of the Tasks in the Design Brief;</i> • <i>Demonstration of an understanding of the required organization and technical functionality of a major museum dedicated to the arts and design; and</i> • <i>Compliance with local Ordinances / Regulations.</i> 	15%
<p>Cost Aspect / Value for Money</p> <p><u>Detailed assessment considerations include (but not limited to):</u></p> <ul style="list-style-type: none"> • <i>Appropriateness of Design, Cost Effectiveness, and future maintenance considerations.</i> 	10%
<p>Construction Programme Consideration</p> <p><u>Detailed assessment considerations include (but not limited to):</u></p> <ul style="list-style-type: none"> • <i>Compliance with Construction Programme requirements; and</i> 	10%

<ul style="list-style-type: none"> • <i>Appropriateness of Design and Construction Systems.</i> 	
CATEGORY 3: Sustainable Design Aspects	
<p>Sustainability, Green Building and Energy Efficiency <u>Detailed assessment considerations include (but not limited to):</u></p> <ul style="list-style-type: none"> • <i>Due considerations to BEAM Plus/ LEED requirements;</i> • <i>Innovative Sustainable Design Features;</i> • <i>Energy Efficiencies, and Sustainable Construction Systems; and</i> • <i>Universal Accessibility Provisions.</i> 	5%
CATEGORY 4: Ability to work together with the Client Team / Consultants / Stakeholders	
<p>Ability to work together with the Client’s Team and its Consultants and addressing the needs of stakeholders <u>Detailed assessment considerations include (but not limited to):</u></p> <ul style="list-style-type: none"> • <i>Level of Responsiveness;</i> • <i>Ability and Working Attitude of the Design Teams; and</i> • <i>Design Team’s Approach in developing their Concept in response to the Client’s Team’s input during the Workshop.</i> 	15%