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**Joint Subcommittee to Monitor the Implementation of  
the West Kowloon Cultural District Project**

**Meeting on 20 December 2017**

**Updated background brief on the development of cultural software and  
mode of management of the West Kowloon Cultural District project**

**Purpose**

This paper summarizes the major views and concerns expressed by members at meetings of the Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District Project ("the Joint Subcommittee") on the development of cultural software and mode of management of the West Kowloon Cultural District ("WKCD") project.

**Background**

2. Under section 4(2) of the West Kowloon Cultural District Authority Ordinance (Cap. 601), the West Kowloon Cultural District Authority ("WKCDA") is required to perform its functions in ways which aim to achieve various objectives. Such objectives include, among others, cultivating and nurturing local talents in the arts (including local artists), local arts groups and arts-related personnel; encouraging wider participation by the local community in arts and culture; and promoting and providing arts education to the local community.

3. According to WKCDA, its work in promoting the development of cultural software focuses on three major areas, viz. audience development, artistic and professional development, and governance and organizational development. Prior to the opening of the arts and cultural venues in WKCD, WKCDA has been organizing a series of pre-opening programmes to enhance public awareness, enhance capacity, groom arts talents, build audiences and

engage young people. A list of the major initiatives and public programmes undertaken by WKCD from January to December 2016, as well as those planned to be held in 2017 and 2018 are given in **Appendix I**.

4. According to the Administration, to tie in with the development of WKCD, the Administration and its collaborators (such as the Hong Kong Arts Development Council ("HKADC") and the Hong Kong Academy for Performing Arts ("HKAPA")) adopt a multi-pronged approach in promoting cultural software development in Hong Kong through arts programme development, audience building, arts education and grooming of talents.

### **Major views and concerns expressed by members**

5. The major views and concerns expressed by members on the development of cultural software and mode of management of the WKCD project at meetings of the Joint Subcommittee are summarized in the ensuing paragraphs.

#### Roles of the Administration and the West Kowloon Cultural District Authority

6. Some members were concerned about the delineation of responsibilities among WKCD, the Administration (in particular the Home Affairs Bureau ("HAB")) and its collaborators in the development of cultural software. While some members considered that Administration should play a leading role in the planning and promotion of cultural software development for the WKCD project and allocate more resources for promoting cultural software development in Hong Kong, some members called for closer collaboration between HAB and WKCD to re-align the existing public arts and cultural facilities to complement the WKCD project.

7. The Administration advised that the planning and development of performing arts ("PA") and exhibition programmes in WKCD would be based essentially on the recommendations of the Performing Arts Committee and the Museum Committee of WKCD. WKCD would continue its efforts in developing cultural software for the WKCD project and the local cultural sector as a whole. The Administration would also strive to ensure effective co-ordination between HAB and WKCD, and was committed to building up a solid audience base to complement the WKCD development. In fact, the relevant funding allocation under HAB had increased in recent years for implementing a range of initiatives for enhancing cultural software development in Hong Kong.

### Arts education and audience building

8. Members called on the Administration to enhance collaboration among various government bureaux/departments in promoting arts education in schools and in the community. Members also urged WKCDA to collaborate with schools and universities to promote students' interest in arts and enhance their ability to appreciate different arts performances; and collaborate with local artists and arts groups to bring arts to the community, including providing opportunities to children from different districts and financial backgrounds to take part in WKCDA's arts and cultural activities.

9. The Administration advised that arts education was one of the eight Key Learning Areas of the school curriculum for primary and secondary levels; and under the new senior secondary curriculum implemented since 2009, students had been provided with more opportunities to learn and sustain contacts with arts and culture. The Education Bureau had been supporting schools to implement arts education through the provision of learning and teaching materials, teacher training programmes, financial resources and student activities. The Audience Building Office of the Leisure and Cultural Services Department ("LCSD") also helped promote knowledge and appreciation of PA at community and school levels through a wide range of audience building schemes and arts educational activities. In addition, District Councils had been provided with additional resources under the Community Involvement Fund since 2013-2014 for promoting arts and cultural activities in 18 districts.

10. WKCDA advised that to take forward arts education and audience building initiatives, it had set up a dedicated team of 16 staff and had been staging a series of pre-opening programmes on the WKCD site and in different parts of Hong Kong, such as Freespace Happening, Mobile M+: Live Art.

### Nurturing of local arts talents and arts-related personnel

11. Some members were concerned if there would be sufficient arts professionals/administrators in Hong Kong to meet the manpower demand in tandem with the phased delivery of WKCD facilities. They urged the Administration and WKCDA to enhance the nurturing of local arts talents, and strengthen the training of arts administrators and facility management professionals. Some members considered that more opportunities should be given to local arts talents to take part in the WKCD project and benefit from the knowledge and expertise of the foreign talents engaged in the project.

12. The Administration advised that various arts administration programmes had been offered by local tertiary institutions. To support the grooming of arts administrators, the Administration had increased its annual subvention to HKAPA to nearly \$300 million in 2013-2014 to support its migration from a three-year to a four-year undergraduate degree structure, and commissioned HKADC to provide internship/training opportunities for local arts practitioners. It had also provided an additional funding of \$150 million to offer more than 600 new training opportunities to arts administrators for five years from 2013-2014. The training programmes included local/overseas internships/attachments, scholarships for overseas/local arts or cultural Master's degree or professional training programmes, and in-service training for arts leaders and LCSD staff in charge of relevant duties.

13. Some members considered that the six-month M+ internship programme was too short for the interns to gain experience in museum practice. WKCDA advised that the duration of the internship programme had been extended from three months to six months. The objective of the programme was to give fresh graduates or students during the summer vacation the opportunities to explore, participate and be stimulated. To provide opportunities for the younger generation who were interested in developing a career in the museum field and to nurture talents for the future operation of M+, the M+ team had been offering employment to young people and long-term training for its junior staff.

14. WKCDA further advised that the Authority had always tried to recruit locally and would bring in talents from other places only when the required expertise could not be found in Hong Kong. 90% of WKCDA's staff members were from Hong Kong. In WKCDA's view, bringing in overseas expertise would help fill the gaps in the skills required for the WKCD project, and facilitate the transfer of knowledge to local talents.

#### Support for arts groups

15. Some members urged the Administration to increase the subvention to HKADC to strengthen its support for budding artists and small- and medium-sized arts groups. Expressing concerns that many local arts groups and arts practitioners were no longer able to operate in industrial buildings due to rental increases in recent years, members urged the Administration to make available more arts space in various districts.

16. The Administration advised that the Arts Capacity Development Funding Scheme had been introduced in 2011 with an annual provision of around \$30 million to support larger-scale and cross-year arts and cultural

initiatives/activities proposed by promising arts groups and arts practitioners. LCSD had also increased its funding support for young artists and small- and medium-sized arts groups to stage performances in LCSD's arts and cultural programmes and activities. Additional funding was provided for HKADC to renovate and make available arts space in an industrial building in Wong Chuk Hang for leasing to new and budding artists at a concessionary rate.

17. WKCDA said that the Authority would consider pegging the actual hire charges of some facilities in WKCD to a certain proportion of the gross ticket proceeds such that new troupes might not be required to bear the maximum venue charges if they had not attracted a full-house audience.

#### Blueprint and targets for cultural software development

18. Some members requested the Administration and WKCDA to jointly map out a blueprint for the development of cultural software of Hong Kong to complement the WKCD project. They considered that the blueprint should provide details on, among others, the mode of governance of the arts and cultural institutions in Hong Kong; the respective roles of and the coordination between LCSD and WKCDA in cultural software development; the implementation of arts education in/outside schools and the targets to be achieved; strategies and targets for audience building; measures for strengthening the capacity of local arts groups; ways for promoting exchange with the arts and cultural communities in Mainland China, Asia and beyond.

19. Some members considered that the Administration and WKCDA should set and incorporate in the blueprint objectives and specific targets for the development of cultural software, including quantifiable targets on the number of visits made to public museums by primary/secondary school students, the number of arts talents trained by HKAPA, and the number of arts critics nurtured in a certain period of time, etc.

20. The Administration advised that while it might not be suitable to set specific and quantitative targets for cultural software development, it had kept information on the arts and cultural programmes organized by the Administration and its collaborators, such as the respective target and actual numbers of participants. Besides, key performance targets and indicators in respect of relevant planned programmes were set out in the Controlling Officer's Report incorporated in the Government's Estimates for each financial year. The Administration and relevant collaborating organizations had kept reviewing the effectiveness of their initiatives and enhanced their work as necessary and appropriate.

## Mode of governance of WKCD facilities

### *Artistic partnership framework for performing arts venues*

21. Some members urged the Administration and WKCDA to carefully devise the artistic partnership framework for the PA venues in WKCD to provide opportunity to both major and small arts groups to become partners of the venues. Some members suggested that WKCDA should implement an artistic accountability system under which the artistic directors or resident partners appointed would be tasked to take charge of the artistic programming and operation of the venues.

22. According to WKCDA, it would establish the artistic positioning for each PA venue in WKCD, and develop a suitable mode of governance and a business model for each venue which would support its artistic positioning. The artistic director or resident partner appointed for each venue would take charge of the artistic programming of the venue and be responsible for the artistic output and overall image of the venue. An open, objective and professional mechanism would be set up for the selection of partners.

### *Xiqu Centre*

23. Members noted that WKCDA would set up a Xiqu Centre Advisory Panel which would advise WKCDA on matters relating to the management and operation of the Xiqu Centre, including venue hiring charges, user mix and priority, programming, etc; and on the strategies and policies for the nurturing and training of xiqu artists and related professionals, arts education and partnership initiatives. On the governance of Xiqu Centre, WKCDA said that it had decided to directly operate Xiqu Centre, taking into account the artistic positioning and views of the Xiqu sector.

24. Members also noted that the Artistic Director to be appointed by WKCDA would take charge of the artistic direction of the Xiqu Centre, and the General Manager would be responsible for the operational and technical side of venue management, operations, administration and overall financial performance of the venue. Some members suggested that apart from appointing an Artistic Director and a General Manager, WKCDA should also engage an expert in Xiqu education to take charge of matters relating to the promotion of Xiqu education, audience building and community participation.

*M+*

25. WKCDA advised that it had decided to establish a wholly owned subsidiary company (i.e. M+ Limited) under the Authority as a separate legal entity. Some members doubted if the Administration and the WKCDA Board would be able to retain effective monitoring and control over the operation of M+ under the proposed governance structure, particularly in respect of control over assets and finances. Concerns were also raised as to whether the funding proposals for M+ would be subject to monitoring by the Legislative Council ("LegCo") under the proposed governance structure.

26. According to the Administration, the proposed governance structure would help enhance public perception of the artistic freedom and curatorial independence of M+, strengthen the capacity of M+ to raise funds and solicit donations in artworks, and put M+ on a similar basis with other major contemporary arts museums around the world. M+'s mode of governance was expected to be different from that of the other PA venues in WKCD, as the governance structure of each PA venue would be formulated in light of the unique characteristics of the major art form to be staged there. The Administration further advised that the development and future operation of M+ and the other venues in WKCD would be under the scrutiny of LegCo.

27. The Administration and WKCDA also advised in July 2015 that WKCDA intended to establish the M+ Collections Trust to hold the legal interest of the M+ collections. The Collections Trust would be a separate entity using a subsidiary company as the trustee with no direct connection with the governance structures of WKCDA and M+ Limited. The trustee would be a company limited by guarantee with its directors appointed by WKCDA. The funds and staffing support for the administration and operation of the Collections Trust would be provided by WKCDA as approved by the WKCDA Board, and all funds of the Collections Trust would be centrally managed by WKCDA. To enable an effective operation of the trustee company, the Museum Director (who would remain an employee of the WKCDA) and the museum staff of M+ Limited would be required to attend meetings of the Board of the trustee company to report and answer questions from the directors of the trustee on matters including the management and development of the M+ collection.

### **Latest development**

28. At the Joint Subcommittee meeting to be held on 20 December 2017, the Administration and WKCDA will brief members on the latest state of play

of the cultural software development and mode of management of the WKCD project.

**Relevant papers**

29. A list of the relevant papers on the LegCo website is in **Appendix II**.

Council Business Division 1  
Legislative Council Secretariat  
15 December 2017



## Appendix I

### Pre-opening programmes organized by West Kowloon Cultural District Authority ("WKCDA") from January to December 2016 and planned to be held in 2017 and 2018

#### (A) Programmes/initiatives from January to December 2016

Programme/Initiative	Date/ Period	No. of Participants / Beneficiaries
<b><i>Professional development</i></b>		
Producers' Network Meeting and Forum 2016	3 to 6 May 2016	Over 50 producers
New Works Forum: Multimedia and Dance Dialogue - Hiroaki Umeda	20 to 25 Jun 2016	Around 100 participants
New Works Forum: Multimedia and Dance Dialogue – Su Wen-Chi & Wu Chi-Tsung	4 to 8 Oct 2016	Around 170 participants
New Works Forum: Choreographer & Composer Lab	19 Nov 2016	Around 60 participants
<b><i>Internship, volunteer and membership programmes</i></b>		
Performing Arts Internship Programme	Ongoing	
2015/16		29 interns
2016/17 (as of end Nov 2016)		23 interns
M+ Internship Programme:	Ongoing	
2015/16		6 interns
2016/17 (as of mid-Dec 2016)		5 interns

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants / Beneficiaries</b>
M+ Docent Volunteer Programme	Second round in 2016	Around 70 new docents
M+ Pioneers	Launched in Aug 2016	Around 130 members
<b><i>Programme development and audience building</i></b>		
Freespace Happening 2015/16	Aug 2015 to Mar 2016	Over 50 000 participants
2016/17	Sep 2016 to Mar 2017	Over 39 900 participants (up to 11 Dec 2016)
The Ghost Seller & His Butterflies (Version 80): An evening of two contemporary performances	26 to 27 Feb 2016	Around 800
Big Dance Pledge 2016 (Hong Kong)	20 May 2016	Around 120 participants
Rising Stars of Cantonese Opera II	12 to 17 Aug 2016	Around 2 900
Tsang Kin-Wah: <del>Nothing</del>	9 Sep to 6 Nov 2016	Around 11 400 visitors
Antigone	4 to 6 Nov 2016	Live audience: Around 340  Online audience: Around 22 900
Shifting Objectives: Design from the M+ Collection	30 Nov 2016 to 5 Feb 2017	-
M+ Screenings: Home Movies	2 to 4 Dec 2016	Around 380

<b>Programme/Initiative</b>	<b>Date/ Period</b>	<b>No. of Participants / Beneficiaries</b>
<b><i>Outreach programmes</i></b>		
M+ Rover	Ongoing	Around 18 000 participants
M+ Summer camp	Jul/Aug 2016	100 secondary school student participants  21 university student volunteers

**(B) Programmes/activities planned to be held in 2017 and 2018**

M+ programmes and activities

<b>Programme / Activity</b>	<b>Schedule</b>	<b>Estimated number of viewers / participant</b>
<p><b>Shifting Objectives: Design from the M+ Collection</b></p> <p>As M+'s debut design exhibition at the M+ Pavilion, this exhibition explores the many concepts and frameworks that have shaped and broadened our understanding of design.</p>	<p>30 Nov 2016 - 5 Feb 2017</p>	<p>Around 10 000</p>
<p><b>M+ Rover: Travelling Creative Studio</b></p> <p>An innovative school outreach programme organized by M+ since 2016. The tailor-made trailer is a pop-up space for exhibitions and workshops that tours to schools and communities in Hong Kong. This second chapter of the project will engage a comic writer and make visits to different schools and communities.</p>	<p>Q1 - Q2 2017</p>	<p>Around 18 000</p>
<p><b>Ambiguously Yours: Gender in Hong Kong Popular Culture</b></p> <p>Through select examples from film, fashion, music, photography and print media, this exhibition at the M+ Pavilion will examine how Hong Kong popular culture has acted as a platform for new and progressive ideas about gender and explore different representations of gender ambiguity and androgyny from the 1980s to today.</p>	<p>Q1 - Q2 2017</p>	<p>Around 10 000</p>

<b>Programme / Activity</b>	<b>Schedule</b>	<b>Estimated number of viewers / participants</b>
<p><b>Venice Biennale 2017</b></p> <p>Collaborating with the Hong Kong Arts Development Council ("HKADC") for the third time, M+ will co-present the local artist Samson Young in Venice Biennale 2017.</p>	Q2 - Q4 2017	Around 80 000
<p><b>Canton Express (Tentative title)</b></p> <p>This exhibition at the M+ Pavilion restages the ground-breaking, sprawling installation featuring more than 20 artists from the Pearl River Delta region, which was presented in the exhibition, "Zone of Urgency" at the 2003 Venice Biennale. This landmark work is now part of the M+ Collection.</p>	Q2 / Q3 2017	Around 10 000
<p><b>M+ Summer Camp 2017</b></p> <p>A youth-targeted initiative to be presented by M+ for the third time. The four-day-three-night camp will offer young people an experience to discover creative and unusual approaches to look at the familiar, and to explore different ways of thinking and experiencing.</p>	Q3 2017	Around 100
<p><b>Transnational Ink (Tentative title)</b></p> <p>The first M+ exhibition, to be held at M+ Pavilion, to present selections of Ink Art. It will expand the definition of Ink Art by including works that are made in non-traditional or more contemporary mediums, such as video.</p>	Q4 2017 / Q1 2018	Around 7 000

<b>Programme / Activity</b>	<b>Schedule</b>	<b>Estimated number of viewers / participants</b>
<p><b>M+ Matters</b></p> <p>A series of public talks inviting overseas as well as local key players in the field of visual art, design, architecture and moving image to discuss specific issues that are relevant to the development of M+. Two symposiums will also be organized.</p>	<p>2017 (Dates to be decided)</p>	<p>Around 600</p>
<p><b>M+ Docent Volunteer Programme</b></p> <p>M+ Docent Volunteer Programme will engage a group of dedicated volunteers to prepare them to give tours of the collection displays as well as special exhibitions to the public of different age groups and education levels at the M+ Pavilion as well as the future M+ Building.</p>	<p>2017 - 2018 (Ongoing)</p>	<p>Around 105</p>
<p><b>M+ Screenings</b></p> <p>A serialised screening programme of five screenings over a three-day period (one weekend), showcasing a selection of moving-image works from both local and international artists and filmmakers. Three screening programmes are planned in 2017, and three more in 2018.</p>	<p>2017 - 2018 (Dates to be decided)</p>	<p>Around 1 000 (2017)  Around 1 000 (2018)</p>
<p><b>M+ Internship Programme</b></p> <p>This programme runs on a recurring basis with openings every year for Autumn and Spring. Throughout the internship period, the interns work closely with professional staff on multiple projects gaining practical and theoretical training in museum practice. A total of four intakes will be organized in 2017 and 2018.</p>	<p>2017 Q1 and Q3 - 2018 Q1 and Q3</p>	<p>Around 10 (2017)  Around 10 (2018)</p>

<b>Programme / Activity</b>	<b>Schedule</b>	<b>Estimated number of viewers / participants</b>
<b>"Samson Young" Venice Biennale 2017 Return Exhibition</b>  Following M+'s collaboration with HKADC in the Venice Biennale in 2017, this exhibition will be the Hong Kong presentation subsequent to the Venice exhibition.	Q1 - Q2 2018	Around 7 000

Performing arts programmes and activities

<b>Programme / Activity</b>	<b>Schedule</b>	<b>Targeted number of viewers / participants</b>
<p><b>Freespace Happening</b></p> <p>Freespace Happening will be organized once a month at Nursery Park, featuring traditional and modern Classical, traditional and modern Chinese, Jazz, Indie and Pop etc. and special projects e.g. movie screening, dance programmes building on WE Dance motto as well as a new series of outdoor theatre performances. Markets, workshops and selection of special attractions are included.</p>	<p>Q3 2016 - Q1 2017 and Q3 2017 - Q1 2018</p>	<p>Around 50 000 (Q3 2016 – Q1 2017)  Around 50 000 (Q3 2017 – Q1 2018)</p>
<p><b>Rising Stars of Cantonese Opera</b></p> <p>Rising Stars of Cantonese Opera has established itself as a unique platform for nurturing talented young artists over the last 3 years with training arranged for the emerging artists under the guidance of veteran experienced artists. The programme gives them the chance to interact with and learn from each other and gain performance experience that will be invaluable for them as they progress to become future stars. Performance under the Rising Stars of Cantonese Opera programme will be organized in Feb as well as in Q3 2017 at the Ko Shan Theatre New Wing.</p>	<p>3 - 7 Feb 2017 and Q3 2017</p>	<p>Around 2 000 – 3 000 (Feb 2017)  Around 2 000 – 3 000 (Q3 2017)</p>
<p><b>Tea House Theatre Taster</b></p> <p>This is the third round of Tea House Theatre Taster to be held. Hosted at The Hong Kong Academy of Performing Arts, this is the testing ground for the future Tea House Theatre in terms of programme planning and operation requirements.</p>	<p>Q2 2017</p>	<p>Around 300</p>



Programme / Activity	Schedule	Targeted number of viewers / participants
<p><b>Producers' Network Meeting and Forum</b></p> <p>As WKCDA's flagship cultural exchange programme, the Producers' Network Meeting and Forum will continue to be held this year with an aim to strengthen the collaboration network in the Chinese speaking region. The programme will continue to deepen the relationship established between producers from the institutional, company and independent scenes of the region and beyond. This programme facilitates and fosters the creation of new works and co-productions, touring and distribution of performances.</p>	<p>Q2 2017</p>	<p>Around 60</p>
<p><b>Freespace at Artistree</b></p> <p>Freespace at Artistree in Q4 2017 will be an opportunity to prototype the programming model across different art forms for the future Freespace. This programme includes ticketed indoor and free outdoor programmes at various locations encompassing different art forms, such as dance, theatre and music.</p>	<p>Q4 2017</p>	<p>Around 4 000 – 5 000</p>
<p><b>10+10</b></p> <p>It is a dance video installation exhibition featuring exceptional Hong Kong dance artists and dance film makers to be in held at multiple locations.</p>	<p>2017 - 2018 (Starting from Q4 2017)</p>	<p>Around 5 000</p>

Programme / Activity	Schedule	Targeted number of viewers / participants
<p><b>Cultural Exchange Programmes</b></p> <p>As a follow up further to the Shanghai Experimental Xiqu Festival in December 2016, WKCDA will launch the first Experimental Series: Xiqu in Hong Kong, as well as continue to build up ongoing cultural exchange initiatives with regional partners. WKCDA will invite local and overseas troupes to perform in the experimental Cantonese Opera programmes.</p> <p>To foster artistic dialogue, support artistic research and development, and promote Hong Kong dance for a global stage, WKCDA will collaborate with various overseas dance institutes/centres in a range of residency programmes called Creative Meeting Point in Hong Kong, Finland, Australia and possibly UK, Spain, Germany and France in 2017-2018.</p> <p>Other cultural exchange initiatives include cross-disciplinary residence exchange platform which will involve mid-career artists from Hong Kong, UK and New Zealand in a creative exchange lab based on research, creation experimentation and artistic dialogue.</p>	<p>2017 - 2018 (All year round)</p>	<p>Around 500 – 650</p>
<p><b>Atelier</b></p> <p>The New Works Forum and the previous International Workshop Festival of Theatre series will be rebranded as Atelier, which covers theatre, dance and music. Activities such as lectures, demonstrations, presentations, workshops, forums, sharing sessions etc. will be arranged.</p>	<p>2017 - 2018 (All year round)</p>	<p>Around 1 000 – 1 500</p>

<b>Programme / Activity</b>	<b>Schedule</b>	<b>Targeted number of viewers / participants</b>
<p><b>Learning and Participation Programmes</b></p> <p>WKCDA will expand school outreach initiatives with xiqu workshops and demonstrations targeting students, and workshops for school teachers. Comprehensive planning and preparation for the full range of learning and participation projects, ranging from classes to venue tours for xiqu, will also be conducted. Several arts learnings initiatives would be also introduced for schools and public to garner their interest in Freespace programmes, such as docent tours, experimental workshops or demonstrations and outreach programmes. WKCDA will also start developing teaching and learning materials for various arts learning programmes as an on-going research and development initiative.</p>	<p>2017 - 2018 (All year round)</p>	<p>Around 1 900</p>
<p><b>Performing Arts Internship Programme</b></p> <p>Since its launch in 2014, the Performing Arts Internship Programme will continue offer training programmes for young adults who are interested in developing a career in Performing Arts field so as to familiarize themselves with this field and develop the needed administrative skills.</p>	<p>2017 - 2018 (All year round)</p>	<p>Around 30 (per year)</p>

Source: LC Paper Nos. [CB\(1\)297/16-17\(02\)](#) and [CB\(1\)550/16-17\(01\)](#)

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**List of relevant papers**

<b>Committee</b>	<b>Date of meeting</b>	<b>Paper</b>
Former Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District Project (in operation in the Fifth Legislative Council)	16.4.2010 Item II(b)	<a href="#">Agenda</a> <a href="#">CB(2)1283/09-10(03)</a> <a href="#">Minutes</a>
	14.1.2011 Item III(c)	<a href="#">Agenda</a> <a href="#">CB(2)795/10-11(04)</a> <a href="#">Minutes</a>
	27.6.2012 Item I	<a href="#">Agenda</a> <a href="#">CB(2)2369/11-12(01)</a> <a href="#">Minutes</a>
	10.6.2013 Item III	<a href="#">Agenda</a> <a href="#">CB(2)1247-12-13(02)</a> <a href="#">Minutes</a>  Supplementary information provided by the Administration in November 2013 <a href="#">CB(2)390/13-14(01)</a>
	29.11.2013 (Item III)	<a href="#">Agenda</a> <a href="#">Minutes</a>
	28.3.2014 (Items III and IV)	<a href="#">Agenda</a> <a href="#">Minutes</a>
	9.6.2014 (Item II)	<a href="#">Agenda</a> <a href="#">Minutes</a>

Committee	Date of meeting	Paper
	23.7.2014 (Item I)	<a href="#">Agenda</a> <a href="#">Minutes</a>  The Administration's response to members' concerns raised at the meeting <a href="#">CB(2)316/14-15(01)</a>
	24.11.2014 (Item II)	<a href="#">Agenda</a> <a href="#">Minutes</a>
	19.5.2015 (Items I and II)	<a href="#">Agenda</a> <a href="#">Minutes</a>  The Administration's response to members' concerns raised at the meeting <a href="#">CB(2)1857/14-15(01)</a>
	17.7.2015 (Item I)	<a href="#">Agenda</a> <a href="#">Minutes</a>
	14.12.2015 (Item II)	<a href="#">Agenda</a> <a href="#">Minutes</a>  The Administration's response to members' concerns raised at the meeting <a href="#">CB(2)1585/15-16(02)</a>
Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District Project	20.12.2016 (Item III)	<a href="#">Agenda</a> <a href="#">Minutes</a>  Response from the West Kowloon Cultural District Authority to members' concerns raised at the meeting <a href="#">CB(1)550/16-17(01)</a>

<b>Committee</b>	<b>Date of meeting</b>	<b>Paper</b>
Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District Project	21.2.2017 (Item III)	<a href="#">Agenda</a> <a href="#">Minutes</a>
Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District Project	13.6.2017 (Item II)	<a href="#">Agenda</a> <a href="#">Minutes</a>  Response from the West Kowloon Cultural District Authority to members' concerns raised at the meeting <a href="#">CB(1)1400/16-17(01)</a>