

For discussion on  
1 June 2020

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

**Update on the development of M+ and**  
**the Hong Kong Palace Museum**

**PURPOSE**

This paper updates Members on the progress of the hardware and software development in relation to M+ and the Hong Kong Palace Museum (HKPM).

**M+**

**DEVELOPMENT OF M+**

2. M+ is the new museum for visual culture in Hong Kong within the West Kowloon Cultural District (WKCD). Its focus is on 20th and 21st century visual culture, broadly defined, from a Hong Kong perspective, the perspective of now and with a global vision. M+ is working on four fronts with a view to realising its vision and mission: to build a professional team; to build a collection; to build a museum building and to raise awareness through pre-opening programmes.

3. On 10 June 2019, the West Kowloon Cultural District Authority (WKCDA or the Authority) updated the Joint Subcommittee to Monitor the Implementation of the WKCD project (Joint Subcommittee) on the development of M+ (LC Paper No. CB(1)1128/18-19(01)). On 25 November 2019, the Authority further updated the Joint Subcommittee on the progress of the WKCD development (LC Paper No. CB(1)149/19-20(02)) including the M+ building, with the Conservation and Storage Facility (CSF) and the WKCDA Tower (formerly known as P39B). On 6 January 2020, the Authority updated the Joint Subcommittee on the M+'s latest development in cultural software (LC Paper No. CB(1)290/19-20(01)).

## **CONSTRUCTION PROGRESS OF THE M+ BUILDING**

4. This section updates Members on the construction of the M+ project which includes the following five key elements: the M+ building, the CSF, the WKCDA Tower – a 16-storey building with Retail, Dining and Entertainment, and other arts and cultural facilities, an interfacing car park (ICP) adjacent to the M+ building, and some related public infrastructure works (PIW) including a Sewage Pumping Station (SPS).

### **Construction Update**

5. The main contract works undertaken by the Management Contractor (MC) and novated Trade Contractors is close to completion. The site is currently undergoing statutory inspections.

6. Unfortunately, the COVID-19 pandemic has had a serious impact on the progress of the project since early this year, mainly due to the delays to delivery of key materials and the closure of the supply chain in Mainland China. The impact of the availability of materials and resources has however abated and the number of workers on site has returned to planned levels. With all the Mainland factories reopened, the supply chain constraints have eased. Nevertheless, ongoing risk associated with the global supply of outstanding materials remains.

7. As of the end of April 2020, the number of workers on site has been reduced as planned from the peak of 2 800 to 1 750 with the completion of major structural façade elements and Mechanical, Electrical & Plumbing (MEP) installation works.

8. At the same time, the ICP, PIW and SPS works have been completed and become fully operational. The M+ building, CSF and the WKCDA Tower are 94% complete. Key construction activities are as follows:

- (i) **Structure:** Substantially completed.
- (ii) **Façade:** Substantially completed.
- (iii) **Architectural Builders Works and Finishes (ABWF):** In the M+ Basement and CSF, ABWF works are substantially complete. In the M+ Podium (Gallery

Spaces) and M+ Tower, the installation of final finishes to ceilings, walls and floors has commenced. They are expected to be completed by August 2020.

- (iv) **MEP:** MEP installation works are substantially completed in the CSF and M+ Basement, Podium and Tower.

9. Safety is the first priority of WKCDA. The Authority's safety commitment is aimed to ensure that everyone goes home safely from its construction sites. The Authority works closely with its contractors and sub-contractors in order to control and reduce the risks effectively. The Authority also focuses on building and promoting a positive safety culture, and raises workers' safety awareness of maintaining a safe working environment. This is the key to reduce human errors.

10. The reportable accident frequency rate per 100 000 man-hours worked of the M+ project is 0.13, which is around 52% below the target set by the WKCDA Board of 0.25.

11. The M+ project received the Good Housekeeping Merit Award (Construction Category) in the Good Housekeeping Competition 2019 organised by the Occupational Safety and Health Council and the Labour Department.

### **Project Programme, Cost & Legal Update**

12. The MC is working to a target to obtain the M+ Occupation Permit (OP) in July 2020 and the WKCDA Tower OP in August 2020, for Practical Completion (PC) in October 2020. The Authority expects to open the M+ to the public nine months to 12 months after obtaining the museum's OP.

13. It is anticipated that the outturn cost to complete the M+ project will be higher than the original contract sum of HK\$5.944 billion, largely because of delays caused by the Hsin Chong Construction Company Limited (HCC), and the termination of the employment of HCC due to its insolvency. At the time of replacing HCC with the MC there were many unresolved claims and variations between HCC and HCC's sub-contractors. The MC is in the process of scrutinising, evaluating and resolving such claims.

14. HCC attempted to serve a Notice of Dispute (NoD) on the Authority on 18 August 2018, however that notice was defective, and no dispute arose under the Contract. The Joint Provisional Liquidators (JPLs) were appointed for HCC, on 9 April 2019, the JPLs issued a fresh NoD which was followed by a further NoD dated 6 September 2019. The Authority is working its way through the contractual dispute resolution process, which has three steps; first a decision from the Contract Administrator (CA); second, mediation and third arbitration. The contract provides that no step shall be taken in any reference of a dispute to arbitration until after the PC of the Works, unless with the consent of the parties. The first and second steps in the dispute resolution process have been complied with in respect of both NoDs. The HCC JPLs requested that the Authority consent to Arbitration commencing prior to PC. That request has been rejected as it would be impractical to embark on arbitration before the full nature and cost of the Authority's claims against HCC have been evaluated and quantified. As noted in paragraphs 13 and 15, that process is ongoing and unlikely to be complete before the expiry of the one-year defects liability period. Mediation following from the CA's decisions failed to produce mediated resolutions to the notified disputes, resulting in two numbers of Notices of Arbitration issued by the JLPs' on 3 December 2019 and on 24 February 2020 respectively.

15. Determining the full cost, loss and damage to the Authority of HCC's defaults and subsequent termination is ongoing. Whilst the final cost of the project cannot yet be fully and thoroughly determined, the Authority can disclose that costs expended since the termination of HCC are in excess of HK\$400 million. The final cost of this project will be determined after the expiry of the one-year defects liability period following the practical completion of the project. The Authority will report the final cost of the project to Members in due course.

16. On 2 April 2020 the High Court found in favour of the Authority against AIG Insurance HK Limited (AIG), in relation to the liability of AIG to make payment of the HK\$297.198 million bond on the M+ project and awarded interest amounting to a further HK\$30.2 million to the Authority. The judgement debt was paid to the Authority on 14 April 2020. However, AIG has since filed an appeal against the decision.

## **PROGRESS OF OTHER ASPECTS OF M+ DEVELOPMENT**

### **Collection and Acquisition**

17. M+ is building a world-class collection to form the ‘backbone’ of the museum, which will be in constant dialogue with the temporary exhibitions, programmes and educational activities in the museum. The three main disciplines that contribute to visual culture are design and architecture, moving image and visual art, with Hong Kong Visual Culture as the fourth area intersecting with the three other disciplines. Each of these disciplinary areas also encompasses many mediums and modes of expression. M+ focuses on the second half of the 20th century to the present in terms of chronology and looks at visual culture from a Hong Kong perspective with a global vision. This clearly defined position of M+ has been put in place, practised, and communicated consistently through its public programmes as well as its growing collection.

18. As of the end of April 2020, the M+ Collection and the M+ Sigg Collection include 7 062 works, of which approximately 20% are by Hong Kong makers. M+ has also set up the M+ Collection Archives which contain around 46 750 items, of which approximately 28% are from Hong Kong, and the M+ Library Special Collection which includes 385 items.

19. The M+ Collections Trust (the Trust) was established to hold the interest of the M+ Collections for the benefit of the Hong Kong community, with the intention of separating the legal and beneficial ownership of the M+ Collections and protecting the collections from possible inappropriate deaccession in the future. Works acquired that are accessioned into the M+ Collections will be transferred to the Trust on a regular basis. The Board of Directors of M Plus Collections Limited (Collections Board), which is the corporate trustee of the Trust, meets regularly and has held six meetings since its incorporation. M Plus Museum Limited presents quarterly reports to the Collections Board on the works that have been accessioned and transferred to the Trust, the works in the M+ Collections that are displayed in M+’s temporary exhibitions as well as outgoing loans to other institutions.

## **Supporting Artists and Talents**

20. M+ has been acquiring works by many young artists from Hong Kong as well as Mainland China. M+ Sigg Collection, comprising more than 1 500 works, positions M+ as the only institution in the world able to narrate the history of contemporary Chinese art from the 1970s to the 2010s. To further strengthen this position, M+ will continue to document the development of contemporary Chinese art by acquiring works of the most important emerging artists. The M+ Council for New Art (New Art Council) was launched in 2017 as a patronage scheme to allow M+ to support the acquisitions of the works of young artists from the Greater China region of Hong Kong, Mainland China, Taiwan, and beyond. The New Art Council has held four meetings since its establishment.

21. As a contemporary collection, the M+ Collections will need to grow continuously in order to stay relevant in the future. Given M+'s location, keeping up with the latest trends and developments of art in the global art scene is a particularly crucial area for the future of the M+ Collections. To help achieve this vision, the Board of Directors of M Plus Museum Limited (the M+ Board) has approved the formation of the M+ International Council for Visual Art (Visual Art Council) in December 2019. The Visual Art Council will focus on acquiring artworks by established regional and global visual artists that will help build the canon of Asian art in M+ Collections.

22. Members of the New Art Council and the Visual Art Council will contribute to building the foundation of M+ Collections in the respective area of each Council through membership dues as well as their expertise and market knowledge. M+ will continue to explore different initiatives to raise funds to support the works of artists and talents in different disciplines.

23. The Venice Art Biennale is one of the most important international art platforms and the 58th Venice Art Biennale 2019 (2019 Biennale) was held from 11 May to 24 November 2019 in Venice, Italy. M+ collaborated with the Hong Kong Arts Development Council (HKADC) for the fourth time and co-presented with HKADC the exhibition *Shirley Tse: Stakeholders, Hong Kong in Venice* at the 2019 Biennale. This Venice exhibition was a solo presentation of the work by Los Angeles-based Hong Kong artist Shirley Tse. Following the model in 2017 with the aim to offering

opportunities for local curators to gain experience in a major international setting, Christina Li, an independent curator based in Hong Kong and Amsterdam, Netherlands was engaged as the exhibition curator. Responding to the Venice exhibition, the exhibition *Shirley Tse: Stakes and Holders* will present sculptural work and installations by Shirley Tse in Hong Kong. This response exhibition will be held from 1 July to 4 October 2020 at the M+ Pavilion and will be curated by Christina Li.

24. As part of M+'s commitment to nurture local talents, two junior positions of Assistant Curator and Curatorial Assistant have also been created specifically for this project, providing an invaluable on-the-job training opportunity for local young art curators. These two junior curators have been engaged for the Venice exhibition as well as the response exhibition in Hong Kong. M+ has also recruited a group of ten exhibition and technical interns to join the M+ team to help stage the Venice exhibition, offering the interns the chance to gain unique insight into the working of the world's oldest and most renowned international art exhibition.

25. M+ also offers unique opportunities for young talents who are interested in developing a career in the museum field through the M+ Internship Programme which employs ten interns each year. These interns work closely with M+'s professionals for a period of one year to gain practical and theoretical training in the curatorial and collections management areas.

26. The Sigg Prize, a programme established by M+ in 2018, is a biennial award that recognises outstanding artists born or working in the Greater China region. The prize is a platform to highlight and promote on an international scale the important work and discussions taking place in the region. For the inaugural edition, an international jury selected six shortlisted artists to participate in the Sigg Prize 2019 exhibition. The members of the jury are Maria Balshaw (Director, Tate, United Kingdom), Bernard Blistène (Director, Musée national d'art moderne, Centre Pompidou, Paris, France), Gong Yan (Director, Power Station of Art, Shanghai), Lai Hsiangling (curator, Taipei), Suhanya Raffel (Museum Director, M+, Hong Kong), Uli Sigg (collector and Member of the M+ Board, Switzerland), and Xu Bing (artist, Beijing). The shortlisted artists are Hu Xiaoyuan, Liang Shuo, Lin Yilin, Shen Xin, Tao Hui and Samson Young. The exhibition was held from 7 December 2019

to 17 May 2020 and the winner of the 2019 Sigg Prize is Hong Kong artist Samson Young.

### **Impact of COVID-19 on M+ Programmes and M+ Digital**

27. Due to the ongoing COVID-19 pandemic and the restrictions on social gathering, the M+ Pavilion was temporarily closed for about 12 weeks during January to May 2020 and a number of programmes have been cancelled. Following the announcement by the Government on lifting certain social distancing measures, the M+ Pavilion reopened on 8 May 2020 where enhanced hygiene measures are being implemented to safeguard the health of visitors and staff members. In response to the unprecedented situation facing numerous museums and cultural organisations in Hong Kong and around the world, M+ joins our many museum colleagues' efforts in providing online content and resources for audience to enjoy and use at home. A special webpage '#MplusFromHome' was launched to offer regular updates on the M+ project including an updated curated list of content by M+ available on various online spaces and video documentaries on the progress of the construction of the M+ building. The M+ Curatorial team has significantly increased the museum's digital content and online presence. In addition to the already existing online content platforms of M+ Stories (a bilingual online storytelling platform of M+) and M+ Collections Beta (an evolving beta platform offering audience to explore over 5 000 objects and archival items from the M+ Collections online), the team has created and published a video walkthrough of the 'Sigg Prize 2019' exhibition at the M+ Pavilion. A portal on the WKCD website for existing digital and video contents from the past exhibitions and programmes of M+ has also been created and digital and video content from past exhibitions and programmes can now be enjoyed by the public and used as teaching resources. The content and teaching plans from M+ Rover will also be presented soon on M+ and WKCD online platforms and many planned public programmes will be presented online in coming months.

### **Museum Opening**

28. M+ will be one of the largest museums of modern and contemporary visual culture in the world and is highly anticipated by the people of Hong Kong as well as the international community. The COVID-19 pandemic has nevertheless impacted on the



construction progress and hence the timeline for obtaining the OP. It is now forecast that the museum will be operational from mid-2021, which is nine to twelve months after obtaining the OP.

## **HKPM**

29. Located at the western tip of WKCD, the HKPM project was announced in December 2016, followed by an eight-week multi-pronged public consultation exercise and exhibition on its design, programming and learning opportunities. The capital cost of HKPM is fully funded by a donation of HK\$3.5 billion from The Hong Kong Jockey Club Charities Trust. The HKPM project broke ground on 28 May 2018. The development of HKPM will complement the contemporary art collection at M+ and add to the overall appeal and success of the WKCD.

30. On 29 May 2017, the Authority updated the Joint Subcommittee on the outcome of the Public Consultation Exercise on the HKPM Project (LC Paper No. CB(1)995/16-17(01)). On 21 November 2017, the Authority further updated the Joint Subcommittee on HKPM's latest development (LC Paper No. CB(1)215/17-18(04)) including the public engagement initiatives being conducted. On 6 January 2020, the Authority updated the Joint Subcommittee on HKPM's latest development in various cultural software aspects (LC Paper No. CB(1)290/19-20(01)).

## **VISION AND MISSION OF HKPM**

31. HKPM is a collaborative project between the Authority and the Palace Museum. Scheduled to open in mid-2022, HKPM aspires to become one of the world's leading museums committed to promoting the study of and fostering the understanding and appreciation of Chinese art and culture, while advancing dialogue among world cultures and civilisations. Through new curatorial approaches, from a Hong Kong perspective, and with a global vision, HKPM will present the most significant objects from the Palace Museum collection and, in light of its dedication to developing global partnerships, treasures from the finest cultural institutions across the world. It will help position Hong Kong as a global centre for art and culture by creating opportunities for research, education, and cultural exchange.

32. HKPM is envisioned as a prestigious international museum but also fundamentally a cultural resource for Hong Kong people. It will create a dynamic and innovative platform to inspire and engage the community, encourage dialogue and partnership, and promote creativity and cross-fertilisation.

## **CONSTRUCTION PROGRESS OF THE HKPM BUILDING**

33. The Museum has a site footprint of around 13 000 square metres and a gross floor area of around 30 000 square metres, comprising exhibition galleries, auditorium, activity rooms, souvenir shop, restaurants, and office. The design consultant is Rocco Design Architects. The design concept is a fresh interpretation of Chinese aesthetics, drawing inspiration from traditional art and architecture, as well as Hong Kong's urban environment.

34. The Main Contract, comprising all the substructure, superstructure, architectural, building services installations and external work, was awarded to China State Construction Engineering (Hong Kong) Limited in March 2019.

35. As at the end of April 2020, the structure to the fourth floor of the 7-storey museum building has been substantially completed. Construction of the floor structure, steelwork and core walls of the fifth floor is in progress. Building topping out is expected in early July 2020.

36. Building services and interior partition construction have been progressing well in the Basement and Lower Ground floors. Visual mock-ups for architectural finishes have been arranged to ensure a good quality of workmanship before commencing the interior fitting out extensively on site.

37. Due to social events in 2019 and the adverse impact of COVID-19, several weeks of delay have been recorded to date. The Main Contractor is working hard to accelerate areas of work to mitigate approximately two weeks of delay before the topping out, by working overtime, increasing manpower resources, and continuing works on public holidays. Mitigation measures to accelerate the building services installation and fitting out works are under review to further mitigate delay. The Authority is confident to obtain the OP

in mid-2021, in order to meet the target opening of the Museum to the public in mid-2022.

## **PROGRESS OF OTHER ASPECTS OF THE DEVELOPMENT OF HKPM**

### **Development and Planning of Exhibitions**

38. The exhibition areas in HKPM are divided into nine galleries with two types of exhibition. Seven galleries are set for thematic exhibitions (duration: two years or longer) and two for special exhibitions (duration: three to six months). In five of the thematic exhibition galleries, visitors will explore the art treasures, culture, and history of the Palace Museum. These exhibitions will tell the fascinating stories about the imperial court, key historical figures, as well as the Palace Museum’s architecture and collection. A rich and diverse selection from the Palace Museum collection, including painting, calligraphy, decorative art, and textiles will be featured. In addition, one thematic exhibition gallery is devoted to the vibrant local art collecting culture, and another thematic exhibition gallery will invite visitors to experience Chinese art in an interactive and immersive way.

39. The two special exhibition galleries will regularly present special exhibitions featuring Chinese art, as well as art from other parts of the world in dialogue with Chinese culture.

40. Details of the galleries and the proposed exhibitions to be presented upon the opening of HKPM are as follows:

<b>Gallery</b>	<b>Floor</b>	<b>Theme</b>	<b>Opening Exhibitions</b>	<b>Area (m<sup>2</sup>)</b>
1	G/F	History and Culture of the Forbidden City and the Palace Museum	‘Introduction Gallery: Stories of the Forbidden City in 100 Treasures’ (Duration: 4 - 6 years)	820
2	1/F	Court Culture, Art and History: Life at the Qing Imperial Court	‘One Day inside the Forbidden City’ (Duration: 4 - 6 years)	1 610

3	2/F	Chinese Art (Ceramics)	'Treasures of Ceramics from the Palace Museum' (Duration: 4 years)	790
4	2/F	Chinese Art (Paintings and Calligraphy)	'Decoding Imperial Portraits' (Duration: 2 years)	670
5	2/F	Chinese Art (Decorative Arts)	'Ten Takes on Imperial Treasures: Fashion and Design Now and Then' (Duration: 2 - 4 years)	840
6	3/F	Collectors, Collections, and Collecting in Hong Kong	'Hong Kong Collects' (Duration: approx. 6 - 12 months)	640
7	3/F	Experiencing Chinese Art and Culture in New Ways	'Experience Gallery' (Duration: 2 years)	500
8	3/F	Special Exhibition	'Power and Virtue: Horses in Chinese Art and Culture' (Duration: approx. 6 months)	1 050
9	4/F	Special Exhibition	'Treasures of Painting and Calligraphy from the Jin to the Yuan Dynasties from the Palace Museum' (Duration: approx. 3 months)	880
			<b>Total approx.</b>	<b>7 800</b>

41. Discussions with the Palace Museum to confirm the key themes and loans of the opening exhibitions are making good progress. It is planned that at any one time around 800 items from the Palace Museum will be showcased in HKPM.

## **Capacity Building of HKPM**

### *Research Fellowship with the Palace Museum*

42. HKPM and the Palace Museum are preparing to launch a multi-year fellowship programme in 2020 with the goal of sharing expertise and best practices and create opportunities for professional development between the two museums. It is anticipated that three mid-career Palace Museum experts in the fields of exhibition design and curation will be in residence at HKPM for three to six months in 2020, contributing fully to the ongoing exhibition and publication planning activities that lead to the successful opening of HKPM. This fellowship programme is also designed to provide training opportunities for new staff of HKPM in the Palace Museum, as well as enhance professional ties and scholarly exchanges between the staff of the two museums.

## **Audience Building of HKPM**

### *Pre-opening Programmes and Activities of HKPM*

43. HKPM is working hard on a series of pre-opening public programmes to reflect HKPM's institutional goals by anticipating the collections from the Palace Museum to be displayed in Hong Kong while offering enlightening and educational experience for the audiences. The programmes to be presented will focus on and be aligned with the positioning of HKPM as one of the leading museums in the region that is committed to fostering the understanding and appreciation of Chinese art and culture from a Hong Kong perspective and with a global vision. The programmes will help increase the awareness of the positioning of HKPM among the public and identify the interests of target audiences, thereby benefitting the future programme planning of HKPM. With the objective of delivering the best museum experiences for visitors, HKPM also plans to commission research to better understand the audiences' interest, needs and behaviour.

### *Exhibition at Fine Art Asia 2019*

44. Fine Art Asia, recognised as Asia's leading international fine art fair, has a rigorous jury process for the selection of exhibiting galleries and offers outstanding exposure to art sellers, collectors, and antique enthusiasts from around the globe. A

specially commissioned HKPM booth was set up at Fine Art Asia 2019 from 3 to 7 October 2019 to inform visitors about the progress of the HKPM project, the Museum's mission and forthcoming programmes. Despite disruption from social events in the city which affected attendance at the event, the booth attracted around 5 000 visitors, displaying a contemporary interpretation of Chinese antiquities by incorporating cutting-edge multimedia technologies and offering a brand-new visit experience. Accompanying programmes including panel discussions, public talks, workshops, and performances were all well received by participants. HKPM plans to broaden its reach to engage more diverse audience, such as students and senior citizens in its future public programmes.

### *HKPM at Museum Summit 2019*

45. With a view to building up the capacity ahead of the opening and establishing closer relationships with other top-tier museums, HKPM joined the Museum Summit 2019 to present the vision and strategy of HKPM. The Summit, presented by the Leisure and Cultural Services Department in partnership with the British Museum, was a platform for cultural practitioners and professionals from the world's leading museums to share insights and exchange good practices. Dr Louis Ng, Museum Director of HKPM, delivered a talk 'Classic Reinterpreted – Building Hong Kong Palace Museum' at the Summit. The talk was attended by more than 800 participants including 30 speakers who were leading figures and professionals of world-renowned museums.

### *Public Lecture*

46. Presented by HKPM, a lecture entitled 'The Future of Tradition: Case Studies of Dunhuang and the Palace Museum' by Dr Wang Xudong, Director of the Palace Museum was held on 16 December 2019 at Freespace. Around 400 participants from local museums as well as art, educational, and cultural sectors attended the talk. Director Wang shared his insights and experience as former director and a leading preservation specialist of the Dunhuang Academy, a World Heritage Site. He also shed new light on how to bring Dunhuang and the Palace Museum, another World Heritage Site, into the 21st century and beyond.

47. As an extended effort, HKPM will continue to invite more speakers from Hong Kong and Mainland China to shed light on the hidden stories of the Imperial Palace in order to present a holistic

picture. Through understanding the unique characteristics of the great diversity in Palace Museum's exquisite collection, these initiatives will offer new perspectives and insights on the palace, its history and relationship with world culture. The talks are primarily designed for fine art devotees and will also open to educators and the general public.

### **Stakeholder Engagement of HKPM**

48. While HKPM continues its tireless exploration of possibilities in cultural software development, community and stakeholder engagement are among the key ongoing initiatives of the Museum. To ensure the future programmes will meet the expectations of the public and users, HKPM will constantly communicate with the stakeholders and the general public to gather their views and update them on the latest development. HKPM endeavours to establish different conversation platforms to better communicate with stakeholders and understand their interests and expectations. Starting from early 2021, HKPM will conduct a series of consultation meetings with various groups in the community on its positioning and future exhibition and learning programmes.

### **Staff Recruitment for HKPM**

49. HKPM has formulated a human resource plan to ensure that adequate quality staff are in place to meet the strategic goals and operational plans of the new Museum. HKPM's staff recruitment will be undertaken in two phases. The first phase will focus on engaging the core personnel to ensure the timely completion and delivery of HKPM. The second phase will see recruitment for when the Museum is fully operational in order to realise its strategic directions, missions and institutional goals through provision of effective and quality programmes and services for members of the public.

50. The HKPM team comprises two departments – *Curatorial and Programming* and *Museum Operations* overseeing eight sections. The museum will eventually have about 130 staff members. The recruitment will be undertaken in phases. The first phase will focus on engaging key positions to deliver the HKPM project without undue delay. For those positions that require top notch talents, the ideal candidates may be engaged via global recruitment if suitable

local candidates are not available. As of the end of March 2020, HKPM has 15 staff members in post, supported by six short-term employees. Recruitment of staff talent for the different units of HKPM including curatorial, educational, conservation, design, technical, operations, development and culture enterprise, among others, will be undertaken from 2020 to 2022.

51. Staff training and development are also key to human resource planning. To ensure that the staff possess the up-to-date expertise and knowledge to execute their duties effectively and be ready to succeed to higher positions empowered with greater responsibilities in the future, staff training in the form of training courses, placements, fellowships or scholarships covering a wide range of museum expertise, will be set up with the Palace Museum, or other overseas museums and tertiary institutions at an appropriate juncture.

#### **ADVICE SOUGHT**

52. Members are invited to note the progress on the development of the M+ and HKPM projects.

**West Kowloon Cultural District Authority**  
**May 2020**