

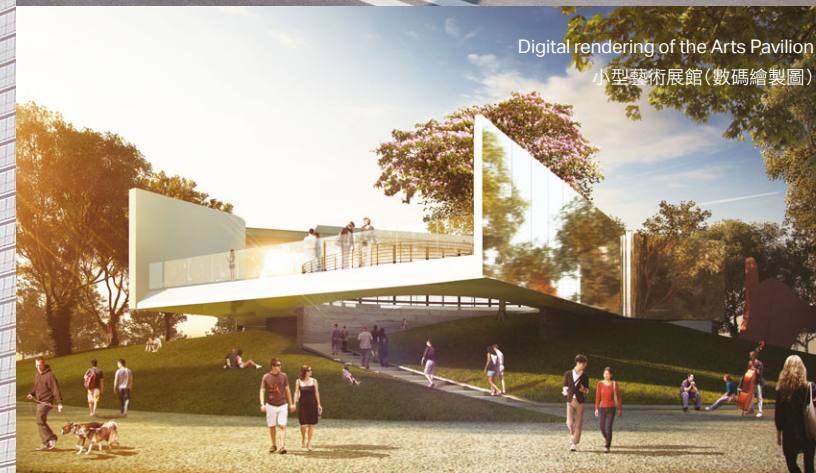




Digital rendering of the M+ building viewed from Victoria Harbour
面向維多利亞港的M+大樓(數碼繪製圖)



Entrance to M+ construction site
M+博物館建築工地入口



Digital rendering of the Arts Pavilion
小型藝術展館(數碼繪製圖)



Digital rendering of the Main Theatre in the Xiqu Centre
西九戲曲中心內的戲曲劇場(數碼繪製圖)

2014/15 was a year of significant progress and achievement for WKCD. The construction of the two flagship venues of the District, the Xiqu Centre and M+, is progressing steadily and milestones are being reached; while the design and construction work of other first batch facilities, including the Park, Freespace and the Arts Pavilion, are gathering momentum. The important pieces of the puzzle are falling into place, and the big picture is becoming visible.

The year also saw the WKCDA deliver a broad schedule of programmes, as part of the Performing Arts Department (PA) and M+'s ongoing quest to explore different possibilities around engaging audiences, building content and posing questions that will be reflected in the future District. These efforts were celebrated in a host of programmes that the WKCDA presented in the past year, including *Rising Stars of Cantonese Opera*, *Freespace Fest*, *Take A Swing* and *Mobile M+: Moving Images*, as well as numerous public forums, symposia, seminars and workshops, providing audiences with a range of exhilarating and engaging experiences.

The Authority has maintained its strong commitment to building rapport with the wider community, while offering learning opportunities to nurture future talent within the arts sector. Last year the Authority further enhanced the role of the public and stakeholders in the project by successfully soliciting their views on the operation of the Park and public open spaces via a public survey carried out from May to June 2014. The draft WKCD (Public Open Space) Bylaw and associated guidelines were initiated as a result, which will be significant in fostering and enlivening the public spaces in the District, and were a testament to the WKCDA's determination to create a cultural district for all.

2014/15年度是西九取得顯著進展及重要成果的一年。文化區的兩大主要場地戲曲中心及M+博物館的建築工程進度理想，已跨越多個重要里程碑；與此同時，西九公園、自由空間及小型藝術展館等第一批設施的設計及建築工程亦正加緊推展。隨着各項重要工程陸續展開，整個文化區的格局逐漸呈現眼前。

過去一年管理局舉辦多個節目及活動，讓表演藝術部及M+博物館在提高觀眾參與度和建立藝術內容上探索不同的可能性，思考有利於西九日後發展的重要議題。年內推出的「西九戲曲中心粵劇新星展」、「自由野」、「自由擺」及「M+進行：流動的影像」等節目，以及多個公眾論壇、研討會和工作坊等，均體現西九在藝術上不斷探索的成果，更重要的是，這些活動亦為公眾帶來豐富的藝術體驗。

管理局一向致力與社區連繫，並積極為年輕人提供學習機會，為藝術界培育人才。為了加強公眾和持份者在西九項目的角色，管理局於去年5至6月期間進行了一項公眾意見調查，成功徵集公眾對營運西九公園和公眾休憩用地的意見。管理局隨後着手草擬《西九文化區(公眾休憩用地)附例》及相關指引。附例和指引對發展西九的公共空間意義重大，亦可見管理局創造一個人人共享的文化區的決心。

ARTISTIC FOCUS

藝術焦點

Our achievements during 2014/15 are pivotal in the unfolding WKCD narrative. Construction commenced on the M+ building, an occasion celebrated with a time capsule ceremony in January 2015, which marked a major milestone in the District's development. On the artistic front, the Authority built on the strengths that PA and M+ have cultivated over the past few years. During the lead-up to the completion of the arts venues, we are forging ahead with the creation of innovative ways to present programmes and initiatives that align with our artistic vision.

During the year PA continued its tireless pursuit to deliver a high quality range of programmes and engagement initiatives. The year started with the launch of *DECADE* and *Take A Swing*, setting the scene by pushing the possibilities of staging experimental and cross-disciplinary productions beyond the constraints of conventional performance venues, in the lead-up to the commissioning of the future Freespace within the Park. *DECADE* was a digital art platform that brought together new music and archive film to create a new cinematic and musical narrative of Hong Kong over the past 10 decades; while *Take A Swing*, Hong Kong's first free outdoor live music and street dance programme, took the spirit of Freespace to the heart of Yau Ma Tei, engaging and delighting the local community in a dance party with DJ mixes featuring the best of Hong Kong's classic Cantopop.

Another key focus for PA during the year continued to be the development of the *New Works Forum*, a platform for artists from different fields to explore innovative ways of creating, performing, and thinking about contemporary performances. The first event of the year *Challenging Perspectives on Physicalities and Bodies* explored ways of producing inclusive performances at different venues for artists with diverse backgrounds and physical abilities. This was followed by the launch of *Social Acupuncture*, a five-day intensive workshop that invited artists to engage the local community in the Tai Ping Shan area through the creation of community-based works. Presented in conjunction with the smart show *M.U.R.S. at Freespace Fest*, Spanish theatre company La Fura dels Baus' artistic director Pep Gatell gave a talk in the *New Works Forum* series named *Born from the Streets: The Theatre of La Fura dels Baus in the Last 30 Years*, where he spoke on the topic of how theatre can shape society. In addition to the *New Works Forum*, the year also saw PA roll out a variety of workshops in collaboration with local performing arts companies called the *Workshop Series*. These included voice, parkour and dance workshops, all aimed at enhancing the professional development of local artists through in-depth training.

2014/15年度是西九發展歷程中重要的一頁。2015年1月舉行的時間囊放置儀式慶祝M+大樓正式動工，是西九發展的一個重要里程碑。藝術方面，表演藝術部及M+在過去數年建立的基礎上繼續探索，期望在藝術場地落成啟用之前，推出更多創新的節目和計劃，實現西九的藝術願景。

年內，表演藝術部繼續不懈地為觀眾策劃一連串精彩節目及公眾參與活動。本年度率先舉行的「拾·年」及「自由擺」突破傳統表演場地的局限，推動實驗和跨界別創作的無限可能，並為將於西九公園內興建的自由空間作試驗，建立內容。「拾·年」是一個結合原創音樂與紀錄片的數碼藝術平台，以樂曲和流動影像譜出香港百年的故事；而「自由擺」則是香港首個結合現場音樂與街舞的免費戶外節目，將自由空間的精神帶到油麻地，當天公眾在DJ混搭的本地經典粵語流行曲下，盡情享受一場社區舞蹈派對。

「新作論壇」是表演藝術部推動劇場創作發展而設的重要平台，讓不同界別的藝術家共同開拓嶄新的創作和表演方式，以及思考關於當代表演的各種議題。本年度首個節目「新作論壇：新體·身睇」探討了不同背景及肢體能力的藝術家在不同場地創作共融演出；其後為期五天的密集工作坊「社會針灸」則邀請藝術家與太平山區的社群進行以社區為本的藝術創作；西班牙劇團La Fura dels Baus在「自由野」呈獻智能演出「M.U.R.S.牆」，其藝術總監Pep Gatell以「從街頭而生：La Fura dels Baus劇場過去三十年的發展」為題，在講座中分享他對劇場如何影響社會的看法。除「新作論壇」外，表演藝術部本年亦與多個本地藝團合作，舉辦一系列工作坊，當中包括聲樂、跑酷及舞蹈工作坊，為本地藝術家提供專業培訓。

The Yau Ma Tei community enjoying themselves at the outdoor dance party *Take A Swing*
油麻地區的居民享受「自由擺」戶外舞蹈派對



I'm happy to have a chance to curate and take part in the WKCD's programmes. I enjoy reaching out to audience members from all walks of life and giving them a taste of street performance. My team and I are very much looking forward to the opening of WKCD performance venues, which will serve as platforms for street dance shows and competitions!

我很高興能透過策劃及親身參與演出西九的節目，接觸到不同層面的觀眾，讓更多人認識街頭藝術。我和團隊熱切期待西九的表演場地啟用後，能成為街舞表演和比賽的平台！

Hongboy@Rhythm Attack, Guest Curator of *Take A Swing*
Hongboy@節拍攻擊，「自由擺」客席策劃

Among a number of measures of the year's accomplishments was *Freespace Fest 2014*, which attracted a record-breaking audience of over 43,000. The two-day outdoor festival featured more than 200 local and international artists, and included a vibrant range of events across music, dance, literary arts and physical theatre on the future site of the Park. Of note was the presentation of *M.U.R.S.*, an interactive smart show presented by the internationally renowned theatre company La Fura dels Baus from Spain, allowing over 2,000 people to participate in an immersive theatrical experience using their smartphones. Alongside the events, the farmers' market, bazaar and busking were also widely enjoyed by audiences of all ages.

While the construction of the Xiqu Centre forged ahead, in 2014/15, PA continued its focus on connecting with Xiqu experts, practitioners, artists and organisations locally and regionally to explore the future direction of the Centre. The fourth episode of the *Xiqu Centre Seminar Series* 'Do Cities Need Xiqu?' was held in September 2014 to discuss how Xiqu could connect with contemporary city life. During the year, PA also commissioned a pilot study into the Hong Kong Cantonese opera audience, with the aim of creating a snapshot of the current audience market for Cantonese opera and ascertaining their perceptions of the art form and the factors affecting their participation. The results of the research will be used to inform the ongoing planning of the artistic strategy for the Xiqu Centre.

Another highlight of the year for Xiqu was the presentation of *Rising Stars of Cantonese Opera*. With an aspiration to promote the art form and nurture the next generation of Cantonese opera artists, *Rising Stars of Cantonese Opera* was staged during the Lunar New Year in 2015, where 12 young local Cantonese opera artists displayed their artistry with two full-length productions and numerous excerpt performances for 10 consecutive nights under the direction of local Cantonese opera veteran Law Ka-ying. The participants and winners of the *Rising Stars in Cantonese Opera Showcase* will continue to be nurtured through training programmes, performances and promotional activities presented by the Xiqu Centre in the forthcoming years.

It was a good experience trying out different roles in *Rising Stars of Cantonese Opera*. While most of the roles were new to me, I was inspired to strive for the best in each and every performance. I look forward to further collaboration opportunities upon the completion of the Xiqu Centre.

「西九戲曲中心粵劇新星展」的演出經驗讓我獲益良多，不但能嘗試新的角色類型，亦啟發我要精益求精。期待未來與西九戲曲中心有更多合作機會。

去年載譽重來的「自由野」取得空前成功，吸引超過43,000人次入場，破歷屆紀錄。在這個為期兩天的戶外藝術節中，超過200位本地與海外藝術家在未來西九公園的所在地帶來涵蓋音樂、舞蹈、文本藝術及形體劇場的不同演出。其中西班牙國際著名劇團La Fura dels Baus呈獻的特備節目——互動智能演出「M.U.R.S.牆」，更讓超過2,000位觀眾透過智能手機參與演出，感受不一樣的劇場體驗。除上述活動外，《港墟·講墟》、《手作藝墟》和街頭表演亦廣受不同年齡的觀眾歡迎。

在戲曲中心的工程進行得如火如荼之際，表演藝術部於2014/15年度繼續專注於加強與本港及亞洲區內戲曲專家、戲曲界人士、藝術家和機構之間的交流，從而探索戲曲中心的未來發展方向。2014年9月舉行的「戲曲中心講座系列」第四講《城市需要戲曲嗎？》，對談嘉賓探討了戲曲藝術與現代城市生活之間的連繫。年內表演藝術部亦委託研究機構進行一項關於香港粵劇觀眾的試點研究，旨在探討現時粵劇觀眾的市場概況，蒐集其對粵劇的觀感及影響他們參與的因素。研究結果將為管理局制定戲曲中心藝術策略提供參考。

戲曲節目的另一焦點為2015年農曆新年期間呈獻的「西九戲曲中心粵劇新星展」，旨在傳承粵劇及培育新一代粵劇藝術家。在香港粵劇名伶羅家英先生的指導下，12位本地新星一連10晚為觀眾帶來兩齣長劇及多齣折子戲演出。在未來數年，戲曲中心將會繼續栽培曾參與「西九戲曲中心粵劇新星展演出」以及在當中脫穎而出的新星，為他們提供各種培訓、演出和推廣機會。

Alan Tam, Rising Star at *Rising Stars of Cantonese Opera*
譚穎倫，「西九戲曲中心粵劇新星展」演出新星

Thousands of fans enjoyed Supper Moment's performance at *Freespace Fest*
數以千計的樂迷在「自由野」中盡情投入Supper Moment的演出

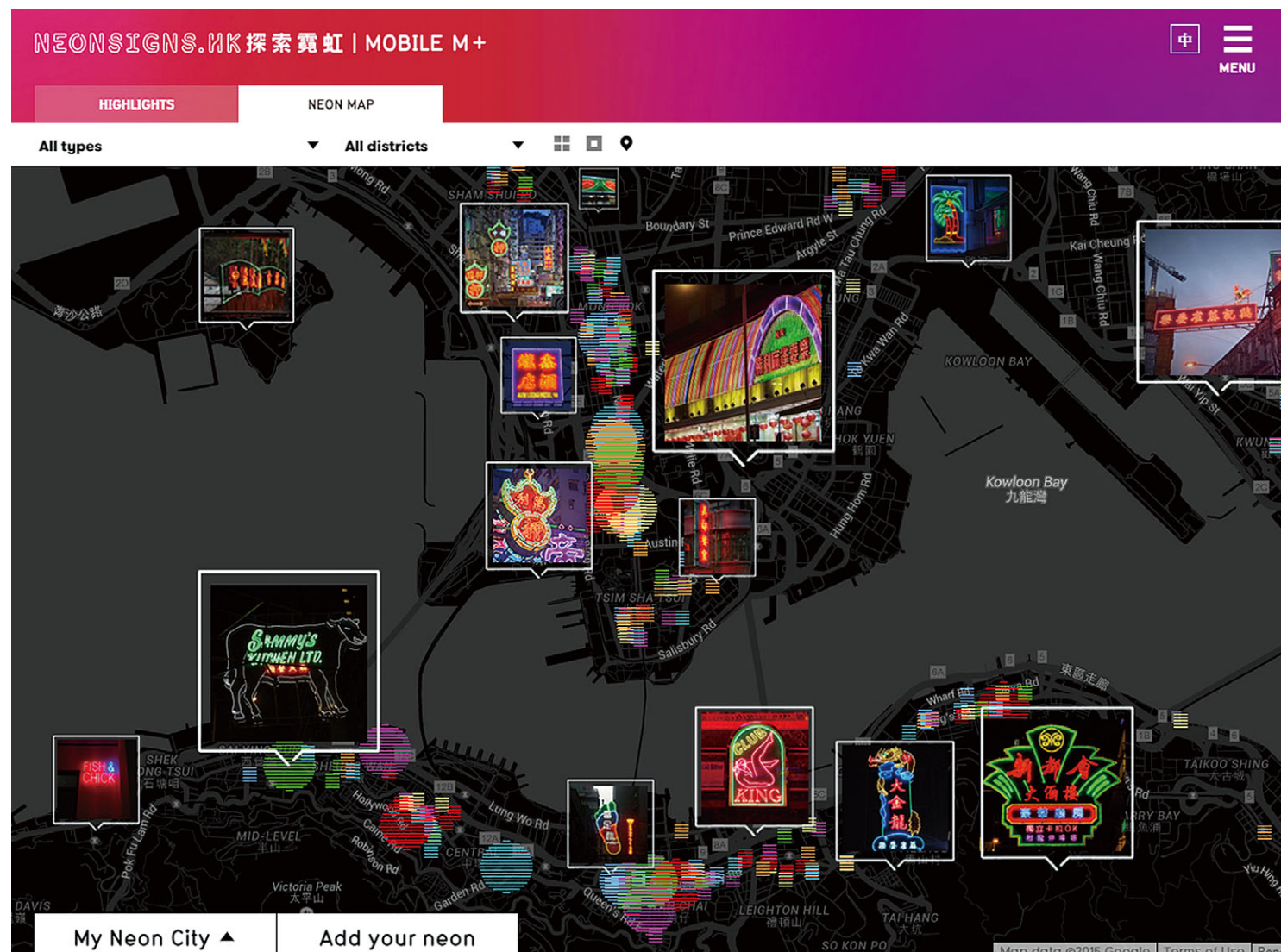


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Over 4,000 photos submitted by the public collectively
created a unique neon map of Hong Kong

公眾提交超過4,000張霓虹招牌照片，
共同勾畫出一幅獨特的香港霓虹地圖



Mobile M+: Moving Images at Midtown POP
「M+進行：流動的影像」於Midtown POP的展覽

The M+ team was so professional and caring! They helped me a lot and thus I was very happy and worry-free when working with them. Many thanks.

M+ 團隊專業細心！合作過程舒暢痛快，對我幫助很大，感激。

Wong Ping, animator and participating artist,
Mobile M+: Moving Images exhibition
黃炳，動畫家及「M+ 進行：流動的影像」參展藝術家

THE YEAR IN REVIEW

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2014/15 was another successful and exhilarating period for M+. The year began with the finalisation of two *Mobile M+* exhibitions, both of which boasted a strong Hong Kong focus, 'You.' – Lee Kit and *NEONSIGNS.HK*. Lee Kit adapted and expanded his outstanding 55th Venice Biennale presentation 'You (you).' – Lee Kit for his solo exhibition 'You.' – Lee Kit. The Hong Kong show and accompanying programmes allowed the public to experience Lee's vision in myriad ways; all related events and initiatives were well received by visitors and participants.

Mobile M+: *NEONSIGNS.HK* brought Hong Kong's iconic urban landscape online. The interactive exhibition was dedicated to exploring, mapping and documenting Hong Kong's neon signs. It was a leap forward in M+'s quest to foster digital engagement with audiences in recognition of the critical role digital platforms will play in the nascent museum and the cultural district. The online exhibition achieved 345,732 page views while the public submitted over 4,000 neon sign images. *NEONSIGNS.HK* is an extensive record of the city's fast disappearing neon signs and continues to be an accessible and popular online resource.

M+'s inaugural moving image programme *Mobile M+: Moving Images* was a significant accomplishment. The project featured a screening programme and a two-part exhibition that were thematically linked to the topic of contemporary migration. The multi-site presentation in Yau Ma Tei, Causeway Bay and To Kwa Wan, with works selected from M+'s growing moving image collection, offered the public a broad perspective on moving image and also provided a glimpse of the rich possibilities for M+'s future programming.

In addition to ongoing efforts to engage a local audience through the *Mobile M+* exhibitions, M+ continues to cement its prominence and presence on the international art scene. M+ participated in Art Basel in Hong Kong in May 2014 with a presentation about the M+ Collection and the architectural design of the M+ building. The innovative and interactive exhibition attracted over 12,000 local and international visitors over five days.

Once again, M+ mounted five *M+ Matters* symposia and an *M+ Public Forum* during the year, with the goal of deepening the connection among the museum, local arts communities, and international networks. *M+ Matters* explored subjects such as *post-war abstraction and design in East Asia*; *theorising art histories globally*; *global museums' collection and display strategies today*; and *the art landscape in China and East Asia in the 1980s*. The events produced rewarding discourse on critical issues in the disciplines of focus for M+.

To ensure that M+ is in constant dialogue with the world's leading art practitioners and professionals, last year the museum launched two internal programmes dedicated to research. *M+ Visiting Artist Programme* is a platform for artists to exchange ideas and research pertaining to their practice. The *M+ / Design Trust Research Fellowship* is an annual grant that supports a six-month research fellowship in design and architecture. The findings generated by the research are expected to inform future acquisitions and other programmes at M+.

過去一年對M+而言可說是豐盛又令人振奮的一年。兩個從香港出發的「M+進行」展覽——李傑個展「你。」和「NEONSIGNS.HK探索霓虹」為本年度揭開序幕。「你。」是李傑於第55屆威尼斯雙年展的個展「你(你)。」的延續，並在內容上進一步延伸，在香港舉行的展覽和一系列相關公眾活動，讓公眾從多方面體驗李傑的構想，深受觀眾及參與人士歡迎。

「M+進行：NEONSIGNS.HK探索霓虹」則旨在探索、連繫和記錄香港的霓虹招牌，以互動方式在網上平台展示香港獨有的城市景觀。此項目讓M+在利用數碼科技建立觀眾的參與上邁進一大步，確立了數碼平台在剛起步的M+和文化區的重要角色。是次網上展覽共錄得345,732次網站頁面瀏覽，公眾提交的霓虹招牌照片更逾4,000張。「NEONSIGNS.HK探索霓虹」為香港快將消失的霓虹招牌留下了豐富紀錄，是一個便捷和廣受歡迎的網上資源。

M+首個流動影像項目「M+進行：流動的影像」是其過去一年的一項重要成就。項目包括一系列專題放映及由兩部分組成的展覽，探索與當代移民相關的議題。項目分別在油麻地、銅鑼灣及土瓜灣三個不同地點舉行，部分展品來自M+增建中的流動影像館藏，為觀眾帶來多元的流動影像觀賞體驗，同時亦展現M+未來在節目策劃上的無盡可能。

M+一方面不斷透過「M+進行」展覽與本地觀眾連繫，另一方面亦積極建立其在國際藝術舞台上的優勢和位置。M+於2014年5月參與香港巴塞爾藝術展，展示M+的館藏及大樓的建築設計，一連五天的互動創新展覽共吸引了超過12,000位本地與海外訪客參觀。

M+年內舉辦了五場「M+思考」研討會及一場「M+公眾論壇」，讓M+與本地及國際藝術界之間進行更深入的交流。「M+思考」的主題包括「戰後日本、南韓及台灣的抽象藝術」、「戰後東亞的設計與工業」、「世界藝術史研究的理論思考」、「國際博物館之收藏與展示策略」，以及「擴展的八十年代：華人與東亞藝術版圖」，為M+重點領域之要題帶來富成效的討論。

M+去年啟動了兩項重點針對研究的內部計劃，期望與世界各地頂尖的藝術家和專業人士時刻保持連繫和交流。該兩項計劃分別為「M+藝術家到訪計劃」及「M+ / Design Trust研究資助計劃」，前者是一個讓到訪藝術家就其藝術範疇交換想法及見解的平台，而後者則是一項年度研究資助計劃，支持一項為期六個月的設計及建築領域的研究，研究結果將為M+的收藏方向和展覽活動提供具價值的參考。

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M+ believes a museum should provide unique and unconventional learning experiences that challenge and open the minds of its visitors with different needs, interests, and backgrounds. The goal of the learning and interpretation programme is to unleash the unlimited possibilities of enriching and enhancing participants' experience through workshops, thematic tours, screenings and talks. The diverse themes explored by past M+ exhibitions have served as a testing ground for interacting with a variety of audience segments, such as engaging students of different age groups during *'You.'* – *Lee Kit* and working with children, families, senior adults, and the visually impaired for the *NEON SIGNS.HK* exhibition. To this end, M+ has utilised a wide range of learning resources, including printed materials, online platforms, and audio tours, to provide multiple entry points for the interested public.

In 2014/15, M+ continued to grow and diversify its collection, with 376 new works approved for acquisition across visual art, design and architecture, and moving image. Significant works acquired for the visual art collection include: *Asian Field* (2003) by British artist Antony Gormley, a monumental installation generously donated in part by a Hong Kong philanthropist; *TV Bed* (1972/1991) by Korean American artist and video art pioneer Nam June Paik; *Aka no samban* (Red III, 1953), one of the earliest surviving works by Shiraga Kazuo, a main member of the Japanese avant-garde group from early post-war period, Gutai; and *S. S. Rajputana leaving the port of Bombay – 29th August 1931* (2014) by Indian artist Atul Dodiya, which was purchased with the Brown Family Annual Acquisition Fund. M+ acquired large groupings of works from epoch-defining art historical movements in East Asia, such as the Chinese No Name Group from the 1970s, the Korean Dansaekhwa movement from the 1970s and 1980s, and the Fifth Moon Society of Taiwan from the late 1950s to the early 1970s. M+ also acquired a large body of works by Hong Kong artists across different generations including: Lui Shou-kwan, Kwok Mang-ho (Frog King), Wilson Shieh and Sara Tse.

The museum's design and architecture collection was strengthened by the addition of works by leading Japanese designer Shiro Kuramata, including *Homage to Josef Hoffmann, Begin the Beguine* (1985) and 14 sketches of some of his most iconic works. M+ has also acquired works by major western modernist designers and architects, such as American Isamu Noguchi, French Charlotte Perriand, and Italian Ettore Sottsass. Especially notable is the acquisition of photographs, furniture, and architectural details by Lucien Hervé, Pierre Jeanneret, and Le Corbusier for the latter's project at Chandigarh, India. There were also important additions to the substantial Hong Kong and China architecture and design collection. Significant acquired archival works from architects include: Chung Wah Nan, Simon Kwan, and Rocco Yim from Hong Kong as well as Urbanus, MAD, Liu Jiakun, and Yungho Chang from Mainland China.

M+相信博物館應為訪客提供獨一無二、有別於傳統的學習經驗，以挑戰和啟發擁有不同需要、興趣及背景的參觀者之思維。M+的學習及詮釋項目旨在透過工作坊、專題導賞、放映及講座，開拓能夠豐富和提升參加者經驗的無限可能。透過過去多元的展覽主題，M+嘗試與不同觀眾群互動的模式，例如在「你。」展覽期間安排不同年齡層的學生參與，以及在「NEON SIGNS.HK探索霓虹」中為兒童、家庭、長者和視障人士設計各種參與活動。M+亦透過出版刊物、網上平台及語音導賞等學習資源，為有興趣的公眾提供多種參與渠道。

2014/15年度，M+的館藏無論在數量和內容上均與日俱增，年內獲批的新藏品有376件，涵蓋視覺藝術、設計及建築，以及流動影像範疇。當中購入的重要視覺藝術藏品包括：英國藝術家Antony Gormley的傳奇作品《亞州土地》（2003年），作品的部分購藏資金由一位香港慈善家慷慨捐贈；美籍韓裔藝術家兼錄像藝術先鋒白南準的《電視床》（1972年 / 1991年）；戰後初期日本前衛藝術派骨幹成員白髮一雄僅存的早期作品之一《Aka no samban》（Red III，1953年）；以及印度藝術家Atul Dodiya的《S. S. Rajputana leaving the port of Bombay – 29th August 1931》（2014年），這項購藏由Brown家族年度購藏基金贊助。M+購置了大批在藝術史上富劃時代意義的東亞地區藝術作品，當中包括屬1970年代中國的無名畫會、1970年代和1980年代韓國的單色畫運動，以及1950年代後期至1970年代初期台灣五月畫會的作品。此外，M+亦購藏了包括呂壽琨、郭孟浩（蛙王）、石家豪和謝淑婷在內的大量香港不同世代藝術家的作品。

年內M+購藏了日本設計大師倉俣史朗的多件作品，如《向Josef Hoffmann致敬，Begin the Beguine（婆娑起舞）》（1985年），及其名作中14幅草圖等，大大豐富了M+的設計及建築館藏。M+亦購置了包括美國的野口勇、法國的Charlotte Perriand及意大利的Ettore Sottsass在內的多位西方現代主義設計及建築大師的作品。另外，來自Lucien Hervé、Pierre Jeanneret和Le Corbusier為後者於印度昌迪加爾項目留下的照片、傢俱和建築細節紀錄亦值得關注。此外，M+新增大量香港與中國的重要建築及設計館藏，包括來自香港的鍾華楠、關善明及嚴迅奇，以及中國內地的都市實踐、MAD、劉家琨及張永和的重要建築設計文獻。

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Antony Gormley, *Asian Field*

Antony Gormley, 《亞州土地》

2003

This year, moving image acquisitions built upon the strong video art holdings in the collection. M+ acquired seminal works by practitioners in the areas of performance and video art, film, animation, and web-based art from Thailand to Korea to the United States, such as Chen Chieh-jen, Ming Wong, Apichatpong Weerasethakul, Paul Chan, and Young-Hae Chang Heavy Industries.

As of 31 March 2015, M+ has acquired 4,003 works through purchase and donation, of which over 32% are by Hong Kong artists and designers. This supports M+'s ongoing effort to enrich holdings in its three main disciplinary areas of visual art, design and architecture, and moving image to construct innovative narratives underscoring the evolution of visual culture globally. The acquisitions made during the past year deepened M+'s commitment to expand the collection's international holdings while cementing the museum's locally rooted position.

過去一年M+在流動影像藏品的基礎上繼續擴展該範疇的館藏，當中有來自泰國、韓國以至美國從事演出與錄像藝術、電影、動畫及網絡創作的藝術家的開創性作品，如陳界仁、黃漢明、Apichatpong Weerasethakul、陳佩之，以及張英海重工業等。

截至2015年3月31日，M+透過購買和接受捐贈共收藏了4,003項作品，當中超過32%出自香港的藝術家和設計師。這些收藏令M+視覺藝術、設計及建築，以及流動影像這三大範疇的館藏更上一層樓，讓M+更有能力就全球視覺文化的演變作出嶄新的敘述，憑藉紮根香港和放眼全球的方向，建立一個世界級的館藏。

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TRANSFORMING WEST KOWLOON

蛻變中的西九



The physical landscape of the District has undergone considerable change in 2014/15. Cranes are everywhere, rising in almost every corner of the site, steadily giving shape to the venues that will constitute the cultural district. Transformation has visibly taken place this year, with the construction of the Xiqu Centre and the M+ building moving full steam ahead, and rapid progress being made on the Park, Freespace, the Arts Pavilion, and the Lyric Theatre Complex.

In order to optimise the development potential of the WKCD site, last year the Authority submitted a planning application to the Town Planning Board (TPB) to apply for minor relaxation of maximum gross floor area and building height restrictions under Section 16 of the Town Planning Ordinance. The application was approved by TPB in November 2014.

After breaking ground in 2013, the Xiqu Centre is just two years away from its expected completion in 2017. Good progress has been made in 2014/15 – the foundation construction works were completed in late 2014, followed by the commencement of the main superstructure works in December last year. The Authority has continued to conduct rigorous value engineering on this project in conjunction with Bing Thom Architects and Ronald Lu & Partners, with a view to reduce the construction cost without compromising the overall functionality and quality of the facility.

During the year we worked closely with Swiss architectural firm Herzog & de Meuron, TFP Farrells and Ove Arup & Partners HK in moving forward the architectural design of the M+ building. This has moved from detailed design to construction as the building foundation works commenced in August 2014. The main superstructure work is set to commence in late 2015, and the building is scheduled for completion in the latter part of 2018.

文化區的外觀於過去一年發生了重大的變化。各處都架着起重機，日以繼夜運作，建造西九的各個場地。年內文化區的轉變越見明顯——戲曲中心和M+大樓的建築工程全速進行，而西九公園、自由空間、小型藝術展館及演藝綜合劇場的設計和工程亦順利開展，西九正逐步成型。

為充分發揮整幅西九用地的發展潛力，管理局去年向城市規劃委員會（城規會）提交規劃申請，根據《城市規劃條例》第16條申請略為放寬最大總樓面面積及最高建築物高度限制，有關申請已於2014年11月獲城規會批准。

2013年進行動土儀式後，戲曲中心距離2017年的預計落成時間只餘兩年。年內工程取得良好進展，地基工程已於2014年底完成，主上蓋工程亦於同年12月展開。管理局繼續在不影響設施整體功能和質素的前提下，與譚秉榮建築事務所及呂元祥建築師事務所合作，實行價值工程措施以降低建築成本。

過去一年，管理局在M+大樓的建築設計上與瑞士建築師事務所Herzog & de Meuron聯同TFP Farrells及香港奧雅納工程顧問公司緊密合作，隨着大樓地基工程於2014年8月展開，有關工作亦由詳細設計進展至建築階段。博物館的主上蓋工程將於2015年底展開，預計於2018年下半年落成。

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M+ construction site
M+博物館建築工地

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Following the unveiling of the concept design in July 2014, the Park has moved on to the design and development stage. The concept design was conceived by a global team led by Dennis Lau & Ng Chun Man Architects & Engineers (Hong Kong) Ltd with the international award-winning design consultant West 8 (Netherlands) and ACLA (Hong Kong). The vision for the Park is to integrate arts and culture within a quality green open space in the heart of the city, providing a vibrant venue for open-air performances of music, dance and theatre, large-scale outdoor sculptures and installations, as well as innovative works that push artistic boundaries. Attention has been paid to shaded areas and topographic variation in designing the Park, providing pleasant environments and spacious lawns for leisure and relaxation. The concept design was completed last year and confirmed the locations of the arts and cultural venues within the Park, including Freespace, which comprises a Black Box and an Outdoor Stage, as well as the Arts Pavilion and the Big Lawn.

The Park is currently at the detailed design stage, and the construction of the Park and Freespace is planned to commence in early 2016. In order to maintain partial opening of the Park area for public enjoyment throughout the construction period, a temporary park, now known as the Nursery Park, was completed and opened for public enjoyment in July 2015. Located at the north western end of the cultural district, the Nursery Park encompasses a tree nursery which is nurturing trees and plants for the future Park, a section of the existing waterfront promenade, performance space for staging open-air events, and a cycling path, allowing the public to experience what they can expect from the forthcoming cultural district and Freespace, which will lie at the heart of the Park.

Before the M+ building is completed, the Arts Pavilion will serve as the museum's primary site for staging small-scale exhibitions. Detailed design was completed in October 2014, and construction is now underway. The first exhibition is expected to take place at the Arts Pavilion in the third quarter of 2016.

In May 2014, consultancy services were employed for the design and administration of the construction of the Lyric Theatre. In parallel with the design process, the WKCDa initiated a review of performing arts venues planned for the District to achieve design efficiency and synergy in future operation, and the option of combining more performing arts venues with the Lyric Theatre was explored. The modification of facilities framework for the Lyric Theatre was well received after a series of discussions with the stakeholders. The modifications included the reconfiguration of some of the facilities previously included in the Centre for Contemporary Performance and Medium Theatre II. The enhanced Lyric Theatre, now tentatively known as the Lyric Theatre Complex, will also be used for a variety of art forms, while maintaining dance as its key artistic focus. The Lyric Theatre Complex will encompass a main 1450-seat Lyric Theatre;

繼概念設計於2014年7月出爐後，西九公園現已進入詳細設計和發展階段。有關概念設計由劉榮廣伍振民建築師事務所(香港)有限公司帶領榮獲多項國際設計殊榮的顧問園境師West 8(荷蘭)及傲林國際(香港)組成的國際團隊精心打造。公園的願景是在市中心締造一個融入文化藝術的優質綠化戶外空間，為戶外音樂、舞蹈和劇場表演，以及大型戶外雕塑和裝置提供一個充滿活力的場地，進一步打破藝術界限。公園的設計巧妙地引入林蔭和不同地形特色，營造出廣闊的草地空間和輕鬆休閒的環境。概念設計於去年完成，確定了自由空間(設有黑盒劇場和戶外舞台)、小型藝術展館和大草坪等西九公園內場地的位置及佈局。

西九公園目前處於詳細設計階段，公園和自由空間的建築工程預計於2016年年初展開。為了在工程期間可繼續開放部分公園空間予公眾享用，一個名為苗圃公園的臨時公園已於2015年7月落成啟用。苗圃公園位於文化區西北端，設施包括一個現正培植未來西九公園內樹木的苗圃；現有海濱長廊的一部分；可供舉辦戶外活動的表演空間；及一條單車徑，讓公眾人士率先體驗未來文化區及位於西九公園中心位置的自由空間的氛圍。

在M+大樓落成之前，小型藝術展館將是M+舉辦小型展覽的主要場地。詳細設計已於2014年10月完成並正進行施工。預計將於2016年第三季呈獻首個展覽。

管理局與2014年5月委聘負責演藝劇場建築設計和管理的顧問公司，重新檢討文化區已規劃的表演藝術場地，以確保設計效益和日後營運的協同效應，並探討整合演藝劇場及西九其他表演藝術場地的方案。經過多番討論及參考持份者對修訂演藝劇場設施架構方案的意見後，管理局決定重組原先於當代藝術中心和中型劇場II的部分設施，置於演藝劇場項目內。優化後的演藝劇場暫名為演藝綜合劇場，藝術定位繼續以舞蹈為主，同時亦適用於其他藝術形式。

Digital rendering of the Park
西九公園(數碼繪製圖)THE YEAR IN REVIEW
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西九公園(數碼繪製圖)

a 600-seat Medium Theatre; a 200-seat Studio Theatre; and a Resident Company Centre, which will comprise a full range of professional rehearsal, communal and supporting facilities, serving as a power house for the long-term development of dance. The design of the Lyric Theatre Complex is currently underway, and the tender for foundation works is scheduled for the second quarter of 2015, with the core arts and cultural facilities targeted for completion in 2020.

While we are building a physical cultural district with arts venues and public spaces, the strategic direction of connecting audiences with arts and culture has been at the centre of the Authority's effort to develop the District's technological infrastructure. The Information and Communications Technology (ICT) Department was established this year to explore opportunities to deploy technology for the future WKCD. A five-year business plan was drafted, and a three-year Programme Management Office consultancy services for ICT applications (aPMO) was established to develop Enterprise Architecture, ICT Governance and other related documents; and more importantly, to deliver 20 key business applications including district-wide content management, digital asset management and venue management, taking into account the different venues' construction timelines.

The transformation that is taking place physically and technologically crystallises the WKCDa's aspirations to build a District that embraces the concepts of sustainability, accessibility and connectivity, while enhancing audience and visitors' experience.

演藝綜合劇場將包括一個設有1,450個座位的主要演藝劇場；一個設有600個座位的中型劇場；一個設有200個座位的小劇場；以及一個駐區藝團中心，內設全面的專業綵排、共用和輔助設施，以推動舞蹈界的長遠發展。演藝綜合劇場的設計工作正在進行，地基工程的招標則安排於2015年第二季展開，有關核心文化藝術設施預計於2020年落成。

為實現西九以文化藝術連繫觀眾的策略性方向，在建造文化區的文藝設施和公共空間的同時，管理局亦積極發展區內的科技基礎設施。管理局於過去一年成立了資訊及通訊科技部，以規劃和建構西九日後的資訊科技策略。資訊及通訊科技部草擬了一個五年業務計劃，並設立了一個為期三年、提供顧問服務的資訊及通訊科技管理辦公室，以制訂企業架構、資訊與通訊科技管治及其他相關文件；更重要的是，辦公室將因應不同場地的工程進度，執行及完成20個主要業務應用方案，包括文化區網站的內容管理、數碼資產管理和場地管理等系統。

隨着項目工程加緊推展，並推動科技建設，充分體現管理局致力將西九發展成集可持續發展、通達共融和連繫四方於一身，從而提升觀眾和訪客體驗。

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CONNECTING, ENGAGING AND CULTIVATING

連繫・參與・培育

Public participation in our M+ and PA programmes in 2014/15 tells a compelling story about the tremendous growth of the Authority's audience engagement initiatives. Our mission to deliver artistic and capacity building programmes during the run-up to the future District is underpinned by our commitment to keep the community at the heart of our actions. Diverse programmes, events, and marketing initiatives during the year provided the Authority with ample opportunities to reach out to and build a wider audience. This year we continued to use digital technology extensively in our programme marketing, enabling content to be accessed in novel and interactive ways while creating a buzz around our events.

Building on the popularity in the previous year, the Freespace Fest App and Freespace Challenge! game continued to be effective tools in generating interest for *Freespace Fest*. By providing a festival app, the Authority was able to share programme details and updates in a form which was easy to access by people on the go. In catering for the festival's audience-centred approach, we enhanced the functionality of the app by incorporating user preferences, social media integration and interactive elements, allowing the audience to participate in music events through the app. The Freespace Challenge! game was also hugely popular both online and at the festival site, with a download rate over 11,000 and 2,000 plays at the game booth.

Mobile M+: *NEON SIGNS.HK* opened up vast possibilities in digital programming. It proved to be an international success that extended well beyond the time span of the online exhibition. In April 2015, *NEON SIGNS.HK* earned a Webby Award in the "Website: City and Urban Innovation" category. This was followed by a partnership with the Google Cultural Institute, which featured two specially curated exhibitions using existing and new content from the project; this broadened *NEON SIGNS.HK*'s global presence and reach.

The WKCD website continues to be an important channel for our communication with the public. Aspiring to promoting accessibility, inclusion and engagement, our website plays an integral role in keeping the public abreast of the Authority's latest programmes and development. In addition to providing quick navigation and relevant content, a growing emphasis has been placed on involving the public in the process of the District's development through the website. One good example is the Park survey, which the WKCD rolled out in May 2014 to solicit the public's views on the operation of the future Park.

My family and I spent a wonderful weekend at *Freespace Fest 2014*, sitting on the grass to enjoy music against the backdrop of stunning night views of the Victoria Harbour. We also wandered around the bazaar, checking out crafts hand-made by local artists. I look forward to more outdoor, interactive cultural events organised by the WKCD in the future!

「自由野 2014」讓我和家人有機會坐在舒適的草地，一邊欣賞維多利亞港的醉人夜景，一邊享受悠揚樂韻，又或閒逛本地藝術家主理的《手作藝墟》，以不一樣的方式享受週末。萬分期待西九未來舉辦更多戶外互動文化活動！

Fountain Shiu, visitor to *Freespace Fest 2014*
邵芳婷，「自由野 2014」參加者

公眾對2014/15年度M+和表演藝術部舉辦的節目反應熱烈，足見管理局在提升觀眾參與度方面取得可觀進展。公眾是西九各項活動的重心，我們在建設文化區期間，致力透過舉辦各種節目來達到推廣藝術及培育人才的使命。年內不同的節目、活動和推廣計劃為管理局提供大量接觸並拓展觀眾群的機會。今年我們繼續把數碼科技廣泛應用在節目推廣上，使觀眾能夠以新穎互動的方式瀏覽節目內容，同時讓我們的活動獲得更多討論及關注。

上年度廣受歡迎的自由野應用程式及「進擊自由野！」網上遊戲，繼續有效地引起公眾對「自由野」的興趣。管理局透過活動應用程式讓訪客可以便捷方式收取節目詳情和資訊更新。因應「自由野」以觀眾為主導的方向，我們強化了程式功能，加入用戶偏好、社交平台整合及互動元素，並讓觀眾透過應用程式參與音樂節目。至於「進擊自由野！」遊戲在網上及「自由野」活動現場均大受歡迎，下載次數及現場參與遊戲攤位的人次分別達11,000及2,000。

「M+進行：NEON SIGNS.HK探索霓虹」網上展覽開拓了數碼節目的無盡可能，展期完結後仍受到國際關注。2015年4月，「NEON SIGNS.HK探索霓虹」在Webby Award的「網站：城市及都市創新」類別脫穎而出。隨後，我們與Google虛擬博物館合作，利用展覽的現有及新增內容舉行兩個專題展覽，進一步提升「NEON SIGNS.HK探索霓虹」的國際曝光率和關注度。

西九網站一向是我們與公眾溝通的重要渠道。在促進無障礙、共融和參與的前提下，西九網站在向公眾提供管理局的最新節目及發展資訊上扮演著不可或缺的角色。除了提供快速導覽和適切的內容外，亦越來越重視鼓勵公眾透過網站參與文化區的發展。其中一個最佳例子是管理局於2014年5月推出的西九公園公眾意見調查，蒐集公眾人士對營運未來西九公園的意見。

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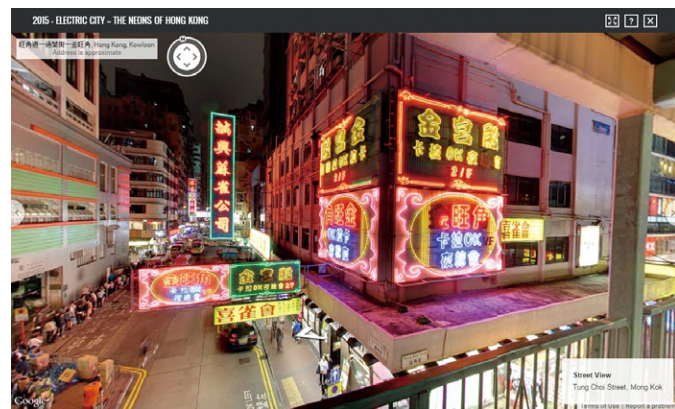
The *NEON SIGNS.HK* exhibition further expanded its visibility among global audiences through a partnership with the Google Cultural Institute

「NEON SIGNS.HK探索霓虹」透過與Google虛擬博物館合作，延伸至全球的觀眾群



Freespace Fest App

自由野應用程式



Adults and kids lining up at the game booth, rising to the challenge of the Freespace Challenge! game

遊戲攤位擠滿成人及小朋友，等待挑戰「進擊自由野！」網上遊戲



The WKCD website

西九網站

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Since its revamp in 2013, the website has grown in content, design, functionalities and accessibility. It received a silver award under the non-commercial category by the Best .hk Awards and a gold award by the Web Accessibility Recognition Scheme in 2015 for its outstanding performance. The WKCD website received a total of 2,551,265 page views during 2014/15, a figure that reflects the high level of interest in the project and the Authority's activities.

With over 90,000 subscribers, our e-newsletter has proven itself to be an important way to connect with the audience. The bilingual e-newsletter mailing is segmented by audiences, allowing us to better engage with our target audiences and provide them with specially tailored latest news and events relevant to their interests. This personalisation will be further developed in the coming year as we expand the role of customer relationship management to enhance the web experience and promote attendance at events.

Social media continues to be a key aspect of our digital strategy. Our social media presence expanded with over 55,000 followers on Facebook, as well as a significant growth in YouTube subscribers. As our Facebook community continued to grow, the year also saw a major boost of Instagram users who contributed over 4,000 neon sign images to the *NEONSIGNS.HK* exhibition and over 2,000 photos to *Freespace Fest 2014*. Importantly, videos are proving to be an increasingly valuable tool for building awareness, promoting events and raising interest in our events.

Last year we produced a range of videos to inform our current and potential audiences about the WKCD project, including the time-lapse video of the Xiqu Centre, *Freespace Fest* after movie, the behind-the-scenes of *Rising Stars of Cantonese Opera*, trailer of *Mobile M+: Moving Images* exhibition and the Kiyotomo Sushi Bar documentary, providing the public intriguing glimpses into the different aspects of the WKCD story.

As a Cultural Studies graduate and a complete stranger to marketing, I was lucky to be offered a post that allowed me to hone my skills, learn new ones and meet like-minded people in the art industry. That was three years ago. Now I'm an experienced copywriter in direct marketing, web content and social media.

作為修讀文化研究的大學畢業生及市場推廣方面的新手，我很幸運能透過這份工作去磨練技巧、學習新技能，以及遇上藝術界的同路人。三年過去，我現在已是直銷、網站內容及社交平台方面的資深撰稿人。

管理局自2013年推出全新的官方網站以來，網站無論在內容、設計、功能和通達程度均全面加強。憑藉出色表現，西九網站分別獲頒發「2014最佳.hk網站獎」非商業類別銀獎，以及「無障礙網頁嘉許計劃2015」金獎。於2014/15年度，西九網站頁面瀏覽次數高達2,551,265，反映市民對西九項目和管理局的活動深感興趣。

電子通訊的訂閱人數已躍升至超過90,000，是管理局與觀眾連繫的主要渠道。電子通訊提供雙語版本，並按觀眾類型分組發放，以便更有效地吸引目標觀眾群參與，並因應不同觀眾的興趣提供更適切的消息和活動資訊。來年我們將開拓客戶關係管理，從而進一步發展這個人化服務，提升公眾的網上體驗和推動更多人投入參與節目。

社交平台繼續是我們數碼策略的重要一環，我們在社交平台的曝光率持續上升，Facebook追蹤者超過55,000人，YouTube訂閱用戶亦大幅增長。Facebook社群不斷壯大之際，年內Instagram追蹤者亦顯著增加，並於「NEONSIGNS.HK探索霓虹」展覽平台提交超過4,000張霓虹招牌的照片，以及在「自由野2014」期間上載超過2,000張活動照片。重要的是，影片現正逐步成為提高節目關注度及推廣的有效傳訊工具。

去年我們製作一系列影片，讓現有和潛在的觀眾群認識西九項目，當中包括戲曲中心興建過程縮時影片、「自由野」的精彩回顧、「西九戲曲中心粵劇新星展」的幕後花絮、「M+進行：流動的影像」的宣傳片，以及倉俟史朗《清友壽司吧》紀錄片，讓公眾從多角度了解西九的內容和動態。

Felicity Chao, Communications & Marketing Assistant and former part-time data entry staff, WKCD
趙芷穎，曾任管理局兼職資料輸入員，現為傳訊及推廣助理

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As the WKCD continued to shape its artistic programmes and build the venues, this year we took the opportunity to update the Authority's identity. The new branding reinvigorated perceptions of the project and will enhance the future visitor experience through their encounters with our programmes, events, venues, wayfinding, digital presence and other visual communications. Numerous aspects of the strategic planning and development for the future District are well underway, such as customer relationship management, membership, digital asset management, ticketing, digital signage and online collection display.

管理局於本年度不斷發展藝術節目和建設場地的同時，亦更新了機構的標誌。新的品牌形象為項目注入時尚活力的感覺，讓訪客將來在參與節目和活動，或接觸文化區內的場地、導向指示、數碼傳訊及其他視覺傳意媒介時，提升其整體體驗。另一方面，未來文化區的各項策略規劃和發展，包括客戶關係管理、會員計劃、數碼資產管理、票務、數碼顯示系統和網上藏品展示等方面均進展理想。



Young local Cantonese opera artists in 'Madame She'
本地粵劇新星在《佘太君掛帥》中展現光芒

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A time capsule with artworks by local children was placed on the M+ construction site for unsealing after 100 years

存放有本地小學生畫作的時間囊放置在M+博物館建築工地，於100年後開啟



Our engagement activities for people of all ages
社會上不同年齡的人士投入參與管理局的活動



M+ was a team of 10 people when I joined and now it is close to 50! It's extraordinary to be a part of a project from its early stages and grow alongside it. Yes, there are endless challenges but I love working here because I believe wholeheartedly in M+.

我加入 M+ 的時候團隊只有 10 人，轉眼已擴展至近 50 人！能夠在項目的起步階段便投入參與，並與之一同成長，實在意義非凡。儘管面對無盡挑戰，但我熱愛這份工作，並對 M+ 的信念堅定不移。

Mia Fong, Members Programme Coordinator and previously intern of the first intake of M+ Internship Programme, WKCD
方嘉愛，管理局 M+ 博物館首屆實習生，現為會員計劃統籌

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Maintaining effective communication is an important part of the Authority's work as the development of WKCD relies on the support of the public, the media, the Government and numerous stakeholders. To ensure transparency, we continued to provide live broadcasts for the open session of each Board meeting, followed by a press release that summarises the meeting discussion to keep the public informed about the Authority's key decisions and latest developments. With an aim to deliver clear, engaging and timely information about the WKCD during the year, we issued over 40 press releases, alongside the organisation of numerous press interviews, press conferences and guided media tours, exhibition previews and receptions. Local and international media demonstrated high levels of interest in WKCD's events, with featured stories and extensive coverage in major newspapers, art magazines and online press. As part of our effort to support the promotion of arts and culture in local media, for the third consecutive year we supported the 'Best Arts and Culture News Writing' category of the Hong Kong News Awards, which was organised by the Newspaper Society of Hong Kong.

The mission of creating a cultural district that fulfils the expectations of the community requires greater engagement with our stakeholders. In March 2015, a town hall meeting was organised for the 18 District Councils to brief the District Council members on the draft WKCD (Public Open Space) Bylaw and associated guidelines. Consultation had also been conducted with the Consultation Panel, Yau Tsim Mong District Council, arts and cultural groups, representatives of nearby residents, youth groups as well as the Legislative Council Joint Subcommittee to Monitor the Implementation of the WKCD Project.

On the artistic side, during the year PA conducted regular meetings with stakeholders in the local performing arts field to collect views on the future venues in terms of artistic positioning and strategic planning. Bilateral relationships have been established through regular meetings with key players in the industry, such as the Xiqu Centre Advisory Group and engagement meetings with the local Xiqu, theatre, dance and music scenes, whose expertise are expected to contribute to the development of the WKCD project.

西九的發展有賴公眾、媒體、政府和持份者的支持，故此保持有效的溝通對管理局尤為重要。為確保董事局會議的透明度，我們繼續直播會議公開部分，並隨後發布新聞稿概述重點討論內容，向公眾傳達管理局的重要決策和最新發展。為了提供清晰、具吸引力及適時的管理局資訊，年內我們發出超過40篇新聞稿，並舉行多次傳媒活動，包括訪問、新聞發布會、媒體導賞團、預展及酒會。本地和國際媒體均對西九活動表現濃厚興趣，獲得主要報章、藝術雜誌和網上傳媒作專題介紹和廣泛報道。此外，為了支持本地新聞媒體推廣文化藝術，我們連續第三年支持香港報業公會舉辦的「香港最佳新聞獎」之「最佳文化藝術新聞報道」。

要創造一個符合社會期望的文化區，持份者的積極參與十分重要。我們於2015年3月為18區區議會舉行簡介會，向區議員簡介《西九文化區（公眾休憩用地）附例》及相關指引擬稿。此外，我們亦已諮詢管理局諮詢會、油尖旺區議會、文化藝術團體、鄰近居民代表、青年團體，以及立法會監察西九文化區計劃推行情況聯合小組委員會。

藝術方面，表演藝術部年內與本地表演藝術界別的持份者進行定期會議，聽取他們就未來場地的藝術定位和策略規劃方面的意見。我們亦舉行定期會議，與戲曲中心顧問小組等主要業界人士保持雙向溝通，以及與本地戲曲、戲劇、舞蹈及音樂界人士進行會議，以期利用他們的專業知識為西九項目的發展作出貢獻。

Members of the 18 District Councils are briefed on the draft WKCD (Public Open Space) Bylaw and associated guidelines in a town hall meeting
18區區議會成員在簡介會中備悉《西九文化區（公眾休憩用地）附例》及相關指引擬稿



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In preparation for the artistic development and the commissioning of the future performing arts venues, over the past two years PA has been working to establish an Artistic Partnership Framework in consultation with the local arts sector. Partnership with different arts groups and artists is central to the fabric of the Framework, which is envisaged to initiate a new engagement model for the local art scene, with a long-term goal of bolstering the overall performing arts ecosystem in Hong Kong. Two types of partnership models, namely Resident Partners and Associate Partners, were proposed last year. Emerging and established artists, arts companies and visiting researchers will be engaged as Associate or Resident Partners to contribute to and play an ongoing role in the artistic direction of the WKCD performing arts venues.

Last year the Authority continued its efforts in actively exploring models of engagement and capacity building in Hong Kong since the cultivation of talent for the local art scene is an area of immense importance. To enhance the professional development of local arts professionals, the Authority and the Hong Kong Arts Development Council jointly initiated the *Overseas Training / Research Programme for Leaders from Local Arts Groups on Future Arts Development in Hong Kong* in 2013. The programme supported Hong Kong artists and leaders in the arts to conduct visits and trainings at arts organisations, festivals and centres in the United States, Europe and Asia from 2013 to 2015. The programme has nurtured five participants from drama and dance disciplines, who are expected to contribute to the WKCD project as well as arts development of Hong Kong in the future. A sharing session was held in November 2014, where two participants of the first year's programme, Even Lam and Daniel Yeung, shared their insights on strategic planning, audience building as well as observations gained from their overseas visits. Participants of the programme will produce an in-depth research project in their respective area of expertise as part of the programme.

為未來表演藝術場地的藝術發展及啟用作好準備，表演藝術部在過去兩年一直就建立藝術伙伴合作架構諮詢本地藝術界。該架構的重點是夥拍不同藝團及藝術家，為本地藝術界開創新的參與模式，以促進香港整體表演藝術生態的長遠發展。去年，我們提出駐區伙伴和協作伙伴兩種合作模式，新進及知名的藝術家、藝團和到訪學者將以協作伙伴或駐區伙伴的方式，貢獻及積極參與西九表演藝術場地的發展。

培育本地藝術界人才是十分重要的一環，管理局於去年不斷積極探索香港不同的參與及人才培育模式。為提升本地演藝專才的專業發展，管理局與香港藝術發展局於2013年共同展開「本地藝團領袖人才海外考察及培訓計劃」。獲選的香港藝術家和藝術行政領袖於2013至2015年間走訪美國、歐洲和亞洲的藝術機構、藝術節和藝術中心進行考察和接受培訓。計劃已培育五位來自戲劇和舞蹈範疇的參加者，期望他們將來會為西九項目以至香港的藝術發展出謀獻策。分享會於2014年11月舉行，首年計劃的兩位參加者林英傑和楊春江分享他們對策略規劃和建立觀眾群的見解，以及他們於海外考察期間的觀察所得。作為計劃的一部分，參加者亦將按各自的專業範疇進行一項深入的研究。

M+ Matters takes place outside Hong Kong for the first time, in conjunction with the inaugural *Hong Kong-Shenzhen Design Biennale*

「M+思考」首次在香港以外地區進行，作為首屆「深港設計雙年展」項目之一



It is my privilege to work in one of the world's largest arts and cultural organisations. The job is certainly not easy as it involves expertise in many different fields of art, so I appreciate the WKCD for giving me such an invaluable opportunity to broaden my mind.

我很榮幸能加入世上其中一所最具規模的藝術文化機構。這份工作殊不簡單，需要涉獵到不同藝術範疇的專門知識。我很感謝管理局給我擴闊視野的機會。

Evis Chuk, Operations Development Assistant and previously intern of the first intake of Performing Arts Internship Programme, WKCD
竺栢嫻，管理局表演藝術部首屆實習生，現為營運發展助理

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As part of its ongoing effort to nurture arts administrators for the Hong Kong art scene, last year the Authority again supported the annual *Cultural Leadership Summit: Young Leaders Platform Showcases*, co-presented by the Hong Kong Arts Administrators Association and the Advanced Cultural Leadership Programme of the University of Hong Kong. At the summit, local and international cultural leaders were invited to discuss topics on 'Branding Hong Kong through the Arts'.

Offering local young people professional development opportunities remains a priority for the Authority. Our internship programme allowed local tertiary students to gain knowledge and experience through real-life contexts. Among the 28 interns who worked with the WKCD team in 2014/15, six were Performing Arts interns. M+ also continued its internship programme throughout the year by providing nine curatorial interns with the opportunity to gain practical and theoretical training in curatorial practice, art education, and museum operations. Establishing collaborative relationships with helpers and volunteers allows M+ to gain insights into their views as stakeholders and to build long-term engagement with them as the museum takes shape. Throughout the 2014/15 exhibition programme, M+ provided opportunities and training for 47 docents and 32 exhibition helpers. We value the opportunity to work with young people in this way as we nurture more talents for the arts.

為持續培育香港藝術界的藝術行政人員，去年管理局再度支持一年一度由香港藝術行政人員協會及香港大學文化領航學程合辦的「文化領袖論壇：青年領袖平台系列」。活動邀請本地與國際文化界領袖就《以藝術建立香港的城市品牌》為題進行討論。

管理局非常重視為本地青年人提供專業發展機會。我們的實習計劃讓本地大專生在實際工作環境中增長知識及汲取經驗。2014/15年度共有28位實習生與管理局團隊共事，其中六位為表演藝術實習生。本年度M+亦繼續舉辦實習計劃，為九位策展實習生提供實踐和理論培訓，讓他們認識策展實踐、藝術教育和博物館營運等範疇。M+亦積極與展覽助理及義工建立協作關係，希望能夠更深入了解他們作為持份者的觀點，以及在博物館逐步成形期間與他們發展長遠的合作關係。透過2014/15年度的展覽項目，M+為47位導賞員和32位展覽助理提供不同的機會及培訓。我們重視與青年人合作的機會，並藉此為藝術界培育更多人才。

Our summer interns take a selfie with Mr Michael Lynch at the welcome party
一眾暑期實習生於歡迎會上與連納智先生自拍



I'm thrilled to take part in this mega arts project, work with all these energetic people and cooperate with different parties during my internship. This opportunity not only adds value to my profile, but more importantly, allows me to start my dream career.

我很高興能透過暑期實習的機會，參與這個龐大的藝術項目，與一眾活力充沛的同事並肩工作，以及和不同機構攜手合作。這次機遇不僅為我的履歷增值，更重要是讓我一嘗夢寐以求的工作。

Christie Ko, Intern of Communications and Marketing Department, WKCD, in 2014/15
高柵，2014/15 管理局傳訊及推廣部實習生

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HOW WE MAKE IT HAPPEN

實現願景

The Authority's roles and undertakings are manifold. Among the Authority's multiple endeavors in building and developing the cultural district, a significant one is the provision of public space. Aside from design and construction, to provide the public with the best public space that we possibly can require the formulation of sound policies. In the spirit of creating a Park and public spaces that are welcoming and accessible for all, in 2014 the Authority took the initiative to draft a WKCD (Public Open Space) Bylaw and associated guidelines to govern the operation of the Park as well as other public open spaces, to ensure that they will be managed in a way that encourages a wide range of uses and activities within the shared spaces, while respecting and balancing the needs of different users. Accompanied by four sets of guidelines on street performances, outdoor events, assistance animals and filming and photography, the draft Bylaw has taken into account the vision and mission of the Park as well as the public views collected in a three-stage public engagement exercise between 2009-2011, a park public survey that the Authority conducted in May 2014, and various consultation sessions that the Authority has carried out earlier this year. The draft Bylaw is a work-in-progress document, and is under further refinement taking into account views from various stakeholders and the public. It will be submitted to the Legislative Council for positive vetting later this year ahead of enactment.

在管理局的多方職責及工作中，提供公共空間是重要一環。除設計及興建外，我們需要制訂完備的營運及管理政策才能為公眾提供最好的公共空間。管理局本着建立通達共融及人人共享的西九公園和公共空間精神，於2014年着手草擬《西九文化區（公眾休憩用地）附例》及相關指引，藉以規範公園和其他公眾休憩用地的管理模式，確保市民在互相尊重和平衡不同需要的前提下，共同享用有關設施。草擬附例以及相關的街頭表演、舉辦戶外節目、援助動物以及外景拍攝和攝影四個指引，均考慮到公園的願景及使命、於2009至2011年進行的三個階段公眾參與活動和於2014年5月管理局進行的公園公眾意見調查結果，以及管理局於本年較早時多次諮詢中收集到的意見。擬議附例將會是一份不斷完善的文件，會在考慮不同持份者和公眾人士的意見後作進一步修訂，並將於本年較後時間提交立法會進行先審議後訂立的程序。

The tree nursery at the District
文化區內的幼樹苗圃THE YEAR IN REVIEW
年度回顧Young people enjoying a SmartBike ride
年輕人享受「悠遊西九」單車旅程

Before the Park and other venues come to life, efforts to position WKCD as a leisure destination are ongoing. The accessible waterfront promenade has been a popular place for the public to engage in leisure activities such as jogging, picnicking and cycling. The SmartBike service, which was officially launched in April 2014, has been well received by the public. As of March 2015, the bike rental service has had over 22,000 users. In addition to WKCD's own events, the site has also been used by external organisations to stage large-scale outdoor events.

Different departments and functions of the Authority are the underlying forces that make the WKCD project happen. The Finance Department supported the Authority in planning, allocating and managing the Authority's financial resources and investments as well as budgeting, forecasting and financial reporting to ensure the smooth operation of the Authority.

在西九公園及其他場地啟用前，我們已致力令西九成為理想的消閒好去處。位置便利的海濱長廊已成為市民緩步跑、野餐及踏單車的熱點。2014年4月推出的「悠遊西九」單車服務亦廣受好評，截至2015年3月已有逾22,000人次使用此項服務。除西九舉辦的活動外，外界機構亦曾於西九用地舉辦不同的大型戶外活動。

管理局內的各個部門均全力協助落實西九項目。財務部支援管理局的規劃、管理和分配管理局的財政資源及投資，以及制作預算、預測和財務報告，以確保管理局運作暢順。

THE YEAR IN REVIEW
年度回顧

In 2014/15, the Authority generated a total investment income of HK\$830 million, representing an increase of HK\$20 million or 2.4% compared to the previous year. The overall rate of return on the Authority's investments increased from the previous year's 3.4% p.a. to 3.5% p.a. As at 31 March 2015, the Authority had generated in total HK\$4.6 billion investment income since inception at an annualised yield of 3.2%. Funds available for investment was HK\$23.5 billion, which was HK\$0.2 billion lower than the previous year as its total expenditure exceeded total income.

The net assets of the Authority at the end of financial year 2014/15 amounted to HK\$25.1 billion as compared to HK\$24.5 billion in the previous year, which mainly comprised HK\$15.1 billion of placements with the Exchange Fund, bank deposits of HK\$8.5 billion, property, plant and equipment of HK\$1.1 billion and museum collections of HK\$0.4 billion. During the year, the Finance Department continued to strengthen the Authority's financial management and control and improve efficiency of the Authority's accounting processes and treasury operation.

In addition to its role in drafting the Bylaw and guidelines, the Legal Department also supports the Authority by providing professional advice and addressing numerous legal issues, such as copyright, trademark registration, contractual and licensing matters, architectural and engineering consultancy, and construction contracts. It also contributes to the delivering of internal policy and guidelines, and the insurance of the Authority's undertakings.

As an independent function established within the WKCD, the Internal Audit Department (IA) supported the Board to effectively discharge its responsibilities in respect of risk management, internal control and corporate governance. Reporting to the Audit Committee, IA performed audits covering areas of procurement and payment of non-capital items, use of single quotations, museum collections management as well as project management of the site office and temporary access road in 2014/15 to evaluate the adequacy and effectiveness of internal controls. IA was also engaged in undertaking Risk Management activities as facilitator and co-ordinator of risk management process in accordance with the Risk Management Policy; and as Secretary of the Risk Management Committee.

於2014/15年度，管理局錄得總投資收入8.3億港元，按年增加2千萬港元或2.4%。本年度整體投資回報率由上年度的3.4%增至3.5%。截至2015年3月31日，管理局自成立以來已錄得總投資收入46億港元，按年收益率為3.2%。可用於投資之資金為235億港元，較上年度減少2億港元，原因是總開支超過總收入。

管理局於2014/15財政年度結束時的資產淨值為251億港元，上年度則為245億港元，其中主要包括151億港元之外匯基金存款、85億港元之銀行存款、11億港元之物業、廠房及設備，以及4億港元之博物館藏品。財務部於本年度繼續加強管理局的財務管理和監控，並提升管理局的會計處理和庫務運作的效率。

法律事務部除了負責草擬附例和指引外，亦為管理局各部門提供專業意見和法律服務，如版權、商標註冊、合約及授權事宜、建築和工程顧問，以及建築合約等，並就編製內部政策和指引提供法律意見，以及負責管理局的保險工作。

作為一個在管理局內具備獨立職能的部門，內部審計部協助董事局有效地履行職責，處理有關風險管理、內部監控和機構管治的事宜。內部審計部向審計委員會匯報，並履行審計職責，2014/15年度所涵蓋範疇包括非資本項目的採購和付款、單一報價的使用、博物館藏品管理以及工地辦公室和臨時接駁道路的項目管理，以評估內部監控的健全性和成效。內部審計部亦參與風險管理工作，協調和統籌根據風險管理政策進行的風險管理過程；以及出任風險管理委員會的秘書。

THE YEAR IN REVIEW
年度回顧

People are crucial to the success of the WKCD project. The Human Resources Department has been dedicated to attracting and engaging talents to realise the mission of the WKCD. Over the years the Authority has expanded rapidly, from an office with just a few desks to a staff force of 230 as at March 2015. The WKCD project could not have achieved the progress in the past year without the contribution and dedication of every staff member of the Authority. Despite the challenges ahead, we will not lose sight of the multiple roles that we play, nor will we lose our aspiration to achieve more.

人才是西九項目成功的關鍵。人力資源部一直致力吸引和招募人才，以實現管理局的使命。過去數年，管理局迅速擴展，由一個只有數名職員的辦公室，發展成為截至2015年3月達230名員工的團隊。西九項目過去一年取得豐碩成果，全賴管理局每一位員工的貢獻與付出，儘管未來充滿挑戰，我們仍會繼續履行職責，堅守信念，實現各個文化藝術發展的目標。

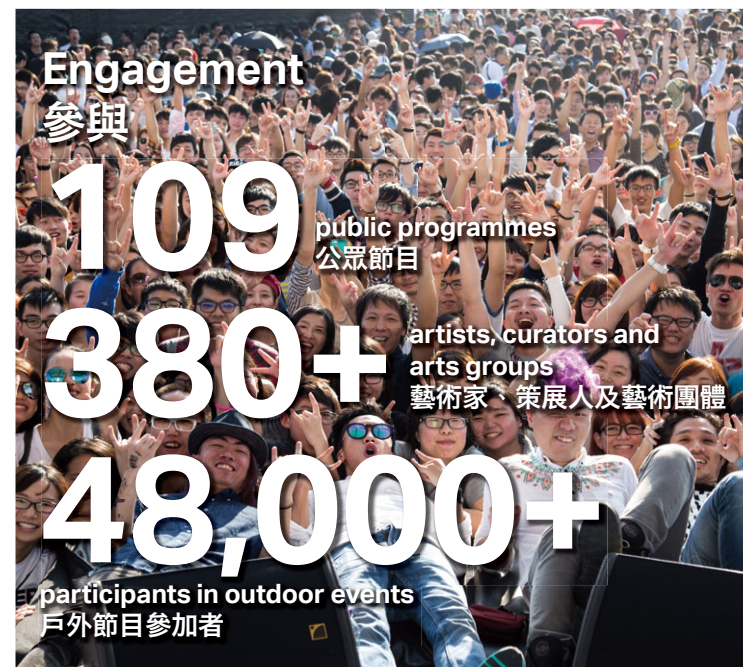
A site office has been established at the District to accommodate the expanding team
管理局因應團隊擴張而設置工地辦公室



THE YEAR IN REVIEW
年度回顧

WEST KOWLOON IN FIGURES

西九速寫

Awards
獎項WKCD website
西九網站NEONSIGNS.HK
NEONSIGNS.HK 探索霓虹INTERNATIONAL
DESIGN
COMMUNICATION
AWARDS

- Best Website
最佳網站
- Best Temporary Exhibition
Communications
最佳短期展覽傳訊

Chinese New Year 3D pop-up card
農曆新年 3D 立體賀卡CSS DESIGN
AWARDSBuilding the M+ Collection
建立藏品

Purchased 購入

339 works
件藏品

Received 接受

37 donations
件捐贈藏品THE YEAR IN REVIEW
年度回顧Hong Kong neon sign photos submitted
by the public

公眾提交的香港霓虹招牌照片

Freespace Fest mobile app and
Freespace Challenge! online game
「自由野」應用程式及「進擊自由野！」網上遊戲
 760,296
website visits
網站瀏覽人次

 90,000+
e-newsletter subscribers
電子通訊訂閱人數

 55,000+
facebook likes
facebook 專頁讚好
