

**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Core Arts and Cultural Facilities  
for the West Kowloon Cultural District  
as defined in the Invitation for Proposals**

**Purpose**

This paper provides background information on and the rationale behind the Core Arts and Cultural Facilities (CACF) of the West Kowloon Cultural District (WKCD) as proposed in the Invitation for Proposals (IFP) issued in September 2003.

**Core Arts and Cultural Facilities in the Invitation for Proposals**

2. In September 2003, the Administration launched the Invitation for Proposals (IFP) for the development of the WKCD into a world-class arts, cultural, entertainment and commercial district. The IFP has specified the following CACF as Mandatory Requirements of the project:

- (a) **A Theatre Complex** comprising three theatres with seating capacities of at least 2,000, 800 and 400 seats respectively;

- (b) **A Performance Venue** with a seating capacity of at least 10,000 seats;
- (c) **A Museum Cluster** comprising four museums of differing themes with a total Net Operating Floor Area (NOFA) of at least 75,000 sq.m.;
- (d) **An Art Exhibition Centre** with NOFA of at least 10,000 sq.m.;
- (e) **A Water Amphitheatre**; and
- (f) At least four **Piazza Areas**.

3. In deciding the arts and cultural facilities to be provided in the WKCD, the Administration had taken into account the following principles:

- (a) To create an environment conducive to strengthening Hong Kong's position as a cosmopolitan city in Asia, attracting world-renowned artists and visitors to Hong Kong;
- (b) To complement existing cultural facilities in Hong Kong and to promote the long-term cultural development of Hong Kong by helping local artists enhance their standard and providing a wide range of activities for the community's enjoyment and cultural enrichment;
- (c) To take into account the views and expectations of the community including the cultural, arts and tourism industry sectors; and
- (d) To follow the recommendations of the Culture and Heritage Commission (CHC) as far as practicable.

4. In addition, the Administration has also made references to the 5 winning entries of the Concept Plan Competition held in 2001, views of the ex-Municipal Councils, formal and informal consultations with the arts, cultural, tourism and business sectors in late 2002, and the following consultancy studies:

- (a) “Cultural Facilities: Hong Kong Planning Standards and Guidelines” by the Planning Department in 1999;
- (b) “Feasibility Study on a New Performance Venue for Hong Kong” commissioned by the then Hong Kong Tourist Association in 1999;
- (c) “Consultancy Study on the Provision of Regional / District Cultural and Performance Facilities in Hong Kong” commissioned by the Home Affairs Bureau and Leisure and Cultural Services Department in 2002; and
- (d) Culture and Heritage Commission Policy Recommendation Report in 2003 and the views considered in its WKCD and Museum Working Groups.

A summary of the key recommendations of the above studies are at **Annex A**.

### **Baseline Requirements for the CACF**

5. The baseline requirements for the respective facilities described in the IFP are outlined below:

**(i) Theatre Complex**

- Theatre A, with at least 2,000 seats, will be a proscenium theatre suitable for musical theatre, opera, dance, theatrical and entertainment events, conferences as well as important ceremonial events/state functions;
- Theatre B, with at least 800 seats, will be a multi-form theatre for drama, dance, musical theatre, other theatrical events and conferences;
- Theatre C, with at least 400 seats, will be a flexible studio theatre primarily for drama, with secondary use for small-scale musical theatre, dance and other events.

It is also proposed (not mandatory) that (a) a banquet hall and (b) facilities for two resident performing companies should be provided in the Theatre Complex.

**(ii) Performance Venue**

Performance Venue, with at least 10,000 seats, will be an enclosed multi-purpose venue with flexible demountable seating to cater for mega spectator events, extravaganza and other large-scale cultural and entertainment activities.

**(iii) Water Amphitheatre**

- The water features of the Water Amphitheatre

will be unique, taking advantage of the spectacular harbour view. The water area should cover approximately 10,000 sq.m. to accommodate a wide range of leisure and entertainment activities such as daily and special-occasion water, light and laser performances, and passive public aquatic activities.

- Occasional live performances such as popular and light classical music concerts or exhibitions should be possible, with the addition of performance stages and equipment to be brought in as well as the provision of terraced seating of around 5,000 seats surrounding the area.

**(iv) Piazza Areas**

- At least four distinct Piazza Areas of a total site area of 30,000 sq.m. in the form of multi-purpose event spaces for cultural and entertainment activities, such as visiting circus, Cantonese opera, mid-autumn/spring lantern festive fair, arts and crafts fair and festival parades.
- The Piazza Areas should be provided with suitable landscaping and greenery for public enjoyment when they are not used for specific events.

**(v) Museum Cluster**

- A Museum Cluster with a Net Operating Floor Area of at least 75,000 sq.m. and comprise four museums of differing themes was proposed. The physical design of these museums should be state-of-the-art and facilitate the carrying out of core museum functions including acquisition, preservation, exhibition, education and extension programme. It would present world-class exhibitions and programmes to attract local residents and visitors alike, there should be generous provisions of open space adjacent to and within the museum buildings for open-air displays.
- The preferred themes for these museums are moving image, modern art, ink and design. However, it must be pointed out that museums of other themes may also be proposed, with justifications, in the IFP.

**(vi) Art Exhibition Centre**

This facility will be a self-contained building housing a number of flexibly designed and well equipped exhibition galleries to cater for a wide variety of exhibitions and collections from overseas and local sources.

## **Factors Considered for Taking Forward the CACF**

6. In rationalizing the CACF to be provided in the WKCD, the nature, content, design, functions and usage patterns of the existing arts and cultural facilities in Hong Kong have been taken into account (see papers CC/03/2006 and CC/04/2006).

### **Performing Arts Facilities**

7. In the case of the performing arts facilities, there is an acute shortage of well equipped facilities in centrally located areas. There has been a high demand from local and overseas producers for a world-class performing arts venue suitable for international touring productions of long-run musicals, as not all their requirements may be accommodated by the existing facilities. The local performing arts community repeatedly expressed the need for medium and small-sized theatres, as well as rehearsal and training facilities which are important for their development. Established performing arts companies are asking for residency facilities in venues to provide the home base for their long-term development.

8. Taking into account the findings of the consultancy studies mentioned in paragraph 5 above, usage rates of existing facilities, public views as well as opinions from the arts and cultural sector, the need has been identified for a large-sized auditorium with a stage equipped for large-scale operas, musicals and other major theatrical productions, as well as other small to medium-sized theatres. The provision of the **Theatre Complex** comprising three theatres of at least 2,000, 800 and 400 seats in

the WKCD is an attempt to address this need. The provision of outdoor performance spaces in WKCD such as the **Water Amphitheatre** and **Piazzas** will also cater for different arts and community needs, as well as to augment Hong Kong's profile as a cultural hub in Asia.

9. As for the large-scale **Performance Venue** to be provided in the WKCD, there is scope for a new, well located state-of-the-art large-scale performance venue to accommodate mega entertainment events and visiting performances. The Hong Kong Coliseum, which was opened in 1983, is booked to saturation point and would have been in use for three decades when the WKCD is expected to come into operation. The entertainment industry's using non-designated venues such as the Hong Kong Convention Centre to stage mega touring entertainment shows is a proof of market demand.

### **Museum Facilities**

10. There are expressed views from the profession and the community that museums of world-class standards will not only attract tourists but locals alike to the cultural district. The provision of museums of varied themes will also promote appreciation of art and heritage which is an important aspect of arts education and development in Hong Kong.

11. Having regard to the existing museum facilities, it is noted that there are public aspirations for more thematic museums. When the IFP was developed, there were some 23 public and private museums in Hong Kong. The LCSD managed 12 museums and

1 Film Archive that cover the themes of art, history, science and film heritage. Other museums include Government Department museums, institutional museums and private museums.

12. According to a research finding <sup>(Note)</sup> on the ratio between the population and the number of museums in 23 countries in North America, Europe and Asia, the USA had a ratio of 30,560 citizens per museum. The ratios in three major European countries, namely, France, United Kingdom and Germany were 43,630, 33,750 and 16,980 citizens per museum respectively. In Asia, Japan had a ratio of 172,110 citizens per museum while Mainland China had a ratio of 979,340. Adopting similar rationale, the ratio in Hong Kong in 2005 is 290,410 citizens per museum which is quite low by international standards. Therefore, there is scope for development of new museum facilities in Hong Kong. This view was shared by the CHC Policy Recommendation Report.

13. It is observed that the total attendance of LCSD museums shows an increase from 3.35 million in 2000 to 4.76 million in 2005. In a visitor survey conducted on seven LCSD major museums in early November 2004, it was found that on average 21.5% of the museum visitors surveyed were tourists.

14. The proposed **Museum Cluster** comprising at least four new museums at WKCD is aimed at creating a cultural icon for Hong Kong. As regards the scale of the museums, given that each of the existing major museums managed by the LCSD occupies an

---

<sup>(Note)</sup> The findings were published in “The Basics of Chinese Museology” (China) in December 2001.

area ranging from 17,500 sq.m. to 32,000 sq.m., it was proposed that the four large-scale museums in the WKCD should take up a total area of not less than 75,000 sq.m. in order to create a clustering effect to attract visitors and enhance operation efficiency. The four preferred themes for WKCD museums are to complement existing ones with rationale as follows:

- (a) **Museum of Modern Art** - most of the overseas world cities are provided with modern/contemporary art museums which have become landmarks of the metropolis. A proposal to establish a Museum of Contemporary Art was endorsed years ago by the then Urban Council and there is an expectation within the visual arts community for this Museum to be provided at WKCD. This suggestion was reconfirmed by the CHC Policy Recommendation Report in 2003.
  
- (b) **Museum of Ink** - it would put the unique form of Chinese ink art on the international horizon and the Museum would become the first museum of its kind in the world. Ink art is an important element of Chinese culture and has influenced the cultures of neighbouring countries like Korea, Japan and Vietnam. It was recommended in the CHC Policy Recommendation Report that “flagship” museums like Museum of Ink Painting (and Museum of Modern Art mentioned above) should be established to showcase the cultural characteristics of Hong Kong and the region.

- (c) **Museum of the Moving Image** - Hong Kong has a long-established and vibrant film industry reaching to international audiences. It is envisaged that this Museum would have a significant interactive aspect, covering a wider spectrum of the art of the moving image including film, video and digital art, and complement the existing Hong Kong Film Archive which is more dedicated to film collection, research and conservation.
  
- (d) **Museum of Design** - Hong Kong's design industry has gained international recognition and is an important facet of creative industries in Hong Kong. Provision of this Museum will collect works showcasing different aspects of graphic, product and fashion design, and nurture creative talents in Hong Kong. LCSD has conducted meetings with the Department's Expert Advisers on Design and representatives of major design organizations who supported the establishment of a Museum of Design.

15. Considering the increasing demand for more well-equipped and centrally located hiring venues for mounting large-scale exhibitions and art fairs, provision of an **Art Exhibition Centre** at WKCD would complement the existing major art exhibition venues at the Hong Kong Central Library, Hong Kong City Hall and Hong Kong Convention and Exhibition Centre which are all heavily utilized.

## **Other Arts and Cultural Facilities**

16. In order to form a critical mass of arts, cultural and entertainment uses in WKCD, the IFP has stipulated that arts and cultural facilities other than those specified as CACF above will be considered.

17. The three screened-in Proponents of the previous IFP exercise have proposed a variety of such Other Arts and Cultural Facilities to be provided in WKCD to enhance vibrancy of the district. The arts sector as well as members of the public have also voiced their opinions on these facilities during the public consultation held in the past year. A list of the Other Arts and Cultural Facilities proposed and views collected from the arts and cultural sector in earlier consultations are at **Annex B** and **Annex C** respectively.

**Home Affairs Bureau  
Leisure and Cultural Services Department  
April 2006**

**Summary of Key Recommendations**  
**on Additional Performance Venues**  
**in the Consultancy Studies**

(a) **“Cultural Facilities: A Study on their Requirements and the Formulation of New Planning Standards and Guidelines”** (Commissioned by the Planning Department (PD), 1999)

- The need for the following cultural facilities was identified in the report:
  - commercial cultural facilities for major international performances which are also significant tourist attractions;
  - purpose-designed medium scale performing venues of 600 to 1,000 seats;
  - private sector provision of small scale performance studio venues with 100 to 300 seats.
- The report also pointed out that the demand for cultural facilities was primarily driven by public policies on the arts and led by the supply of facilities.
- It also proposed that a “cultural district” framework be adopted as the horizontal agglomeration of cultural facilities, arts activities and the supporting services, entertainment, hotel and retail / restaurant facilities would provide the critical mass to encourage greater participation by residents and visitors.

(b) **“Study on the Feasibility of a New Performance Venue for Hong Kong”** (commissioned by the then Hong Kong Tourist Association (HKTA), 1999)

- The HKTA conducted a survey back in 1996, in which about 1.3 million respondents expressed interest in the arts and cultural programmes, entertainment and major events.
- The HKTA reported the findings to the Legislative Council in 1998 and proposed that more large-scale performance venues should be provided in the territory.
- The study report released in 1999 identified the need for two performance facilities:
  - A 1,500 to 2,200-seat theatre for sophisticated performances, such as musicals, theatre shows, cultural performances, dances and plays.
  - A semi-outdoor open venue accommodating 6,000 – 8,000 audiences for a wide range of events, such as concerts, cultural performances, circuses, acrobatic shows, festivals and exhibitions.

(c) **“The Consultancy Study on the Provision of Regional / District Cultural and Performance Facilities in Hong Kong”** (commissioned by the Home Affairs Bureau (HAB) and Leisure and Cultural Services Department (LCSD), 2002)

- The Consultancy Study proposed the construction of the following to meet the needs of the community for

additional cultural facilities:

- A large venue (1,700 seats) suitable for commercial long-runs
- A medium-sized theatre (500 to 900 seats)
- A medium-sized concert hall
- Other small-sized performance venues
- Rehearsal spaces and workshops

(d) **Culture and Heritage Commission Policy**  
**Recommendation Report (March 2003)**

- The Commission supports the government's decision to develop the strip of land of 40 hectares at the southern tip of the West Kowloon Reclamation into an integrated arts, cultural and entertainment district (West Kowloon Cultural District).
- A successful design for the West Kowloon Cultural District ought to distinguish itself not only by the buildings themselves but the cultural, and intellectual ideas they house and inspire. West Kowloon Cultural District should be a port of cultural and intellectual exchange as well as a haven for the city's traditions, memories, inspirations and aspirations.
- As the heart of Hong Kong's 21st century urban culture, West Kowloon Cultural District should aim to enliven the city's cultural life and animate the people's participation. It should reflect the ideals of equality and public

participation in its physical, emotional and intellectual accessibility for both locals and visitors to the city. It should also embrace the richness of both the Chinese civilization and its historical past.

➤ The West Kowloon Cultural District presents an unprecedented opportunity for cultural development in Hong Kong. The CHC recommend giving emphasis to the principles of “people-oriented”, “partnership” and “community-driven” in the planning and development of the cultural district. CHC’s suggestions are as follows:

- Integration of facilities within the district: The Cultural and other facilities in the district should be integrated to produce a clustering effect, creating a lively and vigorous environment for nurturing creative talents.
- Complementarily with other cultural facilities: Cultural facilities in the district should complement existing and future major cultural facilities elsewhere in Hong Kong, in order to ensure that resources are used effectively.
- Respecting cultural “software”: Facilities in the cultural district should cater for the long-term cultural needs. The government should thoroughly consider the “software” or cultural contents before planning the “hardware”. In the process of developing the cultural district, the government should also facilitate partnerships between developers and the cultural sector, allowing the

latter to participate in the planning and operation of the cultural facilities.

**Other Arts and Cultural Facilities Proposed  
(including Retails / Entertainment)**

**A. Performing Arts**

1. Chinese Opera (Xiqu) Centre
2. Concert Hall
3. Recital Hall
4. Studio Theatre
5. Circus
6. Large-scale Performance Venue of 40,000 – 50,000 seats
7. Rehearsal Venues
8. Workshops and Studios
9. Black Boxes
10. Experimental Theatres
11. Chinese Music Hall
12. Chamber Music Studio
13. Puppet Theatre
14. Cantonese Opera Training School and Resource Centre
15. Performing Arts Information and Resource Centre

**B. Arts Schools and Academies**

1. Academy for Visual Arts
2. Design Academy
3. Arts Schools (Music/ Dance/ Drama/ Film/ Culinary schools or training centres)
4. Academy for Creativity
5. School for Magic Art

**C. Arts and Education Centres**

1. Artists Village
2. Arts Education Development Centre
3. Children Arts Centre with Children Theatre
4. Hong Kong Youth Cultural Centre
5. Creative Industries Centre
6. International Design Centre
7. Centre for Digital Art and Media
8. 24-hour Film Centre with Film Library
9. Language Centre
10. Centre for Behaviourial Art

11. Centre for Animation and Interactive Games
12. Centre for Chess
13. Centre for Community Arts
14. Dance Centre
15. Music Centre
16. Art Galleries
17. Libraries

**D. Culture-related Retails / Cinemas / Art Galleries**

1. Book City
2. Mega Bookstore
3. Arts Supplies Retail
4. Hong Kong Design Shop
5. Commercial Cinemas, Theatres and Galleries
6. Low-rent Market for Local Artists
7. Shops for Props, Sets and Stage Installations and Equipment
8. Shops for Antique Furniture

**E. Museums (other than the 4 preferred themes of modern art, ink, design and moving image)**

1. Museum of Ammunition and Military Affairs
2. Museum of Architecture
3. Museum of Arts Education
4. Museum of Asian Civilisations
5. Museum of Canto-pop
6. Museum of Culture Revolution
7. Museum of Community Arts
8. Museum for Children
9. Museum of Chinese Calligraphy and Paintings
10. Museum of Chinese Culture Development
11. Museum of Chinese Medicine and Herbs
12. Museum of Chinese Relics
13. Museum of Clocks and Watches
14. Museum of Creativity
15. Museum of Culture
16. Museum of Digital Art
17. Museum of Education Development
18. Museum of Environmental Protection
19. Museum of Media
20. Museum of Folk Prints

21. Museum of Game
22. Museum of Gourmet
23. Museum of Handicraft
24. Museum of Hong Kong Archaeology
25. Museum of Hong Kong Artists
26. Museum of Hong Kong Celebrities (e.g. Bruce Lee, Anita Mui, Leslie Cheung, Roman Tam, etc.)
27. Museum of Hong Kong Performing Arts
28. Museum of Hong Kong Urban Planning
29. Museum of Hong Kong Writers and Inventors
30. Museum of Invention and Innovation
31. Museum of Literature
32. Museum of Living
33. Maritime Museum
34. Museum and Resource Centre of Music History
35. Museum of Natural History
36. Museum of Popular Art
37. Museum of Postage and Philatelic
38. Museum of Photography
39. Museum of Plastic Products
40. Museum of Puppetry Art
41. Museum of Sports
42. Museum of Technology
43. Museum of Textiles and Fashion
44. Museum of the Future
45. Museum of Toys
46. Museum of Traditional Fisheries
47. Museum of Transport
48. Museum of Western Opera

#### **F. Others**

1. 24-hour venue for arts, cultural and recreational activities (e.g. free creative zone and cultural corridor)
2. Rebuilding Hong Kong's renowned architectural buildings at open piazzas
3. "Miniature" Sight-seeing Kingdom
4. Offices for Arts Organizations
5. Hostel for Artists and Students
6. Multimedia / Radio Recording and TV Production Studios
7. Open Gallery of Hong Kong Public Art and Sculpture

**West Kowloon Cultural District**  
**Views of the Arts and Cultural Sector** (extract)

In general, the great majority of respondents from the arts and cultural sector agreed with and supported the government in developing the West Kowloon Cultural District (WKCD). A small number of respondents considered that the government should reformulate its cultural policy before making a decision on how to develop WKCD. Many indicated that WKCD should not be developed and operated purely on a commercial basis. Their views on individual arts and cultural facilities and the modes of operation are summarized as follows:

**Core Arts and Cultural Facilities**

Theatre Complex

2. The great majority of respondents supported the construction of the Theatre Complex and agreed to the idea of including three theatres with different seating capacities (2 000 seats, 800 seats and 400 seats) and the provision of ancillary facilities for accommodating resident companies. Considerable views opined that a dedicated concert hall (with 2 000-2 500 seats) would be an essential facility for a cultural landmark.

Performance Venue

3. The great majority of respondents agreed to the provision of a large-scale performance venue in order to attract world-class international performances. Some indicated that the utilization rate of the Hong Kong Coliseum had reached its maximum capacity, which placed restrictions on inviting more world-class performers to Hong Kong. They considered that the number of seats in the performance venue should be over 10 000, and it should have a versatile and flexible stage to cater for different types of programmes. Some also suggested that the government should review the operation of the Hong Kong Coliseum after this venue had been put into operation.

## Museum Cluster and Art Exhibition Centre

4. The great majority of respondents agreed to the provision of museums in WKCD. However, views were very diverse on the number, themes and exhibits and ancillary facilities of the museums.

5. The majority supported the themes of modern art and ink. Some considered that ink should form part of the exhibits in the museum of modern art. Some also suggested that a museum for traditional Chinese cultural relics should be provided.

6. The majority supported the inclusion of the themes of design and moving images in the Museum Cluster. However, there were different views on the positioning and content of the museum of design and museum of moving images. Some considered that a design academy, an international design centre and a Hong Kong design shop should be included in the design museum.

7. Some respondents suggested that the museum of moving images should include other film-related elements, such as static images, cartoon/animation and digital art. Some considered that "IMAX" theatre would be outdated soon. Therefore, a large-scale cinema (with 800-1 200 seats) should be set up instead for conventional films and digital films projection as well as for holding events like film festivals. Some also suggested the construction of a film library (with several small cinemas), operating 24 hours a day. Some cautioned that the division of labour between the museum of moving images and Hong Kong Film Archive had to be considered.

8. Some respondents considered that the Museum Cluster should contain themes of other varieties as well, such as children museum, natural history museum, arts education museum, Chinese literature museum, Chinese calligraphy and paintings museum, and gourmet museum (see the full list in **Annex B**). Some individuals even proposed that there should be one super-museum or 20 museums of small to medium scale instead. Some considered that facilities of a visual arts academy could be included in the Museum Cluster.

9. Almost all respondents supported the provision of an Art Exhibition Centre to provide facilities for displaying various types of arts exhibits.

### Water Amphitheatre and Piazzas

10. The great majority of respondents supported the provision of the Water Amphitheatre and Piazzas. They pointed out that the water amphitheatre would be unique with the Victoria Harbour as the backdrop. It would attract flow of visitors should it be aptly operated to provide a wide spectrum of performances. The provision of at least four Piazzas for staging a mixed variety of cultural activities, such as circus and Cantonese opera, would help satisfy the need for outdoor performance facilities. Some respondents remarked that sound systems of these outdoor venues should be compatible to avoid noise interference between venues.

### **Other Arts and Cultural Facilities**

11. The majority agreed that the Core Arts and Cultural Facilities should be supplemented by other arts and cultural facilities in order to form a critical mass for the creation of a cultural landmark to appeal to different types of audiences. Facilities such as commercial or self-financing cinemas, theatres and galleries should be included. Some respondents suggested the provision of a creative arts village, a small venue for chamber music, a black box theatre (200-300 seats), a Chinese opera theatre (1200 seats), a Cantonese opera training school cum information centre, a puppet theatre, a visual arts academy, an annex to the Hong Kong Academy for Performing Arts, an arts education development centre, a children arts centre, an invention and innovation museum, a literature gallery and a mega bookstore, etc.

### **Mode of Operation**

12. The majority agreed that different modes of operation (including statutory body, trust fund, non-profit-making company and commercial firm) should be adopted for different cultural

facilities. Some suggested that a statutory body should be formed to manage the whole development project or the Core Arts and Cultural Facilities.

13. Among those who have commented on museum facilities, many respondents expressed a preference for setting up trust funds or non-profit-making bodies, which would better encourage community participation and donation to the operation of the museums. Many respondents further proposed that a continuing commitment of the developer to provide stable funding support was essential to sustain the effective operation of the museums.

14. Many respondents pointed out that the operation of cultural facilities would become too commercialized should the content and operation of WKCD rest on the decision of the developers only. Some were even worried that the dominance of the developers would lead to “cultural monopoly”. However, others considered that the commercial operation principle would be a crucial and indispensable factor in sustaining the development of WKCD. Many shared the view that to avoid WKCD becoming too commercialized, members of the board of statutory body/ trust fund / non-profit-making company should include representatives from the arts and cultural sector, the community, the government and the commercial sector, etc.

### **Other views**

15. Some considered that the government should draw up a comprehensive cultural policy blueprint and conduct thorough and extensive discussions with the arts and cultural sector as well as strengthening the education in culture and the arts in order to support the development of WKCD. Some individuals opined that the Chinese name of WKCD should be changed to emphasize the importance of culture over entertainment.

16. Some took the view that WKCD should be a place where a wide spectrum of cultures converged and where “high art” and “popular culture” integrated.

17. Some suggested that the 2 000-seat-theatre in the Theatre Complex should be provided with film projection equipment for

holding international film events. The design of the 800-seat-theatre should cater for drama and opera troupes of medium-scale, whereas the 400-seat-theatre should be a theatre with versatile and flexible stage and seating arrangements. Some also suggested that there should be more than one resident company in each theatre.

18. A few respondents suggested that a 24-hour venue for arts, cultural and recreational activities should be provided, as well as a free creative zone or cultural corridor for people (especially the youth) to express themselves spontaneously through different art forms (such as street performances, graffiti, etc.)

19. Some considered that the content of programmes should be planned before decision on the technical requirements (including stage, sound and interior design) be made, and the design of hardware should come last.

## **Conclusion**

20. We are delighted that the great majority of respondents support the development of WKCD. Many point out that the WKCD presents an unprecedented opportunity for cultural development in Hong Kong. It would help provide cultural enrichment for people in Hong Kong and raise Hong Kong's profile as a cultural metropolis in Asia.

21. We agree that the development of WKCD should complement the overall development of Hong Kong. We would not squeeze all cultural facilities into WKCD, neither would we confine arts development to this area. The government would continue to provide and develop arts and cultural facilities elsewhere in Hong Kong.

**Home Affairs Bureau  
March 2004**