

# WEST KOWLOON CULTURAL DISTRICT



**Report on  
the Analysis of  
Views for the Stage 1  
Public Engagement  
Exercise for  
the West Kowloon  
Cultural District**

**Report on the Analysis of Views for the  
Stage 1 Public Engagement Exercise  
for the West Kowloon Cultural District**

Submitted by

**Public Policy Research Institute  
The Hong Kong Polytechnic University**

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## **CHAPTER 1: INTRODUCTION**

### **1.1 BACKGROUND OF THE WEST KOWLOON CULTURAL DISTRICT**

- 1.1.1 The West Kowloon Cultural District (WKCD), with an area of about 40 hectares, is to be developed into an integrated arts and cultural district with world-class arts and cultural facilities, distinguished talents, iconic architecture and quality programmes with a must-visit appeal to both Hong Kong residents and visitors.
- 1.1.2 The WKCD Authority (WKCDA), empowered by the West Kowloon Cultural District Authority Ordinance (Cap. 601, The Laws of Hong Kong), was set up in October 2008 to take forward the WKCD project.
- 1.1.3 The WKCDA will, among other things, prepare a Development Plan (DP) for the WKCD for the consideration of the Town Planning Board and for the approval of the Chief Executive in Council.

### **1.2 THE PUBLIC ENGAGEMENT EXERCISE**

- 1.2.1 The WKCDA has committed to undertake a three-stage public engagement (PE) exercise to hear the voices of both the general public and stakeholders including those from the arts and cultural sector in a structured way. The views received will be taken into account in the planning and design process of the WKCD.
- 1.2.2 The Stage 1 PE exercise was rolled out on 8 October 2009 and lasted for three months until 7 January 2010. The WKCDA gauged the community's aspirations for and expectations on the planning of the WKCD as a whole, as well as the views of the arts and cultural stakeholders on the requirements of the facilities in the arts and cultural venues. In addition, the WKCDA also gauged public views on their aspirations on the WKCD's software development, including the provision of programmes and education-related activities.
- 1.2.3 The Conceptual Plan Consultants will then formulate three Conceptual Plan Options taking on board the public views received. The WKCDA will present all three Options to the public during Stage 2 of the PE exercise, which is tentatively scheduled for summer 2010. In addition to consulting the public on the three Conceptual Plan Options, the WKCDA will also consult the stakeholders on the preliminary Schedules of Accommodation (SoA) for the Core Arts and Cultural Facilities (CACF) during Stage 2 PE. Taking into account the views collected during that stage, the WKCDA will select one Option as the foundation for

preparing the detailed DP of the WKCD. The WKCDA will seek views from the public and stakeholders on the detailed DP and the detailed SoA in the Stage 3 PE exercise.

- 1.2.4 Copies of the Stage 1 PE Consultation Leaflet were distributed to the public in various locations including arts and cultural venues operated by the Leisure and Cultural Services Department (LCSD) throughout Hong Kong, district offices and public housing estates. They were also handed out to members of the public at MTR stations during peak hours and to visitors to the arts and cultural venues operated by LCSD during weekends. Members of the public can also have online access to the questionnaire sets out in the Consultation Leaflet.
- 1.2.5 Members of the public could send their views to the WKCDA via the questionnaire, the Facebook group set up by the Chairman of the Consultation Panel, email, fax, or post.
- 1.2.6 The WKCDA organised 66 various meetings and events for various stakeholder groups, which comprise one Student Forum, one Youth Forum, three Public Forums and 61 Focus Group Meetings (See **Annex 7** for the list of PE events). Focus group meetings organised by the WKCDA were open and members of the public were welcome to attend. A list of stakeholder groups being invited to the focus group meetings and a list of questions used for focus group meetings are shown in **Annex 8** and **Annex 9** respectively.

### **1.3 THE CONSULTANCY TEAM AND MODUS OPERANDI**

- 1.3.1 The WKCDA commissioned the Public Policy Research Institute (PPRI) of the Hong Kong Polytechnic University as the PE Analysis and Reporting Consultant (the Consultant).
- 1.3.2 This Consultancy focuses on the expectations and aspirations of the stakeholders and the public relating to the DP of the WKCD.
- 1.3.3 The Consultancy Team is led by Professor Peter Yuen, Director of PPRI. Other members include Professor Lee Ngok, Professor Ruth Bereson, Professor Edwin Chan, Professor Eric Ngai, Dr. Jack Lo, Dr. Anthony Lok, Dr. Florence Ho, Dr. Artie Ng, Dr. Vincent Law, Mr. Jason Chan, Mr. Robert Footman, Ms. Judy Li, Miss Linda Suen, Miss Queenie Tam, Mr. Roy Leung, Miss Betty Chan and Miss Mandy Wong.



1.3.4 The Consultancy Team operates with total academic independence. On completing the report for each of the three stages of the PE exercise, the Consultancy Team will submit it to the WKCDA.

## 1.4 THE CONSULTANCY

1.4.1 The Consultancy aims to collect, organise, analyse and report stakeholder and public views relating to their expectations and aspirations on the planning of the WKCD. This report covers the views collected during Stage 1 PE exercise.

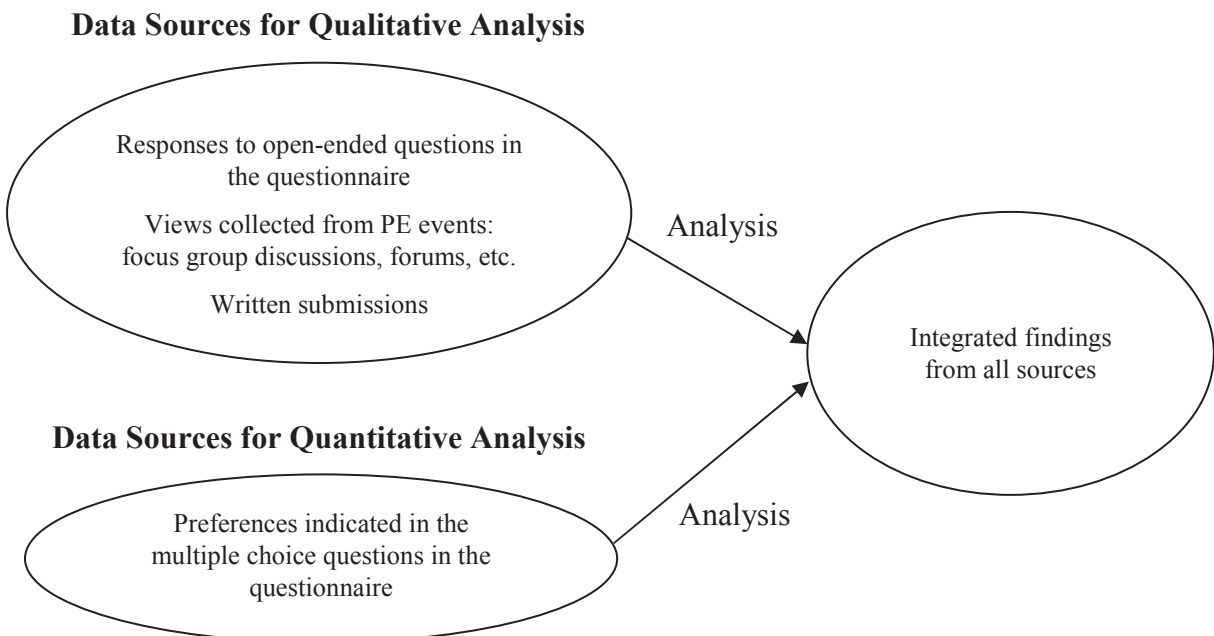
1.4.2 In this stage, the Consultancy can be divided into two major parts:

Part 1: Analysis of relevant meeting records, media reports, written submissions and responses to open-ended questions of the questionnaire.

Part 2: Analysis of data from the responses to the multiple choice questions of the questionnaires received during the PE period.

1.4.3 A schematic representation of the Consultancy is shown in **Exhibit 1**. The methodologies for Parts 1 and 2 are described at the beginning of **Chapters 2** and **3** respectively.

### Exhibit 1: Schematic Representation of the Consultancy



## CHAPTER 2: QUALITATIVE DATA ANALYSIS

2.1 This chapter presents the methodology, results and analysis of the qualitative data.

### 2.1 SOURCES OF QUALITATIVE DATA

2.1.1 Qualitative data were collected through four channels as shown in **Exhibit 2**. A total of 7,412 documents were analysed, including responses to the open-ended questions of the 6,688 completed questionnaires.

**Exhibit 2: Data Sources for Qualitative Data Analysis**

Item	Data Source		Channel	Quantity	Sub-total
1	Records of PE Events (Events listed in <b>Annex 7</b> )		Focus Group Meetings <sup>6</sup>	61	66
			Student Forum	1	
			Public Forums	3	
			Youth Forum	1	
2	Questionnaires (open-ended questions)	Self-returned (2,192 in total)	PE Events	1,204	6,688
			Fax	1	
			Post / Hand Delivery	723	
			Online	264	
	Face-to-face Interviews	Hong Kong Residents	2,265		
		Visitors to Hong Kong	2,231		
3	Written Submissions	Non-electronic Platform	Fax	16	416
			Post	46	
			Hand Delivery	56	
			Others	27	
		Electronic Platform	271		
4	Media Reports <sup>7</sup>			242	242
				Total:	7,412

2.1.2 There were two major streams of views collected, i.e. public views on the general planning of the WKCD and the views of stakeholder groups (including arts and performing arts groups) on the users' requirements for the Core Arts and Cultural Facilities (CACF). **Annex 8** listed the names of the concerned stakeholder groups invited to focus group meetings. The open-ended questions included in the questionnaire were more general whereas the questions used for facilitating the discussions in the focus group meetings were more specific and technical. During focus group meetings, all views expressed regardless of the frequency of mention were recorded and analysed.

6. Focus group discussion is a common qualitative research technique that aims at collecting focused opinions from a small group of informants.

7. Local newspapers and magazines used for analysis in this Consultancy were extracted from a database operated by the local content provider Wisers. Searching was conducted using the English and Chinese key words such as "West Kowloon Cultural District Authority", "West Kowloon Cultural District", and "West Kowloon".

## 2.2 METHODOLOGY FOR QUALITATIVE DATA ANALYSIS

### 2.2.1 Development of Analytical Framework

- 2.2.1.1 This Consultancy follows a data-driven approach – the Grounded Theory approach<sup>8</sup> – through which an analytical framework was derived from the data received. The development of the analytical framework is described below and illustrated in **Exhibit 4**.
- 2.2.1.2 All relevant materials (including voice files, notes and transcripts of PE events, etc.) were uploaded to an internally developed “Online Focus Group Management System” (OFGMS) to facilitate data sharing, content review, content approval and overall project management. Access to the OFGMS is password-protected and is restricted to certain members of the Consultancy Team.
- 2.2.1.3 Every record of views collected was subsequently reviewed by a record reviewer.
- 2.2.1.4 A record approver, who was neither the note taker nor the record reviewer, then further reviewed the record for final approval.
- 2.2.1.5 Content analysis of the approved records was conducted by a team of consultants to extract views, which were then organised into themes, categories and sub-categories of the analytical framework.
- 2.2.1.6 The analytical framework was revised several times to ensure comprehensive coverage of all collected views.
- 2.2.1.7 A schematic tree was also drawn up to depict the hierarchy and relations of different themes and categories of views (**Exhibit 3** is a simplified partial schematic tree showing themes and categories of views only; **Annex 10** shows a detailed list of all themes, categories, and sub-categories).<sup>9</sup> The first nine themes were derived from the core issues identified in the Consultation Leaflet and questionnaire. Other issues which emerged subsequently were grouped under Theme 10 (Macro Issues) and Theme 11 (Other Issues Raised).

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8. The Grounded Theory approach is a systematic qualitative research methodology that emphasises the generation of theory from data during the research process. Data drive the development of the analytical framework and the subsequent analytical process.

9. A “**theme**” is a distinct topic of interests emerged from the views of the respondents in qualitative analysis. Take for an example, in this Consultancy, “Overall Look” is the first theme. A “**category**” of views is a group of views under a particular theme sharing some common characteristics. In this Consultancy, “1.5 Showcasing Hong Kong’s Unique Local and Traditional Characteristics” is one of the categories under theme 1 “Overall Look”. “**Sub-categories**” are further grouping of views under a particular category. In this Consultancy, “1.5.1 Local Characteristics” is one of the sub-categories under category “1.5 Showcasing Hong Kong’s Unique Local and Traditional Characteristics”.

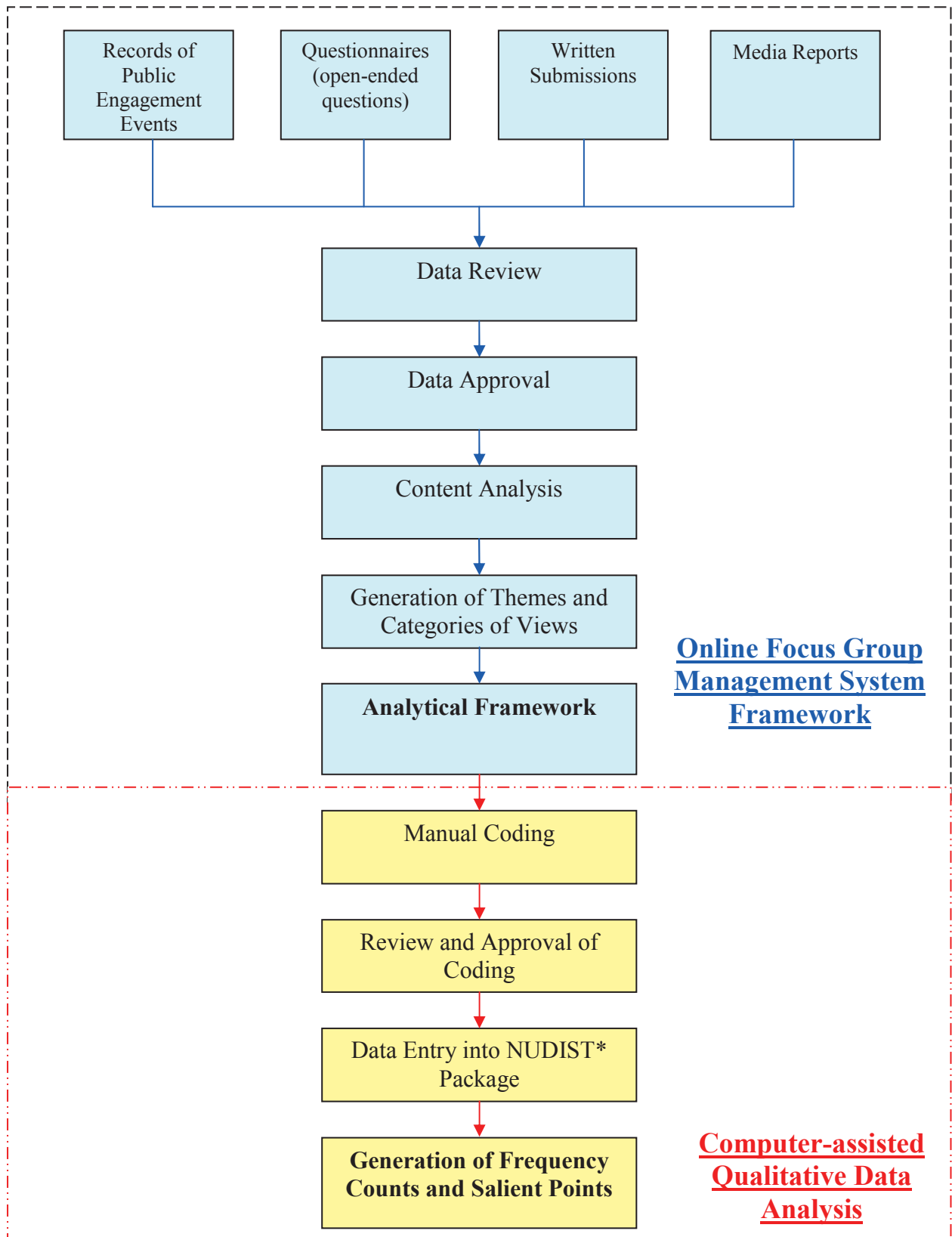
- 2.2.1.8 A separate detailed list for various facilities and activities under Theme 3 (Facilities and Activities) is shown in **Annex 11**. This list covers overall experience, seating capacity and arrangement, artistic direction, programming, spatial requirement, ancillary facilities, and so on for performance venues (including mega performing venue, theatres, concert hall, chamber music hall, xiqu centre, outdoor performance areas), museum/M+, exhibition centre, retail-dining-entertainment facilities and other facilities.

**Exhibit 3: Schematic Framework for the Analysis of Views Collected<sup>10</sup>**

1. Overall Look	2. Ambience	3. Facilities and Activities	4. Public Open Space and Facilities	5. Programmes, Education-related Activities, and Other Software Issues by the WKCD	6. Travelling to and from the WKCD	7. Travelling within the WKCD	8. Planning Design Principles	9. Development	10. Macro Issues	11. Other Issues Raised
1.1 Harmonising with the Harbour-front and the Ridgelines	2.1 Relaxing	3.1 Performance Venues	4.1 Public Open Space	5.1 Vision and Mission of the WKCD	6.1 Connectivity with Adjacent Areas and Rest of Hong Kong	7.1 Consideration Factors	8.1 Creativity	9.1 Pace of Development	10.1 Hong Kong Cultural Context	11.1 Public Engagement Exercise
1.2 Distinct from and in contrast to Its Surrounding	2.2 Exciting	3.2 Museum/M+	4.2 Piazza	5.2 Strategic Positioning of the WKCD	6.2 Means of Transport Connection	7.2 Barrier-free Access Facilities for Persons with Disabilities	8.2 Accessibility	9.2 Clustering	10.2 Hong Kong Cultural Policies/Strategies	11.2 Any Other Opinions
1.3 Exhibiting a Green Setting	2.3 Traditional	3.3 Exhibition Centre	4.3 Promenade	5.3 Cooperation with Other Areas/Venues/Organizations	6.3 Means of Pedestrian Connection	7.3 Means/Facilities of Internal Transport	8.3 Connectivity	9.3 Other Opinions on Development	10.3 Cooperation/Competition with Other Countries/Regions	
1.4 Presenting an Urban Setting	2.4 Contemporary	3.4 Other Facilities	4.4 Parks	5.4 Promotion and Marketing Activities	6.4 Other Transport Facilities	7.4 Other Opinions on Travelling within the WKCD	8.4 Integration		10.4 Promotion and Marketing Activities	
1.5 Showcasing Hong Kong's Unique Local and Traditional Characteristics	2.5 Inviting	3.5 Other Opinions on Facilities and Activities	4.5 Green Areas	5.5 Audience Building	6.5 Other Opinions on Travelling to and from the WKCD		8.5 Vibrancy		10.5 Nurturing Programmes	
1.6 An Innovative Mix of Local and International Features	2.6 Inspiring		4.6 Themes	5.6 Events			8.6 Uniqueness		10.6 Audience Building Programmes	
1.7 Other Opinions on Overall Look	2.7 Other Opinions on Ambience		4.7 Sizes	5.7 Exhibitions			8.7 Sustainability		10.7 Research in Arts and Culture	
			4.8 Relationship with Harbour and Facilities	5.8 Arts and Cultural Programmes			8.8 Other Opinions on Planning Design Principles		10.8 Education/Training in Arts and Culture	
			4.9 Ancillary Facilities	5.9 Research Programmes					10.9 Sponsorship Programmes	
			4.10 Retail-dining-entertainment Facilities	5.10 Education-related Programmes					10.10 Other Opinions on Macro Issues	
			4.11 Other Opinions on Public Open Space and Facilities	5.11 Training Programmes						
				5.12 Nurturing Programmes						
				5.13 Sponsorship Programmes						
				5.14 Management of Venues/Public Open Space						
				5.15 Management and Operation						
				5.16 Other Opinions on Programmes, Education-related Activities, and Other Software Issues by the WKCD						

10. **Exhibit 3** is a partial schematic tree which shows 11 themes (green boxes) and 78 categories of views (yellow boxes) only. A detailed list of all themes, categories, and sub-categories is shown in **Annex 10**.

**Exhibit 4: Development of Analytical Framework and Coding Process for Qualitative Data Analysis**



\* Non-numerical Unstructured Data Indexing Searching and Theorizing – computer system for qualitative data analysis

## **2.2.2 Content Analysis and Coding of Text Units**

- 2.2.2.1 A consultant coded each view expressed in the records based on the established themes and categories. For views expressed in PE events, coding was done by a consultant who was present at the concerned event.
- 2.2.2.2 The views expressed in each record were organised into “text units” before they were coded. A “text unit” is a phrase, a sentence or a sequence of sentences representing a point made by the respondent.<sup>11</sup>
- 2.2.2.3 The preliminary assigned code for every “text unit” was then reviewed and approved by another consultant.
- 2.2.2.4 NUDIST (Non-numerical Unstructured Data Indexing Searching and Theorizing), a qualitative data analysis computer software, was employed to organise, analyse and summarise the coded data according to specific categories within the analytical framework.

## **2.2.3 Generation of Salient Points**

- 2.2.3.1 Excerpts of comments representing major views on various aspects were then displayed and “salient points” were drawn up by consultants. A “salient point” is a statement that is representative of one “text unit” or a group of similar “text units”.<sup>12</sup> To ensure that the salient points were representative and exhaustive, randomly selected documents were examined and the views therein were compared with those reflected by the salient points.

## **2.2.4 Frequency Counts of Text Units for Themes, Categories and Sub-categories**

- 2.2.4.1 Frequency counts of “text units” under each theme or category/sub-category within the analytical framework were generated by NUDIST.
- 2.2.4.2 In extracting text units from the documents, the following rules were adopted:
- (a) For records of forums/meetings, views expressed by officials and forum/meeting moderators were not included; and
  - (b) For media reports, views from reports on PE events were not included, as those views had already been captured in the records of PE events.

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11. Two examples of text unit classified under 1.5.1 “Local Characteristics” are as follows: (1) “Perhaps something that showcases the traditional living structures, traditional boats that people in Hong Kong used can find place in the cultural district because it would be very interesting for people coming from elsewhere.” and (2) “the WKCD should reach international standards while showing the particular characteristics of Hong Kong”.

12. An example of “salient point” presented under category of view 1.5.1 “Local Characteristics” is “The WKCD should construct a cultural district to international standards but emphasising local characteristics.”

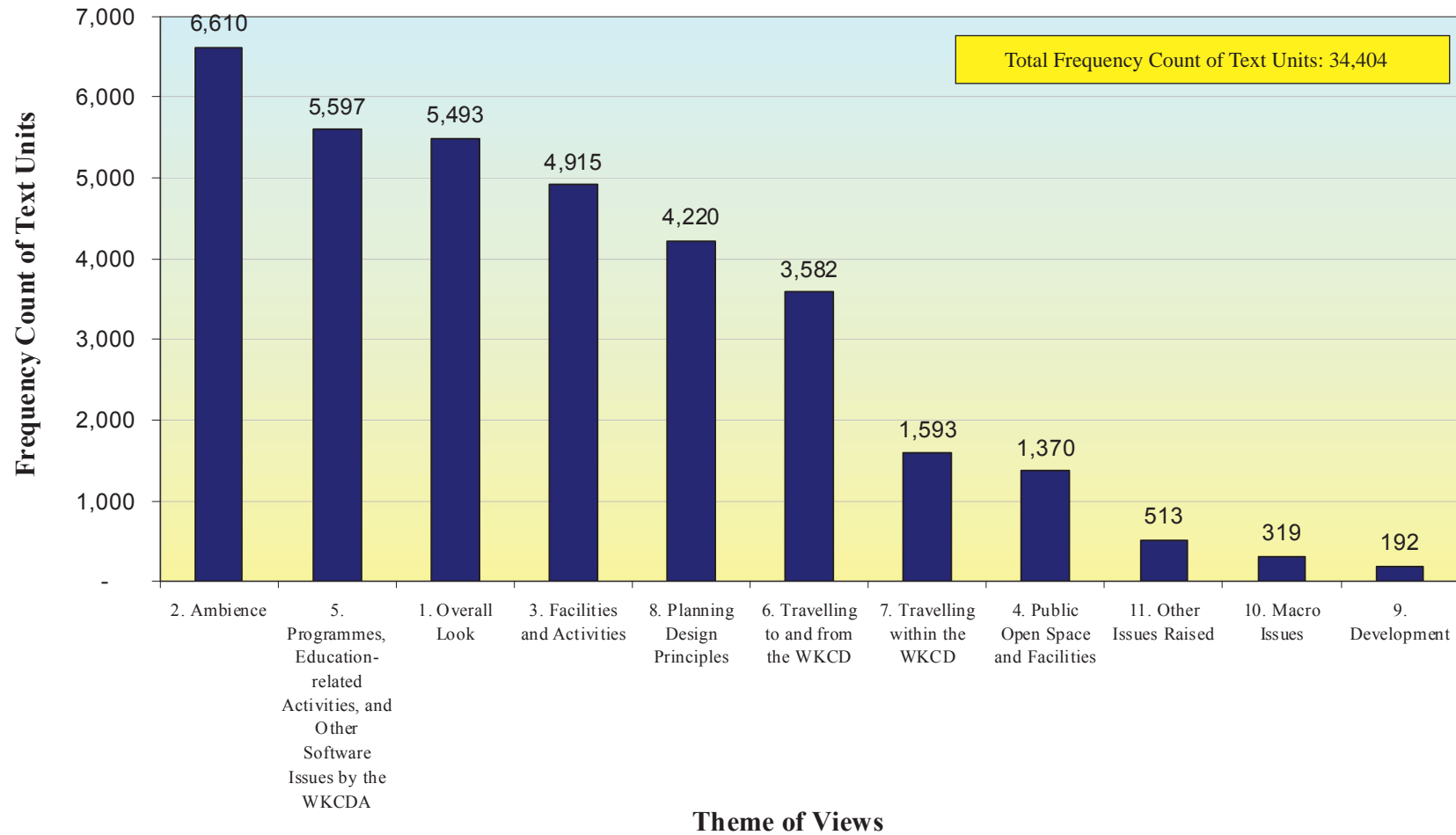
## **2.3 RESULTS: QUALITATIVE DATA ANALYSIS**

### **2.3.1 Analytical Framework for All Qualitative Data**

2.3.1.1 Based on the analytical framework, views were grouped under 11 themes and 78 categories. The 11 themes and their associated frequency counts in terms of text units totaling 34,404 are shown in **Exhibit 5**. Amongst the 11 themes, the top three themes with the most text units are “Ambience” (6,610 text units), “Programmes, Education-related Activities, and Other Software Issues by the WKCDA” (5,597 text units), and “Overall Look” (5,493 text units).



**Exhibit 5: Eleven Key Themes of Views in Descending Order**



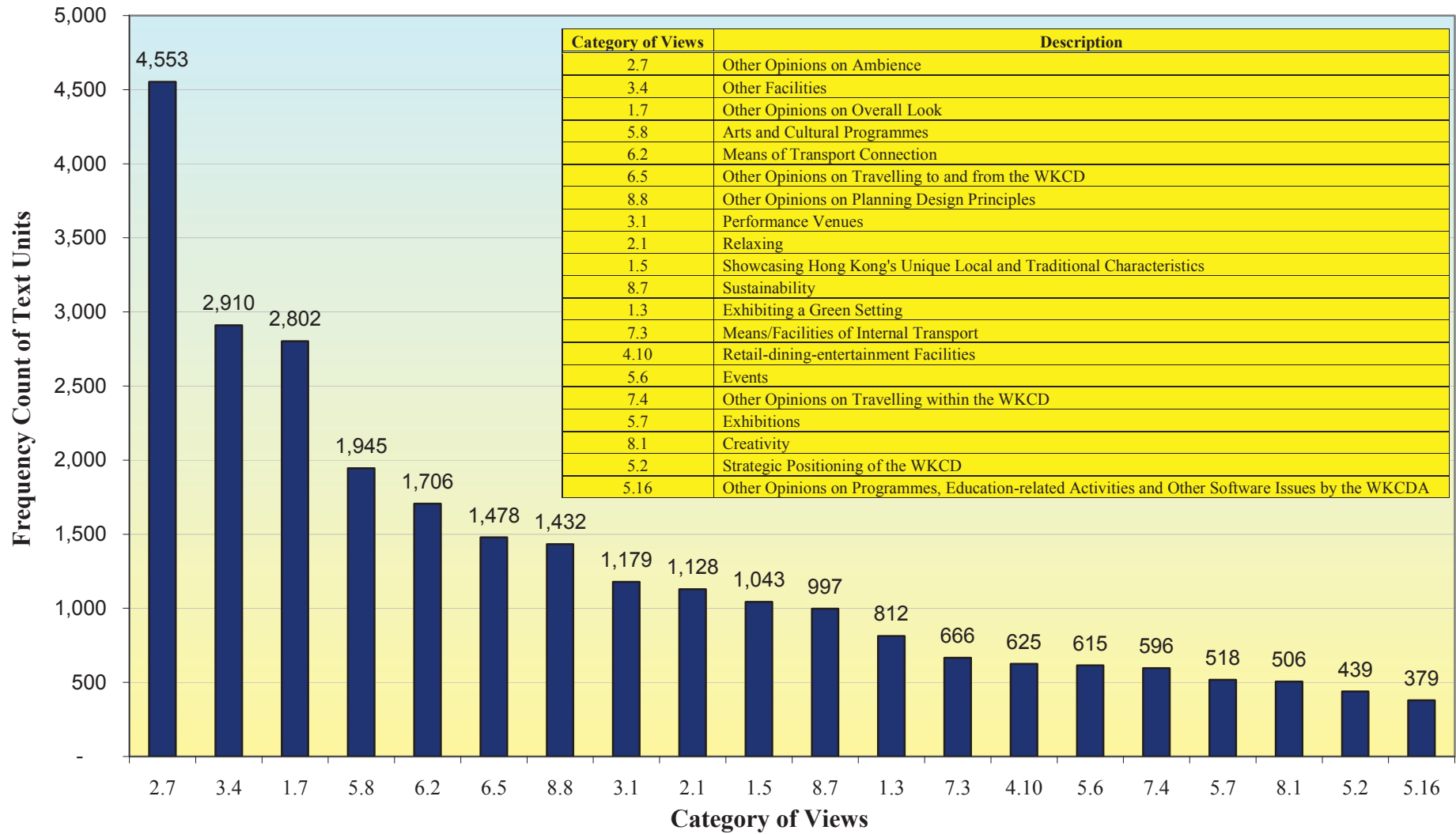
### 2.3.2 Top 20 Categories of Views

2.3.2.1 The frequency counts in terms of “text units” of the top 20 categories of views are shown in **Exhibit 6** and presented in a bar chart in **Exhibit 7**.

**Exhibit 6: Top 20 Categories of Views in Descending Order**

Item	Category of Views	Frequency Count of Text Units
1	2.7 Other Opinions on Ambience	4,553
2	3.4 Other Facilities	2,910
3	1.7 Other Opinions on Overall Look	2,802
4	5.8 Arts and Cultural Programmes	1,945
5	6.2 Means of Transport Connection	1,706
6	6.5 Other Opinions on Travelling to and from the WKCD	1,478
7	8.8 Other Opinions on Planning Design Principles	1,432
8	3.1 Performance Venues	1,179
9	2.1 Relaxing	1,128
10	1.5 Showcasing Hong Kong’s Unique Local and Traditional Characteristics	1,043
11	8.7 Sustainability	997
12	1.3 Exhibiting a Green Setting	812
13	7.3 Means/Facilities of Internal Transport	666
14	4.10 Retail-dining-entertainment Facilities	625
15	5.6 Events	615
16	7.4 Other Opinions on Travelling within the WKCD	596
17	5.7 Exhibitions	518
18	8.1 Creativity	506
19	5.2 Strategic Positioning of the WKCD	439
20	5.16 Other Opinions on Programmes, Education-related Activities and Other Software Issues by the WKCDA	379

**Exhibit 7: Bar Chart Showing Top 20 Categories of Views in Descending Order**



### **2.3.3 Summary of Views Collected**

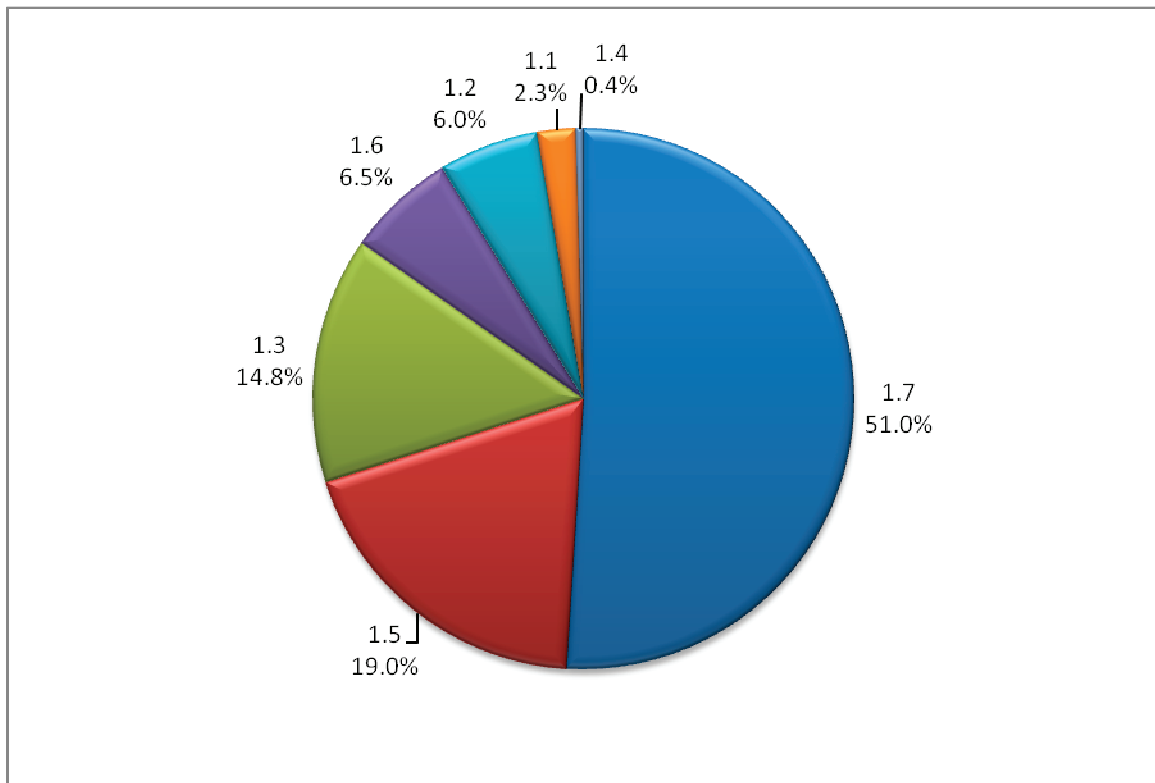
- 2.3.3.1 This section presents a summary of the responses received in the form of “salient points” associated with a category or sub-category under a theme. As pointed out in the earlier paragraphs, views expressed in various sources are organised into “text units” -- a phrase, a sentence or a sequence of sentences representing a point made by the respondent extracted from a document received during the PE exercise. A “salient point” is a statement that is representative of one “text unit” or a group of similar “text units”. The number of mentions of a particular point of view is expressed as “frequency counts” of number of “text units” (shown below in parenthesis). A view that is being mentioned many times will have high frequency count of text units. Views expressed within a category will be shown as “salient points” under the category. If the views within the category are rather homogeneous, the number of salient points extracted will be few regardless of the number of text units recorded. Conversely, if the views within the category tend to be diverse, the number of salient points will tend to be greater.
- 2.3.3.2 The sections below will first present an overview, describing the various categories under the theme and the distribution of views within the theme. Salient points under each category will be presented. Categories with the most number of text units will be presented first.

## Theme 1: Overall Look (5,493 text units)

### Categories/Sub-categories of Views:

- 1.1 Harmonising with Harbour-front and the Ridgelines
- 1.2 Distinct from and in Contrast to its Surrounding
- 1.3 Exhibiting a Green Setting
- 1.4 Presenting an Urban Setting
- 1.5 Showcasing Hong Kong's Unique Local and Traditional Characteristics
  - 1.5.1 Local Characteristics
  - 1.5.2 Traditional Characteristics
- 1.6 An Innovative Mix of Local and International Features
- 1.7 Other Opinions on Overall Look
  - 1.7.1 Landmark
  - 1.7.2 Night Scenery
  - 1.7.3 Historical (Collective Memory)
  - 1.7.4 Others

### Distribution of Views



## Theme 1: Overall Look

<b>Category/Sub-category (frequency count of text units)</b>	<b>Page</b>
Overview.....	17
1.5 Showcasing Hong Kong’s Unique Local and Traditional Characteristics (1,043 text units) .....	17
<i>1.5.1 Local Characteristics (666 text units)</i> .....	17
<i>1.5.2 Traditional Characteristics (377 text units)</i> .....	17
1.3 Exhibiting a Green Setting (812 text units) .....	18
1.6 An Innovative Mix of Local and International Features (358 text units) .....	18
1.2 Distinct from and in Contrast to its Surrounding (328 text units) .....	18
1.1 Harmonising with the Harbour-front and the Ridgelines (126 text units).....	19
1.4 Presenting an Urban Setting (24 text units).....	19
1.7 Other Opinions on Overall Look (2,802 text units).....	19
<i>1.7.1 Landmark (319 text units)</i> .....	20
<i>1.7.3 Historical (Collective Memory) (42 text units)</i> .....	20
<i>1.7.2 Night Scenery (22 text units)</i> .....	20
<i>1.7.4 Others (2,419 text units)</i> .....	20

## **Overview**

- 2.3.3.3 This theme receives a total of 5,493 number of text units, and ranks third in terms of the number of text units recorded. The great majority of views are collected from the questionnaire survey. “Showcasing Hong Kong’s Unique Local and Traditional Characteristics” ranks first with 19.0% of all text units within this theme. “Exhibiting a Green Setting” ranks second with 14.8% of all text units within this theme, “An Innovative Mix of Local and International Features” ranks third with 6.5% of all text units within this theme, followed by “Distinct from and in Contrast to its Surrounding”, “Harmonizing with the Harbour-front and the Ridgelines”, and “Presenting an Urban Setting”.
- 2.3.3.4 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other highly diverse suggestions on the overall look of the WKCD, and they are grouped under “Other Opinions” presented towards the end of the section. Related views within the categories are grouped together under a “Sub-category”.

## **1.5 Showcasing Hong Kong’s Unique Local and Traditional Characteristics (1,043 text units)**

### ***1.5.1 Local Characteristics (666 text units)***

- 2.3.3.5 Should not just copy from others.
- 2.3.3.6 The WKCD is situated in a prominent location, linking water and land -- synonymous with Hong Kong’s rise from a fishing village to a metropolis.
- 2.3.3.7 The WKCD should have its uniqueness, with input from local architects and local artists.
- 2.3.3.8 The design of the WKCD should reflect the local culture, and the buildings should reflect Hong Kong’s unique characters.
- 2.3.3.9 The WKCD should be a cultural district of international standards with local characteristics such as typhoon shelter, fishing village, etc.

### ***1.5.2 Traditional Characteristics (377 text units)***

- 2.3.3.10 The WKCD should include more traditional characteristics from a historical perspective.

- 2.3.3.11 The WKCD should reflect traditional Chinese cultural characteristics.
- 2.3.3.12 The WKCD should be a heritage village that showcases the identity of Hong Kong people and their traditional life-style.

### **1.3 Exhibiting a Green Setting (812 text units)**

- 2.3.3.13 The development should be environmentally sustainable.
- 2.3.3.14 Greenery and an environmental-friendly setting are preferred.
- 2.3.3.15 Should turn the WKCD into a city garden.
- 2.3.3.16 More trees should be planted so as to produce a cooling effect.
- 2.3.3.17 Should provide ample green open spaces for the enjoyment of the public.

### **1.6 An Innovative Mix of Local and International Features (358 text units)**

- 2.3.3.18 An innovative mix of local and international features would be appealing.
- 2.3.3.19 The WKCD should make use of the best features of western architecture and blend in local characteristics.
- 2.3.3.20 The WKCD should aspire to achieve a unique blending of the best of local and western cultural features.
- 2.3.3.21 It might not be necessary to follow New York, London and Paris, but should consider incorporating the variety of cultural events and themes that are prevailing in those cities.

### **1.2 Distinct from and in Contrast to its Surrounding (328 text units)**

- 2.3.3.22 The WKCD should be unique, outstanding and impressive.
- 2.3.3.23 When people see it (even from a distance), they will know immediately that it is the WKCD.
- 2.3.3.24 The WKCD should be unique and appealing so as to attract more visitors.
- 2.3.3.25 The WKCD should be unique, in contrast to its surrounding areas and the buildings in the neighbourhood.



- 2.3.3.26 There are many tall buildings in Hong Kong, and the WKCD should be different.
- 2.3.3.27 The WKCD should be special, different and unique, taking reference from the “Water Cube” and the National Stadium in Beijing.

### **1.1 Harmonising with the Harbour-front and the Ridgelines (126 text units)**

- 2.3.3.28 The WKCD should be in harmony with the harbour-front, the ridgelines and the surrounding area.
- 2.3.3.29 The harbour is crucial. There should be a waterfront and spacious public open space, and tall buildings should make way for the harbour.
- 2.3.3.30 Other than harmonising with the harbour-front, the development of the WKCD should preserve the image of the Victoria Harbour and consider that every resident in Hong Kong has the right to access the harbour.
- 2.3.3.31 Should pay attention to integrating land and water so as to develop the characteristics of the harbour.
- 2.3.3.32 The design can take reference from the way that Scandinavian cities have designed their waterfront, for example, Copenhagen’s Opera House and Nyhavn, and those buildings by the water in Stockholm.

### **1.4 Presenting an Urban Setting (24 text units)**

- 2.3.3.33 Should match the outlook of the International Commerce Centre.
- 2.3.3.34 Should be resonant of the Hong Kong Convention and Exhibition Centre on the other side of the harbour.

### **1.7 Other Opinions on Overall Look (2,802 text units)**

- 2.3.3.35 Apart from the views grouped under the above listed major categories, many other opinions on the overall look for the WKCD are received. They are grouped under the subheading of “Landmark”, “Historical (Collective Memory)”, “Night Scenery”, “Examples from Elsewhere”, “Overall Look Not Important”, “Building Materials and Colour”, “Buildings Height and Related Considerations”, “A Blended Approach”, “Overall Look and Design Principles”, “Other Overall Look Attributes”, and “Specific Building Style Suggestions”.

### ***1.7.1 Landmark (319 text units)***

2.3.3.36 The WKCD should become a landmark, inspiring excitement, enhancing Hong Kong's international image, and boosting Hong Kong citizens' sense of pride.

### ***1.7.3 Historical (Collective Memory) (42 text units)***

2.3.3.37 The WKCD should be an area to showcase the collective memories of Hong Kong people.

### ***1.7.2 Night Scenery (22 text units)***

2.3.3.38 The WKCD should capture the beautiful night scenery of the Victoria Harbour.

### ***1.7.4 Others (2,419 text units)***

#### ***Examples from Elsewhere***

2.3.3.39 It should look like some famous buildings such as Sydney Opera House, and the Hong Kong Convention and Exhibition Centre.

2.3.3.40 Should take references from some art districts in Beijing.

2.3.3.41 The WKCD should have a grand architecture, like the National Stadium in Beijing.

#### ***Look Not Important***

2.3.3.42 Overall look should not be an important consideration for the WKCD.

2.3.3.43 Government should not spend too much money on the overall look.

2.3.3.44 Iconic buildings should be avoided near the harbourfront.

#### ***Building Materials and Colour***

2.3.3.45 Natural and environmental-friendly materials can be used for designing the overall look.

2.3.3.46 Wood should be used as the major material for buildings in the WKCD.

2.3.3.47 Glass should not be used as a building material for the WKCD.

2.3.3.48 Soft color such as light blue or light grey can be used for designing the overall look.

#### ***Building Heights and Related Considerations***

2.3.3.49 There should not be "wall-like" buildings.

- 2.3.3.50 The buildings of the WKCD should not be tall.
- 2.3.3.51 There should be flexibility in building height profile.
- 2.3.3.52 There should be setback of buildings from the waterfront.

***A Blended Approach***

- 2.3.3.53 The WKCD can consist of different themes.
- 2.3.3.54 A mix of different cultures can be considered in designing the overall look of the WKCD.
- 2.3.3.55 The overall look should be a mixture of cultural and technological factors.
- 2.3.3.56 A blend of Chinese traditional and modern factors or characteristics can be an idea for designing the overall look.

***Overall Look and Design Principles***

- 2.3.3.57 Overall look should be considered from different angles and positions.
- 2.3.3.58 It should be tailored to the software that it intends to present.
- 2.3.3.59 It should consider and take care of different views from stakeholders.
- 2.3.3.60 It should be combined with the overall design principles.
- 2.3.3.61 The overall look of the WKCD should be a show-case to demonstrate the competence and professional expertise of local professions, architects and other related professionals in the art and cultural sectors.
- 2.3.3.62 The overall look should be designed by the designers or local talents freely without any restrictions.
- 2.3.3.63 The WKCDA should organise international and local design competitions to obtain the best architecture masterpiece for iconic facilities.
- 2.3.3.64 Construction for arts and cultural venues should be pursued under separate design and construction contracts.
- 2.3.3.65 It is necessary to consider harmonising different designs within the WKCD to achieve overall cohesiveness.
- 2.3.3.66 Government should work with different departments on designing the outlook.
- 2.3.3.67 The Feng Shui factor could be taken into account.

***Other Overall Look Attributes***

2.3.3.68 Suggestions on the overall look attributes include: “tensile”, “modern”, “colorful”, “natural”, “simple”, “international”, “trendy”, “elegant”, “energetic”, “spacious”, “classic”, “impressive”, “cyber”, “fashionable”, “popular”, “avant-grade”, “majestic”, “western”, “iconic”, “unostentatious”, “creative”, “professional”, “unique”, “neutral”, “practical”, “interesting”, and “comfortable”.

***Specific Building Style Suggestions***

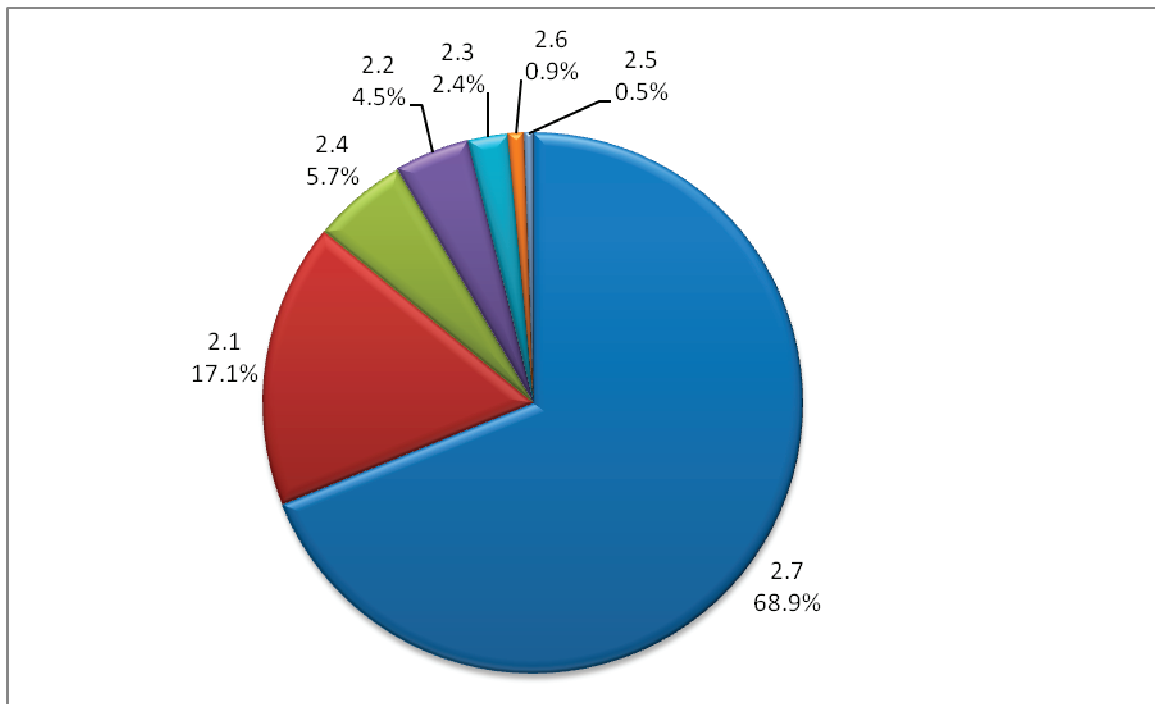
2.3.3.69 Specific building style suggestions include: “*siheyuan*-style buildings”, “egg-shaped buildings”, “Roman style buildings”, “Gothic style buildings”, “temple style buildings”, “red brick buildings”, “an arch”, “a dragon”, “a pearl”, and “a giant canopy”.

## Theme 2: Ambience (6,610 text units)

### Categories/Sub-categories of Views:

- 2.1 Relaxing
- 2.2 Exciting
- 2.3 Traditional
- 2.4 Contemporary
- 2.5 Inviting
- 2.6 Inspiring
- 2.7 Other Opinions on Ambience
  - 2.7.1 Free
  - 2.7.2 Friendly
  - 2.7.3 Artistic/Cultural Feel
  - 2.7.4 Others

### Distribution of Views



## Theme 2: Ambience

<b>Category/Sub-category (frequency count of text units)</b>	<b>Page</b>
Overview.....	25
2.7.3 Artistic/Cultural Feel (1,252 text units).....	25
2.1 Relaxing (1,128 text units).....	27
2.4 Contemporary (376 text units).....	28
2.2 Exciting (296 text units).....	29
2.7.1 Free (202 text units).....	29
2.3 Traditional (160 text units).....	31
2.7.2 Friendly (147 text units).....	31
2.6 Inspiring (62 text units).....	32
2.5 Inviting (35 text units).....	32
2.7.4 Others (2,952 text units).....	32

## **Overview**

- 2.3.3.70 This theme receives a total of 6,610 text units and rank first in terms of the number of text units recorded. The great majority (95%) of the views are collected from the questionnaire survey. “Artistic/Cultural Feel” ranks first with 19% of all text units within this theme. “Relaxing” ranks second, with 17% of all text units within this theme, and “Contemporary” ranks third with 6% of all text units within this theme, followed by “Exciting”, “Free”, “Traditional”, “Friendly”, “Inspiring”, and “Inviting”.
- 2.3.3.71 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other highly diverse suggestions of ambience, and they are grouped under “Other Opinions on Ambience” presented towards the end of the section. Related views within the categories are grouped together and listed under a “Sub-category”.

### **2.7.3 Artistic/Cultural Feel (1,252 text units)**

- 2.3.3.72 People should be able to have an artistic and cultural feel when they are there. The WKCD should be culturally and artistically stimulating.
- 2.3.3.73 Elegant, with artistic flair, producing different types of feel (ranging from classical, stylish, poised, cultured, scholastic, etc.) and mixing arts with culture.
- 2.3.3.74 An ambience of people and culture, creative art with a great learning atmosphere.
- 2.3.3.75 An environment blending arts with people’s daily life.
- 2.3.3.76 A quality and unique feel of culture in the midst of urban life.
- 2.3.3.77 A music-rich ambience, full of arts of all forms (including the feel of Western and Chinese cultures, entertainment culture, etc.).
- 2.3.3.78 The artistic feel should pervade everywhere, even the benches on the roadside, rubbish bins, directional signs and toilets.
- 2.3.3.79 Making one feels the intricacies of Asian arts.
- 2.3.3.80 Playing classical music at some spots so as to allow people to be immersed in an artistic environment.

- 2.3.3.81 Blending classical with avant-garde ambience.
- 2.3.3.82 Linking the cultures of Greater China with that of the world, while at the same time integrating nature with culture.
- 2.3.3.83 People come for the cultural programmes and ambience; they do not really care about the facilities.
- 2.3.3.84 Should highlight its cultural essence, reinforce the artistic feel and minimise the commercial elements.
- 2.3.3.85 Should add other cultural elements since Hong Kong is multi-cultural.
- 2.3.3.86 More visual arts elements in its overall outlook, covering various dimensions, such as being artistic, aesthetic, elegant (using white or ivory-cream colour) and comprehensive.
- 2.3.3.87 Should blend arts and culture with the scenic views, making them even more attractive.
- 2.3.3.88 Should take reference from Vienna where artistic and cultural atmosphere fills the air.
- 2.3.3.89 Should be a place which encourages people to take a keen interest in reading.
- 2.3.3.90 There should be multi-dimensional art forms, and should enable the putting together of different art forms.
- 2.3.3.91 Should have a greater cultural feel, providing a venue for artists to perform in the streets.
- 2.3.3.92 Artistic ambience is like a home which will cherish Hong Kong's local arts and culture, and attract tourists to the WKCD.
- 2.3.3.93 Should not just appease the tycoons and let the WKCD become a prey for the rich. Hope that the ambience is purely cultural. Should minimise the atmosphere of profiteering.
- 2.3.3.94 Facilitating cultural exchange, showing and integrating different cultures while enjoying an atmosphere of arts and culture with international dimension.
- 2.3.3.95 The WKCD should be a joyous place. Even before one pays to go into the concerts, he or she should be able to enjoy the music while waiting to get in. Part of the street should cater for performers, who can be students from The Hong Kong Academy for Performing Arts.



- 2.3.3.96 Allowing people to enjoy the atmosphere of arts and culture even outside the theatre and the concert hall.
- 2.3.3.97 Blending mass culture with high-end culture.
- 2.3.3.98 To build audience, the WKCD needs to have creative, lively arts and cultural works. It would be necessary to mix commercial concerns and the interests of ordinary people, mass culture and high-end culture, and to integrate international culture with local and Chinese cultures.
- 2.3.3.99 There should be a variety of popular arts, high arts, street performances, or arts of any form so that visitors can interact with arts as well.
- 2.3.3.100 There should not be tall buildings in the WKCD as they do not match the artistic atmosphere.

## **2.1 Relaxing (1,128 text units)**

- 2.3.3.101 The WKCD should give an image that it is a relaxing place, far from the bustle and hustle and offering all sorts of fun activities.
- 2.3.3.102 The layout of the WKCD should be designed in such a way that people can feel relaxed when people come to the WKCD.
- 2.3.3.103 It should have a relaxing atmosphere without any restrictions and should be less formal and serious.
- 2.3.3.104 In relaxing terms, it should cover characteristics ranging from serene, quiet, tranquil, peaceful, light-hearted, feeling relaxed, an environment for leisure, and restful.
- 2.3.3.105 Leisurely but with a sense of orderliness and tastefulness.
- 2.3.3.106 Not crowded, people can go about in an unhurried, slow pace.
- 2.3.3.107 Helping people forget those troubles and unpleasant conflicts that they might encounter both at home or at work.
- 2.3.3.108 A great place for the family to have fun, for people to lie down on the lawn or benches when they are tired, to enjoy the sunset, or to bask in the sunshine.
- 2.3.3.109 Should take reference from London's South Bank, which is elegant and relaxing.

- 2.3.3.110 The WKCD should provide a variety of restaurants, serving good food and with artistic decorations, including “Dai Pai Dong” to attract visitors to enjoy a relaxing atmosphere.
- 2.3.3.111 There are few park-like places in Hong Kong where people can relax and the WKCD should be such a place.
- 2.3.3.112 People should not have to worry about paying for the tickets so that they can freely get in touch with the arts that they are interested in.
- 2.3.3.113 There should not be loud noises, flashy shows and expensive eateries.
- 2.3.3.114 Artistic, relaxing and not stifling, without a lot of tall buildings.

#### **2.4 Contemporary (376 text units)**

- 2.3.3.115 The WKCD should exhibit the contemporary characteristics of metropolitan Hong Kong instead of just being Chinese and traditional.
- 2.3.3.116 Modern, trendy, chic and fashionable.
- 2.3.3.117 With modern and distinguishing design and structures.
- 2.3.3.118 Ultra-modern, taking reference from the design of similar structures in other countries.
- 2.3.3.119 Blending modern with traditional designs. Important to balance between fashionable and historical architectures.
- 2.3.3.120 Modern, with bronze statues and sculptures, and stone structures.
- 2.3.3.121 Using both modern technology and culture.
- 2.3.3.122 With a high-tech feel, dazzling, futuristic, sci-fi and mysterious outlook.
- 2.3.3.123 With an international outlook, using the latest technology, with the state-of-the-art facilities and style.
- 2.3.3.124 With a modern and green touch.
- 2.3.3.125 Excellent, extraordinary, classy and look stunningly different.
- 2.3.3.126 Grand and symbolic of a modern, civilized, prosperous and cosmopolitan city.
- 2.3.3.127 It should not be too modern.

## **2.2 Exciting (296 text units)**

- 2.3.3.128 The WKCD should be exciting, unique, full of life, path-finding, adventurous, and with the atmosphere like a carnival.
- 2.3.3.129 Prosperous, bustling (rather than dead quiet), colourful, joyous and festive.
- 2.3.3.130 A place where people can have some fun, have a decent meal and hang out.
- 2.3.3.131 Exciting but not obtrusive.
- 2.3.3.132 Preferably without an exciting ambience. Culture has nothing to do with an exciting ambience.
- 2.3.3.133 The ambience should not be too unnerving.
- 2.3.3.134 Older folks do not like excitement.

## **2.7.1 Free (202 text units)**

- 2.3.3.135 A sense of freedom is a must. The WKCD should give people the feeling that they can do whatever they want and they can unleash their creativity.
- 2.3.3.136 People should feel free to spend a whole day in the WKCD.
- 2.3.3.137 The WKCD should not give the impression that it is run in a regimental style, with lots of rules and regulations. People should feel free to express themselves and feel relaxed. There are many regulations in existing open places which have greatly restricted young people's creativity.
- 2.3.3.138 Too many restrictions can make people feel uncomfortable.
- 2.3.3.139 The WKCD should not be a place only for the well-to-do, but for the general public to enjoy themselves singing, dancing and painting.
- 2.3.3.140 The atmosphere should not be too serious.
- 2.3.3.141 There should be immense cultural freedom with a liberating, carefree, calm and free from pressure ambience.
- 2.3.3.142 There should be freedom of expression, so that people will appreciate the wealth and depth of Hong Kong's and China's culture, which has a history of over 5,000 years.

- 2.3.3.143 There could be graffiti walls which can be cleaned every week. It should be accessible, with a sophisticated look but not intimidating.
- 2.3.3.144 Facilities in the WKCD should have free access as far as possible. There should not be unnecessary restrictions.
- 2.3.3.145 When people get to the WKCD, they should be free to come and go and participate. They should not have to pay every time.
- 2.3.3.146 People can create, exhibit, sing, write poems and practise calligraphy without a studio in the WKCD.
- 2.3.3.147 Restrictions such as fencing-off lawns could turn people away.
- 2.3.3.148 Hong Kong is a free place. It is hoped that during the design stage, the very concept of freedom should be incorporated.
- 2.3.3.149 Consideration should be given to allowing visitors the opportunity to interact and participate, such as touching the objects or items on display. At the Chu Meng Museum, Taiwan, children can touch those sculptures on display. Even in the Ocean Park, it is acceptable to touch the fish.
- 2.3.3.150 It is hoped that the WKCD is not going to be like the Hong Kong Heritage Museum where there are many rules, and the spaces are defined and restrictive with the exhibition hall in a static state and surrounded by walls.
- 2.3.3.151 It is hoped that the WKCD will take reference from the Central Park of New York where people can sit under the trees, take a look at the art works, stop and listen to the music without even having to buy a ticket.
- 2.3.3.152 There is a tendency for many cultural places to look unappealing and stifling. It is hoped that the WKCD will become a place where people are free to express themselves and feel relaxed.
- 2.3.3.153 It is hoped that the WKCD will not restrict what people can perform. People should be free to do what they want so that they can feel more relaxed.
- 2.3.3.154 Officials might want to take a look at what is happening at Sai Yeung Choi Street, where some local performing groups can put on performances on street. This is in fact rightfully the very “West Kowloon Street”, where there are performers and spectators, and people can do their own things. This is how the WKCD should be run.

### **2.3 Traditional (160 text units)**

- 2.3.3.155 The WKCD should be traditional, classical, but also lively.
- 2.3.3.156 Traditional both decoratively and aesthetically.
- 2.3.3.157 A sense of cultural heritage, with Chinese tradition as the foundation.
- 2.3.3.158 Traditional, showing Hong Kong's local and urban culture.
- 2.3.3.159 Modern design, but with a traditional feel.
- 2.3.3.160 They should keep some of the traditional local food items, and provide an area allowing people to enjoy tea (*yum-cha*). There can also be cafes and restaurants serving Chinese and Western food.
- 2.3.3.161 Preferably not too traditional.

### **2.7.2 Friendly (147 text units)**

- 2.3.3.162 The WKCD should be people-friendly, whether they are rich or poor.
- 2.3.3.163 Should be people-oriented and user-friendly in all aspects.
- 2.3.3.164 The WKCD should be a place that the public would “love” to visit and feel a sense of belonging. It should be playful and connect with the daily lives of the people in the neighbouring communities.
- 2.3.3.165 Should be harmonious, easy-going and close to people, rather than being something that is out of the reach of ordinary folks.
- 2.3.3.166 Should be community-based, tourist-friendly, harmonious and free from racial discrimination.
- 2.3.3.167 Should not let people of the grassroot level or persons with disabilities feel intimidated that the WKCD is not a place for them.
- 2.3.3.168 The WKCD is a precious piece of land. People who come to the WKCD should feel that it is their home and that they like to be there.
- 2.3.3.169 Should make people want to come back and want to know each other, as if they were neighbours.
- 2.3.3.170 Other than art groups and performing teams who will be using the facilities, the public and visitors also want to feel the cultural atmosphere.

## **2.6 Inspiring (62 text units)**

- 2.3.3.171 The WKCD should be awe-inspiring, inspirational and educational.
- 2.3.3.172 Giving people a space for thoughts, imagination and innovative thinking.
- 2.3.3.173 Providing totally new and unexpected experiences.
- 2.3.3.174 To provide a place that inspires new ideas, originality and creativity.

## **2.5 Inviting (35 text units)**

- 2.3.3.175 The WKCD should be inviting, appealing and hospitable, making people feel at home and welcome.
- 2.3.3.176 The WKCD should instil a sense of belonging in Hong Kong people.
- 2.3.3.177 Should enable people to feel being part of it.
- 2.3.3.178 Everyone must feel welcome, regardless of their age, ethnicity and country of origin (including their pets).
- 2.3.3.179 Other than arts and cultural activities, people should be able to do all sorts of things at the WKCD, like cycling, having barbeques, dating, etc.

## **2.7.4 Others (2,952 text units)**

### ***Other Attributes Regarding Ambience***

- 2.3.3.180 Open, comfortable, surrounded by a natural environment.
- 2.3.3.181 A cultural district with a metropolitan ambience, youthful, cool, energetic.
- 2.3.3.182 Giving a feel that the WKCD is not just an ordinary tourist site.
- 2.3.3.183 Allowing people to appreciate the history of Hong Kong's cultural development with nostalgic and impressive feel.
- 2.3.3.184 A sense of space with natural light, joyful, happy, and cheerful.
- 2.3.3.185 A clean and hygienic environment, with refreshing sense, a breath of fresh air, and close to nature.
- 2.3.3.186 Blending with nature and in the meantime incorporating the characteristics of the community.

- 2.3.3.187 Full of variety, with music ringing in the ears.
- 2.3.3.188 An enjoyable feel for all senses, lively and vibrant.
- 2.3.3.189 A feel of spaciousness, something that is lacking in Hong Kong.
- 2.3.3.190 Feeling like going to Disneyland; like a fairy tale.
- 2.3.3.191 Accommodating, with a sense of harmony.
- 2.3.3.192 Feeling like going into utopia, one that is full of surprises.
- 2.3.3.193 Giving one a sense of warmth and a sense of belonging, with grand, versatile and peaceful feelings.
- 2.3.3.194 Applying the latest technology, while blending classical and common cultures with an appealing view.
- 2.3.3.195 A strong sense of local elements, rather than something as normally perceived of Hong Kong by overseas visitors. All the facilities should cater for the needs of local people.
- 2.3.3.196 Romantic, with a poetic feel, a sense of equality, and a strong sense of modern city as well.
- 2.3.3.197 Natural environment, using environmental-friendly materials; free from air and noise pollution.
- 2.3.3.198 A place for fun and free expression.
- 2.3.3.199 Feeling like in the middle of nature, with trees and towering buildings as a backdrop.
- 2.3.3.200 A sense of simplicity, elegance and tastefulness.
- 2.3.3.201 A sense of community, with global feel.
- 2.3.3.202 Down-to-earth, interesting, not flashy.
- 2.3.3.203 An environment for children.
- 2.3.3.204 Traditional, creative, and unforgettable.
- 2.3.3.205 Innovative and out of the framework of tradition. It is preferable to highlight the blending of Chinese culture with modern creativity.
- 2.3.3.206 Interactive, progressive, and forever-changing.

- 2.3.3.207 Feeling refreshed, which is good for one's health; airy and healthy.
- 2.3.3.208 A mixture of commercial and technological ecologies.
- 2.3.3.209 Basic, free from artificiality, and flexible.
- 2.3.3.210 Should be full of knowledge and interests (rather than being a boring place).
- 2.3.3.211 It does not need to be fancy, just make it unique.

***Other Suggestions on Ambience***

- 2.3.3.212 Matched with melodious music.
- 2.3.3.213 Should not carry an overtly commercial feel, like International Commercial Centre.
- 2.3.3.214 One should be able to see traces of Hong Kong people's creativity in every little piece of artifact, even a rubbish bin, lamp post, fence, etc.
- 2.3.3.215 People should take care of the environment and they should be courteous.
- 2.3.3.216 There should be a rich religious atmosphere.
- 2.3.3.217 Should display more paintings and designs by world-famous artists so as to raise the artistic atmosphere.
- 2.3.3.218 Should not be cluttered with too much useless stuff.
- 2.3.3.219 Should promote local culture like Cantonese opera and street performance, and reduce commercial elements.
- 2.3.3.220 Should encourage outdoor performance.
- 2.3.3.221 Should include local food, such as noodles on a wagon.
- 2.3.3.222 The directional signs should be more picturesque.
- 2.3.3.223 The environment should blend in with water and hills.
- 2.3.3.224 Should mode the WKCD as a place for overseas tourists as well. Should have an atmosphere that can attract overseas tourists.
- 2.3.3.225 Making one feel as if he/she is visiting the countryside or even another country.
- 2.3.3.226 Making the visitors feel as if they are on vacation.
- 2.3.3.227 Creating an upbeat and overwhelming sense.



- 2.3.3.228 A sense of layers, a sense of symmetry, a practical sense and a homely atmosphere.
- 2.3.3.229 Interesting, and people wanting to have fun and in the meantime appreciate arts and culture.
- 2.3.3.230 Allowing all different art forms to blossom.
- 2.3.3.231 Filled with laughter, engaging, comfortable in all weather conditions and in different seasons.
- 2.3.3.232 A scary experience.
- 2.3.3.233 Representing technological progress in the space age.
- 2.3.3.234 With an exquisite and evolving feel.
- 2.3.3.235 Making one feels as if he/she is in Shangri-la, an earthly paradise, rather than in the middle of a concrete jungle.
- 2.3.3.236 It should be intriguing, with massive details underneath a seemingly simple exterior.
- 2.3.3.237 Should have a noble feel, lively and enriching, unconventional, giving one world-class enjoyment.
- 2.3.3.238 Should be different from the Government's usual style, but it should not be too extravagant. It should create an atmosphere like walking out of the community and entering into the artistic sphere.
- 2.3.3.239 The WKCD should not be a "must see" site. It should be an enjoyable, peaceful and relaxing place through the introduction of arts and culture.
- 2.3.3.240 Colours adopted for the WKCD should have a contrasting effect.
- 2.3.3.241 The WKCD should look majestic, so that people will not forget even after just taking one glimpse of it.
- 2.3.3.242 Adults and children like to play, so the WKCD should be turned into a place for people to play.
- 2.3.3.243 The 17 buildings as shown all look very solemn.

***Different Zones***

- 2.3.3.244 The WKCD is huge and is made up by many small elements. It should not be a humongous castle.

- 2.3.3.245 The design should incorporate different themes – Shangri-la, modern life, multiculturalism, etc.
- 2.3.3.246 The ambience should be dynamic. It should cater for both vibrant and serene elements. Areas with their respective ambiances should be divided, without interfering with each other.
- 2.3.3.247 Can set up different zones and times in order to create different ambience to suit people with different tastes.

***References to Other Places***

- 2.3.3.248 Should be like the creative art centre at Shek Kip Mei, with resident artists.
- 2.3.3.249 The WKCD should emulate world-class cities like New York, Tokyo and London.
- 2.3.3.250 Should take reference from the green city within Japan’s Botanical Garden.
- 2.3.3.251 There should be a feel of history, like in Beijing.
- 2.3.3.252 The WKCD should be like Sai Kung, where people, be they families or lovers, will feel at home.
- 2.3.3.253 It should be humanised, just like Temple Street and Stanley Market.
- 2.3.3.254 There should be a playful ambience, just like the sculpture park in Hokkaido.
- 2.3.3.255 Busy, but no way should it resemble Mong Kok. It should be smoke-free.

***Relative Importance of Ambience***

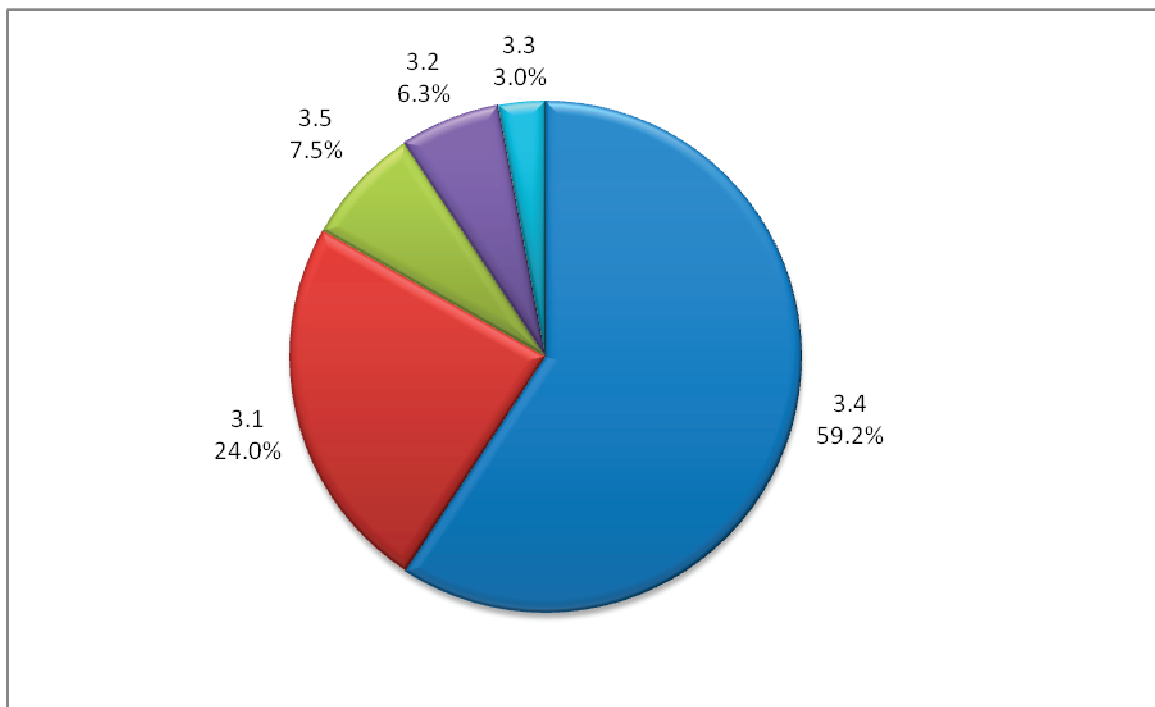
- 2.3.3.256 Ambience plays second fiddle, since providing a variety of programmes should be the key.
- 2.3.3.257 Ambience is not created from what lies outside, but what lies inside. If the content is rich, it will automatically create a good ambience. It is necessary to pay attention to what is inside rather than the external environment.
- 2.3.3.258 What counts is the style and message as experienced from the programmes.

### Theme 3: Facilities and Activities (4,915 text units)

#### Categories/Sub-categories of Views:

- 3.1 Performance Venues
- 3.2 Museum/M+
- 3.3 Exhibition Centre
- 3.4 Other Facilities
- 3.5 Other Opinions on Facilities and Activities

#### Distribution of Views



**Theme 3: Facilities and Activities**

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3.1 Performance Venues (1,179 text units).....	48
3.1.7 Xiqu Centre (215 text units).....	48
3.1.8 Outdoor Performance Areas (169 text units).....	58
3.1.5 Concert Hall (163 text units) .....	59
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3.1.2 Great Theatres (112 text units).....	68
3.1.3 Medium-sized Theatres (53 text units).....	72
3.1.4 Blackbox Theatres (47 text units) .....	75
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3.2.7 Museum Themes (80 text units).....	79
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## **Overview**

- 2.3.3.259 This theme receives a total of 4,915 number of text units, and ranks fourth in terms of the number of text units recorded. Amongst the five categories of views within this theme, “Other Facilities” ranks first with 59.2% of views, “Performance Venues” ranks second with 24.0% of views, “Museum/M+” ranks third with 6.3% of views, “Exhibition Centre” ranks fourth with 3.0% of views, and “Other Opinions on Facilities and Activities” attracts 7.5% of views. The high percentage of views in the sub-category “Other Opinions on Facilities and Activities” reflected that many views fall outside the sub-categories of “Performance Venues”, “Museum/M+”, “Exhibition Centre”, and “Other Facilities”.
- 2.3.3.260 Within the sub-category “Performance Venues”, the distribution of views in descending order is as follows: “Xiqu Centre” (18.2%), “Outdoor Performance Areas” (14.3%), “Concert Hall” (13.8%), “Mega Performance Venue” (13.2%), “Great Theatres” (9.5%), “Medium-sized Theatres” (4.5%), “Blackbox Theatres” (4.0%), “Chamber Music Hall” (2.6%), and “Other Opinions on Performance Venues” (19.8%).
- 2.3.3.261 Within the sub-category “Museum/M+”, the distribution of views in descending order is as follows: “Museum Themes” (25.7%), “Positioning” (20.2%), “Collection/Exhibits/Programming” (15.8%), “Facilities Requirements” (8.4%), “Overall experience” (7.1%), “Spatial Needs” (1.0%), “Outdoor Exhibition Space” (0.6%), and “Other Opinions on Museum/M+” (21.2%).
- 2.3.3.262 Within the sub-category “Exhibition Centre”, the distribution of views in descending order is as follows: “Positioning” (40.7%), “Facilities Requirements” (15.2%), “Spatial Requirements” (4.1%), “Relationship with Museum/M+” (2.8%), and “Other Opinions on Exhibition Centre” (37.2%).
- 2.3.3.263 Within the sub-category “Other Facilities”, various new types of new venues and facilities are suggested. The type of facilities receiving large number of views are: “Ancillary Facilities” (e.g. laybys for coaches and vehicles, toilets, car parks, etc.), “Literature Museum”, “Facilities for Persons with Disabilities”, “Library/Resources Centre”, “Residential/Hotels/Offices”, etc.
- 2.3.3.264 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other views that are grouped under “Other Opinions on Facilities

and Activities” presented towards the end of the section. Related views within the categories are grouped together under a “Sub-category”.

### **3.4 Other Facilities (2,910 text units)**

#### ***3.4.21 Ancillary Facilities (300 text units)***

##### ***3.4.21.1 Laybys for Coaches and Vehicles (91 text units)***

2.3.3.265 The size of the laybys should be large enough for a number of coaches and school buses to drop off at the same time.

2.3.3.266 Should consider the needs for laybys when there are multiple shows held concurrently in the WKCD.

2.3.3.267 There should be enough space for public transport facilities.

2.3.3.268 Roads should be wide and there should be more laybys.

##### ***3.4.21.2 Loading and Unloading (5 text units)***

2.3.3.269 There should be loading bay facilities.

2.3.3.270 Loading bays should be large enough to allow trucks to drive through.

##### ***3.4.21.3 Car Parks (51 text units)***

2.3.3.271 Underground car parks are preferred, and they should have easy access.

2.3.3.272 There should be enough space for car parks.

2.3.3.273 Car parks should be located in the perimeter of the WKCD.

##### ***3.4.21.4 Toilet Facilities (59 text units)***

2.3.3.274 There should be sufficient toilet facilities, in particular the ratio of female toilets to male toilets should be increased. There are views that existing venues in Hong Kong do not have enough toilets in particular ladies have to line up in long queues during intermission.

2.3.3.275 Toilet facilities should take into account the needs of persons with disabilities and children.

##### ***3.4.21.5 Other Opinions on Ancillary Facilities (94 text units)***

2.3.3.276 The following ancillary facilities are suggested for the performance venues:

- (a) ICT facilities including public WiFi, online public art classes, etc.;
- (b) Clear directional signage;
- (c) Studios for the daily operation of different arts groups;
- (d) Covered pedestrian paths to cater for unsatisfactory weather;
- (e) Kiosks which display maps, long-term schedules of programmes, descriptions of different venues, and other customer services;
- (f) Recycle bins; and
- (g) A wireless tour guide - helps create a professional image and associate the WKCD with quality, innovation, and internationalism.

### ***3.4.7 Literature Museum (237 text units)***

2.3.3.277 A literature museum has been suggested.

2.3.3.278 The suggested roles and functions of the proposed literature museum include collections and research, exhibitions, exchanges, education, publication, and translation of literary works. Proposed facilities include exhibition halls, auditorium, conference room, multi-purpose rooms, classrooms, offices for literature organisations, children reading room, library, bookstore, souvenir shops, café, workshops for resident literature personnel, plenty of open space with outdoor performing areas. In particular, the library and bookstore should be large and serve as the overall library and bookstore of the whole WKCD.

2.3.3.279 The proposed literature museum should serve as an Integrated Literature Activity Centre. On software, the proposed literature museum should store manuscripts of writers, as well as linking local and foreign people from various media. Suggested activities included exhibitions, seminars, conferences and exchange, classes, reading sharing session, literature camps, literature and cultural tours, writers-in-residence, etc.

2.3.3.280 The proposed literature museum should be a standalone building occupying a gross floor area of 10,000 square metres.

2.3.3.281 Some oppose the development of a literature museum as literature can be presented through multimedia forms and can be “everywhere”. A literature museum does not have to be located at the WKCD.

### ***3.4.3 Learning-related/Education Facilities (181 text units)***

- 2.3.3.282 There should be learning and educational facilities for arts and culture.
- 2.3.3.283 There should be some collaboration with schools on educational activities.
- 2.3.3.284 There should be an integrated institute of arts, including music, dancing, visual arts, photography and film. In addition to performing arts education, there are also proposals for other forms of arts and cultural education.
- 2.3.3.285 The arts classes can promote arts education and increase the exposure of local artists to the public.
- 2.3.3.286 There should be venues for self-learning.
- 2.3.3.287 There should be small-capacity performance venues for educational purpose.
- 2.3.3.288 There should be a lecture hall for educational activities.
- 2.3.3.289 There should be state-of-the-art educational facilities, e.g. world-class fashion design school, institute for the study of the relationship between East and West, etc.
- 2.3.3.290 The WKCD should have an arts academy. The academy would start a new page for arts education and bring competitive advantage to Hong Kong in the future.
- 2.3.3.291 The WKCD should have a purposely built Arts Education Centre (AEC) which offers the following programmes like:
- (a) Educational outreach activities tailored for primary and secondary school students;
  - (b) Arts courses for personal enrichment for people interested in arts;
  - (c) In-service professional training for arts practitioners and administrators;
  - (d) Barrier-free programmes enabling persons with disabilities to participate in arts; and
  - (e) Part-time development of young artists at primary and junior secondary levels.

### ***3.4.22 Facilities for Persons with Disabilities (161 text units)***

- 2.3.3.292 The venues and other commercial sectors should provide easy access for persons with disabilities.



- 2.3.3.293 The facilities should facilitate persons with disabilities to appreciate arts and culture. Such facilities should be of universal design.
- 2.3.3.294 There should be an enlarged screen on the stage with sign language.
- 2.3.3.295 The WKCD should offer support to those with mental disabilities in terms of programmes, tour guide, subsidy, etc.
- 2.3.3.296 The WKCD should follow some guidelines that make the premises, information, and operation accessible to persons with disabilities. Guidelines for accessibility in Sweden are good references.

#### ***3.4.5 Library/Resource Centre (134 text units)***

- 2.3.3.297 There should be a library/resource centre. Film, music and arts are some proposed themes for the centre. The resource centre would form a knowledge base for arts and culture education in Hong Kong.
- 2.3.3.298 There should be resource centres for performing arts and multimedia.
- 2.3.3.299 There should be a mega book store.
- 2.3.3.300 The library can collect both books on ancient arts and culture, as well as books on arts of the recent 20 to 30 years.

#### ***3.4.20 Residential/Hotels/Offices (119 text units)***

- 2.3.3.301 There should be hotel and residential facilities for performers, artists and other visitors.
- 2.3.3.302 There should be office buildings for performance groups and for their rehearsals.
- 2.3.3.303 There should not be any residential facilities as the WKCD is a cultural district.
- 2.3.3.304 Offices in the WKCD should cater for the needs of creative industries.
- 2.3.3.305 Offices and working areas would bring in people flow and thus vibrancy to the WKCD, especially during the day time.
- 2.3.3.306 The following changes related to residential areas were proposed: (a) reduce the current size of residential areas by one third; (b) completely remove all residential areas for villas; (c) reduce gross floor areas by 30% and change them to other purposes including offices for small and medium-sized arts groups, as well as a “creative jam” (which may occupy 15,000 sq. feet) for arts groups or a loft.

### ***3.4.17 Facilities for Films (68 text units)***

- 2.3.3.307 There should be a museum of Moving Image. The Hong Kong Film Directors' Guild can assist in its planning.
- 2.3.3.308 There should be facilities for film showing like that in the Lincoln Center in USA and similar facilities in Australia, France, and Korea. Large-scale film festivals can be held in the WKCD.
- 2.3.3.309 Facilities for archives and films have been proposed to promote Hong Kong as one of the world's leading film production centres.
- 2.3.3.310 There should be venues to host events like the Hong Kong Film Awards.
- 2.3.3.311 There should be places to show films.

### ***3.4.12 Digital Arts Gallery (17 text units)***

- 2.3.3.312 There should be a digital arts gallery which incorporates new forms of cutting-edge multimedia arts and showcases inspirations of the local talents. The WKCD should consult the ICT industry for further ideas on this issue.
- 2.3.3.313 Some suggest that priority should be given to local digital arts creators.

### ***3.4.10 Arts Village/Hostel (16 text units)***

- 2.3.3.314 There should be arts hostels.
- 2.3.3.315 There should be an arts village for artists.
- 2.3.3.316 There should be a cultural village for Cantonese opera.

### ***3.4.18 Meeting/Convention Facilities (16 text units)***

- 2.3.3.317 The WKCD should consider meeting/convention facilities for both major and small-scale events. Such facilities could enhance the self-financing sustainability of the WKCD.
- 2.3.3.318 There are concerns on spatial requirements.
- 2.3.3.319 Convention facilities should be environmental-friendly.
- 2.3.3.320 Meeting venues should be provided for all the registered arts associations.

**3.4.2 Chinese Culture Museum (13 text units)**

2.3.3.321 There should be a Chinese arts and culture museum, promoting Chinese culture which may include flour doll artwork, Chinese calligraphy or other relevant Chinese cultural activities for the public to participate in.

**3.4.9 History Museum (13 text units)**

2.3.3.322 There should be a history museum with small exhibition halls.

**3.4.1 Local Hong Kong Culture Museum (10 text units)**

2.3.3.323 There should be a place to house made-in-Hong Kong items in order to exhibit the unique culture of Hong Kong.

2.3.3.324 Other themes have also been suggested, including cooking, folklore, etc.

**3.4.14 Children Theatre (9 text units)**

2.3.3.325 A children's theatre is necessary in the WKCD as it would offer space for children's performances and arouse their interest in plays and theatrical works.

**3.4.16 Youth Theatre (6 text units)**

2.3.3.326 A youth theatre is needed to offer a venue for students to perform and gain some experience.

**3.4.15 Youth Gallery/Museum (5 text units)**

2.3.3.327 A youth gallery/museum is proposed as such a facility could allow different schools to have their exhibitions there.

**3.4.6 Martial Arts Museum (5 text units)**

2.3.3.328 There are suggestions to have a martial arts museum and facilities for martial arts demonstration/competition.

**3.4.4 Research Facilities (4 text units)**

2.3.3.329 There should be an institute for arts and cultural research.

**3.4.13 Children Museum (4 text units)**

2.3.3.330 There should be a children museum that offers children learning experience and opportunities for their interaction with adults.

**3.4.19 Media Centre (4 text units)**

2.3.3.331 There should be a media centre.

**3.4.8 Calligraphy Museum (3 text units)**

2.3.3.332 There should be a calligraphy museum.

**3.4.23 Other Opinions on Other Facilities (1,585 text units)**

2.3.3.333 Some suggest the possibility for commercial galleries to operate in the WKCD.

2.3.3.334 Some suggest that sports facilities should be included in the WKCD.

2.3.3.335 There should be some places for exhibits that recall the collective memory of Hong Kong people such as housing, transportation, etc.

2.3.3.336 The WKCD should reserve some space and offer some facilities for the youth as they have been identified to be the key future users.

2.3.3.337 Reserve a zone for local artists for local arts promotion.

2.3.3.338 Build a chess exhibition centre and organise chess-related activities.

2.3.3.339 There should be small-capacity halls for ethnic minorities.

2.3.3.340 There should be a ferris wheel like the London Eye near the harbour.

2.3.3.341 There should be a television tower for tourists.

2.3.3.342 There should be studio theatres.

2.3.3.343 There should be some shops on creative culture and arts.

2.3.3.344 There should be an ocean world hall.

2.3.3.345 There should be a youth palace where the youth and kids can have arts courses and interesting activities.

2.3.3.346 There should be an iconic sculpture.

2.3.3.347 There should be a place (e.g. art street) where people are free to show their creative artwork (e.g. graffiti).

2.3.3.348 There should be some religious venues (e.g. temples) for people from different religions.

2.3.3.349 There should be a place for parents and kids where they can participate in arts-related activities together.

- 2.3.3.350 There should be a dancing hall.
- 2.3.3.351 There should be a zone where people can practise Tai Chi or dance.
- 2.3.3.352 There should be music studios where people can form band, play piano, etc.
- 2.3.3.353 There should be children nursery spaces.
- 2.3.3.354 There should be a place for outdoor activities (e.g. X-games).
- 2.3.3.355 There should be a production centre for the television broadcaster.
- 2.3.3.356 There should be a canopy.
- 2.3.3.357 There should be a place to demonstrate the historical art and culture development.
- 2.3.3.358 There should be a big screen displaying international art and cultural information.
- 2.3.3.359 There should be a tourist information centre.
- 2.3.3.360 There should be consignment facilities.
- 2.3.3.361 There should be environment-friendly facilities.
- 2.3.3.362 There should be an area for barbecue.
- 2.3.3.363 There should be an area for recreational activities.
- 2.3.3.364 There should be rental space for art groups.
- 2.3.3.365 Reserve a smoking area.
- 2.3.3.366 There should be facilities for pets.
- 2.3.3.367 There should be an art market.
- 2.3.3.368 There should be a theme park.
- 2.3.3.369 There should be an elderly centre.
- 2.3.3.370 There should be more service counters.
- 2.3.3.371 There should be a fountain.
- 2.3.3.372 There should be an ICT centre and wireless service.
- 2.3.3.373 There should be a museum for celebrities, e.g. a museum for Lin Dai.
- 2.3.3.374 There should be a wine museum.
- 2.3.3.375 There should be an academy for professional photography.

2.3.3.376 There should be a “Fu Xi Tai Chi cultural park” which demonstrates the stories of *yin yang*, *bagua* (the eight trigrams) and the birth of dragon.

### **3.1 Performance Venues (1,179 text units)**

#### ***3.1.7 Xiqu Centre (215 text units)***

##### ***3.1.7.1 Overall experience***

2.3.3.377 The following suggestions on the positioning of the Xiqu Centre have been raised:

- (a) It should be positioned as a popular and multicultural centre instead of a high-class centre;
- (b) The small theatre should serve as a practising field for young xiqu performers; and
- (c) It should promote xiqu performance for both audiences and performers of the new generations.

2.3.3.378 The following suggestions on the design of the Xiqu Centre are made:

- (a) Other than practitioners of the xiqu sector, professionals in acoustics, lighting system, stage design and so on should be invited to participate in the design of the Xiqu Centre;
- (b) When there is a preliminary design, members of the Cantonese Opera Advisory Committee should be consulted;
- (c) If there is a main and small xiqu theatre, they should be located on the same floor;
- (d) The building of the Xiqu Centre should be iconic, with the foyer filled with masks, dresses and musical equipment of Chinese operas; and
- (e) Adopt a modern classic design.

2.3.3.379 The following good features of some local theatres are suggested:

- (a) The Kwai Tsing Theatre is a good reference in terms of its good acoustics and onstage design (e.g. width and depth of the stage, rigging system, audience area, etc.);
- (b) The Ko Shan Theatre is a good reference in terms of its good acoustics;

- (c) The seats of Yuen Long Theatre are good;
- (d) The design of the backstage of the Sha Tin Theatre is good;
- (e) The Grand Theatre of the Hong Kong Cultural Centre is a good reference for on-stage equipment; and
- (f) The Shanghai Theatre is a good example of having audio equipment under the seats.

### ***3.1.7.2 Seating Capacity***

- 2.3.3.380 There should be 1,000 to 1,400 seats for the main xiqu theatre. The seating capacity should be 400-450 for the smaller xiqu theatre. There should be at least 1,300 seats to make performances viable.
- 2.3.3.381 There should be two venues, one with 600 seats and the other one with 1,200 seats. Professional groups will not choose the former. Amateur groups can choose these two venues as cost might not be an issue to them or they might just give tickets away free. In this connection, it is suggested to have an additional theatre with 800 to 900 seats, or even 1,000 seats, which is more suitable for Cantonese opera.
- 2.3.3.382 It is also suggested to have a venue with 400 to 600 seats (like that of the Ko Shan Theatre), like the traditional shed, so as to accommodate smaller theatrical groups, special theatrical groups or Cantonese opera on an on-going basis.
- 2.3.3.383 The audience for Cantonese opera would prefer to sit on the lower level; the sale of seats on the upper level (balcony) is generally not preferred.
- 2.3.3.384 There should be 900 seats for the medium-sized theatre, 1,200 to 1,400 seats for the main theatre, and 450 to 500 seats for the small theatres.

### ***3.1.7.6 Resident Company***

- 2.3.3.385 For those who agree to have a resident company, the following suggestions have been made:
- (a) A resident company can facilitate the development of xiqu and training of new performers in Hong Kong;
  - (b) A resident company should be an organisation with good representation of the sector;

- (c) A resident company which only provides dress services for performers may be feasible;
- (d) Residence in the form of mixing experienced performers with less experienced ones can be considered; and
- (e) A temporary resident company plan can be considered so that different groups can use the Xiqu Centre at different times.

2.3.3.386 For those who disagree with having a resident company, the following suggestions have been made:

- (a) Instead of considering the possibility of a resident company, the WKCDA and the Government should first consider policies related to the whole industry;
- (b) Even if a resident company is not in place, there should be enough performance space for various performance organisations in Hong Kong; and
- (c) The idea of resident company for xiqu centre is new and needs further deliberation.

### ***3.1.7.7 Hiring/Charges***

2.3.3.387 Hiring charges should be affordable, with the provision of sponsorship for less-established companies.

2.3.3.388 The WKCDA should set booking rules for the Xiqu Centre. In particular, priority should be given to professional performance organisations.

2.3.3.389 The costs of renting lighting system, microphones, and subtitle system should be included in the hiring charges.

### ***3.1.7.8 Ticketing***

2.3.3.390 Tickets should be affordable, with the provision of sponsorship for less-established companies.

2.3.3.391 There should be online ticketing system and promotion counters at the airport, China Hong Kong City (at Tsim Sha Tsui), major hotels and railway stations.

2.3.3.392 The tickets should have special design features to attract audiences.



### ***3.1.7.9 Main Xiqu Theatre***

#### ***3.1.7.9.2.1 Seating Arrangement***

2.3.3.393 Spacing between seats should be designed carefully: too narrow space would be uncomfortable, too wide space would give isolation feeling.

2.3.3.394 The ideal arrangement is to have all seats on one floor only.

2.3.3.395 The following suggestions have been made on the seats:

- (a) Seats should be red in colour instead of blue or green;
- (b) The back of the seats should not be too steep;
- (c) Seats should be comfortable; and
- (d) The seats should be equipped with a raised head-rest so that it can help reduce the pressure and increase comfort as the audience will need to sit through long shows. The head-rests should not be too wide as to obstruct the view of audiences sitting behind.

#### ***3.1.7.9.2 Audience Area***

2.3.3.396 For the audience area, the passages should be slightly slanting, but with no steps, so that it would be more convenient for audiences with mobility problems.

2.3.3.397 Seats should be arranged in a way that allows the audience's sightline to be slightly upward rather than downward.

2.3.3.398 Proper lighting should be in place so that steps in the audience areas are visible for the elderly audiences.

2.3.3.399 Intervening aisles, may be with steps, should be provided in the seating area to facilitate the audience. That is, continental seating layout is not preferred.

2.3.3.400 Distance between performers and audience should not be too far.

2.3.3.401 Audience area can be designed in fan shape.

2.3.3.402 There could be level two and level three balconies in the audience area.

#### ***3.1.7.9.3 Onstage***

2.3.3.403 It is necessary to have some stage facilities with rotation or up and down movements on stage for changes of scenes.

- 2.3.3.404 There should be consideration about the health and safety of the performers working in the theatre.
- 2.3.3.405 There should be enough space at the two sides of the stage; the Sha Tin Theatre is a bad example in this regard.
- 2.3.3.406 Both three-sided stage design and proscenium stage design are acceptable.
- 2.3.3.407 Proscenium design is better and flexible for innovative Cantonese operas.
- 2.3.3.408 Classical stage design is outdated and should be avoided in the WKCD.
- 2.3.3.409 The ideal depth of the onstage is 15 metres to 30 metres.
- 2.3.3.410 The design of side stages of the onstage can make reference to the theatre inside Sha Tin Town Hall.
- 2.3.3.411 There should be an ancillary stage of traditional Chinese style.

#### **3.1.7.9.4 Backstage**

- 2.3.3.412 Passageways for performers should be convenient. For example, tall and automatic doors are suggested so that performers who have dressed up with tall accessories and high boots can conveniently get to the backstage. The Ko Shan Theatre which has low and narrow doors leading to the backstage is a bad example.
- 2.3.3.413 The following suggestions on dressing room are raised:
  - (a) Adequate dressing and make-up rooms should be made available for xiqu performers;
  - (b) Main performers should have separate dressing rooms;
  - (c) Common dressing rooms should house at least 20 performers;
  - (d) There should be enough storage space for the dress cartons of the performers;
  - (e) Should consider the specific hooks and wardrobes for hanging xiqu dresses;
  - (f) Dressing areas for second-tier and third-tier performers should be ideally at the two sides of the backstage and grouped together for better management;
  - (g) Dressing rooms and the stage should be on the same level; and
  - (h) There should be one to two dressing rooms for special purposes.

2.3.3.414 There should be enough storage space for the following reasons:

- (a) Xiqu performers are accustomed to using the backstage as storage space for their dress cartons; and
- (b) To minimise transportation time and effort of heavy xiqu dresses and equipment.

2.3.3.415 A telephone set is needed at the backstage for use by the performers.

2.3.3.416 There should be an area for the carpenters to work at the backstage so that they could do the stage set without disturbing the performers.

2.3.3.417 The floor of the backstage should be made with non-slippery materials.

#### **3.1.7.9.5 Orchestra Pit**

2.3.3.418 Different suggestions on the seating capacity for musicians are suggested:

- (a) 16 seats;
- (b) 30 to 50 seats;
- (c) 70 seats; and
- (d) As large as possible.

2.3.3.419 Orchestra areas should be made available on both wings of the stage.

2.3.3.420 The slope of the orchestra pit should not be too steep for the safety of the musicians.

2.3.3.421 The design of the orchestra pit should be flexible so that the area could be easily changed to an extension of the onstage when needed.

2.3.3.422 The conductor or leader of the musicians in the orchestra pit should be able to look at the performers on the stage.

2.3.3.423 Provide toilets near the orchestra pit for use by the musicians.

2.3.3.424 Provide a special passage between the onstage and the orchestra pit to facilitate checking of sound effect by technicians.

#### **3.1.7.9.6 Rehearsal Facilities**

2.3.3.425 There should be an area at the backstage where performers, musicians and those performers specialised in martial arts and acrobatics can rehearse. This will reduce the time for setting the stage.

2.3.3.426 Headroom of the rehearsal areas for performers should be at least 7 metres high

2.3.3.427 Rehearsal room could be located on the floor different from that of the stage.

#### **3.1.7.9.7 Acoustics**

2.3.3.428 There should be appropriate acoustic engineering for xiqu's unique sound effect.

2.3.3.429 Acoustic designer must be knowledgeable about Cantonese operas. Volume should be loud enough since the majority of the audiences are elderly people, but the young people might not like it.

2.3.3.430 Experienced people in the xiqu sector should be invited to participate in the design of the acoustics system of the Xiqu Centre.

2.3.3.431 To monitor sound effects immediately, the ideal position of the console would be at the back of the middle rows of seats.

#### **3.1.7.9.8 Lighting**

2.3.3.432 Computerised lighting system is needed.

2.3.3.433 Adequate lighting for the backstage is necessary.

2.3.3.434 Lighting system should be environmental-friendly.

#### **3.1.7.9.9.1 Rigging System**

2.3.3.435 There should be rigging facilities to shorten the time needed for changing of backdrops.

2.3.3.436 Professionals of the xiqu sector should be consulted on the detailed design of the rigging system.

2.3.3.437 The following specific suggestions on rigging system were made:

- (a) There should be at least 50 rigging bars;
- (b) Ideally, there should be 70-80 rigging bars; and
- (c) Rigging bars should have both electronic mode and manual mode to fit the specific performance needs.

#### **3.1.7.9.9.2 Multimedia**

2.3.3.438 There should be installation of adequate multimedia equipment and projector for projecting stage scenery.

### ***3.1.7.9.10 Ancillary Facilities***

2.3.3.439 Some suggestions on the toilets are raised:

- (a) There should be toilets next to the stage;
- (b) There should be a toilet for VIPs (such as honoured guests or senior government officials), so that they would not have to wait in line;
- (c) Toilets for performers in costume should be spacious;
- (d) There should be toilets and smoking areas for the musicians;
- (e) Audiences, especially the elderly, tend to go to the toilets before the show is over so that they do not have to wait in line. To solve this problem, more toilets are needed;
- (f) There should also be TV monitors so that those who are waiting in line for the toilets can watch the programme as well; and
- (g) Provide more female toilets to cater for the needs of female audiences, say the ratio of female toilets to male toilet may be 5:1.

2.3.3.440 There should be lifting facilities for xiqu equipment and tools.

2.3.3.441 Catering services should be provided, especially for foreign audiences.

2.3.3.442 There should be offices for performing organisations.

2.3.3.443 There should be lockers and cloak rooms where one can leave his/her camera.

2.3.3.444 The following suggestions are made on the loading/unloading area:

- (a) The loading area should have cargo lifts, a canopy, and ramps to facilitate transportation of required materials; and
- (b) The loading platform should be readily accessible by transportation vehicles.

2.3.3.445 There should be enough car parks for both performers and technicians, say 60 parking spaces.

2.3.3.446 There should be laybys for private vehicles and taxis.

### ***3.1.7.9.11 Subtitle System***

2.3.3.447 Subtitles should be made available, using LED or other technologies.

- 2.3.3.448 Bilingual subtitle system should be provided because some audiences may be foreigners.
- 2.3.3.449 Can consider installing subtitle system for the performers.
- 2.3.3.450 Fonts used in the subtitle system should be sufficiently large.
- 2.3.3.451 The following suggestions on the location of the subtitle system were made:
- (a) on top of or at the two sides of the onstage to minimise disturbance to the audience; or
  - (b) at the back of the audience seats.

**3.1.7.9.14 Facilities for Persons with Disabilities**

- 2.3.3.452 Facilities for persons with disabilities should be provided.

**3.1.7.9.16 Other Opinions on Main Xiqu Theatre**

- 2.3.3.453 There should be a monitor on the stage for prompting purpose. This system is available for pop singers at the Coliseum. It is suggested that the system can be set up horizontally on the carpet for the performers to use.
- 2.3.3.454 The carpet for the stage should be suitable for actors wearing platform footwear.
- 2.3.3.455 There should be a control room for recording, ideally be located behind the audience area.
- 2.3.3.456 Should assign spots for recording machines. It is suggested that they should be set up behind the back row, without causing undue inconvenience to the audience.
- 2.3.3.457 Should protect the performers and intellectual property rights. Taping and recording without permission should be forbidden. An X-ray machine should be put at the entrance.
- 2.3.3.458 There should be guided tour to the theatre or video show when there is no performance.
- 2.3.3.459 Other than the main xiqu theatre, there should be a smaller experimental theatre for practice by young performers. Such theatres are common in Beijing and Shanghai.

### ***3.1.7.11 Other Opinions on Xiqu Centre***

- 2.3.3.460 Some people suggest that a theatre dedicated for singing performance of Xiqu, with good acoustics but without extensive stage machinery and side stages facilities, should be provided.
- 2.3.3.461 There should be onsite tutors to educate the audiences on viewing and performing Xiqu.
- 2.3.3.462 There should be onsite tours for local students and visitors to Hong Kong. Visitors should be provided with multi-lingual headphones.
- 2.3.3.463 Reserve an area for Chinese puppet shows.
- 2.3.3.464 For hygienic reasons, eating and drinking should be prohibited in the Xiqu Centre.
- 2.3.3.465 Educational element should be included. For example, the Xiqu Centre can accommodate a traditional tea house.
- 2.3.3.466 To promote the culture of Chinese operas, “opera day”, workshops, and arts fair can be held.
- 2.3.3.467 The connection of local arts organizations with their counterparts in the Guangdong province and other places in the Mainland should be emphasised.
- 2.3.3.468 Budding artists should be invited to give free performance for the public.
- 2.3.3.469 The following suggestions on accessibility of the Xiqu Centre were raised:
- (a) For safety of the elderly audiences, the Xiqu Centre should better be located at the periphery of the WKCD;
  - (b) The Xiqu Centre should have good accessibility, may be connected with other places by monorail or shuttle buses;
  - (c) Ideally, the entrance of the Xiqu Centre should be close to the MTR station;
  - (d) Lifts or escalators should be provided for the elderly; and
  - (e) Provide canopy covers for passages leading to the Xiqu Centre.

### ***3.1.8 Outdoor Performance Areas (169 text units)***

#### ***3.1.8.1 Overall Experience***

2.3.3.470 Performing outdoors is a great idea, as it creates a more relaxing atmosphere. However, it is hoped that there would not be any problem about the noise levels as was previously experienced at places like the Hong Kong Stadium which attracted a lot of complaints.

2.3.3.471 There should be outdoor space for the young people to express their arts and cultural aspirations.

2.3.3.472 There should be outdoor performances in the piazza. Considerations include: suitable lighting and acoustic equipment, climate, and integration with the surrounding areas.

#### ***3.1.8.2 Seating Capacity***

2.3.3.473 It should cater for both seating and standing capacity totaling 10,000 - 12,000. But one has to consider the guidelines on the number of people allowed per square metre.

#### ***3.1.8.4 Programming***

2.3.3.474 The outdoor open space should be used to hold art workshops and particularly activities for parents and children.

2.3.3.475 Visitors to the WKCD should be allowed to organise their own “people’s arts fair” at open areas to cultivate a joyful atmosphere.

#### ***3.1.8.13 Ancillary Facilities***

2.3.3.476 There should be enough toilets.

2.3.3.477 There should be outdoor facilities and installations that are able to enrich the arts and cultural ambience.

#### ***3.1.8.15 ICT***

2.3.3.478 ICT can be incorporated in multi-media shows, interactive demonstrations, archiving and digital visualisations.

#### ***3.1.8.18 Other Opinions on Outdoor Performance Areas***

2.3.3.479 It is necessary to pay attention to the noise level of the outdoor performing areas.



- 2.3.3.480 It will be desirable to have a good roofing system, and at the same time, it should have enough loading.
- 2.3.3.481 Cantonese opera-lovers do not just perform for self-amusement, they also enjoy performing for other people. In this connection, it would be necessary to have some arrangements for transportation and crowd management when such performances take place. It is suggested that there should be two open theatres for exclusive use by the Cantonese opera groups, and they should be located at two different spots. This would not only meet the requirements of the concerned parties, but also foster the continuous development of Cantonese operas and promote the culture of open air concert.
- 2.3.3.482 If the theatres are close to residential blocks, sound screens should need to be installed.

### ***3.1.5 Concert Hall (163 text units)***

#### ***3.1.5.1 Overall Experience***

2.3.3.483 The following suggestions have been made on the design of the concert hall:

- (a) The old design of the City Hall should be avoided;
- (b) Professionals in acoustics should be invited to participate in the design of the concert hall;
- (c) The design should cater for different types of performance such as western orchestra, Chinese orchestra, solo, choir, and band performances; and
- (d) Should cater for crossovers between different types of multimedia.

2.3.3.484 The following halls have been cited as good examples for reference:

#### **References in the USA**

- (a) Boston Symphony Hall and Walt Disney Concert Hall in L.A. have good sound effects;
- (b) The overall design of the Carnegie Hall, New York, John Kennedy Centre, Washington, D. C. and Lincoln Centre, New York;

#### **References in the United Kingdom**

- (a) The Birmingham Symphony Hall has electronic sound canopies;

- (b) The Manchester Music Hall has very satisfactory acoustic effects for Chinese orchestra performance;
- (c) Wigmore Hall in London – for chamber music;

#### **References in Europe**

- (a) The Concertgebouw in Amsterdam;
- (b) the Musikverein in Vienna;
- (c) the Tonhalle in Zurich;
- (d) Brussels Hall in Belgium has adjustable seats so that audiences can freely adjust the orientation of their seats;

#### **References in Mainland China**

- (a) Xinghai Concert Hall in Guangzhou; and
- (b) Shanghai Oriental Art Center in Shanghai has excellent design and acoustics.

#### ***3.1.5.2 Seating Capacity***

2.3.3.485 The following suggestions have been raised on the number of seats:

- (a) 1,200 seats is maximum;
- (b) 1,600 to 1,800 seats;
- (c) 2,000 seats is maximum; and
- (d) 2,500- 3,000 seats to host international performances.

2.3.3.486 Acoustic professionals should be consulted before deciding on the seating capacity.

#### ***3.1.5.6 Resident Company***

2.3.3.487 For those who support having a resident company for concert hall, the following views were expressed:

- (a) The positioning, mode, and requirements of residency should fit with different types of performances; full residency could be considered;
- (b) Clear policies on management and form of partnership should be in place;
- (c) Resident companies do have a role to play with regard to the quality of the programmes;

- (d) The idea of resident company works only if the company is world-renowned and can attract audiences. The idea is good for nurturing the elites but not suitable for popularising arts and culture;
- (e) The strategy on residency should match with that of the concert hall;
- (f) Resident company should have the priority to use the concert hall; and
- (g) The resident company policy facilitates the usage of venues as “home bases” for local artists.

2.3.3.488 For those who do not support having resident companies for concert hall, the following views were expressed:

- (a) Full residency is not suitable for the concert hall; and
- (b) Resident companies would discriminate other hirers and slow down the booking process of venues.

### ***3.1.5.7 Hiring/Charges***

2.3.3.489 There should be more flexibility in the booking system.

### ***3.1.5.10 Audience Area***

2.3.3.490 The seats should be comfortable with enough space.

2.3.3.491 Provide enough leg-room for audiences.

2.3.3.492 Should take full advantage of Hong Kong’s harbour views, especially when viewing from inside the concert hall.

### ***3.1.5.11 Onstage***

2.3.3.493 The onstage should be able to house 200 - 300 performers of a choir.

2.3.3.494 For western music, the organ should be placed in the middle.

2.3.3.495 For Chinese orchestra, there should be a bianzhong in the middle of the onstage to symbolise the mix of Chinese and Western music.

2.3.3.496 Western musicians have also composed musical pieces using the bianzhong, not to mention the fact that it is likely that Chinese and philharmonic orchestras might perform together. Hence, one might consider using a lift so that the bianzhong can be moved up when it is in use. One can also move it forward and backward.

2.3.3.497 Should give specific equipment to produce different lighting and visual effects for multi-media and cross-over performances

#### **3.1.5.12 Backstage**

2.3.3.498 There should be easy access to the exit.

2.3.3.499 There should be spacious lifts for transportation of equipment and for use by performers.

2.3.3.500 The room temperature for both the backstage and stage should be the same.

2.3.3.501 Air-conditioning is required to protect musical equipment.

2.3.3.502 There should be a storeroom for valuables and musical instruments.

2.3.3.503 The backstage should be spacious.

#### **3.1.5.14 Rehearsal Facilities**

2.3.3.504 Rehearsal facilities should be made available for hirers.

2.3.3.505 There should be a place for rehearsal where the artists can warm up.

2.3.3.506 Rehearsal space should be spacious, say the same size as the onstage.

2.3.3.507 There should be 4 rehearsal rooms for different groups of musical instruments, 6 practice rooms for special instruments, 2 rooms for practice and storage of some particular instruments for Hong Kong Chinese Orchestra.

#### **3.1.5.15 Acoustics**

2.3.3.508 There must be appropriate set-up to achieve good acoustic effects. It is necessary to hire a sound consultant as he/she is more knowledgeable. The designer should work with sound control technicians so as to ascertain what needs to be installed.

2.3.3.509 Acoustic panels should be movable, up and down, to adjust to different forms of performing arts.

2.3.3.510 Different acoustic demands for Chinese and different types of Western music should be considered.

2.3.3.511 An adjustable reverberation set-up in the halls should be considered.

2.3.3.512 It is necessary to have a canopy with adjustable height to cater for Chinese orchestras and philharmonic orchestras.

- 2.3.3.513 One also needs to look at the wooden panels on the sides of the hall as they might have an impact on the sound level.
- 2.3.3.514 Specific materials should be used for the seats to get the best acoustic effects.
- 2.3.3.515 The acoustic effect of the Tsuen Wan Town Hall is good reference for the concert hall.
- 2.3.3.516 Onsite acoustic professionals and technicians should be helpful and knowledgeable.
- 2.3.3.517 The acoustic systems of the concert hall should accommodate both Asian music and traditional western music with the same level of acoustic quality.

#### ***3.1.5.18 Ancillary Facilities***

- 2.3.3.518 There should be storage space, especially for large musical equipment such as drums and pianos.
- 2.3.3.519 There should be a good loading facility so as to facilitate the transportation of large musical instruments.
- 2.3.3.520 A cloakroom is needed.
- 2.3.3.521 Green rooms are needed.
- 2.3.3.522 Catering facilities are necessary for the performers and technicians.
- 2.3.3.523 Lockers should be provided to performers and technicians to store personal belongings.
- 2.3.3.524 Provide VIP facilities for sponsors, including reserved restrooms, car parks and passages.
- 2.3.3.525 Provide enough car parks and related transportation facilities.

#### ***3.1.5.20 Filming/Recording***

- 2.3.3.526 There should be sufficient recording equipment (e.g. ceiling-mounted microphones), and the problem of noise generated by air conditioners should be addressed.
- 2.3.3.527 There should be state-of-the-art recording equipment for both video and audio.
- 2.3.3.528 Live recording and broadcasting system is needed.

2.3.3.529 A fully-equipped recording room is needed. It can be rented for interested users to generate revenue.

2.3.3.530 There should be a control room for use by all local and overseas production teams that use the concert hall.

#### ***3.1.5.23 Other Spatial Needs***

2.3.3.531 There should be a choir stall for choirs of 200 - 300 members. In the case of a choral concert, it should cater for 500 choir members.

2.3.3.532 Good warm-up space should be provided.

2.3.3.533 Top quality and grand new Steinway D concert pianos should be provided and properly stored.

#### ***3.1.5.24 Other Opinions on Concert Hall***

2.3.3.534 The skyline view of Hong Kong should be incorporated into the concert hall.

2.3.3.535 Onsite tours can be provided to the public when there are concert performances.

2.3.3.536 When there is no performance, there should be some promotional activities.

2.3.3.537 Rules for late-comers should be in place and enforceable.

2.3.3.538 There should be a pipe organ and a chime in the hall, symbolizing western and Chinese music respectively.

2.3.3.539 There should be some offices for administrative staff, director and conductor.

2.3.3.540 The foyer area of the concert hall or chamber music hall can be used for lunch time or rush hour concerts.

2.3.3.541 Taking symphony space in New York as an example, the lobby of the concert hall should have a small wine bar or cafe. The lobby can be used for small, intimate chamber music performance, arts exhibitions, and socialization premise for performers and audiences before and after concert.

### ***3.1.1 Mega Performance Venue (156 text units)***

#### ***3.1.1.1 Overall Experience***

2.3.3.542 Decision has to be made on whether mega performance venue should be positioned as a multi-purpose venue.

#### ***3.1.1.2 Seating Capacity***

2.3.3.543 Suggestions on the seating capacity of mega performance venue are as follows:

- (a) 10,000;
- (b) 15,000;
- (c) 18,000 to 20,000 to accommodate large-scale shows; or
- (d) 40,000 to 50,000 to accommodate overseas mega performances.

2.3.3.544 It is desirable that the seating capacity should be adjustable according to demand.

#### ***3.1.1.6 Resident Company***

2.3.3.545 The management of the WKCD should consider having a resident company related to the main function of the venue in the future.

#### ***3.1.1.7 Hiring/Charges***

2.3.3.546 The charges should be set at affordable rates.

2.3.3.547 The booking procedures should not be too complex.

#### ***3.1.1.10 Audience Area***

2.3.3.548 Although there are very restrictive rules, it is desirable to have standing areas for the audience. This can help pull in a greater number of audiences, thus making the events more affordable.

2.3.3.549 There should be comfortable seats with enough leg-room.

2.3.3.550 To improve the sightline, there should be tiered seating.

#### ***3.1.1.11 Onstage***

2.3.3.551 Flexibility is a critical consideration to suit the needs of different performances.

### **3.1.1.12 Backstage**

- 2.3.3.552 The backstage area should be sizeable, having enough dressing rooms, and designed not just for players in sports events but also for mega stars.
- 2.3.3.553 There should be special purpose rooms with modern conveniences, kitchens, laundry rooms, and other amenities such as catering rooms and interview rooms.
- 2.3.3.554 The backstage area should be close to the loading bay, with a buffer area between the backstage, the loading bay and storage facility.
- 2.3.3.555 The backstage area should have enough storage space.
- 2.3.3.556 Easy access and good ventilation should be guaranteed.

### **3.1.1.15 Acoustics**

- 2.3.3.557 Should have the right design and appropriate sound equipment so as to ensure good acoustic effects.
- 2.3.3.558 Fixed rigging positions are needed to install sound equipment.
- 2.3.3.559 As far as the structure is concerned, it is necessary to have sound-proof walls, adjustable acoustic-draping, etc.

### **3.1.1.16 Lighting**

- 2.3.3.560 Lighting equipment should be easy to handle. There should be a mother grid to enable easy setup.
- 2.3.3.561 A lot of the shows involve extensive lighting and special effects. It is important to ensure that setting above the performers' heads can be done in a safe manner.

### **3.1.1.17 Onstage Machineries**

- 2.3.3.562 The rigging system should be suitable for hanging very heavy things.
- 2.3.3.563 There should be enough and widespread rigging points.

### **3.1.1.18 Ancillary Facilities**

- 2.3.3.564 There should be enough parking spaces, in particular for venue hirers and event organisers.
- 2.3.3.565 The loading bay has to be easily accessible and close to the backstage.
- 2.3.3.566 There should be enough toilets.



2.3.3.567 There should be food and beverage facilities within or near the venues.

2.3.3.568 There should be sufficient electricity sockets.

**3.1.1.19 Subtitle System**

2.3.3.569 It is necessary to have a subtitle system, either near the stage or at the back of the seats.

**3.1.1.20 Filming/Recording**

2.3.3.570 It should have both recording and filming systems. In addition, it is proposed to have a well-equipped studio with a central control system. Since the existing venues do not have filming facilities, cables are found all on the floor and the filming results are not good.

2.3.3.571 There should be device for satellite transmission.

**3.1.1.22 Facilities for Persons with Disabilities**

2.3.3.572 There should be easy access for persons with disabilities.

**3.1.1.24 Other Opinions on Mega Performance Venue**

2.3.3.573 We should involve business sector people to participate in the running of the mega performance venue to develop a culture of commercial operations.

2.3.3.574 It should be open for visits when not used for any performance.

2.3.3.575 There should be an archive where people can retrieve the video of previous performances.

2.3.3.576 People should be able to see the harbour view from the venue. One option is to use transparent roof or wall.

### ***3.1.2 Great Theatres (112 text units)***

#### ***3.1.2.1 Overall Experience***

- 2.3.3.577 Hong Kong in general lacks great theatres for launching mega shows.
- 2.3.3.578 The design should take into account the flexibility of acoustic and lighting so as to adjust to different performances.
- 2.3.3.579 Clustering the theatres can attract more people and achieve complementary effect.
- 2.3.3.580 The great theatre should be located near other venues where mega events take place.
- 2.3.3.581 Should make the harbour view visible within the theatre.
- 2.3.3.582 Taking the National Theatres in Beijing as a reference, the Great Theatres in the WKCD should be equipped with new facilities such as computer-controlled rigging systems.
- 2.3.3.583 The ambience for the Great Theatres should be relaxing and comfortable.
- 2.3.3.584 The areas outside the Great Theatres can be as a public open space for outdoor performance or featured galleries.

#### ***3.1.2.2 Seating Capacity***

- 2.3.3.585 It would be better to have 1,200 and 2,000 seats respectively for the two theatres.
- 2.3.3.586 Some suggest that it should be at least 3,500 in terms of international standard.
- 2.3.3.587 There should be some flexibility in adjusting the seating capacity.

#### ***3.1.2.4 Programming***

- 2.3.3.588 The WKCD should invite world-class art groups to give performance.
- 2.3.3.589 There is a need to balance between large-scale and smaller-scale shows.
- 2.3.3.590 The great theatres should be multi-functional. For instance, they could host the annual Hong Kong Film Awards.
- 2.3.3.591 Activities such as the film festivals could be held within the great theatres.
- 2.3.3.592 Activities such as guided tours can be held during non-performance hours to enhance participation of the public in cultural activities.

### **3.1.2.6 Resident Company**

- 2.3.3.593 There should be a resident company. The form of residency can be seasonal.
- 2.3.3.594 Full residency by resident companies at the Great Theatres can facilitate rehearsals and daily operations of the companies, build belonging for the resident companies, and help the audiences to understand the companies in residency.
- 2.3.3.595 During the non-performance hours, resident companies can hold promotional activities to bring in revenues for the theatres.

### **3.1.2.10 Audience Area**

- 2.3.3.596 The fan-shaped setting is not preferred because of sightline and acoustic problems.

### **3.1.2.11 Onstage**

- 2.3.3.597 The onstage should have enough depth so that multiple scenes are possible.
- 2.3.3.598 There should be two side stages and one rear stage.
- 2.3.3.599 The height and degree of inclination should be adjustable.
- 2.3.3.600 Flexibility and enough space should be ensured for big shows.
- 2.3.3.601 The ideal volume of the main stage of the Great Theatres is 15m wide, 18m deep, and 30m high.
- 2.3.3.602 More revolving stages are needed to improve flexibility and creativity. Speed of revolution of these stages should be adjustable and their loading capacity should be as high as possible.

### **3.1.2.12 Backstage**

- 2.3.3.603 It should have enough space.
- 2.3.3.604 Dressing room and the stage should be at the same floor.
- 2.3.3.605 Performance groups should be provided with storage facilities so that they can perform more frequently over the year.

### **3.1.2.13 Orchestra Pit**

- 2.3.3.606 Live orchestra should be provided for operas, dance and musical. As the orchestra usually has 60 - 80 persons, the orchestra pit should be adjustable in size and preferably in three sizes.

### ***3.1.2.14 Rehearsal Facilities***

- 2.3.3.607 There should be rehearsal facilities for performing groups, including children groups.
- 2.3.3.608 Rehearsal room should be as large as the stage.
- 2.3.3.609 Mirrors and simple acoustics equipment should be provided in the rehearsal rooms.

### ***3.1.2.15 Acoustics***

- 2.3.3.610 For drama performance, it would be ideal if such performance is delivered in a theatre based on good acoustics without the help of reinforced sound. However, for musical production, sound reinforcement is a must. Variable acoustic treatment should be adopted to suit different production needs.
- 2.3.3.611 A dome shaped ceiling in the auditorium would create acoustic problems.
- 2.3.3.612 Surround sound systems should be provided.
- 2.3.3.613 The sound control panel should be located at the back of the auditorium so that technicians can evaluate the acoustic effect directly.
- 2.3.3.614 Acoustic systems of the Great Theatres of the WKCD can take reference of the following existing venues:
  - (a) Hong Kong City Hall - The acoustic facilities of the theatre and concert hall are the most practical and the best because the acoustic effect created by the board design is very good; and
  - (b) Kwai Tsing Theatre - The acoustic effect is relatively bad mainly because of its fan-shaped design. Voices of performers can hardly agglomerate and affect both the performers and audiences.

### ***3.1.2.16 Lighting***

- 2.3.3.615 Vali Lighting 3000 system should be used so that the Great Theatres can reach world-class standards.
- 2.3.3.616 Lighting control panel should also be located at the back of the auditorium so that technicians can evaluate the stage effect.

### ***3.1.2.18 Ancillary Facilities***

2.3.3.617 The loading bay should be very efficient, easily accessible, and allow simultaneous access of many vehicles.

2.3.3.618 Parking spaces should be provided to the performance groups.

2.3.3.619 Performance groups should be allowed to buy meals at the staff canteens.

#### ***3.1.2.19 Subtitle System***

2.3.3.620 For those who support for providing subtitle system, the following suggestions were made:

- (a) Subtitle system should be provided at the backs of the seats;
- (b) The angle of the screen should be adjustable;
- (c) Different languages including English and simplified Chinese should be provided; and
- (d) Subtitle system can serve promotional purposes for performance groups during breaks.

2.3.3.621 Some opine that subtitle system is not favoured since they may distract performance on the stage.

#### ***3.1.2.20 Filming/Recording***

2.3.3.622 There should be a well-equipped studio with a central control system.

#### ***3.1.2.22 Facilities for Persons with Disabilities***

2.3.3.623 The Great Theatres should provide some special facilities for the deaf and the dumb persons.

2.3.3.624 The auditorium should provide some parking spaces for wheel chairs at various locations.

#### ***3.1.2.23 Other Spatial Needs***

2.3.3.625 Special rooms such as recording room should be provided at some specific areas. Soundproof facilities should be in place to minimise disturbance to audiences.

2.3.3.626 Green room and interview room for artists and a few special rooms can be built to cater for the needs of some incidental events.

#### ***3.1.2.24 Other Opinions on Great Theatres***

2.3.3.627 It should be open for visits when not used for any performance.

- 2.3.3.628 The facilities (e.g. seats) should take into account the needs of children.
- 2.3.3.629 To match with future initiatives in cultural policies, the Great Theatres should be divided into two: Great Theatre I and Great Theatre II. For example, if the Government promotes drama in the future, Great Theatre II can be purposely built for drama performance.
- 2.3.3.630 To meet the needs of the hirers, booking procedures and usage of the Great Theatres should be flexible.

### ***3.1.3 Medium-sized Theatres (53 text units)***

#### ***3.1.3.1 Overall Experience***

- 2.3.3.631 The theatre in The Hong Kong Academy for Performing Arts is a good example of medium-sized theatre: the distance between audience area and stage is appropriate; good interaction between performers and audiences; free flowing; facilities can be shared; and the theatre is very convenient to users.

#### ***3.1.3.2 Seating Capacity***

- 2.3.3.632 It should be in the range of 1,000 to 2,000. Eight hundred is not a viable number. If the capacity is too small, subsidies will be necessary.
- 2.3.3.633 Six hundred is enough for drama. And the criteria of 10 meters watching-distance should be met.
- 2.3.3.634 The capacity should be flexible to adjust according to demand.

#### ***3.1.3.4 Programming***

- 2.3.3.635 There should be fewer restrictions on the types of performance.

#### ***3.1.3.6 Resident Company***

- 2.3.3.636 If there are several medium-sized theatres, the WKCD should consider having resident companies. This could strengthen cohesion between performing groups, build up awareness amongst the public, and make night classes for interested adults possible. The form of residency can be seasonal or full. Their rehearsal space or offices could be built separately from the venues to provide for more flexibility.

### **3.1.3.10 Audience Area**

- 2.3.3.637 There should be intervening aisles in the seating areas for the convenience of the audience and to cater for fire and safety measures. That is, continental seating layout is not preferred.
- 2.3.3.638 The distance between performers and audience area should vary with specific requirements of performances.
- 2.3.3.639 The setting of audience areas should be flexible.

### **3.1.3.11 Onstage**

- 2.3.3.640 There should be a three-sided stage (i.e. thrust stage).
- 2.3.3.641 The ideal size of the main stage of medium-sized theatres would be 10m to 12m wide, 15m deep, and 30m high. Sizes of left-sided stage, right-sided stage and rear stage should be at a ratio of 1:1 to the main stage while height can be 7.5m-9m.
- 2.3.3.642 Medium-sized theatres also need revolving stage and lift. This would save operational costs for performance groups and possibly help reduce government subsidy for these groups.
- 2.3.3.643 It is not necessary to provide stage wagon, if an adequate lift system is available.

### **3.1.3.12 Backstage**

- 2.3.3.644 Dressing rooms and the stage should be on the same level.
- 2.3.3.645 There should be enough toilets.
- 2.3.3.646 Toilets should be spacious.
- 2.3.3.647 There should be one to two dressing rooms for special purposes.
- 2.3.3.648 Storage space for performance groups should be provided.

### **3.1.3.13 Orchestra Pit**

- 2.3.3.649 The orchestra for music accompaniment usually consists of 10 to 15 people. It is suggested that the orchestra pit be divided into two zones, each of which can separately move up and down.

### **3.1.3.14 Rehearsal Facilities**

- 2.3.3.650 There should be rehearsal facilities for performing groups.

2.3.3.651 Rehearsal room should be as large as the stage area.

#### **3.1.3.15 Acoustics**

2.3.3.652 Quality of acoustics should be high and equipped with surround sound.

#### **3.1.3.16 Lighting**

2.3.3.653 There should be modern lighting equipment.

2.3.3.654 There should be a projector to produce special effects.

#### **3.1.3.18 Ancillary Facilities**

2.3.3.655 There should be some ancillary facilities for children.

2.3.3.656 The following suggestions are made on the loading/unloading area:

- (a) The loading/unloading area should be spacious enough for trucks to move in;
- (b) Trucks can be allowed to stop near the stage to save time and human power; and
- (c) Entrance to the stage should be large enough for handling of large scene settings.

2.3.3.657 There should be raising platforms.

2.3.3.658 There should be recording studio, storage room and activity room.

2.3.3.659 There should be restaurants inside medium-sized theatres.

#### **3.1.3.19 Subtitle System**

2.3.3.660 For those who support a subtitle system, the following suggestions were made:

- (a) Should not put at the back of the seats, otherwise audiences may miss the show and it is inconvenient if one has to adjust one's spectacles;
- (b) Should be either on the left or right of the stage and can be projected simultaneously;
- (c) Should be set up onstage but be hidden when there is no performance;
- (d) Angle of the screen for the subtitle system should be adjustable;
- (e) The system can be switched off at the discretion of the audiences; and



(f) Can be used by performance groups for promotional purpose;

2.3.3.661 There should not be any subtitle system.

### ***3.1.4 Blackbox Theatres (47 text units)***

#### ***3.1.4.1 Overall Experience***

2.3.3.662 The blackbox theatres and medium-sized theatres should be built under one roof.

2.3.3.663 There should be two sizes: 10 x 10 square metres and 20 x 20 square metres.

2.3.3.664 The four blackbox theatres should be built together, adjacent to each other and sharing ancillary facilities.

2.3.3.665 There should be more blackbox theatres to nurture young talents.

2.3.3.666 Some suggest there should be bare floor instead of wooden floor as it seems strange to a band.

2.3.3.667 Blackbox theatres need not to be close to medium-sized theatres and can be integrated with retail-dining-entertainment facilities.

#### ***3.1.4.2 Seating Capacity***

2.3.3.668 Some flexibility in configuration is needed, in the range of 150 to 250 seats.

2.3.3.669 Need to increase the capacity to nurture young talents.

2.3.3.670 The ideal number of seats should be 100 to 200 for blackbox theatres.

#### ***3.1.4.4 Programming***

2.3.3.671 There should be ongoing (round the year) programmes or activities at the blackbox theatres.

2.3.3.672 Activities at the blackbox theatres should comprise 48 weeks of programmes.

#### ***3.1.4.6 Resident Company***

2.3.3.673 Resident company is not recommended for blackbox theatres because blackbox theatres are highly free, flexible, and experimental. Resident company would discriminate other hirers.

#### ***3.1.4.11 Onstage***

2.3.3.674 The stage should be divisible into 9 sectors.

2.3.3.675 The degree of inclination should be adjustable.

2.3.3.676 There should be raising platforms.

#### **3.1.4.12 Backstage**

2.3.3.677 Some requirements for the backstage area include ample space for storage, show running and scene shifting.

2.3.3.678 Different dressing rooms of blackbox theatres should be linked together.

#### **3.1.4.16 Onstage Machineries**

2.3.3.679 The blackbox theatres may take reference of the problems of the existing theatres in Hong Kong:

- (a) The theatre in Hong Kong Cultural Centre - rigging system is very bad because it is not flexible and there are not enough rigging rods; and
- (b) The theatre in Hong Kong Academy for Performing Arts – rigging system is better than that of Hong Kong Cultural Centre but it is too small.

#### **3.1.4.23 Other Opinions on Blackbox Theatres**

2.3.3.680 Activities for non-performance hours could include theatre tours, exhibitions, and educational activities.

2.3.3.681 Blackbox theatres should have a library and a cafeteria.

2.3.3.682 Blackbox theatres are in high demand in Hong Kong, and should not be classified into a different category.

2.3.3.683 There should be more support for small performing groups in terms of facilities and resources.

2.3.3.684 A children's theatre in the WKCD would promote more children's performances and arouse their interest in theatrical works.

2.3.3.685 There should be a Fine Arts Institute within the blackbox theatres.

2.3.3.686 The operational cost of small and medium size venues is low, which is good for local artist development.

2.3.3.687 There should be a studio theatre besides blackbox theatre.

2.3.3.688 Activities such as exhibitions or rehearsals are not recommended for Blackbox theatres since they are mainly for experimental performances.

2.3.3.689 Government should encourage different performing groups to use the blackbox theatres so as to strengthen the mobility.

2.3.3.690 Blackbox theatres need not to be close to medium-sized theatres and should be located in an independent zone.

### ***3.1.6 Chamber Music Hall (31 text units)***

#### ***3.1.6.2 Seating Capacity (6 text units)***

2.3.3.691 The following seating capacity were suggested:

(a) 600 to 800;

(b) 800 - 1,000; and

(c) less than 2,000 and shoebox configuration (not fan-shaped) works best.

#### ***3.1.6.18 Ancillary Facilities (2 text units)***

2.3.3.692 The concert hall and chamber music hall should have state-of-the-art recording, digital streaming and broadcasting studio. When they are not in use, these facilities can be on loan to external musicians.

#### ***3.1.6.23 Other Spatial Needs (2 text unit)***

2.3.3.693 There should be enough space, particularly in the backstage, to avoid logistic inconvenience.

### ***3.1.9 Other Opinions on Performance Venues (233 text units)***

2.3.3.694 There should be performance venues for children and youths.

2.3.3.695 Provisional allocation of venues for performance should be made.

2.3.3.696 For drama performance, it would be ideal if such performance is delivered in a theatre based on good architectural acoustics without the help of reinforced sound. However, for musical production, sound reinforcement is a must. Variable acoustic treatment should be adopted to suit different production needs.

2.3.3.697 An iconic opera house should not be missed out.

2.3.3.698 To provide various art facilities for different purposes, e.g. gallery, Chinese opera house, Western opera house, orchestra house, drama theatre recital hall.

- 2.3.3.699 Students and youth organizations need free performance areas.
- 2.3.3.700 Family-based programme and venue should be provided which focus on family education instead of focusing on the youth or children only.
- 2.3.3.701 Interactive venues should be provided so that the performers and audience can interact with each other.
- 2.3.3.702 Different venues should have dedicated entrances. If there is a big show at the mega performance venue, it won't hinder other smaller shows.
- 2.3.3.703 World-class performance areas should be provided.
- 2.3.3.704 Quality of the performance venues (e.g. good acoustics and comfortable) should come first.
- 2.3.3.705 Management of the performance venues is needed to avoid excessive business promotion in the venues.
- 2.3.3.706 To provide performances on water as the WKCD is at the waterfront.
- 2.3.3.707 The government should consider if the existing venues should be moved to the WKCD.
- 2.3.3.708 Large stages (at least 25' x 40') and thick (at least 1 inch) carpets are necessary for martial arts performance.
- 2.3.3.709 A sitting area can be provided for the late-comers when they are waiting for performance.
- 2.3.3.710 A television screen can be put outside the performance venue to broadcast the show to the public.
- 2.3.3.711 Special service and facilities should be provided to the visually impaired. For example, oral description, special road sign (with different sizes and heights) and directory and vocal device.
- 2.3.3.712 Special service and facilities should be provided to the deaf and hearing impaired. Subtitles can be shown on the stage. Sign language translation should be provided and it should be shown on a screen so that it can be seen at a distant section. SMS enquiry system is also suggested. For the hearing impaired, a sensitive system should be set up for the hearing tunes. For instance, it is convenient for them to receive messages when the machine is set to 'T' mode.

- 2.3.3.713 Enough facilities should be provided for persons with disabilities. For example, the first row of seats can be removed for putting wheelchairs. Also, only one to two disabled washrooms is not enough when there are many participants with disabilities.
- 2.3.3.714 Clear hiring rules should be stated, e.g. the ratio of disabled hirer to other arts organization hirer.
- 2.3.3.715 ICT should be an integral and critical part in the on-going management of the WKCD. ICT facilitates operations of arts. Arts and culture riding on ICT: multi-media shows, interactive demonstrations, archiving and preservation, environmental management in the facility and digital visualizations.

## **3.2 Museum/M+ (311 text units)**

### ***3.2.7 Museum Themes (80 text units)***

- 2.3.3.716 The following themes were suggested for M+:
- (a) Greater China arts museum - includes paintings, pottery and porcelain, carving, sculpture, embroidery, etc.
  - (b) Hong Kong Contemporary museum – includes contemporary ink and wash, colour and ink paintings, oil paintings, caricatures, illustrations, calligraphy, pottery, photography, installations, moving images, graphic designs, product designs, etc.;
  - (c) South Asia national arts gallery – includes collections from Japan, Korea, Indonesia, Malaysia, Thailand, Vietnam, Laos, Cambodia, and Burma;
  - (d) International expo art gift centre – include art decorations, art tea sets, art lamps, art models, etc.;
  - (e) China Hall, Hong Kong Hall and South-East Asian Hall;
  - (f) Photography (like that of The Museum of Modern Arts (MoMA) in New York), design, music, oil paintings, cartoons, crafts, celebrities, Bruce Lee, food and film, etc.;
  - (g) food culture;

- (h) Arts of impressionism - since there is no specialized museum in exhibiting the arts of impressionism, if the WKCD set up such a museum, it would surely become the best arts and cultural venue in the world; and
- (i) Diversified arts forms - e.g. installation arts, comics, game design, contemporary arts, digital imaging, large sculptures, etc.

2.3.3.717 Definition of the four themes of M+ shall be made in consideration with the following:

- (a) the overall cultural development blueprint of Tsim Sha Tsui; and
- (b) relation of M+ with the surrounding areas including the commercial districts or facilities of Tsim Sha Tsui, Hong Kong Museum of Art, Yau Ma Tei, and Mong Kok.

2.3.3.718 There should also be an exhibition area for art gift items.

2.3.3.719 Guided tours in museums are preferred.

### ***3.2.1 Positioning (63 text units)***

2.3.3.720 The theme “visual culture of the 20<sup>th</sup> and 21<sup>st</sup> centuries” for M+ is too narrow. M+ should position itself as the main platform for Great China Culture and contemporary Chinese art.

2.3.3.721 As visual arts have been developing at such a fast pace in the 20<sup>th</sup> & 21<sup>st</sup> centuries, M+ Collections Committee should involve experts to study the local culture and arts, and gather information on arts and cultural development in the context of promoting modern arts as a long term educational effort for the nurturing art talents and audience building.

2.3.3.722 M+ should be developed into the most prominent international platform for arts and culture, leveraging on China’s rich arts and cultural foundation to launch local arts, and should be supported by the work of artists from various parts of the region.

2.3.3.723 The design of the museum would depend on the positioning of the WKCD, collection strategies and classification of exhibits, audience building, and nurturing of artists.

2.3.3.724 The museum should be a world-class museum.

2.3.3.725 M+ can take reference of the following overseas museums:

- (a) The Albert Dock in Liverpool - in which has arts galleries, shops, bars, and restaurants other than the museum;
- (b) The Tate Modern Museum in London – supported by various exhibitions, parents and kids can have many kinds of family activities and learn arts and culture from daily life experiences;
- (c) The ZKM in Germany – a world renowned research centre with clear academic positioning, and clear exhibition and research directions, to make it an internationally important new media centre; and
- (d) The Beijing Art Gallery – for its flexible use of space and organic development.

2.3.3.726 Curation should be visionary so as to match with the overall arts and cultural policies of Hong Kong.

2.3.3.727 M+ should play an educational role for all walks of life, including persons with disabilities. This would help cultivate interests in arts and culture and lift appreciating standards of the general public.

2.3.3.728 The existing positioning of M+ is too restrictive, not attractive, and it has ignored the importance of visual arts.

2.3.3.729 M+ should be an international exchange platform for Eastern and Western arts and for different culture of the East. It should be primarily based on Chinese arts and culture, nurture local artists, and to be supplemented by arts of nations in Southeast Asia.

### ***3.2.3 Collection/Exhibits/Programming (49 text units)***

2.3.3.730 The collection could be bought by the Government or donated by the general public or collectors.

2.3.3.731 Collections/Exhibits should be of “text-book quality”. They should be classical works in art history.

2.3.3.732 Some museums and art groups could be sources for the collection. The collection process should start now to build up as many collections as possible before the museum opens.

2.3.3.733 The collection should not only include masterpieces from China but also from Hong Kong so that local artists could exhibit their works in the WKCD.

- 2.3.3.734 The collection should include some unique pieces of artwork by world-renowned artists, which would not be found elsewhere in Asia.
- 2.3.3.735 M+ should collaborate with other eminent museums all over the world, and develop regular programmes to display selected pieces of their exquisite artworks. Some top arts and cultural institutions could be invited to set up branches in M+.
- 2.3.3.736 Photography, Chinese arts and crafts, and ceramics made by persons with disabilities could be considered for inclusion in the collection.
- 2.3.3.737 Well planned programmes should be organised in advance (at least 3-4 years before the museum is commissioned for full operation).
- 2.3.3.738 To catch up with rapid development of visual arts in the 20th and 21st centuries, the Museum Committee of the WKCD should have more experts who can research into local arts and culture, collect information, record literatures, and promote the development of arts and culture.
- 2.3.3.739 Provide separate exhibition areas for masters and local young artists.
- 2.3.3.740 Exhibits should be suitable for the general public.
- 2.3.3.741 Exhibitions should be interactive with the visitors.
- 2.3.3.742 Recurrent competition can be held so that winners of the competitions can be used to replenish the exhibit pool.
- 2.3.3.743 There are maintenance concerns for interactive exhibits which are more liable to damages by visitors.
- 2.3.3.744 Similar to other museums, M+ can build its brand over time through the accumulation of exhibits and programme development.
- 2.3.3.745 M+ should set up a database for exhibits and solicit participations by more international renowned curators and organisations.
- 2.3.3.746 Should have a shared hall that can accommodate 500 people for use by the museum and the exhibition centre. The hall should be of multiple purposes; for example, it can be used for auction of arts.
- 2.3.3.747 Exhibits should be unique, innovative, and famous so as to attract visitors from Mainland China, e.g. Museum of Bruce Lee.
- 2.3.3.748 M+ can take reference of the Museum of Tomorrow in Taiwan so that the exhibition area would follow the decisions of the curators.



- 2.3.3.749 M+ can take reference of the arts museum in Roppongi of Tokyo so that exhibitions would become part of life and there is no geographical restriction.
- 2.3.3.750 With limited initial capital to procure exhibits, M+ may consider buying contemporary arts pieces made by Asian artists and facilitate these artists to participate in global exhibitions, arts competitions, etc.
- 2.3.3.751 To promote donation and improve cohesiveness, the WKCD should set policies to encourage donation of private collection to the WKCD or even attract monetary donation. In return, donors may be provided with tax exemption for their donations, honorary certificates, life membership cards (e.g. “Friends of the WKCD”), or even naming rights of the arts and cultural venues.
- 2.3.3.752 To promote social harmony and educate the next generations, the WKCD should encourage artists or collectors to lend rare or precious collections to the WKCD for exhibition. Criteria for collection are: aesthetics, unique artistic style, professionalism or high technicality, and devotion to creativity.
- 2.3.3.753 Guided tours in museums should be provided.
- 2.3.3.754 M+ should give priority to high quality collections from world-class artists.
- 2.3.3.755 Should set policies pertaining to artists’ usage of the venues for exhibition.
- 2.3.3.756 Funds could be provided for artists to stage exhibitions in M+.
- 2.3.3.757 Artists-in-residence in museums can play educational roles; for example, they can help the public understand the creation process of artworks.
- 2.3.3.758 Cosplay activities could be held like that of the comic museum in Kyoto, Japan.
- 2.3.3.759 M+ should not only serve as a platform for the showcase of talents, it should also have a forward-looking and unique curatorial direction.

### ***3.2.5 Facilities Requirements (26 text units)***

- 2.3.3.760 There should be a loading bay which leads directly to the exhibition areas, lifts and a storage area.
- 2.3.3.761 In the loading bay, passages for vehicles should be spacious for transportation of large exhibits.
- 2.3.3.762 Some emphasise the importance of ICT which can serve as a nervous system to help achieve sustainability, accountability and connectivity in the WKCD. Interactive timeline and presentation are suggested in M+.

2.3.3.763 The WKCD should provide barrier-free access facilities for persons with disabilities and offer facilities for them to appreciate the exhibitions.

2.3.3.764 There could be a hotel next to the museum so as to accommodate overnight visitors.

2.3.3.765 Museums should have a high ceiling and sufficient lighting.

2.3.3.766 There should be humidity control for exhibits.

### ***3.2.2 Overall Experience (22 text units)***

2.3.3.767 Should provide activities that offer incentives to participants.

2.3.3.768 There are overseas examples of clustering development and synergy between museum and exhibition centre. Each strategy has its own merits. The strategy to be adopted will depend on the prevailing goals or direction for individual museums and exhibition centres. There are lots of overseas examples of such clustering for cross-functional fertilisation, though it is difficult to make any solid suggestions in the absence of relevant related information.

2.3.3.769 Should cultivate the feeling that there are many arts venues with different sizes and themes, such as those of the World Expo and Disneyland.

2.3.3.770 In terms of design and experience, M+ can take reference of the following overseas museums:

- (a) Provide a special experience to its visitors. References: The Palace Museum in Beijing, the Guggenheim Museum Bilbao in Spain, Centre Pompidou in France, and Miho Museum in Japan;
- (b) Harmonise with its natural surrounding, i.e. the natural harbour of Hong Kong. References: The Tate Modern Museum near the River Thames in London, the Miho Museum built underground in Japan, etc.; and
- (c) Outdoor facilities. Reference: The Millennium Park in Chicago with a fountain, outdoor performing venue, grassland, etc.

### ***3.2.4 Spatial Needs (3 text units)***

2.3.3.771 Attention should be paid to the ratio of space to the number of exhibits.

2.3.3.772 Since there is not enough exhibition space in Hong Kong, the exhibition area should be enormous, creating a “wow effect” and facilitate exchange between artists and visitors.

2.3.3.773 M+ needs not to be large.

### **3.2.6 Outdoor Exhibition Space (2 text units)**

2.3.3.774 There should be outdoor exhibition space for budding artists and children.

2.3.3.775 There are views in favour of displaying works of arts in outdoor public space to enhance interaction between with visitors and the environment.

### **3.2.8 Other Opinions on Museum/M+ (66 text units)**

2.3.3.776 When designing M+, the following considerations are suggested:

- (a) Functions of other existing museums, duplication of functions should be avoided;
- (b) Organic growth – taking The British Museum in the United Kingdom and Today Art Museum in Beijing as examples, M+ should be developed by phases to reserve sufficient space and flexibility to house visual arts in the 21<sup>st</sup> century; and
- (c) Minimising disturbance to daily operations if M+ is to be expanded in the future.

2.3.3.777 There is concern on what kinds of professionals would be employed to manage the museum.

2.3.3.778 There should be a long-term 10-year development plan for M+.

2.3.3.779 Museum should be far away from shops geographically.

2.3.3.780 Take museums in Liverpool as examples, admission to M+ should be free.

2.3.3.781 Based on the area and budget of the WKCD, the ratio of museum to performance venues is reasonable.

2.3.3.782 M+ should be clustered with other performing venues to facilitate management and improve creativity.

2.3.3.783 Artists should be allowed to promote and sell their arts products to visitors, especially in holidays.

2.3.3.784 M+ should have its own research/publication team which collaborates with private organizations to draw on collective wisdom.

2.3.3.785 Exhibitions can be decentralized in spaces outside the museum premises, like those in the museum in Milan. In this way, it can allow release creative energy

into spaces around and allow for better integration of arts with the district. There should not be too many rules and too defined a space for exhibition to take place. The concept of “decentralization” curatorial approach can give greater freedom to curators.

- 2.3.3.786 Should develop art criticism and art education as well as nurturing local young curatorial talents.
- 2.3.3.787 Facilities to be provided in M+ should not duplicate existing arts and cultural facilities.
- 2.3.3.788 M+ should be a stand-alone building and should not be mixed with the performing arts venues.
- 2.3.3.789 The WKCD should focus on the development of professional staff of the Museum and its collection, to lay a solid cultural foundation for the WKCD.
- 2.3.3.790 The following suggestions on the design issues of M+ were made:
  - (a) Conceptual design of the Centre Pompidou in France used to invite criticism, but now it is widely received by tourists;
  - (b) the spatial planning of the museum or of the district should be not too definitive and refine; and
  - (c) should invite independent world-renowned architects to design the M+ architecture. M+ should not be just a mixture of existing architectural design of famous museums or overseas performing arts venues.
- 2.3.3.791 The following facilities are suggested for M+:
  - (a) auditorium;
  - (b) art galleries;
  - (c) shops for creative arts and cultural industries;
  - (d) post office;
  - (e) library;
  - (f) bookstore;
  - (g) independent facilities for film festival such as those in the Lincoln Center for the Performing Arts in New York, in Busan in Korea, and Cannes in France;

- (h) children corner; and
- (i) facilities for printmaking.

### **3.3 Exhibition Centre (145 text units)**

#### ***3.3.1 Positioning (59 text units)***

- 2.3.3.792 Taking reference of the Centre Pompidou, the exhibition centre of the WKCD should be visionary, as well as having its own mission and values.
- 2.3.3.793 As Hong Kong lacks suitable venues for large conferences, it is suggested that the exhibition centre can be equipped with international conference facilities as a means to increase its financial sustainability.
- 2.3.3.794 The exhibition centre of the WKCD should be designed as multi-functional space, so as to accommodate large-scale international conferences (similar to that of International Convention Center in China with 23,600 square metres conference area or the Shanghai Expo venue to be converted to conference venue accommodating 18,000 square metres).
- 2.3.3.795 Planning of the exhibition centre should be bold. Operation and positioning of it should be duly considered.

#### ***3.3.1.1 Types of Exhibitions/Events (38 text units)***

- 2.3.3.796 Both commercial and non-commercial elements should be included, including art exhibitions, art fairs, art auctions, art festivals etc.
- 2.3.3.797 The WKCD should focus on exhibitions of exquisite rather than popular items. The exhibits should be multi-cultural and multi-media, reflecting local talents' flair.
- 2.3.3.798 The themes for exhibition could be Impressionism art, contemporary arts, mobile arts, digital arts, and costumes from different times and articles that reflect Hong Kong culture.
- 2.3.3.799 There should be some flexibility in the reservation/booking of the exhibition centre, so that it is not just used for arts and cultural activities but can also be used for activities such as trade exhibitions, convention meetings, etc. in order to optimise usage.

2.3.3.800 Regular meetings, dramas, and exhibitions should be held to facilitate interactive exchanges.

### ***3.3.1.2 Viability and Sustainability (2 text units)***

2.3.3.801 The exhibition centre could be a world-class art auction centre which brings both substantial social and economic benefits. Future art fairs could take place here, generating income for the WKCD.

2.3.3.802 More background research on the technical issues and assessment on needs should be done before constructing the exhibition centre. Apart from adopting the principles of sustainable development on being environmental-friendly by achieving recycling goals for consumables, it should aim at reducing paper usage with modern information technology (e.g. electronic display boards, etc.) and at reducing energy consumption with low-power energy-saving lighting systems.

### ***3.3.1.3 Other Opinions on Positioning (19 text units)***

2.3.3.803 There should be a reserved venue for the exhibition of local artworks, including exhibition spaces for promoting the programs of local artists.

2.3.3.804 The exhibition centre could house some experimental artworks.

2.3.3.805 As Hong Kong has its unique geography, climate, environment and cultural background, overseas experience is not necessarily applicable to Hong Kong.

### ***3.3.3 Facilities Requirements (22 text units)***

2.3.3.806 There should be a loading bay that can house 5.5-ton lorries and lifts with sufficient loading capacity.

2.3.3.807 Multimedia should be introduced into the exhibition centre.

2.3.3.808 To meet the needs of those who participate in the exhibition, catering, hotel, and banking facilities should be provided at or near the venue.

2.3.3.809 The exhibition centre should be provided with translation and simultaneous interpretation systems, storage facilities for exhibition items with advanced security system, and should cater for the special needs of persons with disabilities.

2.3.3.810 A 500-seat auditorium should be provided for auction activities, talks, etc.

2.3.3.811 There should be multi-purpose rooms, conference rooms, storage rooms, and studios.

2.3.3.812 Suggestions on the internal design or facilities of the exhibition centre:

- (a) Adequate ceiling height, say 20 metres high;
- (b) No pillar;
- (c) No dome-shape ceiling;
- (d) Electrical conduits to be built under ground;
- (e) Durable rigging systems on the ceiling for hanging heavy artworks;
- (f) Humidity control devices;
- (g) Flexible lighting system; and
- (h) Straight instead of curved walls.

### ***3.3.2 Spatial Needs (6 text units)***

- 2.3.3.813 Storage space should be provided, with sufficient loading and tall ceilings to cater for special exhibit.
- 2.3.3.814 If the exhibition hall/pavilion is located at a high level, loading and unloading areas (with at least 5 metre wide and 4.5 metre high) should be provided with lift service (for large artworks or display items) for transporting containers directly to the hall/pavilion.

### ***3.3.4 Relationship with Museum/M+ (4 text units)***

- 2.3.3.815 There are views that any profits from the exhibition centre should be used to support the museum.
- 2.3.3.816 Depending on objectives and values of M+ and the exhibition centre, they may be clustered together or separate from one another; both ways have its pros and cons.
- 2.3.3.817 The exhibition centre should be clustered with M+ or be close to M+ geographically.
- 2.3.3.818 The exhibition centre needs not be clustered with M+ since most performing events would be held at night.

### ***3.3.5 Other Opinions on Exhibition Centre (54 text units)***

- 2.3.3.819 Some suggest reserving timeslots and space for people with disabilities to exhibit their work. The rental rate for budding local artists should be low.
- 2.3.3.820 The exhibition centre should provide a platform to enhance the artistic and cultural awareness of local citizens.

- 2.3.3.821 The exhibition centre can help promote the research of local arts and culture.
- 2.3.3.822 There should be exhibition spaces for promoting the programs of local artists.
- 2.3.3.823 There are views that the WKCD should provide incentives (such as convenient public transport system) to encourage small-scale art exhibitions to take place centrally in the same district.
- 2.3.3.824 The exhibition centre should be large enough and can be used for performances if needed.
- 2.3.3.825 Since auction and exhibition periods would be short and the majority of buyers come from overseas and Mainland China, accessibility of M+ and exhibition centre is very important.
- 2.3.3.826 Promotion on auction events and exhibitions using multimedia are suggested.
- 2.3.3.827 The exhibition centre should be environmental-friendly. The following suggestions are made:
- (a) The exhibition centre should be a “green building”, taking reference of the accreditation of the Australian, the United Kingdom, and Europe;
  - (b) Reusable components for exhibition booths;
  - (c) Use of electronic devices for display of programmes and information instead of paper posters; and
  - (d) Collection places for waste paper and wastes for recycling.



### **3.5 Other Opinions on Facilities and Activities (370 text units)**

- 2.3.3.828 Flexibility is a key criterion for the development of facilities and venues for performance in order to enhance creativity.
- 2.3.3.829 Other venues can be designed to accommodate a different range in number of performers for performance.
- 2.3.3.830 There should be venues for performers from the ethnic minorities.
- 2.3.3.831 The arts and cultural facilities should be able to embrace popular arts, high art and street performance.
- 2.3.3.832 There should be performance and exhibition venues for budding artists.
- 2.3.3.833 There should be decoration and facilities with artistic sense.
- 2.3.3.834 There should be more space where people can have leisure activities or take a rest in the district.
- 2.3.3.835 Since the WKCD is a huge place, it will be necessary to ensure balancing between programming and scheduling for the use of the facilities and spaces.
- 2.3.3.836 Insufficient facilities would affect people's impression of the WKCD.
- 2.3.3.837 There should be an area for the development of interactive environment, allowing patrons to mingle with the artists, so that they will have the opportunity to try and learn more about performance while they are enjoying it. Hence, there should be greater flexibility and should reserve more space to cater for future development and changes.
- 2.3.3.838 Buildings should be divided into zones for the elderly, for persons with disabilities, and persons with special needs.
- 2.3.3.839 Street lights, kiosks, and digital arts installations should be powered with the solar power system.
- 2.3.3.840 The WKCD should have a cultural centre for local artists and performers called "RTHK Production Centre". Performances include local creations, symphony, chamber music, solo, choir, radio drama, drama, Chinese opera and performances, forums, etc. These performances can be broadcasted by RTHK and recorded in "Hong Kong Cultural Database" for use by citizens and international scholars.

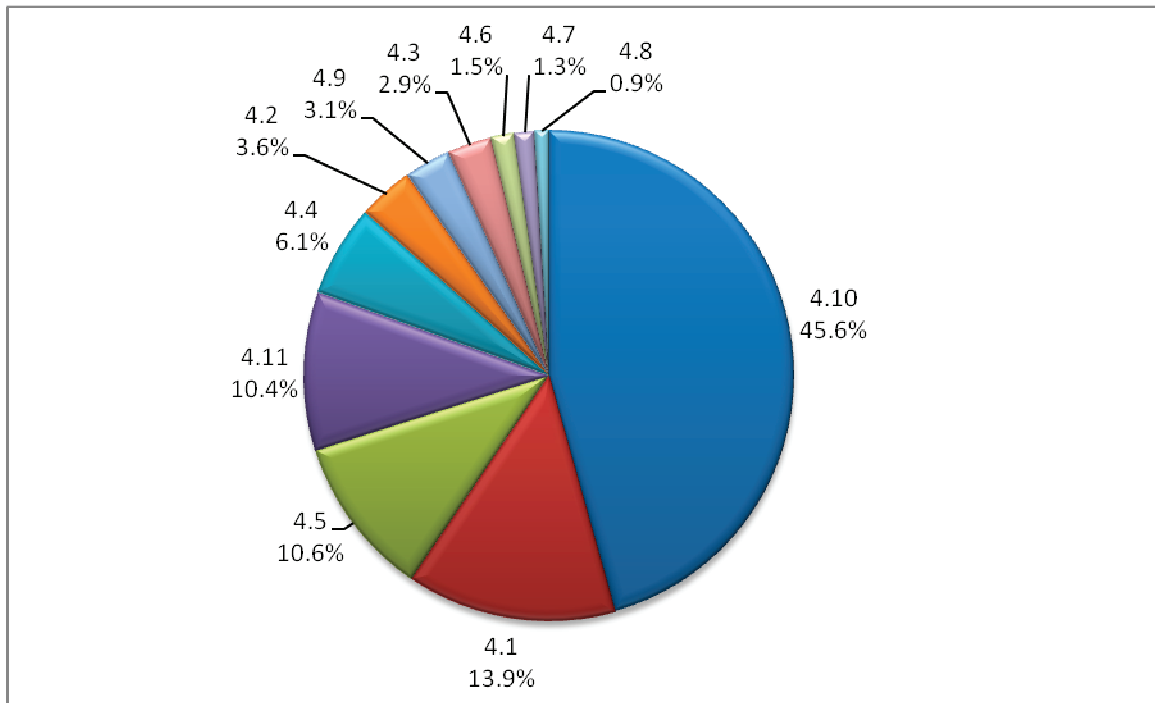
2.3.3.841 There should be a “creative jam” for local arts groups, artists, and creative industries to cluster together, as well as to participate in creative works and performances.

## Theme 4: Public Open Space and Facilities (1,370 text units)

### Categories/Sub-categories of Views:

- 4.1 Public Open Space
- 4.2 Piazza
- 4.3 Promenade
- 4.4 Parks
- 4.5 Green Areas
- 4.6 Themes
- 4.7 Sizes
- 4.8 Relationship with Harbour and Facilities
- 4.9 Ancillary Facilities
- 4.10 Retail-dining-entertainment Facilities
  - 4.10.1 Shops
  - 4.10.2 Restaurants/Cafes
  - 4.10.3 Entertainment Facilities
  - 4.10.4 Others
- 4.11 Other Opinions on Public Open Space and Facilities

### Distribution of Views



## Theme 4: Public Open Space and Facilities

<b>Category/Sub-category (frequency count of text units)</b>	<b>Page</b>
Overview.....	95
4.10 Retail-dining-entertainment Facilities (625 text units).....	95
4.10.1 Shops (280 text units).....	95
4.10.2 Restaurants/Cafes (219 text units).....	96
4.10.3 Entertainment Facilities (86 text units).....	96
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4.7 Sizes (18 text units).....	109
4.8 Relationship with Harbour and Facilities (13 text units).....	109
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## **Overview**

- 2.3.3.842 This theme receives a total of 1,370 number of text units, and ranks eight in terms of the number of text units recorded. Amongst the categories of views within this theme, “Retail-dining-entertainment Facilities” ranks first with 45.6% of views, “Public Open Space” ranks second with 13.9% of views, “Green Areas” ranks third with 10.6% of views, “Parks” ranks fourth with 6.1% of views, “Piazza” ranks fifth with 3.6% of views, “Ancillary Facilities” ranks sixth with 3.1% of views, “Promenade” ranks seventh with 2.9% of views, “Themes” ranks eighth with 1.5% of views, “Sizes” ranks ninth with 1.3% of views, “Relationship with Harbour and Facilities” ranks tenth with 1.0% of views, and “Other Opinions on Public Open Space and Facilities” attracts 10.4% of views.
- 2.3.3.843 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other views they are grouped under “Other Opinions on Public Open Space and Facilities” presented towards the end of the section. Related views within the categories are grouped together under a “Sub-category”.

## **4.10 Retail-dining-entertainment Facilities (625 text units)**

### ***4.10.1 Shops (280 text units)***

- 2.3.3.844 Large shopping malls would not be preferred since there are already a good number of them in the neighbourhood, such as Elements and those in Tsim Sha Tsui. Instead, more small shops with local characteristics are preferred. There should be some arts shops with discount for students, in order to attract them to the WKCD.
- 2.3.3.845 There should be shops that sell artistic products and art tools.
- 2.3.3.846 It is recognised that retail operations would help attract visitors.
- 2.3.3.847 The shopping mall should not copy existing ones with many large chain stores.
- 2.3.3.848 The mall should allow people to walk around inside and enjoy the view of the harbour.
- 2.3.3.849 The WKCDA should promote the development of arts and its interaction with retail-dining-entertainment facilities.

2.3.3.850 There should be some “street markets”.

#### **4.10.2 Restaurants/Cafes (219 text units)**

2.3.3.851 Restaurants and cafes are considered necessary for patrons coming to enjoy the shows at the various performance venues, visitors using other facilities within the WKCD and general visitors.

2.3.3.852 The restaurants could offer a suitable place for staging talks and seminars.

2.3.3.853 There should be some restaurants where people can have speciality food with local characteristics with their friends and simultaneously enjoy the beautiful harbour view.

2.3.3.854 The dining facilities should range from top class restaurants offering the finest food from all over the world to local featured restaurants providing speciality food or traditional snacks at reasonable prices.

2.3.3.855 The price of food should be affordable for the general public.

2.3.3.856 Since the WKCD is a cultural area, elements of arts and culture should be incorporated into the restaurants and the commercial areas. Specifically, the food in the WKCD should have cultural characteristics.

2.3.3.857 Instead of just cafés, traditional Chinese tea-houses should also be considered. The retail-dining-entertainment facilities should provide goods and services at different price levels for consumers with different purchasing powers.

2.3.3.858 Some suggest food stalls be provided in the WKCD.

2.3.3.859 It is suggested that the surplus from restaurants and dining facilities could support other operations if those facilities cannot sustain themselves.

2.3.3.860 Activities such as wine festival, food show and the like can be organised and held in the WKCD.

#### **4.10.3 Entertainment Facilities (86 text units)**

2.3.3.861 There should be some entertainment facilities.

2.3.3.862 There should be a place for skating.

2.3.3.863 There should be a games centre.

2.3.3.864 There should be a recreation ground.

2.3.3.865 There should be cinemas.

2.3.3.866 The WKCD should not have any entertainment facilities such as roller coasters that are provided in theme parks.

#### ***4.10.4 Others (40 text units)***

2.3.3.867 The expectations of business operators in the WKCD should be considered.

2.3.3.868 Elements of arts should be incorporated into the commercial areas.

2.3.3.869 The outside view should be 'incorporated into' the malls.

2.3.3.870 There is concern that retail-dining-entertainment facilities are so commercialised that they could not fit into the cultural ambience of the WKCD.

2.3.3.871 There should be night club and bars.

#### **4.1 Public Open Space (190 text units)**

2.3.3.872 Open space should be immersed in arts and cultural elements.

2.3.3.873 More open space for public use (for relaxation, leisurely walk, etc.) should be provided. People do not need to be dressed up, and they can sit on the grass, enjoying the performance of the philharmonic orchestra, just like people in other countries.

2.3.3.874 Persons with disabilities should be allowed to use the public open space to display their work. It should become a barrier-free performance venue.

2.3.3.875 Open space is essential. Art should not be kept inside stuffy museums and opera houses.

2.3.3.876 It is nice to get out of the air-conditioned area to enjoy the sun and fresh air.

2.3.3.877 It will be a great place where people can congregate in the open with breathable space, and enjoy the view of the Victoria Harbour and the skyline.

2.3.3.878 A spacious open area should be provided so that even those families who do not fancy arts and culture can bring their children to enjoy the relaxing atmosphere and fly kites.

2.3.3.879 There should be a network of different types and scales of active and passive open spaces, weaving the different elements in the WKCD together - space for people to gather, to perform, to cycle and to simply enjoy. Open spaces should be carefully designed to protect people from the blazing sun in the summer and

chilling wind in the winter. These spaces should be visible with a variety of facilities to cater for the needs of different age groups. Think about the uses of these spaces at different periods of time throughout the day and provide a flexible design for these spaces to ‘transform’ themselves.

- 2.3.3.880 The strengths of the Victoria Harbour and the waterfront should be optimised with the provision of park-like open space. The waterfront can also be a venue for performance and for staging suitable exhibitions.
- 2.3.3.881 The design of public open space, its geographical connectivity and its interaction with hardware are very important.
- 2.3.3.882 Invite some artists to decorate the public open space with some public art such as sculptures.
- 2.3.3.883 Effective management of outdoor open spaces is important. On the one hand, the public should be able to enjoy freely the performances staged on site, while on the other hand it would be necessary to avoid letting the area be occupied by hawkers, prostitutes, etc., and repeating the mistakes of the existing pedestrianisation schemes.
- 2.3.3.884 Should allow some open space for “Sunday markets” with traditional cultural elements.
- 2.3.3.885 There should not be any piazza or open theatre, just open space. It is desirable to have some flexibility so to cater for different types of activities, like an open air concert.
- 2.3.3.886 It should be divided into zones, for people of all age groups.
- 2.3.3.887 It should be airy, with spacious open space, intertwined with light and transparent structures, where people are encouraged to enjoy their spontaneous experiences.
- 2.3.3.888 There should be lots of open space, like Stanley Park in Vancouver.
- 2.3.3.889 There should be tables and chairs/benches for all (which should be placed at the promenade), and the WKCD should not be a place only for those who can pay.
- 2.3.3.890 Should provide an exquisite environment, where people can groom their creativity and do live drawings.
- 2.3.3.891 There should be more space for use by the public, and not for commercial activities.



- 2.3.3.892 Should take reference of the Melbourne's Federation Square where people can enjoy alfresco dining.
- 2.3.3.893 There should be a campsite and running path.
- 2.3.3.894 The WKCD should be divided into different zones for people with different needs, but there should be clear signage (like those in Ocean Park and Disneyland).
- 2.3.3.895 Should consider how to use the space and integrate with the neighbourhood. Otherwise if there is no artistic activity or performance taking place, the WKCD will give an impression that it is merely a park, a district with exhibition/performance venues and shopping malls, but it will not instill a feel of being a holistic arts and cultural district, even though there are sculptures and murals on display.
- 2.3.3.896 Should provide a public open space for arts and culture lovers, where they can meet, exchange and show their works.
- 2.3.3.897 There should be a high ratio between open space and buildings. The public space should be green as well.
- 2.3.3.898 The facilities in Australia are more superior. There should be some improvement for Hong Kong's public facilities, making them more user-friendly.
- 2.3.3.899 More good hotels and better customer services should be provided. Should provide facilities like public areas for performances/shows and night market.
- 2.3.3.900 There should be a huge playground for all sorts of activities.
- 2.3.3.901 Should make room for more creative statues and more space for people to relax.
- 2.3.3.902 People should not hold on to the seats all the time.
- 2.3.3.903 May take reference of the Van Gough Museum and 798 Art Festival in Beijing.
- 2.3.3.904 There should be free space, allowing pedestrians to "jump in" with their creativity, e.g. the interactive art scene at Times Square.
- 2.3.3.905 Should have low-rise buildings, with ample space in the open area, so as to enable visitors to enjoy the beautiful harbour view and make the WKCD a great place to hang out.
- 2.3.3.906 Create public spaces with places for people to relax, have a picnic, etc. People can go on foot during day and night.

- 2.3.3.907 On the lawn there should be a wall for Chinese calligraphy. It should be made by red bricks, with green tiles on the top, and Chinese characters engraved on the wall. It should look authentically Chinese. That will help promote the art of Chinese calligraphy. This should be called the ‘World’s Number One Wall Engraved with Chinese Writings’.
- 2.3.3.908 Public open space should always be filled with various kinds of performances, including performances by the minority groups.
- 2.3.3.909 The expectations of the public for more public open space were not properly addressed.

#### **4.5 Green Areas (145 text units)**

- 2.3.3.910 Green areas are important, which should mean that plants are not just for people to see. There should be no barrier between people and the green areas. Cars should be banned from these areas.
- 2.3.3.911 There should be lawns where people can sit, chat and sunbathe in the green areas. It would be nice to have boulevards with trees on both sides and dotted with flower beds.
- 2.3.3.912 There should be lots of plants (organic), grass-covered slopes, trees and landscaping, with space for large trees and plants to grow.
- 2.3.3.913 The percentage of greenery should be substantial, thus bringing down the urban heat island effect and further reducing the heat gain in buildings.
- 2.3.3.914 Should have more greenery - natural greenery, not artificial ones. Would prefer to sit on the lawn rather than hard and uninviting benches. Should turn it into something cozier, more inviting.
- 2.3.3.915 The green lawns should be opened to all. There should not be cement structures, i.e. cement pavement intersecting the lawns. Cement structures should be erected on the fringes. This will serve as a tool to educate the public on knowing what greenery is for. Citizens can hold all sorts of activities there. It allows free access and there will not be “Do not walk on the grass” signs. People should be educated to exercise self-discipline. The long-term goal is to get rid of the “Do not walk on the grass” signs.
- 2.3.3.916 The lawns should not be fenced off.

- 2.3.3.917 One might consider having a water lily pond and a lychee park.
- 2.3.3.918 It would be a wonderful place for people to fly kites and gaze at the stars.
- 2.3.3.919 Some have suggested to model after the Central Park. A smaller plot will be just as fine.
- 2.3.3.920 It can provide spaces for school groups to do rehearsal.
- 2.3.3.921 There should be mini forests, even on top of the museum.
- 2.3.3.922 There should be more signage.
- 2.3.3.923 There should be a plot where people can grow their own plants.
- 2.3.3.924 Should reserve a piece of green area for physical exercise activities.
- 2.3.3.925 Should take reference from the surrounding green areas of Sydney Opera House, and the lawn outside Tate Museum, where people can sit on the grass, enjoying the sun, reading a book, or chatting.
- 2.3.3.926 As pointed out by people who are hearing-impaired, there should not be too much greenery since if the general staff fail to take care of the lawn; it will be swamped with mosquitoes, pestering the visitors. It will be ironic and those who are responsible should reflect on it.

#### **4.4 Parks (83 text units)**

- 2.3.3.927 There should be a park along the shoreline similar in size to Victoria Park, and dogs should be allowed along the shoreline.
- 2.3.3.928 Space should be allocated to develop a park with a large green area and lawns where people can step on. Paving should be made by tiles.
- 2.3.3.929 Should have sky-gardens, with ivy on the external walls.
- 2.3.3.930 It should be like a huge park in a city, where one can find trees and plants. They are not only eye-catching, with different colours, but can also foster environmental protection.
- 2.3.3.931 It should take reference from the Central Park, New York, or Hyde Park, London, but not a new spot for migrant workers to congregate.
- 2.3.3.932 It should be a huge park with cultural venues.

- 2.3.3.933 Should have an area where people can enjoy looking at the sky and picnicking.
- 2.3.3.934 Should be open round the clock and free of charge. Should have more seats/benches along the shore.
- 2.3.3.935 There should be roof gardens.
- 2.3.3.936 Can consider a park with a cultural theme.
- 2.3.3.937 The park should have a European touch.
- 2.3.3.938 Should have a Chinese garden.
- 2.3.3.939 Should play classical music in the parks.
- 2.3.3.940 There should be an amusement park, a theme park or small theme parks.
- 2.3.3.941 They should be different. There should be theme parks, with games like those in Disneyland.
- 2.3.3.942 It should also include a park for dogs. There should be an area where dogs can run free and dog-lovers can mingle with other dog-lovers and meet other people, like those lucky pet-owners in New York, who can walk their dogs in Central Park.
- 2.3.3.943 The theme should be environmental protection.
- 2.3.3.944 Through various uses of the open space, like organising art marts for different cultures, community art galleries, cultural salons, etc., it would be able to develop the social function of arts and culture.
- 2.3.3.945 Suggest using the park concept to integrate the arts and cultural district, and turn it into a show room with a low-carbon theme.
- 2.3.3.946 All the major cities in the world have big and famous green parks in the centre or at the prime site of the city. (New York has a lively Central park. London has an important Hyde Park. Sydney has a beautiful Botanical Garden sitting right next to its harbour.) Hong Kong should also have a top world-class park for people to walk, jog, do Tai Chi, stroll, cycle, and skateboard, shoot photos for weddings, etc.
- 2.3.3.947 Visitors can enjoy the fresh air and the magnificent view of the harbour. It should be called 'The Harbour Green' or 'The Hong Kong Cultural Park'.
- 2.3.3.948 Should have an elongated park along the shore.
- 2.3.3.949 A green environment can provide people with comfortable facilities for relaxation. Information on the green environment should be available at the park where

children can play and adults can take a rest or do exercise. Green lawns are very popular in many countries. People can sit on the grass.

- 2.3.3.950 The park should be open all the time, with free podiums for people to make speeches, which can be taped. They can focus on local events. If they are well-presented, speakers will be awarded with coupons for free buffet lunch. It will also be a great way for the Government to collect public views.
- 2.3.3.951 The sky garden should spread from east to west, slightly slanting from north to south, so that it acts like a podium for people to enjoy the sunset, the night scenery and the fireworks. The sky garden should have slopes, with vegetation like that growing in Scotland, so that it can have a golf course feel. Occasionally, it can even be used for golf tournaments (for charity events). There can also be a grass slope. One can use it for events like Woodstock and outdoor cultural activities. One other thought is to build a vineyard.
- 2.3.3.952 The WKCD should be built into a “West Kowloon Park” by injecting more greenery and sustainability elements.
- 2.3.3.953 Parks in the WKCD should have special features and designed with a large continuous footage.
- 2.3.3.954 There should be a sizable “Central Park” with natural sceneries, not to be very artificial.

## **4.2 Piazza (50 text units)**

- 2.3.3.955 Using an outdoor piazza for concerts is great. It is a great way for community building and audience development. It can be used year-round.
- 2.3.3.956 The piazza is the place where events such as watching the count-down on New Year’s Eve can be held.
- 2.3.3.957 The piazza should be spacious. It should provide a venue for outdoor performances or for people who want to stroll along and enjoy the view of the Victoria Harbour and the magnificent buildings. It should not have large-sized sculptures. Medium-sized ones would be more suitable.
- 2.3.3.958 It should become an arts and cultural piazza.
- 2.3.3.959 Some of the piazzas in Hong Kong are not used that often, because the seats are not too comfortable, and there are also constraints because of the weather

conditions (it can rain and it can get very hot in the summer months). They are nice to look at but not very practical.

- 2.3.3.960 Should provide venue for a flea market or a spot/forum for open discussion/exchange.
- 2.3.3.961 Should with a fountain.
- 2.3.3.962 There should be areas for performance.
- 2.3.3.963 There should be space for interactive activities.
- 2.3.3.964 It should provide a space where people can express their views, and where arts and culture lovers can use, and they will not have to pay rentals, book their required space in advance, and be subject to restrictions.
- 2.3.3.965 There should be a canopy for the piazza.
- 2.3.3.966 It should become the people's piazza.
- 2.3.3.967 It will provide an area for performers doing street performance.
- 2.3.3.968 Should have a large square, like Tiananmen Square in Beijing or others in Europe.
- 2.3.3.969 The square and the library are the core features of the WKCD. The sizable space will allow Hong Kong people to have a broader view and think big. It will also provide the space to gather people for big events. The other performance venues, like the theatre, opera house, etc. can be built around the square.
- 2.3.3.970 Performances should be organised during festival seasons.
- 2.3.3.971 Should extend the existing cooperation with Leisure and Cultural Services Department to sponsor and stage free music or band performance in weekend afternoons to help promote Hong Kong's musical talents.
- 2.3.3.972 It will become the world's widest piazza. In the middle, there should be four covered theatres – xiqu theatre, opera house, theatre with mixed arts, and music theatre. They will attract world talents to perform here. Seats (café style) should be arranged close to the stage and fees should be charged for seats but not for standing places.
- 2.3.3.973 The piazza should be flanked by cafes and restaurants, just like the Opera House in Sydney, so to ensure continual use of the public space.
- 2.3.3.974 There should be more piazzas for people to enjoy.

## **4.9 Ancillary Facilities (42 text units)**

- 2.3.3.975 Open space should be for creativity, like having outdoor sculptures.
- 2.3.3.976 Anti-noise facilities should be fitted if the public open space is close to residential areas, in order not to affect others.
- 2.3.3.977 It may not be necessary to install too much equipment such as loud speakers, but use the design concept such as an echo wall.
- 2.3.3.978 Must consider environmental design at the pedestrian level as well, with shades, space, kiosks, seating facilities, fountains, etc.
- 2.3.3.979 There should be walking paths with shades, flower patches, fish ponds, waterfalls, etc. There should be shades so that people can take shelter if the sun is too hot or if it rains.
- 2.3.3.980 There should be a lot of seats and benches which should be comfortable and require minimum maintenance.
- 2.3.3.981 There should be enough space for leisure and recreational activities, and beach facilities, also allowing people to enjoy the view of the Victoria Harbour.
- 2.3.3.982 All the foot-paths should be covered.
- 2.3.3.983 Should have some umbrellas to shield off from the hot sun.
- 2.3.3.984 Should have lots of benches, like those made of rock.
- 2.3.3.985 There should be medical facilities.
- 2.3.3.986 There should be areas where people can smoke.
- 2.3.3.987 There should be fresh-water fountains.
- 2.3.3.988 Should set up a recycling bin.
- 2.3.3.989 Should set up a fishing area.
- 2.3.3.990 The walking path should carry Hong Kong's historical flavour (through a corridor portraying Hong Kong's past history), and it should also cater for ordinary people.
- 2.3.3.991 In general, Chinese people do not like sitting on the grass. There should be enough seats.
- 2.3.3.992 The lamps should have a sensor system so that they would be turned on automatically at night time.

- 2.3.3.993 There should be attractive and romantic street lamps, which will make the WKCD more appealing.
- 2.3.3.994 There should be a huge television monitor on the street.
- 2.3.3.995 The outdoor facilities should cater for the old and the young.
- 2.3.3.996 There should be more seats. It is important to be more humanistic, catering for the elderly.
- 2.3.3.997 Add more canopies to provide shelter from the hot sun and rain.
- 2.3.3.998 There should be a rest area for people (in particular, professionals) to use the internet.
- 2.3.3.999 There should be road signs, directional paths for people who are visually-impaired and sound systems for the hearing-impaired. For the size and height where such systems should be installed, should consider that they should be for easy access and convenience of persons with disabilities.
- 2.3.3.1000 There should be super view-decks and beach facilities.
- 2.3.3.1001 Should have rope net and climbing wall.
- 2.3.3.1002 The largest television screen should be set up, playing all sorts of cultural events; covering how they celebrate various festivals, fireworks; introducing tourism (sites worth-visiting, shopping, festive celebrations in Hong Kong; playing songs representative of Hong Kong) so as to reinforce the image of Hong Kong as a vibrant city, an international city cherishing cultural exchange, something that only Hong Kong can do, and there is no competition.
- 2.3.3.1003 Should have “toilet areas” for pets.
- 2.3.3.1004 Should have some kinds of facilities to cool off the area as it can get very hot in the summer.
- 2.3.3.1005 Should have multi-functional outdoor recreational facilities.
- 2.3.3.1006 Should install a huge clock so as to facilitate count-down activities during Christmas/New Year Eve.
- 2.3.3.1007 Should set up rental-free kiosks for small operators.
- 2.3.3.1008 There should be a musical fountain.
- 2.3.3.1009 There should be a picnic and barbeque area.



- 2.3.3.1010 It should be equipped with WiFi.
- 2.3.3.1011 Public facilities should be provided.
- 2.3.3.1012 There should be clear signs for those who are hearing-impaired.
- 2.3.3.1013 There should be a playground, and special facilities should be provided for children with disabilities. For example, there should be facilities which can stimulate their sense of touch and sense of hearing, like a vocal device, with colour contrast. There should be seat belts installed in swings. Should reinforce the clarity of the directions and safety guidelines. There should also be toilet facilities for persons with disabilities.

### **4.3 Promenade (40 text units)**

- 2.3.3.1014 The promenade should be wide enough where people can stroll/run.
- 2.3.3.1015 Stakeholders would like to know if there would be any commercial activities on the promenade, and if it would be managed by the WKCD.
- 2.3.3.1016 The promenade will become the most prominent area for the WKCD, as it is close to the water, offering a fantastic view of the Victoria Harbour. It is scenic.
- 2.3.3.1017 There should also be a cycling path so that children will have a safe place to ride their bicycles. It would be nice to have an area for skateboarding.
- 2.3.3.1018 There should be Chinese gardens and areas showing Chinese paintings, crafts, books and calligraphy.
- 2.3.3.1019 It would be nice to have kiosks serving traditional food and snacks. They can show costumes which Hong Kong people wore in the old days, and play golden oldies (of the 50s and 60s) non-stop.
- 2.3.3.1020 There should be toilet facilities.
- 2.3.3.1021 The promenade should be as extensive as possible, linking the green areas. Seats and activity areas should be provided for people to enjoy the fireworks display.
- 2.3.3.1022 In capitalising on the lovely view of the Victoria Harbour, the development of the waterfront promenade should be given a more open approach so that it is not just a promenade. It could also be a link between land and water, so that some activities in association with the Victoria Harbour can be staged to reflect one of the important elements of life of Hong Kong people.

- 2.3.3.1023 Should allow for the display of different artistic designs. Should also consider setting up different zones, say, one for children, one for families, etc.
- 2.3.3.1024 There should be stands, kiosks, cafes, view decks like those in Tsim Sha Tsui. Along the promenade, trees should be planted. Benches/seats should be under shade.
- 2.3.3.1025 Should have an area for fishing.
- 2.3.3.1026 The promenade should be linked with the theatres and the piazza. Sculptures can also be placed along the corridor.
- 2.3.3.1027 There should be a cycling path so as to promote environmental protection and minimalist culture.
- 2.3.3.1028 Having a promenade is a great concept.
- 2.3.3.1029 Should display transportation (like rickshaws or passages) which can highlight Hong Kong's characteristics.
- 2.3.3.1030 On the promenade, there should be a Chinese garden, with Chinese paintings; Chinese arts and craft area, storage for books about Chinese arts; and book exhibition.
- 2.3.3.1031 Should emphasise the relationship between people and the harbour (issues such as accessibility), and the call for innovative landscaping to the mile-long promenade is also of paramount importance.
- 2.3.3.1032 The promenade, which starts in the east and ends in the west, should be decorated with parks and trees.

#### **4.6 Themes (21 text units)**

- 2.3.3.1033 The whole area need not be about arts and culture. For example, museums, restaurants, and art galleries in New York's Central park are just supplements to the Park and the entire area is for the whole community to relax and enjoy.
- 2.3.3.1034 It is not necessary to have a specific theme. Half of the area can be left unplanned for future development.
- 2.3.3.1035 Hong Kong lacks places with multiple themes.
- 2.3.3.1036 The following themes have been suggested: water, playground, carnival walk, plants.

- 2.3.3.1037 Suggest to have a long, winding avenue with traditional Chinese themes like nostalgic Shanghai, people wearing traditional costumes, double happiness; Japanese culture, lantern riddles, South-east Asian cultures, international food street, Scandinavian street, East European street, South African street, Ching Dynasty theme, Tang Dynasty theme, Ladies and Gentlemen street, etc.
- 2.3.3.1038 There should be different areas and each should have its own unique theme.
- 2.3.3.1039 The theme should match with nature.

#### **4.7 Sizes (18 text units)**

- 2.3.3.1040 In terms of the size of the public spaces, one should have regard to the Lunar New Year's fireworks displays in the Victoria Harbour, when there is never enough space for spectators. It is important to work out how to manage and disperse the crowd after the event so that it will not cause any congestion.
- 2.3.3.1041 There should be ample public open space, with plenty of room.
- 2.3.3.1042 It should not be too crowded like those downtown places, but should allow people to stroll along at leisure and enjoy themselves.
- 2.3.3.1043 It should be spacious.

#### **4.8 Relationship with Harbour and Facilities (13 text units)**

- 2.3.3.1044 There is a link between public space, performance venues and other facilities, the Victoria Harbour and the scenery in its surroundings. The WKCD should be symbolic of Hong Kong, representing its rich multi-cultural background, offering a wide open space, mingling public arts and public life. All visitors and patrons should be able to enjoy the Victoria Harbour view.
- 2.3.3.1045 Open space should be integrated with the Victoria Harbour.
- 2.3.3.1046 There should be areas where one can enjoy the harbour view.
- 2.3.3.1047 Hong Kong has a beautiful harbour. Singapore can transform its small river into something spectacular; Hong Kong can certainly do wonders with its fantastic harbour.
- 2.3.3.1048 There should be greater integration with the harbour and water activities such as rowing, yachting, boating, etc. More facilities should be provided.

2.3.3.1049 Public space, facilities, the environment and views should be well integrated. The WKCD should be representative of Hong Kong, with emphasis on multi-culture, public space, a melting pot for public arts and public life. (Take the example of the Centennial Park in Chicago. Although Chicago is a huge commercial city, its cultural district does not only reflect Chicago's uniqueness but also its vibrancy, vitality and artistic flair. It has its entire people participating. It is a reflection of the interesting life of its people, which is inspirational for all the people around the world.)

#### **4.11 Other Opinions on Public Open Space and Facilities (143 text units)**

2.3.3.1050 The WKCD management would have to consider the issue that on Sundays, there might be a lot of migrant workers flocking to the WKCD. Basically, it would be difficult to set up any rules to turn them away.

2.3.3.1051 There should be fountains, canals (like those in Venice), flowing streams, waterfalls, fish ponds, man-made lakes (where people can ride water-bicycles), watching platforms (to enjoy the fireworks), piazza, viewing deck, fountains for drinking water, and space for people to do exercise and aerobic dance.

2.3.3.1052 There should be display of public arts, like refuse bins, lamp posts and other interesting and unique features, sculptures, green lanes for art displays and strolling.

2.3.3.1053 Should have a zoo.

2.3.3.1054 Should not have grass but should use non-slippery mosaic instead. They are not only practical but also versatile.

2.3.3.1055 Should assign a spot where people who like painting can paint on the floor. Afterwards, they can erase them, just like what people do in other countries.

2.3.3.1056 Should include an area where the old Kowloon City could be rebuilt, with terraces and pagodas.

2.3.3.1057 Should allocate an area where the Peak Tower could be rebuilt, so that shop-owners who used to operate there can now start their business in the WKCD, selling all sorts of handicrafts, hand-painted clothing, portraits, and photo-shooting (for those who might want to put on the traditional costumes).

2.3.3.1058 Should cater for remnants of the past.

- 2.3.3.1059 Should set up the world's largest outdoor noise-free area, so that people can cleanse their minds instantly.
- 2.3.3.1060 Currently, one cannot sit on the grass at Kowloon Park and Hong Kong Park. But in New York's Central Park, people can sit on the grass (they use Kentucky grass). If such grass cannot be used at the WKCD, one might want to consider using it at Hong Kong Park and Kowloon Park
- 2.3.3.1061 Should consider the use of the area by migrant workers, otherwise it will become the Philippines on Sundays.
- 2.3.3.1062 There should be a water activity centre.
- 2.3.3.1063 Within the WKCD, there should be a Japanese garden, with glazed curtain walls, and the structure should be modeled after Japan's National Art Museum.
- 2.3.3.1064 The lit-up lake and fountain will make the WKCD even more attractive.
- 2.3.3.1065 Pedestrian walkways should be covered or installed with air-conditioners. Above all, they should be user-friendly. There should be more display of art works, so that they will provide a nice background for photo-taking.
- 2.3.3.1066 It should be peaceful, where people can enjoy nature and take a rest.
- 2.3.3.1067 It would not be desirable if there are people peddling clothing.
- 2.3.3.1068 It should be a place for street cultures, like those in other countries.
- 2.3.3.1069 There should be music and art works in the open area.
- 2.3.3.1070 There should be an area for pets.
- 2.3.3.1071 Should provide space for smaller groups, and also allow people to freely perform.
- 2.3.3.1072 There will be issues regarding the utilisation of public space, whether they will be abused or used for activities which have nothing to do with cultural promotion.
- 2.3.3.1073 If space is allowed, other than cultural activities, there should be more leisurely activities.
- 2.3.3.1074 Over half of the areas in the WKCD is public space. On the one hand, it is necessary to look into how best to utilise the space for creative activities and outdoor sculptures; on the other hand, keep the public space for leisure and all sorts of activities for use by the public.

- 2.3.3.1075 To further demonstrate Hong Kong as a cosmopolitan city with oriental and occidental cultures, free places should be provided with the right/relaxing atmosphere for singing English oldies, rock 'n roll, etc. This may attract Western tourists to participate as well.
- 2.3.3.1076 Some open spaces should be reserved for "Sunday Market", having some traditional elements on show may add value to the WKCD's development.
- 2.3.3.1077 People in Hong Kong are busy during the week. Children have to go to school and do their home work. Sunday is the only time for the family. In general foreign domestic helpers have their day off on Sunday and they will meet with their friends in various parks of Hong Kong, like Victoria Park, Kowloon Park, Hong Kong Park, etc. If an area is assigned for leisure activities at the WKCD, one might wonder if there is any assurance that the local citizens would have the opportunity to enjoy using its facilities. If people stop going to the WKCD because of the afore-mentioned concern, it will hamper the WKCD's cultural activities and promotion.
- 2.3.3.1078 For outdoor sculptures, they should be lively, made by interesting artists, like Chu Meng, whom the local people are familiar with.
- 2.3.3.1079 First of all it is necessary to define what is meant by good, comfortable outdoor spaces for various kinds of activities. Once that and the goals are defined, the design should proceed.
- 2.3.3.1080 Environmental design should be adopted at the pedestrian level, hence shading, spaces, kiosks, attractions, sitting areas, sculptures, fountains and so on are all needed so that one can enjoy every part of the WKCD and be comfortable even in the hottest days.
- 2.3.3.1081 As for the passages, it should take reference from Dockland Bridge, Melbourne, which has managed to link up all the sites and make it a spectacular area.
- 2.3.3.1082 If needed, can consider deploying the areas on top of the West Rail and the XRL.
- 2.3.3.1083 There should be lakes and ponds for fishing and canoeing.
- 2.3.3.1084 Should create a smoke-free and pollution-free environment.
- 2.3.3.1085 Public open space should benefit the public and the artists. Can consider using the public open space to promote arts education and audience building activities. Suggest using "making fun through arts education" concept in planning how to best use the public open space.

2.3.3.1086 Relocate all non-essential public facilities (e.g. complex building for fire station) to other districts.

2.3.3.1087 In the planning of public open space, Development Bureau and the relevant Government departments should proactively take part in and provide professional advice, in order to inject elements of greening and sustainable development.

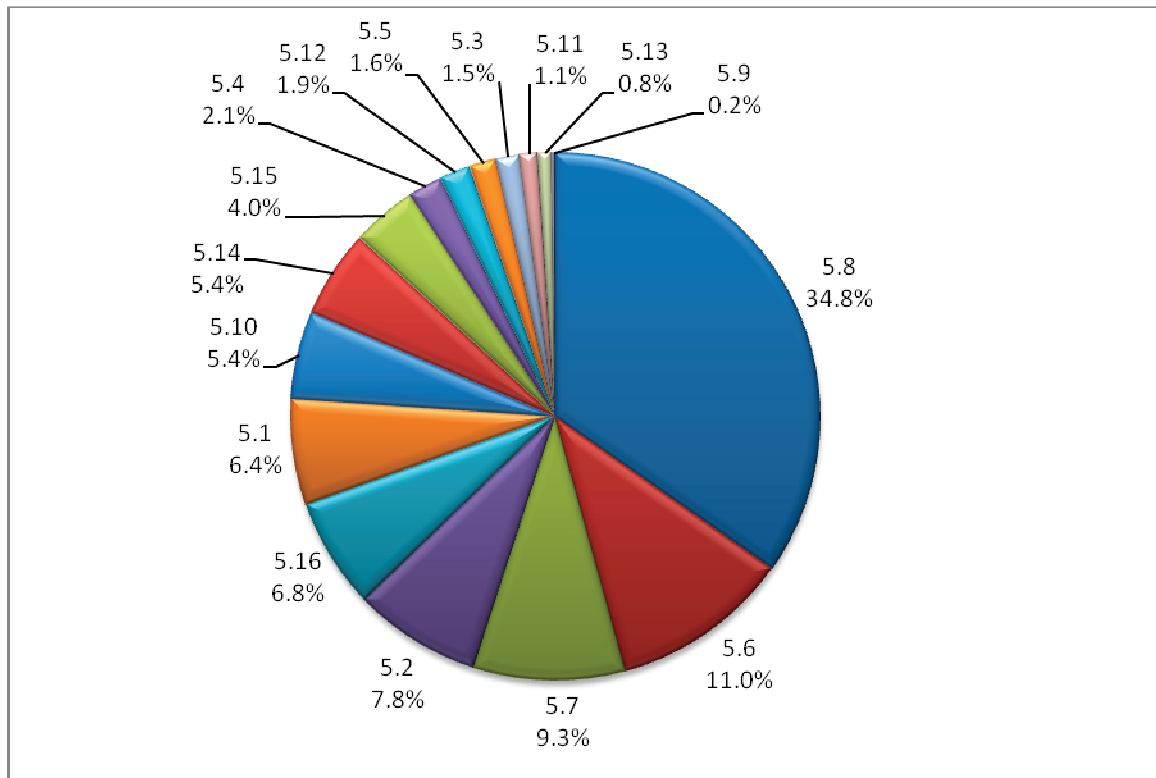
## **Theme 5: Programmes, Education-related Activities, and Other Software Issues by the WKCD (5,597 text units)**

### **Categories/Sub-categories of Views:**

- 5.1 Vision and Mission of the WKCD
- 5.2 Strategic Positioning of the WKCD
- 5.3 Cooperation with Other Areas/Venues/Organizations
- 5.4 Promotion and Marketing Activities
- 5.5 Audience Building
- 5.6 Events
  - 5.6.1 Top Events
  - 5.6.2 Regular Events
  - 5.6.3 Others
- 5.7 Exhibitions
- 5.8 Arts and Cultural Programmes
  - 5.8.1 Types of Arts and Cultural Programmes
  - 5.8.2 Programmes for Persons with Disabilities
  - 5.8.3 Others
- 5.9 Research Programmes
- 5.10 Education-related Programmes
- 5.11 Training Programmes
- 5.12 Nurturing Programmes
  - 5.12.1 Nurturing Local Talents
  - 5.12.2 Others
- 5.13 Sponsorship Programmes
- 5.14 Management of Venues/ Public Open Space
  - 5.14.1 Opening Hours
  - 5.14.2 Hiring/Charges/Entrance Fees
  - 5.14.3 Usage Rules
  - 5.14.4 Maintenance
  - 5.14.5 Ticketing
  - 5.14.6 Others
- 5.15 Management and Operation
- 5.16 Other Opinions on Programmes, Education-related Activities, and Other Software Issues by the WKCD



**Distribution of Views**



**Theme 5: Programmes, Education-related Activities and Other Software Issues by the WKCD**

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## **Overview**

2.3.3.1088 This theme receives a total of 5,597 number of text units, and ranks second in terms of the number of text units recorded. Amongst the categories of views within this theme, “Arts and Cultural Programmes” ranks first with 34.8% of all text units within this theme, “Events” ranks second with 11.0%, “Exhibitions” ranks third with 9.3%, “Strategic Positioning of the WKCD” ranks fourth with 7.8%, “Vision and Mission of the WKCD” ranks fifth with 6.4%, “Education-related Programmes” ranks sixth with 5.4%, “Management of Venues/Public Open Space” ranks seventh with 5.4%, “Management and Operation” ranks eighth with 4.0%, “Promotion and Marketing Activities” ranks ninth with 2.1%, “Nurturing Programmes” ranks tenth with 1.9%, “Audience Building” ranks eleventh with 1.6%, “Cooperation with Other Areas/Venues/Organisations” ranks twelfth with 1.5%, “Training Programmes” ranks thirteenth with 1.1%, “Sponsorship Programmes” ranks fourteenth with 0.8%, and “Research Programmes” ranks fifteenth with 0.2%. “Other Opinions on Programmes, Education-related Activities, and other Software by the WKCD” attracts 6.8% of all text units within this theme.

2.3.3.1089 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other views that are grouped under “Other Opinions on Programmes, Education-related Activities, and other Software by the WKCD” presented towards the end of the section. Related views within the categories are grouped together under a “Sub-category”.

## **5.8 Arts and Cultural Programmes (1,945 text units)**

### ***5.8.1 Types of Arts and Cultural Programmes (1,720 text units)***

2.3.3.1090 Types of programmes should include (a) a good mix of international and local arts and culture; (b) a rich repertoire ranging from Chinese (Cantonese) opera and music to Western classical music and popular musicals and dance; (c) innovative developments in cartoons, animation, video games, digital entertainment, martial arts and master classes; and (d) festivals.

2.3.3.1091 Programmes should accommodate both large and small audiences. Facilities should also be suitable for families and display historical relics.

2.3.3.1092 The WKCD should be a place for celebrations and festivals and should include a great variety of activities.

2.3.3.1093 The WKCD should hold regular events (e.g. painting exhibitions) for kids.

2.3.3.1094 The WKCD should introduce performance at international standards which would attract foreign visitors.

2.3.3.1095 The WKCD should provide some arts and cultural programmes that showcase local characteristics to attract visitors.

2.3.3.1096 To attract local families, the WKCD can consider organizing some free arts and cultural programmes at the street.

2.3.3.1097 The WKCD's programmes should also serve business travellers.

### ***5.8.2 Programmes for Persons with Disabilities (22 text units)***

2.3.3.1098 Equal opportunities should be extended to people with disabilities so that they are able to appreciate arts and culture.

### ***5.8.3 Others (203 text units)***

2.3.3.1099 It is a worry that there would be too many entertainment programmes in the WKCD.

2.3.3.1100 The priority of programmes, including street performances, should be to serve local audiences, then audiences from Mainland China, and finally audiences from other countries.

## **5.6 Events (615 text units)**

### ***5.6.2 Regular Events (149 text units)***

2.3.3.1101 Hold regular mega events to optimise use of facilities and space, including forums and outdoor performances, especially during weekends and holidays.

### ***5.6.1 Top Events (134 text units)***

2.3.3.1102 Sophistication in arts appreciation is contingent upon the mounting of high quality arts and cultural events, parades and carnivals.

2.3.3.1103 Should attract world-class artists to perform in the WKCD.

### ***5.6.3 Others (332 text units)***

2.3.3.1104 Hold different types of entertainment events which are affordable, including mega cinema, exhibition space for local products, parades and contests.

2.3.3.1105 Establish a hub for creative writing and invite leading authors to read and speak at forums.

2.3.3.1106 Should have talk shows, arts and cultural conferences, etc.

### **5.7 Exhibitions (518 text units)**

2.3.3.1107 Exhibitions should have variety and be interactive, whereas holding competitions would help maintain continuity.

2.3.3.1108 Large-scale book exhibitions are recommended.

### **5.2 Strategic Positioning of the WKCD (439 text units)**

2.3.3.1109 The WKCD should be positioned as a global icon of high-class arts whilst being a part of Hong Kong's urban development which embraces different eras, styles and architectural designs.

2.3.3.1110 The WKCD should be tailored to the taste of modern people from all walks of life.

2.3.3.1111 The WKCD should be a test-bed for the realisation of Hong Kong's long-term and sustainable cultural policy.

2.3.3.1112 Its educational function is the top priority, so as to raise the awareness of culture among people.

2.3.3.1113 The WKCD should play a role in promoting contemporary arts.

2.3.3.1114 The WKCD should showcase arts of China to promote Chinese culture.

2.3.3.1115 The WKCD should play the role of artistic incubator to cultivate interests amongst the general public.

2.3.3.1116 The WKCD should be a unique place which promotes exchange between local artists and international artists.

2.3.3.1117 The WKCD should be the icon of Asia which provides a diversity of performing venues and a representative outdoor piazza.

- 2.3.3.1118 The WKCD can learn from ZKM, an arts museum in Germany, which has a clear positioning as an important new media centre, academic and research centre of the world.
- 2.3.3.1119 The WKCD should help promote the “creative industries” as proposed by the Chief Executive in his 2009/10 Policy Address.
- 2.3.3.1120 The WKCD should help lift the arts and cultural quality of the public.
- 2.3.3.1121 The WKCD should help promoting civic education.
- 2.3.3.1122 The WKCD should further develop Hong Kong’s cultural strengths and create special branding for the arts of Hong Kong.
- 2.3.3.1123 The WKCD should be developed into a “West Kowloon for the People” based on a “people orientated” approach and a global outlook. To achieve this, five means are suggested: (1) expansion of open space for the release of free creativity; (2) forward-looking low carbon development mode; (3) optimum use of resources and organic growth; (4) blending of nature and culture; and (5) leap beyond West Kowloon and be rooted locally.
- 2.3.3.1124 The WKCD should serve as a catalyst for the development of local culture.

## **5.1 Vision and Mission of the WKCDA (361 text units)**

- 2.3.3.1125 The vision of the WKCDA should be: to be a world-class cultural zone and a world-wide destination which offer people a fulfilling lifestyle.
- 2.3.3.1126 The mission of the WKCDA should be: to develop an integrated, sustainable and innovative cultural district to include the Pearl River Delta and Southeast Asia; to facilitate the interflow of Chinese and Western arts and culture; and to develop a green entertainment venue which is able to encourage local artists to become professionals.

## **5.10 Education-related Programmes (301 text units)**

- 2.3.3.1127 Education-related programmes should be provided to school children and youths whereas universities should provide courses in arts and culture.
- 2.3.3.1128 Museums and galleries should provide education-related workshops and collaborate with schools.

- 2.3.3.1129 A separate arts education centre should be established.
- 2.3.3.1130 The WKCD should attract Mainland arts students who wish to develop themselves.
- 2.3.3.1131 There should be varying strategies in offering programmes, including enhancing students' "other learning experience", linking with liberal studies in schools and offering programmes on Eastern and Western cultures, creative arts and design. Invitation to Nobel Prize winners to give talks should be considered.
- 2.3.3.1132 The WKCD should consider organizing some arts courses and cultural programmes at community level to promote interests in arts and culture amongst the general public.
- 2.3.3.1133 Taking the Parsons School of Design as a reference, the WKCD can collaborate with university or tertiary institutes to provide some arts and cultural facilities or courses.
- 2.3.3.1134 The WKCD should provide education-related activities for nurturing, promoting and preserving Chinese culture which covers the following aspects: food, arts, martial arts, movie, festival, tea, architecture, medicine, language, etc.

## **5.14 Management of Venues/Public Open Space (300 text units)**

### ***5.14.2 Hiring/Charges/ Entrance Fees (195 text units)***

- 2.3.3.1135 There should be fee concessions for students and schools while some performances should be free.
- 2.3.3.1136 Hiring charges should be reduced during off-peak hours, for schools, education bodies, non-government organizations (NGOs), budding artists, music practitioners and young people.
- 2.3.3.1137 Venue charges should include expenses for accessories and logistics support.
- 2.3.3.1138 Expenses covering insurance is an issue.
- 2.3.3.1139 Fee reductions should apply to those who are qualified according to certain criteria and should include students.
- 2.3.3.1140 Venue charges should be reduced for education institutions, NGOs and budding artists.

2.3.3.1141 The current subsidies provided by the LCSD to non-profit organizations should also be applicable in the WKCD. Otherwise, the venues in the WKCD would be too expensive for the small arts groups who have to fight for allocation of LCSD's venues like City Hall.

#### **5.14.3 Usage Rules (39 text units)**

2.3.3.1142 There should be a 3-month booking period in the WKCD (i.e. venues can be booked 3 months in advance).

2.3.3.1143 Booking period of venues should be flexible.

2.3.3.1144 There should be equal booking opportunity for large organisations and individuals.

2.3.3.1145 More advance booking should be allowed, especially for visiting artists who are planning a tour.

#### **5.14.1 Opening Hours (14 text units)**

2.3.3.1146 The WKCD should be open 24 hours.

2.3.3.1147 The WKCD's opening hours should be flexible, say, 12 hours a day.

2.3.3.1148 There should be some facilities which open 24-hour a day.

#### **5.14.5 Ticketing (12 text units)**

2.3.3.1149 The WKCD may consider devising a new user-friendly ticketing system to avoid problems encountered by the current URBTIX system.

2.3.3.1150 Online booking for all facilities.

#### **5.14.4 Maintenance (7 text units)**

2.3.3.1151 There is doubt whether the WKCD can be self-financed.

2.3.3.1152 Advanced self-cleansing materials should be adopted for buildings to minimise maintenance costs.

#### **5.14.6 Others (33 text units)**

2.3.3.1153 Reminders on using fewer plastic bags and tissue paper should be posted.

2.3.3.1154 The WKCD should not generate noise or light pollution and there should be efficient security management for the District.

2.3.3.1155 Everything in the WKCD should be related to arts and culture.



## **5.15 Management and Operation (224 text units)**

- 2.3.3.1156 The WKCDA should be managed by professionals in the field.
- 2.3.3.1157 Management and funding should be open and transparent, including the appointment of the CEO.
- 2.3.3.1158 The WKCD should not be turned into a property development project.
- 2.3.3.1159 The issue of allocating resident companies should be addressed.
- 2.3.3.1160 There should be a Director managing different types of programmes.
- 2.3.3.1161 ICT should be an integral and critical part in the on-going management of the WKCD. It is necessary to identify pilot programs for capacity building and cross-disciplinary collaborations so as to facilitate digitalisation and accessibility.
- 2.3.3.1162 There should be a balance between commercial and non-commercial operations in the WKCD; artists should be allowed to sell their own arts products in designated areas.
- 2.3.3.1163 Roundtable discussions should be organised to connect designers, managers, and others professionals.
- 2.3.3.1164 Financing principles of the WKCDA should be changed for the following reasons:
- (a) Government view the WKCD as a business or a arts and cultural project so that it should not become the government's financial burden;
  - (b) Land selling and property sale in the WKCD can bring in billions of revenues for the government; and
  - (c) Government underestimated revenues that it could get from land selling in the WKCD.
- 2.3.3.1165 The following suggestions on the composition of the Board of the WKCDA were made:
- (a) Persons with disabilities should be included; and
  - (b) ICT professionals should be included.
- 2.3.3.1166 The WKCD should set up an accessibility office to provide dedicated services to persons with disabilities.

2.3.3.1167 The WKCD should set accessibility policies to encourage persons with disabilities to appreciate art and cultural programs in the District.

#### **5.4 Promotion and Marketing Activities (118 text units)**

2.3.3.1168 Promotion and marketing strategies should strike a balance between consumption and production, promote international tourism and involve distinguished artists.

2.3.3.1169 Apart from considering auctioning from overseas, there should be invitation to local people to either donate or lend their collections to the WKCD; there should also be commercial sponsorships while promoting the District.

2.3.3.1170 Young people are not interested in visiting arts and cultural museums. Something must be done with regard to promotional activities to entice more young people to be interested in arts and culture.

2.3.3.1171 The WKCD can organise outdoor activities such as music festivals, and food festivals to attract visitors and to cultivate an interactive atmosphere.

#### **5.12 Nurturing Programmes (104 text units)**

##### ***5.12.1 Nurturing Local Talents (97 text units)***

2.3.3.1172 Facilities in the WKCD should be made available for nurturing local talents and opportunities should be extended to children, the ethnic minorities and people with disabilities.

2.3.3.1173 To nurture local talents, the WKCD should have its own philharmonic orchestra, Academy of Music, Academy of Fine Arts and include photography in the repertoire.

2.3.3.1174 There should be resources to help local artists develop and provide a platform for them to show their works.

2.3.3.1175 The WKCD should emphasise on nurturing talents in Chinese paintings and educating audiences in appreciating such paintings.

2.3.3.1176 The WKCD should provide venues to local artists for demonstration of their arts, performance, and free exhibitions.

2.3.3.1177 The WKCD should promote arts of local artists to create the arts marketplace and improve the status of artists.

2.3.3.1178 The WKCD should provide a platform for interaction between artists and audiences.

### ***5.12.2 Others (7 text units)***

2.3.3.1179 Facilities for the appreciation of arts, including galleries, corridors and painting demonstration should be provided.

2.3.3.1180 The WKCD should not ignore the needs of persons with disabilities in its nurturing programmes.

## **5.5 Audience Building (91 text units)**

2.3.3.1181 Audience research should be conducted prior to planning in order to avoid miscalculations.

2.3.3.1182 Audience building is related to the development of high quality performances.

2.3.3.1183 Educating people to appreciate arts and culture is essential, including:

- (a) the setting up of education and resource centres; and
- (b) Encouraging measures (e.g. The Finland Government once provided complimentary tickets for certain arts venues).

2.3.3.1184 Should meet varying needs ranging from local to foreign interests.

## **5.3 Cooperation with Other Areas/Venues/Organisations (82 text units)**

2.3.3.1185 Collaborate with existing cultural centres and establishments in Mainland China while reaching out to schools.

2.3.3.1186 Select resident theatre companies with a view to ensuring that there is a rich repertoire.

2.3.3.1187 In connection with the Government's concept of revitalising industrial buildings, the WKCD might collaborate with schools and provide multi-purpose facilities within the WKCD for students to perform and rehearse there.

2.3.3.1188 Should cooperate with the LCSD, Hong Kong Arts Development Council or other arts organizations.

### **5.11 Training Programmes (62 text units)**

2.3.3.1189 Training should be provided for university students, local talents, children and youths, staff looking after the needs of people with disabilities and tourist guides.

2.3.3.1190 Training facilities and venues should be provided for art groups.

2.3.3.1191 Training should be provided to staff within the WKCD. Training should include basic skills of communications with persons with disabilities.

### **5.13 Sponsorship Programmes (46 text units)**

2.3.3.1192 Sponsorship from industry, corporations and the community would help reduce excessive subsidies from the Government.

2.3.3.1193 Strategies in seeking sponsorships should include allowing cross-subsidies for programmes and reviewing funding decisions at the District Council level.

2.3.3.1194 The WKCD can launch some sponsoring programmes for ICT professionals on, for example, innovative technologies for creative processes, multi-media productions, etc.

### **5.9 Research Programmes (12 text units)**

2.3.3.1195 Research programmes should be focused, transparent and not repeating previous works.

### **5.16 Other Opinions on Programmes, Education-related Activities, and other Software Issues by the WKCDA (379 text units)**

2.3.3.1196 The WKCD should aim at providing high quality arts and cultural programmes.

2.3.3.1197 The WKCDA should sort out its role and responsibilities with the Government.

2.3.3.1198 The facilities within the WKCD should take different groups of people into account.

2.3.3.1199 There should be an ICT department.

2.3.3.1200 All publications should have version accessible for the visually-impaired.

2.3.3.1201 Strengthen the cultural and artistic software and human resources.

- 2.3.3.1202 Utilize the ancillary facilities to organise seminars and workshop which are the elements of public participation.
- 2.3.3.1203 The WKCD should reserve spaces for cultural promotion.
- 2.3.3.1204 The WKCD should not organise popular but elitist programmes.
- 2.3.3.1205 The WKCD should have open spaces which allow free creation, as the traditional venues have restrictions.
- 2.3.3.1206 Information technology can enhance the security system.
- 2.3.3.1207 The issue of copyright needs to be addressed.
- 2.3.3.1208 There is a need to have a more formal process for software planning.
- 2.3.3.1209 The WKCD should include arts created by youth.
- 2.3.3.1210 Local culture of Hong Kong should be promoted.
- 2.3.3.1211 The WKCD should include cultural activities from other countries.
- 2.3.3.1212 There should be guided tours for local residents and tourists.
- 2.3.3.1213 There should be interaction between audience and performance groups.
- 2.3.3.1214 Cultural software should synchronise with hardware development.
- 2.3.3.1215 The WKCD should aim to reduce stress of people.
- 2.3.3.1216 The WKCD should not have too many commercial elements.
- 2.3.3.1217 The WKCD should integrate different kinds of art.
- 2.3.3.1218 Not only big and famous groups can participate in the WKCD.
- 2.3.3.1219 The WKCD should not promote civic education.
- 2.3.3.1220 There should not be any preset theme.
- 2.3.3.1221 Programmes should be in different languages.
- 2.3.3.1222 Programmes should be changed regularly.
- 2.3.3.1223 There should be education on environmental protection.
- 2.3.3.1224 There should be guidebook provided for tourists.
- 2.3.3.1225 The WKCD should train more tour guides or invite the performance groups to provide explanation to students so as to promote their ability of appreciation.

- 2.3.3.1226 A committee under the WKCDA which is responsible for research on development of cultural software should be set up.
- 2.3.3.1227 The WKCD can be used as a test bed to do research on long-term cultural policy.
- 2.3.3.1228 Culture development should not be used as a tool to earn money.
- 2.3.3.1229 There should be family activities to enable the next generations to know more about different types of arts.
- 2.3.3.1230 The WKCD needs to be aware of the seasonality of the demand for arts performances.
- 2.3.3.1231 Should encourage more people to donate or lend their collections to the WKCD. This would allow the WKCD to exchange exhibits with other places.
- 2.3.3.1232 The performances in the WKCD should supplement those offered by the Cultural Centre in Tsim Sha Tsui.
- 2.3.3.1233 Should attract foreign auction companies to hold functions in Hong Kong.
- 2.3.3.1234 The Hong Kong Academy for Performing Arts should visibly demonstrate that they are cultivating arts graduates who connect with the community and the local arts scene.
- 2.3.3.1235 There should be website with comprehensive information about performance venues, programmes and ticket sale, etc.
- 2.3.3.1236 The WKCD should be a home for world-class performers and artists and a place to nurture young and upcoming artists.
- 2.3.3.1237 The proposed combination of venues would not improve vibrancy of the WKCD.
- 2.3.3.1238 Software should come before hardware. Personnel of the arts and cultural sector should be involved in the design of arts and cultural venues and future operations of the WKCD.
- 2.3.3.1239 Set up a “District Cultural Development Fund” to realise the development of “community cultural network”. Capital of the fund come from land sale of the WKCD after deduction money pre-paid by the Government. The fund would be used to:
- (a) 80% of the annual subsidy should be open for all arts groups in Hong Kong. Resident company in the proposed “creative jam” inside the WKCD can also apply;

- (b) host cultural activities; and
- (c) set up the proposed “community cultural networks” and “community cultural centres”.

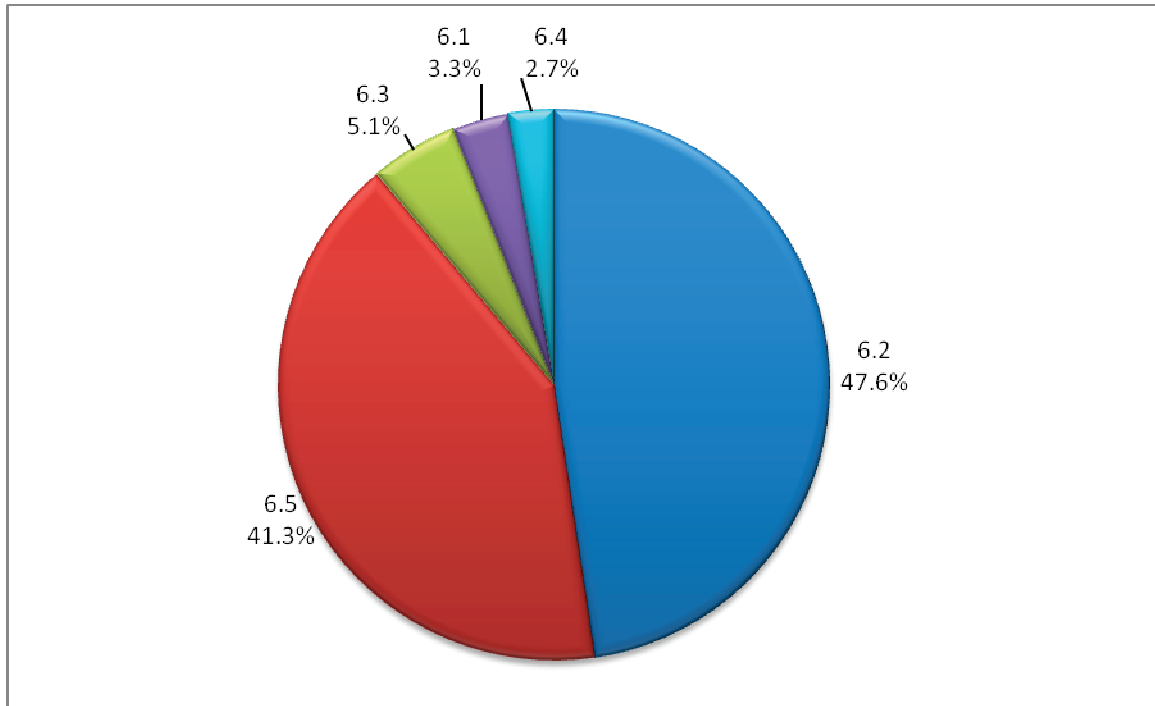
## **Theme 6: Travelling to and from the WKCD (3,582 units)**

### **Categories/Sub-categories of Views:**

- 6.1 Connectivity with Adjacent Areas and Rest of Hong Kong
- 6.2 Means of Transport Connection
  - 6.2.1 MTR
  - 6.2.2 Express Rail Link (XRL)
  - 6.2.3 Bus/Shuttle Bus
  - 6.2.4 Minibus
  - 6.2.5 Taxi
  - 6.2.6 Water Transport/Ferry
  - 6.2.7 On Foot
  - 6.2.8 Private Car
  - 6.2.9 Others
- 6.3 Means of Pedestrian Connection
  - 6.3.1 Walking Experience
  - 6.3.2 Foot Bridges
  - 6.3.3 Subways
  - 6.3.4 Pedestrian Decks
  - 6.3.5 Others
- 6.4 Other Transport Facilities
- 6.5 Other Opinions on Travelling to and from the WKCD
  - 6.5.1 Traffic Congestion
  - 6.5.2 Air Pollution
  - 6.5.3 Noise Pollution
  - 6.5.4 Fares
  - 6.5.5 Others



**Distribution of Views**



**Theme 6: Travelling to and from the WKCD**

<b>Category/Sub-category (frequency count of text units)</b>	<b>Page</b>
Overview .....	133
6.2 Means of Transport Connection (1,706 text units) .....	133
6.2.3 Bus/Shuttle Bus (741 text units) .....	133
6.2.1 MTR (344 text units) .....	134
6.2.6 Water Transport/Ferry (202 text units) .....	134
6.2.4 Minibus (78 text units) .....	135
6.2.2 Express Rail Link (XRL) (59 text units) .....	135
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6.2.7 On Foot (32 text units) .....	135
6.2.5 Taxi (16 text units) .....	135
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6.3.1 <i>Walking Experience (20 text units)</i> .....	137
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6.5 <i>Other Opinions on Travelling to and from the WKCD (1,478 text units)</i> .....	139
6.5.4 <i>Fares (210 text units)</i> .....	139
6.5.1 <i>Traffic Congestion (142 text units)</i> .....	139
6.5.2 <i>Air Pollution (42 text units)</i> .....	139
6.5.3 <i>Noise Pollution (5 text units)</i> .....	139
6.5.5 <i>Others (1,079 text units)</i> .....	139

## **Overview**

- 2.3.3.1240 This theme receives a total of 3,582 number of text units, and ranks sixth in terms of the number of text units recorded. The great majority of views are collected from the questionnaire survey. “Means of Transport Connection” ranks first with 47.6% of all text units within this theme. “Means of Pedestrian Connection” ranks second with 5.1% of all text units within this theme. “Connectivity with Adjacent Areas and Rest of Hong Kong” ranks third with 3.3% of all text units within the theme, followed by “Other Transport Facilities” with 2.7% of all text units within the theme.
- 2.3.3.1241 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other highly diverse suggestions on “Travelling to and from the WKCD”, and they are grouped under “Other Opinions” presented towards the end of the section. Related salient points within the categories are grouped together under a “Sub-category”.

## **6.2 Means of Transport Connection (1,706 text units)**

### ***6.2.3 Bus/Shuttle Bus (741 text units)***

- 2.3.3.1242 There should be more bus routes connecting the WKCD to different districts in Hong Kong.
- 2.3.3.1243 The bus terminus at the MTR Kowloon Station should be relocated near the “Pedestrian Flow Exchange” situated at the shopping mall and escalators for the community centre.
- 2.3.3.1244 There should be sufficient parking space for buses transporting visitors to the WKCD.
- 2.3.3.1245 Coaches and school buses are the preferred choice of secondary and primary schools to bring students to the WKCD.
- 2.3.3.1246 There should be free shuttle bus services connecting the WKCD to main transport points such as MTR stations.

2.3.3.1247 There should be shuttle bus services connecting the WKCD to China Hong Kong City, Harbour City and so on to facilitate travellers from the Mainland to visit the WKCD.

2.3.3.1248 There should be deluxe coaches connecting the WKCD to main roads and major stations.

2.3.3.1249 More frequent bus services are needed.

2.3.3.1250 There should be franchised and non-franchised bus services for the patrons. The WKCD might want to set up its own fleet of buses.

### **6.2.1 MTR (344 text units)**

2.3.3.1251 The MTR should be connected to the WKCD, as it is convenient to use MTR.

2.3.3.1252 Through the MTR transportation system, people from many districts in Hong Kong can reach the WKCD.

2.3.3.1253 The WKCD MTR station should be constructed underground and connected by shuttle trains or monorail to other venues within the WKCD.

2.3.3.1254 The MTR station should be located at the centre of the WKCD.

2.3.3.1255 The MTR train to the WKCD should be designed with the theme of the WKCD.

2.3.3.1256 The MTR should be equipped with access facilities for persons with disabilities.

### **6.2.6 Water Transport/Ferry (202 text units)**

2.3.3.1257 There should be ferry services from the WKCD to other areas e.g. Tsim Sha Tsui, the Airport, east Kowloon, Kai Tak, Central, Hong Kong Island and the outlying islands.

2.3.3.1258 There should be ferry services for touring the Victoria Harbour. Having a pier built on the waterfront of the WKCD would definitely make the whole place not only part of a railway system but a scenic place for tourists to travel and visit.

2.3.3.1259 Harbour water taxis at the WKCD waterfront should be considered.

2.3.3.1260 Yachts should be able to be moored at the WKCD.

2.3.3.1261 There should be cruise boat services.

2.3.3.1262 The WKCD should first build a pier which is used initially to transport building wastes and later used as a passenger pier.

**6.2.4 Minibus (78 text units)**

2.3.3.1263 There should be minibus routes connecting the WKCD to different districts in Hong Kong.

**6.2.2 Express Rail Link (XRL) (59 text units)**

2.3.3.1264 XRL could bring a huge number of visitors to the WKCD.

2.3.3.1265 XRL is very important for the WKCD, as it can connect to the Mainland express rail network and help attract more Mainland visitors. XRL will create convenience for travelers from the Mainland when visiting the WKCD.

2.3.3.1266 As there is some distance between the XRL station and the WKCD, there should be a shuttle bus service between them.

2.3.3.1267 It is noted that the Mainland has changed the width of trains and therefore the XRL station platforms should be designed to accommodate such change accordingly.

**6.2.8 Private Car (38 text units)**

2.3.3.1268 There could be a large number of private vehicles carrying visitors and patrons to the WKCD.

**6.2.7 On Foot (32 text units)**

2.3.3.1269 There should be a pedestrian walkway which stretches from the WKCD to its neighbouring districts.

**6.2.5 Taxi (16 text units)**

2.3.3.1270 There should be a taxi rank.

**6.2.9 Others (196 text units)**

2.3.3.1271 People may go there by bicycle or other vehicles.

2.3.3.1272 There should be a comprehensive transport policy which embraces all forms of public transport to ensure easy connectivity for persons with disabilities.

2.3.3.1273 There should be a monorail connecting the WKCD with MTR Austin Station and Kowloon Station.

2.3.3.1274 There should be a monorail connecting the WKCD with the nearby stations such as Austin Station, Kowloon MTR Station, Tsim Sha Tsui MTR station, Jordan station and future XRL terminals.

- 2.3.3.1275 All cargo trucks should be forbidden so as to ensure clean air.
- 2.3.3.1276 The traffic or transport arrangement and connection should be excellent and prefect.
- 2.3.3.1277 All vans and private cars are not allowed to get into the WKCD.
- 2.3.3.1278 When considering the transport connection, the authority should care the need of audience/ visitors.
- 2.3.3.1279 The Transport Department has to conduct a study on how the public will get access to the WKCD using underpass.
- 2.3.3.1280 A feeder service can be provided for every 1,000 meters.
- 2.3.3.1281 The eco-transport such as electric car or van are allowed to get into there.
- 2.3.3.1282 The consultants should not only focus on the public transports. It also needs to consider other modes of transport.
- 2.3.3.1283 The transport accessing to the WKCD should be convenient and rapid.
- 2.3.3.1284 Public are encouraged to use different types of public transport to get there.
- 2.3.3.1285 The helicopter is a type of transport that public may consider using it to access the WKCD.
- 2.3.3.1286 More transports (but not including taxi) should be provided from the WKCD to the New Territories.
- 2.3.3.1287 The transports can be connected directly between the WKCD and other parts of Hong Kong. For example, Hong Kong Island.
- 2.3.3.1288 Government may encourage people to walk to the WKCD.
- 2.3.3.1289 Cable car can be considered as a mean of transport.

### **6.3 Means of Pedestrian Connection (184 text units)**

#### ***6.3.2 Foot Bridges (44 text units)***

- 2.3.3.1290 It is suggested that podia or overhead pedestrian walkways should link the WKCD with Sham Shui Po, enabling direct integration of the local culture and people's livelihood into the WKCD environment.

2.3.3.1291 There should be footbridge connection to Jordan, Yau Ma Tei, Kowloon Park and King George V Memorial Park.

### **6.3.3 Subways (41 text units)**

2.3.3.1292 There should be a pedestrian subway extension from MTR Jordan Station to the new Austin Station.

2.3.3.1293 There should be a pedestrian subway linking MTR Austin Station to Kowloon Station.

2.3.3.1294 There should be a cross-harbour pedestrian subway connecting to Central to facilitate transport of the increasing population and Mainland visitors. The subway can have multi-exits to Tsim Sha Tsui, Wan Chai and Causeway Bay to improve the business environment of those places. The subway should be free of charge.

2.3.3.1295 There should not be a cross-harbour pedestrian subway as it would be time-consuming to walk through and people would not be able to see the harbour view from the subway.

### **6.3.1 Walking Experience (20 text units)**

2.3.3.1296 There should be consideration about how pathways might connect to the WKCD from the adjacent areas.

2.3.3.1297 It should be easy to walk, clear signage should be provided and the walking distance should not be too long.

### **6.3.4 Pedestrian Decks (8 text units)**

2.3.3.1298 There should be pedestrian decks connecting to the WKCD so that people can enjoy sightseeing walks.

### **6.3.5 Others (71 text units)**

2.3.3.1299 Pedestrian connections should be pedestrian friendly and comfortable to use in all weather conditions.

2.3.3.1300 There should be underground travellers connecting the WKCD to MTR Tsim Sha Tsui, Kowloon and Austin Stations and the future XRL station.

2.3.3.1301 There should be pedestrianised streets connecting the WKCD to main transport hubs and MTR stations.

2.3.3.1302 There should be running paths.

2.3.3.1303 Pedestrian connections to neighborhood areas such as Yau Ma Tei, Mong Kok and Sham Shui Po should be provided.

### **6.1 Connectivity with Adjacent Areas and Rest of Hong Kong (118 text units)**

2.3.3.1304 Connectivity is important to attract visitors. The WKCD should be connected with other tourist networks in Hong Kong. The connectivity with other tourism facilities should be planned with flexibility for potential development.

2.3.3.1305 The WKCD should be conveniently accessible both by walking and taking transport. Flyovers, bridges, subways or travellers can be used to connect the WKCD with the neighbouring areas such as Tai Kok Tsui, Sham Shui Po and Cheung Sha Wan.

2.3.3.1306 Connectivity to the WKCD should give a total experience to users, who may wish to go to other places in addition to the WKCD.

2.3.3.1307 There is concern about the lack of convenient links among Austin Station, Kowloon Station and the future XRL station, affecting integration of the WKCD with the neighbouring areas.

2.3.3.1308 There are concerns about turning the WKCD into an “island”, isolated from other areas.

2.3.3.1309 Information on connectivity to the WKCD from different districts can be provided through the internet.

2.3.3.1310 The WKCD should be connected with neighbouring sites including the jade market, Hong Kong Cultural Centre, Kowloon Park, etc., so as to form a unified artistic area where students and visitors can stroll along, feel and know more about Hong Kong’s various art forms.

### **6.4 Other Transport Facilities (96 text units)**

2.3.3.1311 Cycling routes or bicycle trails should be incorporated into the design. They can be built from the north at Sham Shui Po to the east at Kowloon Park or via Star Ferry Pier to Hung Hom, Whampao Garden, To Kwa Wan, Kai Tak and Kwun Tong. This can be a healthy and good way to let the public feel close to the waterfront, and also for family activities.



2.3.3.1312 A cable car system should be built to connect Hong Kong Island to the WKCD.

## **6.5 Other Opinions on Travelling to and from the WKCD (1,478 text units)**

### ***6.5.4 Fares (210 text units)***

2.3.3.1313 Transport fares should be very affordable.

2.3.3.1314 Free connecting buses should be provided.

2.3.3.1315 The MTR should provide concessionary tickets for persons with disabilities, who should also enjoy free shuttle bus services.

2.3.3.1316 There should be free or discounted fares for transportation to the WKCD.

2.3.3.1317 There should be special fares for senior citizens.

### ***6.5.1 Traffic Congestion (142 text units)***

2.3.3.1318 There should be smooth flow of people in the WKCD and no traffic congestion. Most large venues face the same problem of arrival or dispersal of large crowds in a short period of time. It is therefore necessary to reserve more space/facilities as transport (tourist buses) pick-up points.

2.3.3.1319 There is a need to resolve the problem of traffic congestion in Jordan and Tsim Sha Tsui areas, especially after the completion of XRL. The passengers of XRL, together with tourists and audiences, would create some congestion in the WKCD.

2.3.3.1320 It is necessary to consider how to disperse the crowd quickly, especially after an event with more than 15,000 people attending.

2.3.3.1321 There should be integration with the surrounding environment in order to avoid traffic jams where possible.

### ***6.5.2 Air Pollution (42 text units)***

2.3.3.1322 There are concerns over air pollution in the WKCD due to road traffic.

### ***6.5.3 Noise Pollution (5 text units)***

2.3.3.1323 The pollution problems should be addressed before proposing any access from the sea which would create noise at the waterfront areas of the WKCD.

### ***6.5.5 Others (1,079 text units)***

2.3.3.1324 It is now inconvenient to visit the WKCD because of its location.

- 2.3.3.1325 Transport services to and from the WKCD should also be available at midnight.
- 2.3.3.1326 Multiple transport services should be available, rather than relying on a single mode, to address overcrowding and traffic congestion problems due to programmes starting or ending at the same time.
- 2.3.3.1327 There can be competition if there is more than one transport service provider.
- 2.3.3.1328 Connectivity of the WKCD should be based on people-oriented principles.
- 2.3.3.1329 There should be a cross-harbour bridge connecting to the WKCD.
- 2.3.3.1330 There should be more travel options, e.g. minibus.
- 2.3.3.1331 Bus stations should be near passenger traffic.
- 2.3.3.1332 Transportation should be reliable.
- 2.3.3.1333 The transportation is comprehensive.
- 2.3.3.1334 Interchanges should be added to enhance the connectivity of transportation.
- 2.3.3.1335 To control the access of cars, Austin Station should be the transport interchange of the WKCD.
- 2.3.3.1336 The access of certain transports should be controlled in some period of time and space.
- 2.3.3.1337 The number of vehicles should be controlled.
- 2.3.3.1338 There should not be too many travel options.
- 2.3.3.1339 New tunnels should be set up.
- 2.3.3.1340 Visitors should be encouraged to use public transport.
- 2.3.3.1341 Transport connectivity outside West Kowloon should be considered to avoid traffic jam.
- 2.3.3.1342 Segregation between pedestrians and vehicles should be emphasised.
- 2.3.3.1343 Environmental-friendly transport should be provided, e.g. using eco-friendly fuels or sustainable energy.
- 2.3.3.1344 More transport means from Hong Kong Island and Outlying Islands should be provided.
- 2.3.3.1345 Boat trips should be provided.

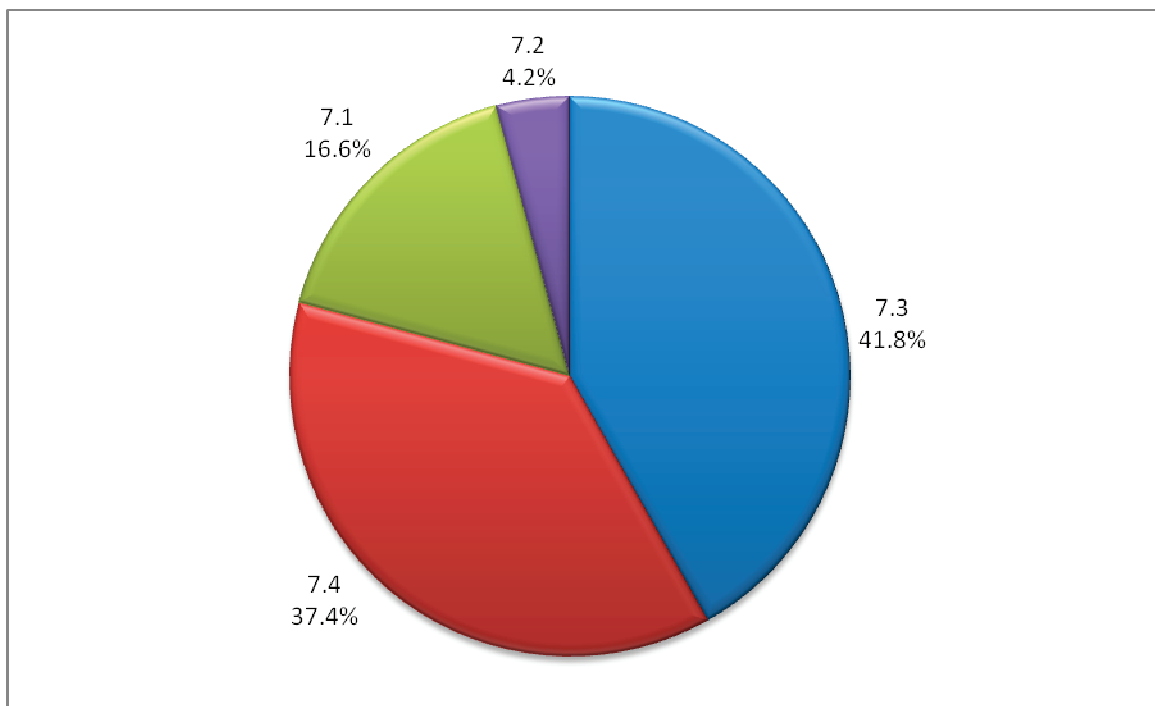
- 2.3.3.1346 Clear signage should be provided.
- 2.3.3.1347 Large-scale transport interchange system may not be suitable at the cultural district.
- 2.3.3.1348 Multi-language brochures and websites of the public transportation system should be provided to visitors and travelers.
- 2.3.3.1349 Transport should be provided to and from hotels.
- 2.3.3.1350 Special decoration with the WKCD themes can be put on trains and stations.
- 2.3.3.1351 Austin Road should be widened.
- 2.3.3.1352 Shuttle buses should be provided.
- 2.3.3.1353 Stations should not be located in the centre of the WKCD. A pedestrian zone should be set up between stations and the WKCD.
- 2.3.3.1354 Private cars or taxi should be prohibited in the WKCD.
- 2.3.3.1355 Cycling path should be built and cycle shops for rent should be set up.
- 2.3.3.1356 Access for persons with disabilities should be provided.
- 2.3.3.1357 Adverse effects on the neighborhood should be considered.
- 2.3.3.1358 More parking spaces should be provided.
- 2.3.3.1359 Pedestrian bridges should be built.
- 2.3.3.1360 No smoking is allowed.
- 2.3.3.1361 Do not build too many new transport facilities because this will only benefit developers.
- 2.3.3.1362 Trains should not be too close to venues in the WKCD as vibration could affect the performances in those venues.
- 2.3.3.1363 The WKCD should not allow any public transport or vehicles using low-grade diesel fuels.
- 2.3.3.1364 External transport should not be allowed to enter the WKCD except in the case of delivery, emergency, or accidents.

## Theme 7: Travelling within the WKCD (1,593 text units)

### Categories/Sub-categories of Views:

- 7.1 Consideration Factors
  - 7.1.1 Convenience
  - 7.1.2 Visual Effect
  - 7.1.3 Comfort
  - 7.1.4 Environmental Friendliness
  - 7.1.5 Others
- 7.2 Barrier-free Access Facilities for Persons with Disabilities
- 7.3 Means/Facilities of Internal Transport
  - 7.3.1 Internal Monorail
  - 7.3.2 Travellators
  - 7.3.3 Cycling
  - 7.3.4 Riskshaw
  - 7.3.5 Electric Vehicles
  - 7.3.6 Others
- 7.4 Other Opinions on Travelling within the WKCD
  - 7.4.1 Fares
  - 7.4.2 Others

### Distribution of Views



## Theme 7: Travelling within the WKCD

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7.4.1 <i>Fares (44 text units)</i> .....	148
7.4.2 <i>Others (552 text units)</i> .....	148

## **Overview**

2.3.3.1365 This theme receives a total of 1,593 number of text units, and ranks seventh in terms of the number of text units recorded. “Means/Facilities of Internal Transport” ranks first with 41.8% of all text units within this theme. “Consideration Factors” ranks second with 16.6% of all text units within this theme, followed by “Barrier-free Access Facilities for Persons with Disabilities” with 4.2% of all text units within the theme.

2.3.3.1366 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other highly diverse suggestions on “Travelling within the WKCD”, and they are grouped under “Other Opinions” presented towards the end of the section. Related salient points within the categories are grouped together under a “Sub-category”.

## **7.3 Means/Facilities of Internal Transport (666 text units)**

### ***7.3.3 Cycling (205 text units)***

2.3.3.1367 Cycling is environmental-friendly and a comfortable way to travel around the WKCD.

2.3.3.1368 The WKCD should be bicycle-friendly. Cycling should be allowed and bicycle paths should be provided, together with parking facilities and rental service. The WKCD should make use of information communication technology to manage and control the deposit, letting out and return of bicycles on hire.

### ***7.3.5 Electric Vehicles (91 text units)***

2.3.3.1369 Electric vehicles can be used for connecting venues which are separated by long distances.

2.3.3.1370 Electric vehicles, including those equipped with solar panels, should be used.

2.3.3.1371 Pollution-free vehicles should be used.

### ***7.3.1 Internal Monorail (79 text units)***

2.3.3.1372 A monorail system should be built to make pedestrian movement more convenient.

2.3.3.1373 The monorail system is quiet, stable, environmental-friendly and also good for sightseeing.

2.3.3.1374 The monorail can be from east to west of the WKCD.

2.3.3.1375 The monorail can be linked with the main transport stations and different venues in the WKCD.

2.3.3.1376 The monorail can be painted with an artistic feel.

### ***7.3.2 Travellators (42 text units)***

2.3.3.1377 Travellators are suggested.

2.3.3.1378 There should not be much vehicular traffic inside the WKCD. Travellators can be used to connect different venues in the WKCD.

2.3.3.1379 Travellators or people movers should be provided as preferred means of transport within the WKCD. They could be above-ground or underground.

2.3.3.1380 Travellators would be a better way to connect to MTR stations, rather than pedestrian footbridges, as the former would have a higher utilisation rate.

### ***7.3.4 Rickshaw (18 text units)***

2.3.3.1381 There should be rickshaws at the WKCD, as they are one of the characteristics of Hong Kong.

### ***7.3.6 Others (231 text units)***

2.3.3.1382 The WKCD has to be a “walkable” area for local people to visit for leisure.

2.3.3.1383 There should be covered walkways linking up different amenities and facilities in the district so that visitors travelling within the area will not be affected by weather. The covered walkways should be designed with functions and features to cope with local weather conditions and seasonal needs.

2.3.3.1384 The WKCD should be built with an underground service tunnel for long-term benefit and lower maintenance and running costs. The tunnel can save a lot of time and money in maintenance and replacement because it can avoid surface digging and reinstatement and with little or no interference to the daily running of the facilities and operations.

2.3.3.1385 There should be shuttle bus services between the venues within the WKCD to save walking time.

- 2.3.3.1386 Chariots may also be an option for internal transport within the WKCD. Construction of chariot paths may also be required.
- 2.3.3.1387 Transporters are proposed. Compared to bicycles, they require less parking space and simpler mechanical structure for maintenance and are easier to control.
- 2.3.3.1388 Any cars with low carbon released are allowed to access within the WKCD.
- 2.3.3.1389 By controlling the number of cars access within the WKCD, some restrictions are able to set. For example, high parking fees.
- 2.3.3.1390 People should be encouraged to walk within the WKCD, thus there is not necessary to have many or any types of transport.
- 2.3.3.1391 Instructions in the WKCD are clear for both drivers and pedestrians.
- 2.3.3.1392 MTR stations with many exits and entrances can be located inside the WKCD.
- 2.3.3.1393 For the transport within the WKCD, the Authority can take a reference from some successful places such as Sydney.
- 2.3.3.1394 Roads must be wider and broader.
- 2.3.3.1395 The transports within the WKCD can be something special. For example, the horse-drawn vehicle, boat, tram, or cable cars.
- 2.3.3.1396 Traffic inside the WKCD should be minimized.
- 2.3.3.1397 Golf cart is one of the top means of transport within the WKCD.
- 2.3.3.1398 Visitors can be ballooned within the WKCD for sightseeing.
- 2.3.3.1399 Some unmanned railway system can be taken into consideration.
- 2.3.3.1400 The WKCDA does not need to focus a lot on the transport inside the WKCD.
- 2.3.3.1401 If there are some stations inside the WKCD, the exits should not be so far from the amenities/facilities.
- 2.3.3.1402 Free tour bus can be a type of transport to attract people to visit the WKCD.
- 2.3.3.1403 Transport in the WKCD should be rapid.



## **7.1 Consideration Factors (264 text units)**

### ***7.1.1 Convenience (118 text units)***

2.3.3.1404 Convenience should be the prime consideration.

2.3.3.1405 It should be convenient for persons with disabilities.

2.3.3.1406 There should be frequent and reliable transport within the WKCD so as to meet performance schedules.

2.3.3.1407 The laybys of coaches should not be centralised in one point but distributed to different venues for convenience.

2.3.3.1408 There should be minimal obstacles for people travelling within the WKCD.

### ***7.1.4 Environmental Friendliness (99 text units)***

2.3.3.1409 Being environmental-friendly is the most important thing. Travelling within the WKCD should be environmental-friendly.

2.3.3.1410 Environmental-friendly transport modes should be adopted.

### ***7.1.2 Visual Effect (14 text units)***

2.3.3.1411 Visual effects, which would increase costs, are not important at all.

### ***7.1.3 Comfort (12 text units)***

2.3.3.1412 The corridors between different venues should be covered to provide protection from the weather as the rainy season in Hong Kong is quite long. Transport systems should be comfortable.

### ***7.1.5 Others (21 text units)***

2.3.3.1413 People should even be able to enjoy performances inside the vehicles.

2.3.3.1414 Crowd control should be adjusted depending on different situations.

2.3.3.1415 Barrier-free access facilities should be one of the main consideration factors.

## **7.2 Barrier-free Access Facilities for Persons with Disabilities (67 text units)**

2.3.3.1416 A comprehensive policy to provide barrier-free access facilities for persons with disabilities should be established.

2.3.3.1417 There should be proper barrier-free access and transport facilities for persons with disabilities.

2.3.3.1418 The design of signage, maps, lighting devices and public announcement systems should cater for the needs of persons with disabilities.

2.3.3.1419 Elevators should use large buttons for the benefit of persons with disabilities.

## **7.4 Other Opinions on Travelling within the WKCD (596 text units)**

### ***7.4.1 Fares (44 text units)***

2.3.3.1420 The internal transport operation should not be for profit.

2.3.3.1421 There can be a day pass mechanism for tourists.

2.3.3.1422 Transportation fee should be as low as possible or even free.

### ***7.4.2 Others (552 text units)***

2.3.3.1423 The district should not be allowed to become over-crowded.

2.3.3.1424 There should be limits on the number of private cars entering the district.

2.3.3.1425 Hong Kong is quite a hot city. The WKCD should address the issue of exposure in open areas through the provision of proper shading.

2.3.3.1426 Underground areas should be fully utilised in the provision of internal transport means.

2.3.3.1427 Transport of materials and passengers should be segregated to avoid potential traffic accidents.

2.3.3.1428 Frequent and reliable internal transport should be provided.

2.3.3.1429 There should be proper and interesting signage for pedestrians.

2.3.3.1430 There should be “gathering spots” for tours.

2.3.3.1431 Transportation should be convenient.

2.3.3.1432 Bridges and tunnels are suggested for pedestrians and vehicles.

- 2.3.3.1433 Pedestrian path is preferred to bridges and tunnels.
- 2.3.3.1434 Maps along main road can allow visitors know their locations and how they can get to the destinations easily.
- 2.3.3.1435 Guide systems in the WKCD are suggested. It can inform visitors their locations and guide them to washroom or first-aid point.
- 2.3.3.1436 No private car, taxi or truck is allowed in the WKCD, public transportation is encouraged.
- 2.3.3.1437 There should be many bus stops which are also easily accessible.
- 2.3.3.1438 Traffic lights and zebra-crossing are needed at places with lots of traffic.
- 2.3.3.1439 Point-to-point shuttle bus service should be provided.
- 2.3.3.1440 The frequency of transport should be raised on weekends and holidays.
- 2.3.3.1441 Environmental-friendly transportation such as bicycles and electric cars without emission and noise are preferred.
- 2.3.3.1442 Transportation among different amenities and buildings are unnecessary.
- 2.3.3.1443 No public transport and stations should be built in the WKCD.
- 2.3.3.1444 No vehicle should be allowed.
- 2.3.3.1445 Parking area and road for vehicle should not be built in the WKCD.
- 2.3.3.1446 Decrease the number of bus routes and bus stops.
- 2.3.3.1447 Travellators or escalators should be built.
- 2.3.3.1448 Tram (which is now in Hong Kong Island) is needed.
- 2.3.3.1449 Helicopter landing area is needed.
- 2.3.3.1450 No truck is allowed to park on the roads in order not to affect the views adversely.
- 2.3.3.1451 More parking areas are needed.
- 2.3.3.1452 No highway should be built around the WKCD.
- 2.3.3.1453 Transportation interchange should be built distant from the WKCD.
- 2.3.3.1454 Transportation system should be built around the whole WKCD so that visitors can go to arts exhibitions easily.

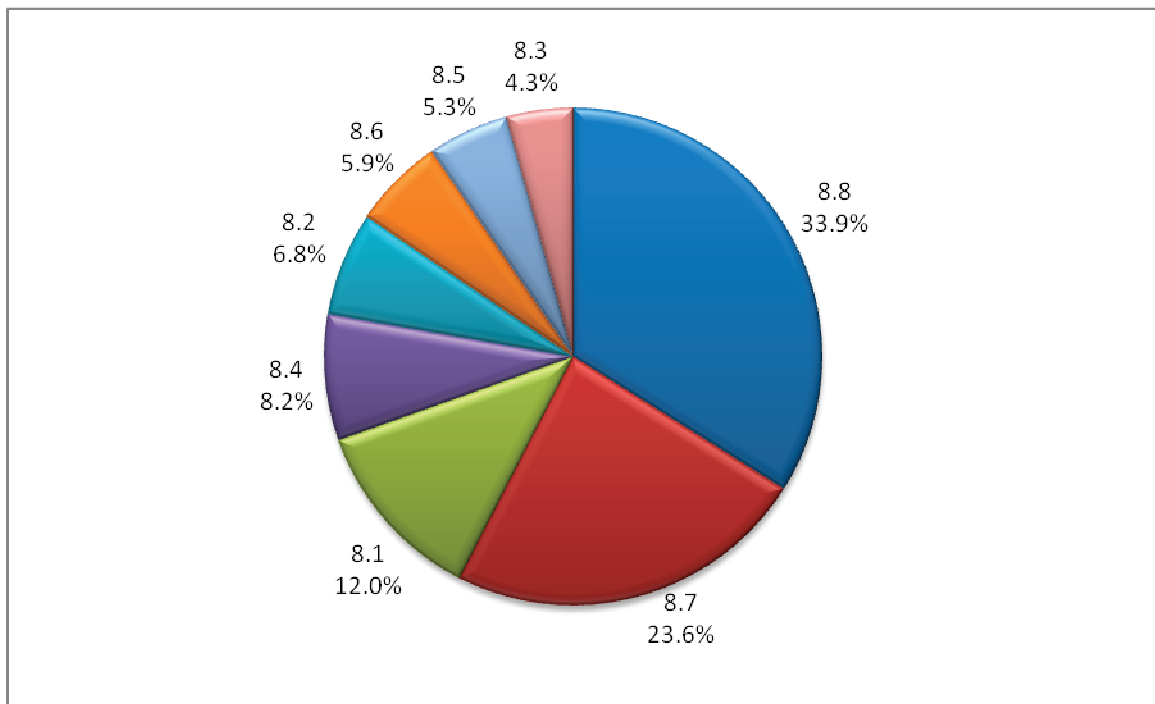
- 2.3.3.1455 Transportation should not be too concentrated at the interchange in order to diversify the traffic.
- 2.3.3.1456 Enough transport is needed to deal with the traffic after activities are ended.
- 2.3.3.1457 Different transport should be available at different period of time.
- 2.3.3.1458 A mini-transportation system in the WKCD is needed.
- 2.3.3.1459 An automatic car hiring service is suggested, i.e. visitors can borrow cars by using Octopus card; money would be returned to the visitors after they return the cars.
- 2.3.3.1460 A circular route is needed and the retired people can be employed as drivers.
- 2.3.3.1461 Bus should operate in 24 hours.
- 2.3.3.1462 Transport providing an aerial view of the WKCD is needed, e.g. cable car and elevated railway.
- 2.3.3.1463 Culture-related advertising should be put in the transport.
- 2.3.3.1464 Drivers' foreign language should be good.
- 2.3.3.1465 Special tool or service is needed for the elderly and persons with disabilities.
- 2.3.3.1466 Staff training is necessary for different needs of persons with disabilities. For example, the needs of visually impaired and hearing impaired are different.
- 2.3.3.1467 Transportation should be convenient for artists, audience and equipment delivery.
- 2.3.3.1468 Transportation should be usable under typhoon and heavy rain.
- 2.3.3.1469 Clean transportation is needed.
- 2.3.3.1470 Transportation should match with other facilities and environment in the WKCD.

## Theme 8: Planning Design Principles (4,220 text units)

### Categories/Sub-categories of Views:

- 8.1 Creativity
- 8.2 Accessibility
- 8.3 Connectivity
- 8.4 Integration
  - 8.4.1 With Neighbourhood Communities
  - 8.4.2 Cultural Diversity
  - 8.4.3 Others
- 8.5 Vibrancy
- 8.6 Uniqueness
- 8.7 Sustainability
  - 8.7.1 Environmental-friendly
  - 8.7.2 Avoid “Wall Effect Buildings”
  - 8.7.3 Low Carbon
  - 8.7.4 Others
- 8.8 Other Opinions on Planning Design Principles
  - 8.8.1 Information and Communication Technologies (ICT)
  - 8.8.2 Others

### Distribution of Views



## Theme 8: Planning Design Principles

<b>Category/Sub-category (frequency count of text units)</b>	<b>Page</b>
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## **Overview**

- 2.3.3.1471 This theme receives a total of 4,220 number of text units, and ranks fifth in terms of the number of text units recorded. The great majority of views are collected from the questionnaire survey. “Sustainability” ranks first with 23.6% of all text units within this theme. “Creativity” ranks second with 12.0% of all text units within this theme. “Integration” ranks third with 8.2% of all text units within the theme, followed by “Accessibility” with 6.8%, “Uniqueness” with 5.9%, “Vibrancy” with 5.3%, “Connectivity” with 4.3% of all text units within the theme.
- 2.3.3.1472 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other highly diverse suggestions on “Planning Design Principles”, and they are grouped under “Other Opinions” presented towards the end of the section. Related salient points within the categories are grouped together under a “Sub-category”.

## **8.7 Sustainability (997 text units)**

### ***8.7.1 Environmental-friendly (522 text units)***

- 2.3.3.1473 It is important to be environmental-friendly. The concept of environmental protection should be implemented in the WKCD. There should be minimum impact on the environment throughout its development.
- 2.3.3.1474 Environmental urban design concepts should be incorporated, suitable vegetation should be planted, recycled materials should be used and renewable energy facilities such as solar power should be adopted.
- 2.3.3.1475 The WKCD should comply with the harbour protection principles.
- 2.3.3.1476 The WKCD should make use of air ventilation from the sea so as to lower the need to use air-conditioning.
- 2.3.3.1477 Should optimise the use of daylight, natural ventilation, greening provisions, water cycling system etc.
- 2.3.3.1478 Should consider installing water cooling systems in order to save energy.
- 2.3.3.1479 Only cars or trains powered by electricity should be allowed.

- 2.3.3.1480 For public lighting facilities, the WKCD should consider the use of environmental-friendly energy-saving lamps such as LED lights.
- 2.3.3.1481 The WKCD should pass the assessment under the newly issued 2009 version of the BEAM standards for all buildings.
- 2.3.3.1482 The main objective of having a green WKCD is to set a good example for the rest of Hong Kong.
- 2.3.3.1483 Some environmental protection technology may be expensive at present but will be cheaper in the future.
- 2.3.3.1484 Should aim at a higher level of standards for its design, rather than just follow the normal Building Energy Codes context.
- 2.3.3.1485 The WKCD should minimise the use of paper, wood, and paints.
- 2.3.3.1486 The WKCD should reserve enough space for planting trees in the future.
- 2.3.3.1487 Roots of trees should be separated from underground facilities.
- 2.3.3.1488 The WKCD should set standards to minimise the consumption of energy.
- 2.3.3.1489 Public open space can adopt bio-climatic methods to reduce temperature.
- 2.3.3.1490 The WKCD can consider devising a set of environmental protection guidelines for public open space.
- 2.3.3.1491 Consider adopting specialized underground conduits for public facilities in the WKCD, this would minimise digging and reduce energy consumption.
- 2.3.3.1492 Buildings in the WKCD should have green roofs.
- 2.3.3.1493 Buildings in the WKCD should be separated by natural garden sceneries.
- 2.3.3.1494 Water consumption should be minimized while water should be reused internally in the WKCD.
- 2.3.3.1495 The WKCD should use environmental-friendly systems including waste water recycling system, central water cooling system, small- to medium-sized solar energy generators, as well as low or zero carbon systems.
- 2.3.3.1496 Wastes from the WKCD should be collected through underground tunnels.
- 2.3.3.1497 The WKCD should be built as an environmental and sustainable design “icon”. Challenges and goals must be set so that the WKCD would be at least a few steps beyond the current state of the art. Suggested examples include:



- (a) Operation energy will be half that of the best practice internationally;
- (b) 50% of the site area will be green covered, half of that will be tree planted;
- (c) Materials to be used, wastes to be produced, water to be save and recycled, and so on are all treated with environmental concerns;
- (d) Achieve HKBEAM/LEED Platinum or equivalent in outdoor spaces – should aim higher especially in the context of sub-tropical urban living;
- (e) Environmental design at the pedestrian level and at walking speeds – shading, spaces, kiosks, seating areas, sculptures, fountains, etc.;
- (f) District cooling system to replace air-conditioning system. Each building within a district would get cool air from a centralised cooling plant, just like those systems that are currently used in Helsinki of Finland and Changi Industrial Park in Singapore; and
- (g) Not only to comply with the mandatory requirements of the “Hong Kong Energy Efficiency Registration Scheme for Buildings” in 1998, but also to consider adopting the latest “Energy Performance of Building Directive” of the European Union.

2.3.3.1498 For planning of outdoor spaces, the WKCD should first define what is meant by good, comfortable and enjoyable outdoor spaces for various kinds of human activities, define the goals, and then design towards them.

2.3.3.1499 The WKCD should be planted with suitable vegetations adequate to the Hong Kong climate.

2.3.3.1500 Part of arts and cultural facilities can be built underground and reserve more spaces for greening.

### **8.7.2 Avoid “Wall Effect Buildings” (169 text units)**

2.3.3.1501 There should not be too many tall buildings in the WKCD. “Wall effect buildings” should be avoided.

2.3.3.1502 Buildings are unavoidable but should not be too tall and big which would block the view. Too many buildings would result in losing the feeling of friendliness.

2.3.3.1503 There are too many buildings in Hong Kong. It is hoped that the WKCD would be designed with a good sense of space and without many buildings.

2.3.3.1504 Consideration should be given to sustainability and building density.

### **8.7.3 Low Carbon (33 text units)**

- 2.3.3.1505 With reference to the design of Hong Kong Airport, using glazed curtain walls for buildings not only improves the feeling of space but also saves energy usage on lighting when the weather is good and sunny.
- 2.3.3.1506 Fewer cars should be allowed in the WKCD.
- 2.3.3.1507 As the WKCD project will last longer than 10 to 15 years, the vision of a cultural area free of air pollution should be implemented.
- 2.3.3.1508 Lower carbon emission systems should be encouraged for the WKCD development.
- 2.3.3.1509 By adopting a “forward-looking low-carbon development model” through the establishment of a “low-carbon demonstration zone”, the WKCD should demonstrate to the international community that Hong Kong is willing to assume greater environmental protection responsibility.
- 2.3.3.1510 Taking reference of Germany, the WKCD should calculate the carbon emission volume from every tree and set environmental standards for every piece of sculpture.

### **8.7.4 Others (273 text units)**

- 2.3.3.1511 Sustainability consists of four major aspects: social, economic, environmental and natural resources. They should be assessed together in order to obtain a compromise solution. There is a sustainability tool currently used by Government to evaluate planning studies so as to determine their sustainability performance. It is better to share the study results with the general public for their discussion in order to widely collect public views and produce a compromise solution. The solution should include sustainable site initiatives to address the landscape environmental issues rather than focusing on green buildings only.
- 2.3.3.1512 Overall sustainability is key.
- 2.3.3.1513 It is crucial to educate the next generation.
- 2.3.3.1514 Apart from low carbon, there should be more green area.
- 2.3.3.1515 Energy efficiency is important. Reduce the using rate of air-conditioning and electricity. Make use of natural light and wind.
- 2.3.3.1516 Reduce air, noise and waste pollution.

- 2.3.3.1517 Ensure the quality of environment and air.
- 2.3.3.1518 Climate control means such as enlarging green area to achieve natural cooling can be introduced to the WKCD.
- 2.3.3.1519 The planning and design of the WKCD should address the landscape environmental issues rather than focusing on green building only.
- 2.3.3.1520 As starting from empty, the WKCD is an experimental place to practice new planning and standard of building. The good side of the WKCD development can be learned by other regions and it will initiate the new order of sustainability-oriented city in the future.
- 2.3.3.1521 Add an index of sustainable of outdoor environment.
- 2.3.3.1522 Sustainability is a current trend. On one side protect the earth; on the other side fulfill the need of economic development.
- 2.3.3.1523 Sustainable development needs patience. In order to be an international cultural district, there should be research on the background and population structure of Hong Kong people.
- 2.3.3.1524 The relevant authorities should have detailed planning in the beginning in order to achieve sustainability.
- 2.3.3.1525 For sustainability, the functions of buildings should have the ability to adjust and change in order to reach the new demand.
- 2.3.3.1526 The planning principles seem to be too much. There should be one main principle and it should be sustainability. Sustainability should be accorded to when presenting the other planning principles.
- 2.3.3.1527 Should integrate the concept of sustainability with arts in order to promote it.
- 2.3.3.1528 The WKCD should become a sustainable cultural base.
- 2.3.3.1529 The WKCD should incorporate ICT infrastructure which enables artists and other cultural workers around the world to collaborate more seamlessly.

## **8.1 Creativity (506 text units)**

- 2.3.3.1530 The issue is not how much government sponsorship would be available but how creative the activities would be.
- 2.3.3.1531 Flexibility for creative designs should be allowed.
- 2.3.3.1532 A committee should be formed to monitor and assess the design of buildings and provide opportunities for innovative planning.
- 2.3.3.1533 Venues and facilities should be innovative to attract visitors.
- 2.3.3.1534 It is not certain that the WKCD will promote artistic culture in the architectural field.
- 2.3.3.1535 There should not be any arbitrary and unnecessary design constraints.

## **8.4 Integration (346 text units)**

### ***8.4.2 Cultural Diversity (131 text units)***

- 2.3.3.1536 There should be blending of different cultures with their incredible pasts.
- 2.3.3.1537 The design should accommodate the different interests and needs of diversified users.
- 2.3.3.1538 Some venues should be planned for ethnic minority groups who should be given priority to use them, so as to share their cultures with the local community.
- 2.3.3.1539 The WKCD should be able to accommodate a mixture of international flavours.
- 2.3.3.1540 Other cultural set-ups should be integrated into the WKCD.
- 2.3.3.1541 The integration between Eastern and Western concepts of cultures is of paramount importance.
- 2.3.3.1542 The WKCD should strike a balance between individuality and multiplicity.

### ***8.4.1 With Neighbourhood Communities (68 text units)***

- 2.3.3.1543 Local elements should be strengthened.
- 2.3.3.1544 Development should be linked to neighbourhood communities and cultural hubs.

- 2.3.3.1545 There should be better links with poor neighbourhood areas such as Sham Shui Po, Tai Kok Tsui and Cheung Sha Wan which would thereby be regenerated with improved business opportunities.
- 2.3.3.1546 The WKCD can be a shop-window and hub for the arts and culture communities in Hong Kong.
- 2.3.3.1547 The WKCD will be a tourist place/destination. As such, the planning design should be to integrate with neighbouring existing tourist places e.g. the China Ferry Terminal, the Hong Kong Museum of Space, the Hong Kong Cultural Centre, etc. to form a linked area together.
- 2.3.3.1548 By linking together squares and green spaces into a cultural space, district community activities of Yau Tsim Mong can be integrated with those of the WKCD, hence generating more cultural interactions among these neighbouring areas.
- 2.3.3.1549 To avoid the WKCD becoming an isolated cultural island, it is considered necessary to usher in the whole territory of Hong Kong as a “community cultural network” to provide a nursery ground for middle level cultural development. The “network” contains many “community cultural centres” which link schools, community centres, venues of the LCSD, and even private piano shops together.
- 2.3.3.1550 The WKCD should integrate with the “green areas” (e.g. the Kowloon Park) to form a “Green Corridor”.
- 2.3.3.1551 The WKCD should be connected with featured tourist spots of Yau Ma Tei such as the jade markets and Temple Street. These spots should be connected to the WKCD by a MTR exit if a new MTR railway station is built for the WKCD.
- 2.3.3.1552 Arts and cultural facilities in the WKCD should complement with large-scale cultural facilities of Hong Kong to achieve effective use of resources.

#### **8.4.3 Others (147 text units)**

- 2.3.3.1553 There should be good integration with everyone in Hong Kong.
- 2.3.3.1554 The focus should be people. Should take care of the underprivileged.
- 2.3.3.1555 There should be integration between people and environment.
- 2.3.3.1556 The district should be divided into different zones with different cultures such as Chinese and Western cultures.
- 2.3.3.1557 There should be integration between popularity and freedom.

- 2.3.3.1558 Should consider how to integrate family education with life and culture.
- 2.3.3.1559 Should develop with variety.
- 2.3.3.1560 Concept of integration should not be ignored.
- 2.3.3.1561 There should be integration between arts and life.
- 2.3.3.1562 There should be integration between nature and culture.
- 2.3.3.1563 There should be integration involving participation of the community and citizens.
- 2.3.3.1564 There should be integration with the principle of presenting Hong Kong characteristics and culture.
- 2.3.3.1565 Some advise that there is a need to balance integration by having different buildings or areas.
- 2.3.3.1566 Not only the appearance but also the services provided should be integrated.
- 2.3.3.1567 There should be integration with other cultural facilities in Hong Kong.
- 2.3.3.1568 Should apply “Universal Design” as core concept to construct a fully barrier-free environment.
- 2.3.3.1569 Planning of software and hardware should go simultaneously.
- 2.3.3.1570 There should be integration between ICT and arts.
- 2.3.3.1571 Arts and cultural facilities in the WKCD should integrate organically with those non-arts and cultural facilities to generate the best clustering effect.

## **8.2 Accessibility (285 text units)**

- 2.3.3.1572 Accessibility should be an integral element of planning design principles.
- 2.3.3.1573 A balance should be struck between the hardware and software aspects of accessibility.
- 2.3.3.1574 The WKCD should be accessible and open for both Hong Kong people and tourists.
- 2.3.3.1575 The WKCD should not be developed like an island. Its development should link up with other neighbouring areas such as Jordan, Yau Ma Tei and Tsim Sha Tsui so that people can enjoy visiting any part of it at will.

2.3.3.1576 Should adopt the universal design concept and provide a barrier-free environment for persons with disabilities.

### **8.6 Uniqueness (250 text units)**

2.3.3.1577 Should not put everything into the WKCD but select something unique.

2.3.3.1578 The WKCD should adopt a very unique design concept, with its colour, design and materials being more innovative.

2.3.3.1579 Traditional local culture of Hong Kong is unique and should be shown.

### **8.5 Vibrancy (222 text units)**

2.3.3.1580 The WKCD should be more vibrant.

2.3.3.1581 Should consider the development of a variety of art forms; vibrancy with a sense of innovation.

2.3.3.1582 To show Hong Kong as a city of vibrancy with life.

### **8.3 Connectivity (182 text units)**

2.3.3.1583 Connectivity is important to link with the neighbourhood areas and assist them to become an organic cluster.

2.3.3.1584 With high levels of broadband penetration, Hong Kong should take the lead in the provision and use of online platforms to promote arts and culture within and outside Hong Kong.

### **8.8 Other Opinions on Planning Design Principles (1,432 text units)**

#### ***8.8.1 Information and Communication Technologies (ICT) (70 text units)***

2.3.3.1585 ICT is a very important element to enhance communication, overall efficiency and innovative activities in the WKCD. The latest affordable technology should be used to achieve the other design principles.

2.3.3.1586 ICT should be incorporated into the WKCD's strategic planning. There is a lack of planning for adoption of ICT in the WKCD's development.

- 2.3.3.1587 A framework to use ICT should be drafted at the conceptual level at this stage. Purchasing the related equipment can be delayed until later, as there will always be new technology. There should be space for organic growth of ICT in the WKCD, as ICT would change a lot in the coming years.
- 2.3.3.1588 Good integration of technology can bring happy audience experiences. Some devices with interactive functions to provide information should be available for borrowing. Location-based services and routing planning can be applied. Information can be provided to the users via these devices when the users walk around different venues.
- 2.3.3.1589 User and consumption experience can be recorded via the IT platform, and hence a customer relationship management system can be built up so that more useful information can be provided to the users by predicting what they would like to watch. However, information security must be well implemented.
- 2.3.3.1590 Should use ICT to promote digital arts and other new elements.
- 2.3.3.1591 Should consider integrating arts with ICT, with reference to other overseas examples such as the Museum of Modern Art.
- 2.3.3.1592 Sufficient access to WiFi services should be available.

### **8.8.2 Others (1,362 text units)**

- 2.3.3.1593 While all these principles sound good, the basic principles should be practical including the cost factor, and presentable designs which are adaptable to change.
- 2.3.3.1594 Promotion of arts education should be the eighth principle in order to bring out the message about audience building and nurturing talents.
- 2.3.3.1595 The basic principles are only rough guidelines for the planning of the WKCD. The development plan consistent with these principles should be released too.
- 2.3.3.1596 The design of the WKCD should always incorporate flexibility to allow different usages, organic growth, development and advancement in the future. The WKCD should be designed for change and adaptability.
- 2.3.3.1597 The principle of openness should be included, in terms of receptiveness to new ideas with intellectual approach.
- 2.3.3.1598 Arts for all should be one of the principles.
- 2.3.3.1599 The design of the WKCD should be child friendly. Play elements should be incorporated.



- 2.3.3.1600 The planning design should reflect Hong Kong's style.
- 2.3.3.1601 Financial-centred principle should be avoided but there should be suitable commercial elements.
- 2.3.3.1602 The principles of connectivity and integration should be combined into one.
- 2.3.3.1603 It is better to focus on just one principle, namely "arts for all", to guide the subsequent development.
- 2.3.3.1604 Prefer less commercial elements. The WKCD should not become a commercial project.
- 2.3.3.1605 Planning should be done by Government.
- 2.3.3.1606 Must have a lofty aspiration, setting challenging goals.
- 2.3.3.1607 Should separate the WKCD into zones for adults, the youths and children.
- 2.3.3.1608 The characteristics of Hong Kong's weather changes should be taken into consideration.
- 2.3.3.1609 Design with operational efficiency and practical use is important.
- 2.3.3.1610 The WKCD should not include too many ideas. Otherwise, the outcome or final design will not be like anything.
- 2.3.3.1611 There are concerns that the seven planning principles cannot fully reflect the scale and scope of the WKCD project.
- 2.3.3.1612 Competitions on the design of the WKCD should be organised so that local architects can participate.
- 2.3.3.1613 The "design and build" mode should be avoided.
- 2.3.3.1614 Should simplify the planning of the WKCD to get the best results.
- 2.3.3.1615 Planning of the WKCD should reach the highest possible standards since the WKCD is one of the last pieces of precious undeveloped urban land in Hong Kong.
- 2.3.3.1616 Venues and facilities in the WKCD should be geographically close to one another to save travelling time.
- 2.3.3.1617 Functions of the various venues or facilities should not overlap with one another.
- 2.3.3.1618 Planning of the WKCD should take the following into considerations:

- (a) People-oriented principles, taking into consideration the attractiveness of culture, integrating culture and education, and emphasis on software development;
- (b) Urban form of Hong Kong;
- (c) Climate;
- (d) Variation of activities in daytime and night time; and
- (e) Harbour planning principles proposed by Harbour-front Enhancement Committee.

2.3.3.1619 The planning design principle should be human-oriented.

2.3.3.1620 Should keep the design simple but not luxurious.

2.3.3.1621 The WKCD should develop with high level of both culture and technology.

2.3.3.1622 The project of the WKCD should have high degree of transparency.

2.3.3.1623 The WKCD should not be a project of real estate.

2.3.3.1624 There are views that main buildings can be built underground in order to reduce the cost involved in the overall look.

2.3.3.1625 The WKCD should be popular so that all classes of public can enjoy the facilities within the district.

2.3.3.1626 Both hardware and software of the WKCD should be available to different groups in society.

2.3.3.1627 Should not have a canopy.

2.3.3.1628 Scenery of the Victoria Harbour should be accessible from the WKCD and make use the night scenery of the harbour as the background for the district.

2.3.3.1629 District cooling system is needed so as to reduce the use of air-conditioning.

2.3.3.1630 The design should not be an engineering-led approach. It is about culture and human activities and not infrastructure.

2.3.3.1631 Design should include important elements of traditional Chinese culture.

2.3.3.1632 Design of the WKCD should be modern, simple and clean.

2.3.3.1633 There should be enough space for people to enjoy, relax and feel within the WKCD.

- 2.3.3.1634 Barrier-free is very important within the WKCD especially for persons with disabilities.
- 2.3.3.1635 The overall design should be of low density.
- 2.3.3.1636 The design of the facilities should be user-friendly and inclusive. For example, specific washroom can be designed for children.
- 2.3.3.1637 Introduce Chinese, Hong Kong and Western themes in the district. Themes can be changed regularly.
- 2.3.3.1638 More windows can be built in the buildings so that more natural light can be utilised.
- 2.3.3.1639 The design should be timeless.
- 2.3.3.1640 There should be noise and traffic control within the WKCD.
- 2.3.3.1641 The WKCD should be unique so that people can forget the stressful lifestyle in the city.
- 2.3.3.1642 The WKCD should be a place for the public to relax.
- 2.3.3.1643 The design should be natural.
- 2.3.3.1644 The design should be recreational.
- 2.3.3.1645 Should have high level of cost-efficiency.
- 2.3.3.1646 The planning design principles are too vague and general.
- 2.3.3.1647 Different characteristics and ambiances can be put in different zones.
- 2.3.3.1648 There should be a balance among performance, education and scholarship.
- 2.3.3.1649 The WKCD, which is a place of culture, should not be planned by the Government.
- 2.3.3.1650 The performance venues in the WKCD should not be centralized but be dispersed.
- 2.3.3.1651 There should be public open space at the location near Kowloon Park as the area there is quite narrow.
- 2.3.3.1652 If all mega buildings are located in the coastal area, the people flow would be a problem.
- 2.3.3.1653 It is most important to have communication and dialogue. The channel of public engagement should be kept opened.

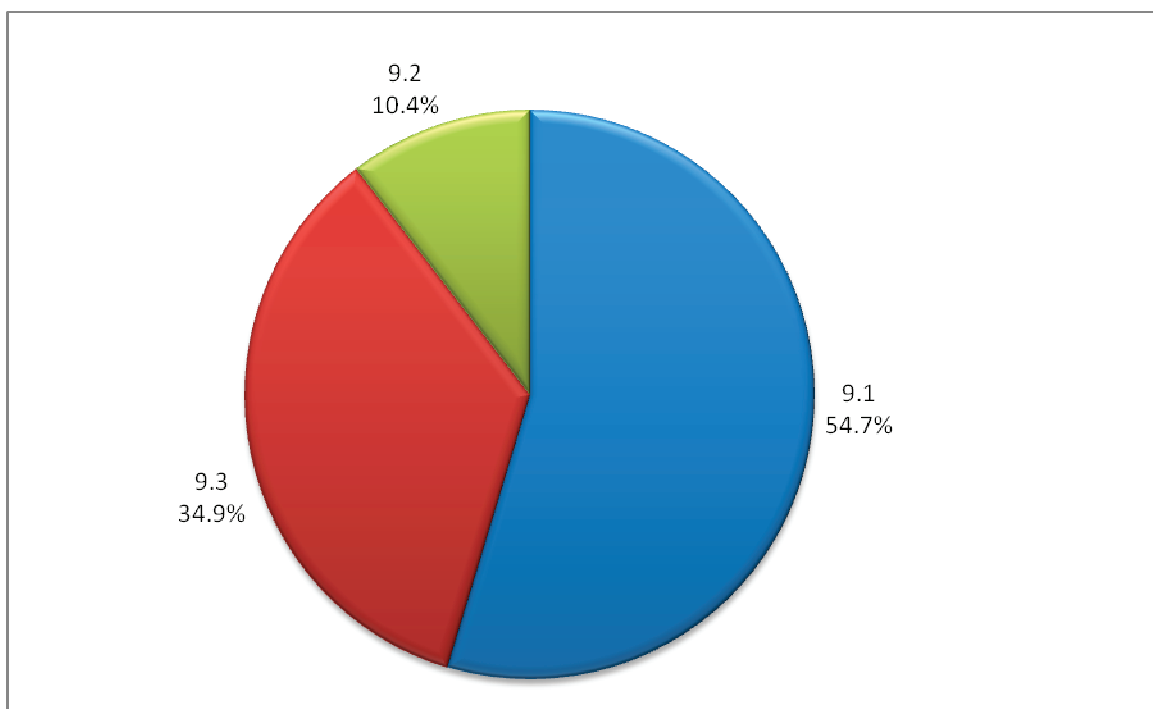
- 2.3.3.1654 Buildings should not be built for the sake of having a landmark.
- 2.3.3.1655 The WKCD should coordinate and interact with the existing cultural facilities.
- 2.3.3.1656 There is a view that the image and ambition of Hong Kong as an international city can be well presented by a breakthrough, epochal and universal design.
- 2.3.3.1657 Cultural ambience should be one of the planning principles.
- 2.3.3.1658 Design should have direction. Should be laissez-faire and idea-led.
- 2.3.3.1659 The main element of the WKCD is to promote culture. The other elements like shops should not be dominant.
- 2.3.3.1660 The goals and objectives of the WKCD should be clarified to guide design, construction, and operation.
- 2.3.3.1661 The WKCD should be built with an aim to enhance people's quality of life and facilitate intercultural communication.
- 2.3.3.1662 The WKCD should avoid planning failure at the Hung Hom Railway Terminal and the Hong Kong Coliseum, and should adopt the Integrated Connectivity Approach as one of the core principles for the development.
- 2.3.3.1663 The Harbour Planning Principles and Guidelines prepared by the Harbour-front Enhancement Committee were more comprehensive than the planning design principles of the WKCD and can protect the Victoria Harbour.
- 2.3.3.1664 Make "West Kowloon for the People" the guiding principle for the planning of the WKCD.

## Theme 9: Development (192 text units)

### Categories/Sub-Categories of Views:

- 9.1 Pace of Development
  - 9.1.1 Phasing
  - 9.1.2 Organic Growth
  - 9.1.3 Others
- 9.2 Clustering
- 9.3 Other Opinions on Development

### Distribution of Views



## Theme 9: Development

<b>Category/Sub-category (frequency count of text units)</b>	<b>Page</b>
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<i>9.1.2 Organic Growth (48 text units)</i> .....	169
<i>9.1.1 Phasing (23 text units)</i> .....	170
<i>9.1.3 Others (34 text units)</i> .....	170
9.2 Clustering (20 text units).....	171
9.3 Other Opinions on Development (67 text units).....	171

## **Overview**

- 2.3.3.1665 This theme receives a total of 192 number of text units, and ranks last in terms of the number of text units recorded. “Pace of Development” ranks first with 54.7% of all text units within this theme, followed by “Clustering” with 10.2% of all text units within the theme.
- 2.3.3.1666 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other highly diverse suggestions on “Development”, and they are grouped under “Other Opinions” presented towards the end of the section. Related salient points within the categories are grouped together under a “Sub-category”.

## **9.1 Pace of Development (105 text units)**

### ***9.1.2 Organic Growth (48 text units)***

- 2.3.3.1667 Organic growth is preferred as the development of culture should be nurtured rather than manufactured. A master plan which embraces all aspects of development is not the preferred approach, it should be flexible.
- 2.3.3.1668 The main drivers for development under organic growth should come from the end users of the WKCD such as artists, performers, and the local community at large.
- 2.3.3.1669 Economic considerations should not be a major concern if organic growth is being pursued.
- 2.3.3.1670 This approach would also facilitate the development of an organic artistic environment which is of vital importance to ensure the long-term sustainable development of the WKCD. It would enable the WKCD to better prepare for the gradual increase in demand.
- 2.3.3.1671 Development mode of the WKCD should be organic so as to achieve synergy between arts promotion and arts development.
- 2.3.3.1672 Since the area of the WKCD is huge, organic growth and state-of-the-art building design would cultivate a friendly effect, thus showcasing the local cultural characteristics of Hong Kong.

2.3.3.1673 Taking reference of the development modes in Mainland China, the WKCD can build the environment (e.g. parks) first, then build the buildings.

2.3.3.1674 The first phase of development should cater for venues for a critical mass.

**9.1.1 Phasing (23 text units)**

2.3.3.1675 The development of the WKCD should be done in phases instead of using a big bang approach which would not only provide a high degree of flexibility in experimenting with new ideas but also room for correcting earlier mistakes.

2.3.3.1676 One of the major considerations in adopting this approach is due to fact that the development of software is more problematic than the development of hardware.

2.3.3.1677 A phased development would facilitate better integration between the hardware and software components in due course.

2.3.3.1678 Should change two phases of development into three. Phase I should be subdivided into Phase IA and Phase IB. Once design specifications for all construction projects are ready by mid-2011, these projects should be prioritized in the ease of construction so that easier projects would be included in Phase IA. In Phase IA, construction projects may include the construction of the four blackbox theatres (split from the Great Theatres) which would be built by the end of 2012, outdoor performance piazza for performance which consists of some people's art fairs, travellers or walking promenade where street performances can be held, and open area for future use. Such open area can be used for some temporary performance venues such as traditional opera shed or circus tent, etc. Phase IB would comprise of remaining constructions under the original Phase I.

**9.1.3 Others (34 text units)**

2.3.3.1679 There are some people which opined that the WKCD should be put on stream without any delay.

2.3.3.1680 Too much time has already been wasted through different rounds of consultations over the past few years.



## **9.2 Clustering (20 text units)**

- 2.3.3.1681 The WKCD should adopt a clustering approach in its planning which would enable programmes and activities to be planned in a more coordinated manner by focusing on a particular realm of art form.
- 2.3.3.1682 Clustering would also facilitate the engendering of an artistic community. The clustering concept can be applied in the planning and design of theatres, museums/M+ and exhibition centres.
- 2.3.3.1683 Clustering would also facilitate better resource management.
- 2.3.3.1684 Clustering allows different performance groups to share facilities such as dressing rooms, rehearsal rooms, etc. so that facilities can be fully utilised.
- 2.3.3.1685 Clustering allows performance groups to build interactive relationship for more cultural communications.
- 2.3.3.1686 Taking the Southbank Centre in London as an example, its concert halls, theatre, and museums are located in different buildings which are close to one another.
- 2.3.3.1687 Similar types of performance venues, for example, theatres should preferably be clustered together so that audiences can easily recognize and remember their locations. This can facilitate audiences to access the venues, in particular when they are in a rush to watch the shows.

## **9.3 Other Opinions on Development (67 text units)**

- 2.3.3.1688 Maximise the premium space in the WKCD by exploring the possibility of developing an underground retail commercial complex with easy connection to the future terminal station of XRL.
- 2.3.3.1689 There should be more effective integration between the arts and cultural facilities and the related retail-dining-entertainment facilities.
- 2.3.3.1690 The WKCDA should set a reasonable timetable for the development of the WKCD.
- 2.3.3.1691 The WKCDA should take action to implement the development immediately without delay. As cultural trends can change rapidly, if the development is not implemented immediately, the design of the facilities including that for the retail-dining-entertainment facilities may become obsolete quickly.

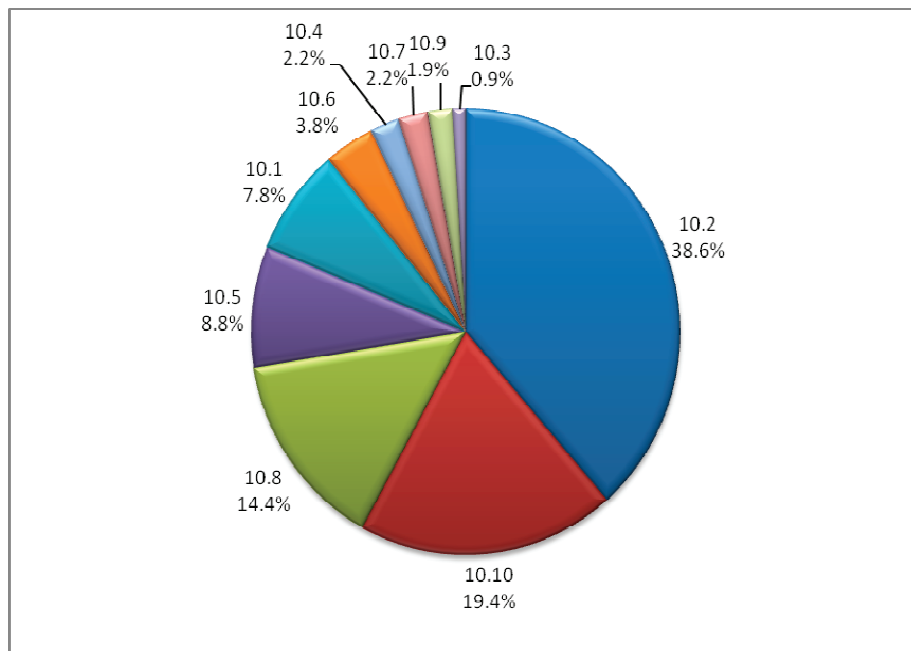
- 2.3.3.1692 The development should be fast as the industry and commerce are based on the culture.
- 2.3.3.1693 The development should be sustainable and eco-friendly.
- 2.3.3.1694 The hardware and software can be developed at the same time.
- 2.3.3.1695 Do not be a part of commercial or property development.
- 2.3.3.1696 “Artistic” and “Trendy” are positioned for the development.
- 2.3.3.1697 The development and reservation are well balanced to each other.
- 2.3.3.1698 Some tasks cannot be divided into several parts, but some can.
- 2.3.3.1699 People want a proper cultural district for development.
- 2.3.3.1700 The development should be in long-term because the programs will continue showing to audience.
- 2.3.3.1701 When planning the development, the government and the WKCD should have their own roles.
- 2.3.3.1702 The development can be related to some Hong Kong promotional activities.
- 2.3.3.1703 The WKCDA should learn what need to be developed and what need not to develop.
- 2.3.3.1704 Do not spend a lot of time on asking the public how to develop.
- 2.3.3.1705 The development can be flexible and changeable for future used or needs.

**Theme 10: Macro Issues (319 text units)**

**Categories/Sub-categories of Views:**

- 10.1 Hong Kong Cultural Context
- 10.2 Hong Kong Cultural Policies/Strategies
  - 10.2.1 Long-term Cultural Policies
  - 10.2.2 Creative Industry
  - 10.2.3 Resources Allocation
  - 10.2.4 Others
- 10.3 Cooperation/Competition with Other Countries/Regions
- 10.4 Promotion and Marketing Activities
- 10.5 Nurturing Programmes
  - 10.5.1 Nurturing Local Talents
  - 10.5.2 Others
- 10.6 Audience Building Programmes
- 10.7 Research in Arts and Culture
- 10.8 Education/Training in Arts and Culture
  - 10.8.1 Managers of Arts and Cultural Venues
  - 10.8.2 Technical/Supporting Staff
  - 10.8.3 Others
- 10.9 Sponsorship Programmes
- 10.10 Other Opinions on Macro Issues

**Distribution of Views**



## Theme 10: Macro Issues

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<i>10.2.3 Resource Allocation (18 text units)</i> .....	176
<i>10.2.2 Creative Industry (10 text units)</i> .....	176
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10.3 Cooperation/Competition with Other Countries/Regions (3 text units).....	179
10.10 Other Opinions on Macro Issues (62 text units).....	179

## **Overview**

2.3.3.1706 This theme receives a total of 319 number of text units, and ranks tenth in terms of the number of text units recorded. “Hong Kong Cultural Policies/Strategies” ranks first with 38.6% of all text units within this theme, “Education/Training in Arts and Culture” ranks second with 14.4%. “Nurturing Programmes” ranks third with 8.8% of all text units within the theme, followed by “Hong Kong Cultural Context” with 7.8%, “Audience Building Programmes” with 3.8%, “Promotion and Marketing Activities” with 2.2%, “Research in Arts and Culture” with 2.2%, “Sponsorship Programmes” with 1.9%, and “Cooperation/Competition with Other Countries/Regions” with 0.9% of all text units within the theme.

2.3.3.1707 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other highly diverse suggestions on “Macro Issues”, and they are grouped under “Other Opinions on Macro Issues” presented towards the end of the section. Related salient points within the categories are grouped together under a “Sub-category”.

## **10.2 Hong Kong Cultural Policies/Strategies (123 text units)**

### ***10.2.1 Long-term Cultural Policies (65 text units)***

2.3.3.1708 Some believe that the development of the WKCD should align with the long-term cultural policies of Hong Kong. The Government should formulate a comprehensive cultural policy with a clear positioning for the WKCD. The overarching aim of such policy should be to raise the level of cultural literacy of people of Hong Kong.

2.3.3.1709 There is a common perception that Government decision-makers do not have a nuanced understanding of the role of culture in the social development of Hong Kong. Policy-making tends to be mechanistic and bureaucratic which does not give due consideration to the notion of artistic freedom.

2.3.3.1710 The Government should develop a long-term policy to encourage the appreciation of arts which should be incorporated into the curriculum design at all levels of Hong Kong’s education system.

- 2.3.3.1711 The WKCDA should develop more collaboration with Education Bureau, the Hong Kong Tourism Board and other related Government departments in policy formulation and implementation.
- 2.3.3.1712 An Arts and Culture Department should be established by the Government.
- 2.3.3.1713 The existing resource allocation mechanism to support the arts has a built-in bias towards large performing arts organisations whereas smaller groups are given short shrift.
- 2.3.3.1714 Artistic development is a long-term undertaking which requires sustained Government support.
- 2.3.3.1715 The cultivation of local Hong Kong culture should not be at the expense of traditional Chinese culture.
- 2.3.3.1716 The existing policy environment for culture is characterised by a fragmented decision-making process.
- 2.3.3.1717 There should be an overall review of the utilization of all publicly funded arts and cultural facilities in Hong Kong after the completion of the WKCD to ensure optimal resource utilization.

***10.2.3 Resource Allocation (18 text units)***

- 2.3.3.1718 Resources should be allocated to support the development of qualified manpower in the area of arts management.
- 2.3.3.1719 Government should consider whether the development of the WKCD would reduce the resources allotted to other districts such as Tsim Sha Tsui and Yau Ma Tei. Every district should have room for cultural development.

***10.2.2 Creative Industry (10 text units)***

- 2.3.3.1720 The WKCD should be an integral part of a strategic plan in the development of creative industry in Hong Kong which embraces design, media arts and film production.
- 2.3.3.1721 The WKCD should be regarded as a very important player in the development of creative industry in Hong Kong.

***10.2.4 Others (30 text units)***

- 2.3.3.1722 The cultivation of arts education should be incorporated as the eighth core planning principle of the WKCD.

## **10.8 Education/Training in Arts and Culture (46 text units)**

### ***10.8.1 Managers of Arts and Cultural Venues (18 text units)***

2.3.3.1723 There is going to be a great demand for arts administrators to manage the facilities of the WKCD.

2.3.3.1724 There are concerns on the availability of qualified professionals in arts administration and management.

2.3.3.1725 There are concerns that there may be a mismatch of hardware and software aspects of the WKCD, with management being staffed mainly by administrators who do not have sufficient understanding of the intricacies of arts management.

### ***10.8.2 Technical/Supporting Staff (5 text units)***

2.3.3.1726 Pertinent training, especially in the area of customer service, should be provided to technical/supporting staff.

2.3.3.1727 Having state-of-the-art equipment or adjustable acoustics such as artec, multimedia, etc. is not enough, staff of the venues need to be professionally trained so that they can operate the equipment to its full capabilities.

### ***10.8.3 Others (23 text units)***

2.3.3.1728 There is a lack of emphasis on arts education at all levels of Hong Kong's education system.

## **10.5 Nurturing Programmes (28 text units)**

2.3.3.1729 Not enough resources have been allocated to nurture the activities of arts and cultural groups in Hong Kong, with the bulk of resources being absorbed by the budget of the LCSD.

## **10.1 Hong Kong Cultural Context (25 text units)**

2.3.3.1730 Some opine that Hong Kong's culture has certain unique features which should be incorporated and reflected in the planning and design of the WKCD. Part of the uniqueness is the history and heritage of Hong Kong.

2.3.3.1731 There are different opinions as to whether we should place more emphasis on the past or look more into the future.

2.3.3.1732 There are concerns that the local Hong Kong cultural scene is characterised by a relatively rudimentary appreciation of arts that would prove to be a major hindrance to the development of a vibrant WKCD.

2.3.3.1733 Government should research on popular culture.

### **10.6 Audience Building Programmes (12 text units)**

2.3.3.1734 Audience building programmes should be incorporated into the 3-3-4 curriculum design. More emphasis should be placed on raising the cultural literacy of the young people in Hong Kong. Promoting arts-related education should be given top priority by the Government.

### **10.4 Promotion and Marketing Activities (7 text units)**

2.3.3.1735 Promotion and marketing programmes should place more emphasis on indigenous local Hong Kong culture.

2.3.3.1736 Online marketing is an effective tool to reach target audiences.

### **10.7 Research in Arts and Culture (7 text units)**

2.3.3.1737 Funding should be available for tertiary institutions to support research activities with particular emphasis on arts education and arts appreciation.

### **10.9 Sponsorship Programmes (6 text units)**

2.3.3.1738 More emphasis should be placed on sponsorship programmes to attract world-class performers to the WKCD.

2.3.3.1739 Government can sponsor some pilot IT projects to explore the use of innovative technologies in current arts.



### **10.3 Cooperation/Competition with Other Countries/Regions (3 text units)**

2.3.3.1740 There is a need to coordinate the development of the WKCD with the Greater Pearl River Delta and the Mainland China as a whole. Attracting more world-class performers from the Mainland China should be considered.

2.3.3.1741 Consideration should be given to achieving more collaboration with major cities in the Mainland China in the development of the WKCD in the long run.

### **10.10 Other Opinions on Macro Issues (62 text units)**

2.3.3.1742 The development of arts and culture hinges on whether Hong Kong can preserve and maintain an environment with freedom of thought and expression.

2.3.3.1743 Hong Kong has been lagging behind Singapore to develop itself as a preferred destination of arts and culture as the latter would have everything in place by 2013.

2.3.3.1744 The level of development of culture is a reflection of the soft power of Hong Kong. This should not be underestimated in the cultivation of our long-term competitive position vis-à-vis other countries in the region.

2.3.3.1745 There are doubts on whether Hong Kong has an indigenous local culture. Its colonial past is not rooted in a solid cultural foundation.

2.3.3.1746 Local Hong Kong culture does not have the richness or depth to attract overseas visitors to the WKCD.

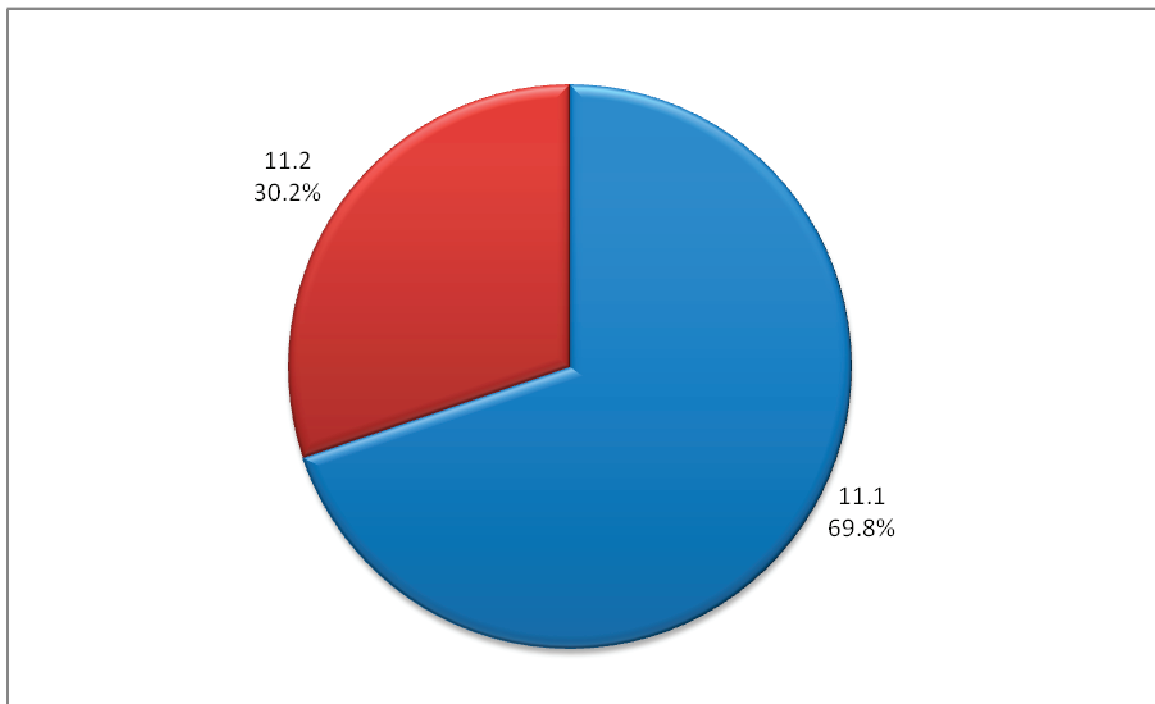
2.3.3.1747 The development of the WKCD is not an end in itself but a means to enhance the overall competitiveness of Hong Kong vis-à-vis its competitors in the region.

## Theme 11: Other Issues Raised (513 text units)

### Categories/Sub-categories of Views:

- 11.1 Public Engagement Exercise
  - 11.1.1 Holistic Approach
  - 11.1.2 Arrangement
  - 11.1.3 Effectiveness
  - 11.1.4 Consultation Leaflet and Questionnaire
  - 11.1.5 Stakeholders
  - 11.1.6 Follow-up Actions
  - 11.1.7 Others
- 11.2 Any Other Opinions
  - 11.2.1 Express Rail Link (XRL)
  - 11.2.2 Others

### Distributions of Views



## Theme 11: Other Issues Raised

<b>Category/Sub-category (frequency count of text units)</b>	<b>Page</b>
Overview.....	182
11.1 Public Engagement Exercise (358 text units) .....	182
11.1.2 Arrangement (76 text units) .....	182
11.1.1 Holistic Approach (42 text units).....	183
11.1.4 Consultation Leaflet and Questionnaire (39 text units).....	183
11.1.3 Effectiveness (33 text units) .....	183
11.1.5 Stakeholders (28 text units).....	183
11.1.6 Follow-up Actions (21 text units).....	183
11.1.7 Others (119 text units) .....	183
11.2 Any Other Opinions (155 text units) .....	185
11.2.1 Express Rail Link (XRL) (60 text units) .....	185
11.2.2 Others (95 text units) .....	185

## **Overview**

- 2.3.3.1748 This theme receives a total of 513 number of text units, and ranks ninth in terms of the number of text units recorded. “Public Engagement Exercise” ranks first with 69.8% of all text units within this theme while “Any Other Opinions” ranks second with 30.2% of all text units within this theme.
- 2.3.3.1749 This theme contains a variety of views raised beyond those covered in the Consultation Leaflet, questionnaires, and questions for focus group meetings.
- 2.3.3.1750 Below are the salient points which are representative or indicative of the views expressed under each category. The categories are presented in descending order in terms of the number of text units received. Apart from the above categories, there are many other views that are grouped under “Any Other Opinions” presented towards the end of the section. Related salient points within the categories are grouped together under a “Sub-category”.

## **11.1 Public Engagement Exercise (358 text units)**

### ***11.1.2 Arrangement (76 text units)***

- 2.3.3.1751 The local community should be engaged at the various stages of development of the WKCD.
- 2.3.3.1752 The existing consultative mechanism is perceived to be too top-down in nature, with the Government basically setting the agenda without much input from key stakeholders.
- 2.3.3.1753 Information and communication technologies have very important role to play to ensure effective public involvement and empowerment especially in the building up of a public engagement infrastructure.
- 2.3.3.1754 It is suggested that a series of focus groups meetings be held prior to public engagement to formulate a template of key issues before the actual conducting of the exercise. The focus groups should be broadly representative of the key stakeholders.
- 2.3.3.1755 More effective utilization of internet communication forums such as Facebook to engage the general public.

### ***11.1.1 Holistic Approach (42 text units)***

2.3.3.1756 The PE exercise should not be a one-off exercise.

2.3.3.1757 PE should be an on-going activity with carefully designed tools to gauge public opinion.

### ***11.1.4 Consultation Leaflet and Questionnaire (39 text units)***

2.3.3.1758 The questionnaire design is problematic. Some questions are not easy to answer and some options contradict each other. It is rather difficult to rank the importance of some question items as suggested by the questionnaire.

2.3.3.1759 The questionnaire has left out important questions related to the location and distribution of arts facilities and residential and commercial developments which are issues of public concern.

### ***11.1.3 Effectiveness (33 text units)***

2.3.3.1760 There are some concerns on the effectiveness of using focus groups in the PE exercise.

### ***11.1.5 Stakeholders (28 text units)***

2.3.3.1761 The stakeholders should be given maximum leeway to define the issues, so as to ensure the PE exercise not being used as a means to guide public opinion towards a preconceived policy direction.

### ***11.1.6 Follow-up Actions (21 text units)***

2.3.3.1762 A robust deadline should be set to implement the WKCD project as soon as possible after the conclusion of the PE exercise.

### ***11.1.7 Others (119 text units)***

2.3.3.1763 The results of the previous PE exercise should be released to the general public.

2.3.3.1764 There is a danger that the findings of PE would tend towards the lowest common denominator. There may be conflicts between the preferences of the general public and the aspirations of artists.

2.3.3.1765 A random representative baseline polling should be done to identify pertinent issues which are of concern to the general public.

2.3.3.1766 Views should be collected from different individuals, groups or organizations such as persons with disabilities, professional with artistic sense, and local artists.

- 2.3.3.1767 As there were many forums and focus group meetings, it really wasted the money and time.
- 2.3.3.1768 The relationships built at the focus group meetings and forums are benefiting the WKCD.
- 2.3.3.1769 The website for Stage 1 PE is so simple that there is not enough information for reference.
- 2.3.3.1770 Duration of Stage 1 PE is too long.
- 2.3.3.1771 The purpose of forum is to express the views; however, the Stage 1 PE usually spend one hour for presentation and arts performance. The remaining one hour used for expressing views is not enough.
- 2.3.3.1772 District Councils can hold some activities related to the WKCD let people to express their points of view. It may be much successful than the Stage 1 PE.
- 2.3.3.1773 A brainstorming discussion is very important, but not the control freak discussion.
- 2.3.3.1774 There are many points or views collected from the Stage 1 PE and some are contradicting. People doubt whether the three Conceptual Plan Consultants understand those points.
- 2.3.3.1775 People are worried about whether the WKCDA really listen to their points of view and take actions for those views.
- 2.3.3.1776 There is no press or media attending the focus group meetings. It seems that the public do not care about the WKCD project.
- 2.3.3.1777 Direct ways can be provided to let people join, inspect and observe the Stage 1 PE.
- 2.3.3.1778 During the PE, the WKCDA can tell the public how the 21.6 billion dollars is used for the WKCD.
- 2.3.3.1779 Constant dialogue between government and public is required.
- 2.3.3.1780 Some people did not understand the reason why holding many focus group meetings at the PE.
- 2.3.3.1781 The transparency for the PE activities should be increased.
- 2.3.3.1782 No matter how many PE activities are held, the project will not be successful. It is because the WKCDA does not understand what is “Arts” and “Culture”.

## **11.2 Any Other Opinions (155 text units)**

### ***11.2.1 Express Rail Link (XRL) (60 text units)***

2.3.3.1783 XRL would have an adverse impact on the development of the WKCD on issues such as design, construction and pollution.

2.3.3.1784 One particularly contentious issue is the location of the future XRL terminus within the WKCD which might bring a host of problems.

### ***11.2.2 Others (95 text units)***

2.3.3.1785 The process of choosing the three Conceptual Plan Consultants was not transparent. There should be open competition.

2.3.3.1786 The WKCDA should not simply copy the design merits of the two unselected Conceptual Plan Options into the selected Conceptual Plan.

2.3.3.1787 There is a need to develop an institutionalized mechanism not just to consult all key stakeholders but to enable them to actively participate in the running of the WKCD.

2.3.3.1788 The WKCDA should consider the development of an infrastructure of public engagement which entails the establishment of a portal that can connect directly with the community arts portals in the 18 districts of Hong Kong.

2.3.3.1789 The website of the WKCD should be developed into an online resources and collaboration platform to engage both local and international arts and cultural communities.

2.3.3.1790 The WKCD should be renamed Victoria Harbour Cultural District which would enable the marketing efforts to leverage on the international reputation of the harbour of Hong Kong.

2.3.3.1791 Hong Kong should rank traditional arts, which is not so respected by Hong Kong people in the highest priority.

2.3.3.1792 Efficient allocation of resources is very important.

2.3.3.1793 There is voice that there should not be any sales activities of retails and real estate within the district.

2.3.3.1794 Advertisement needs to be strengthened so that everyone will easily access to the information.

2.3.3.1795 There should not be XRL in the WKCD.

- 2.3.3.1796 Should consider the influence of the construction of XRL on the neighbourhood.
- 2.3.3.1797 Should disclose the account of the project to public.
- 2.3.3.1798 The project should truly and practically operate.
- 2.3.3.1799 Should disclose the progress of the project to public regularly.
- 2.3.3.1800 Should help local art development.
- 2.3.3.1801 The project should create jobs.
- 2.3.3.1802 There should be relaxation of border control over travelling among various regions of Pearl River Delta so as to allow easier access to the WKCD programmes.
- 2.3.3.1803 There must be a central and coordinated plan for the whole district. At the same time we should get as many Hong Kong people involved as possible.
- 2.3.3.1804 Provide spaces for shops or restaurants to have their own designs and characteristics.
- 2.3.3.1805 High architecture is not good to cultural development.
- 2.3.3.1806 After the professionals have finished the planning proposal, the remaining works should be given back to creative and innovative industry. Government just needs to assist them.
- 2.3.3.1807 The top-sided development of MTR Austin Station has been reserved for constructing various blocks of high residential. It should affect the WKCD.
- 2.3.3.1808 Currently many institutions and universities have been conducting lots of research on the cultural development of Hong Kong. Those results of research should be more accessible to public so as to encourage the public to learn more about arts and culture.
- 2.3.3.1809 When the project of the WKCD is being processed, government should take this chance to reconstruct the overcrowded neighbourhood into green, low dense and welcoming places.



## CHAPTER 3: QUANTITATIVE DATA ANALYSIS<sup>13</sup>

### 3.1 OBJECTIVES OF THE QUESTIONNAIRE SURVEY

- 3.1.1 The Questionnaire Survey aims at soliciting input from the general public regarding the key planning aspects that are fundamental to the preparation of the Conceptual Plan Options for the WKCD. It also aims to solicit input on programmes, education and other related matters.
- 3.1.2 The questionnaire aims to stimulate free expression of views by respondents as well as to inspire respondents to consider some common options from which they can develop their preferences on a quantifiable basis. Each question begins with an open-ended question to solicit respondents' view on the topic in an unconstrained manner. Some of the open-ended questions are followed by associated multiple choice questions and respondents may, if they wish to, indicate their preference in the form of responses to these questions. Responses to the open-ended questions are analysed together with written and verbal comments from other sources, and the results are presented in **Chapter 2**. This Chapter summarises the responses made to questions that invite the respondents to indicate their preferences.
- 3.1.3 The survey targeted the following groups of respondents:
- (a) members of the public interested in the WKCD project;
  - (b) the Hong Kong residents; and
  - (c) visitors to Hong Kong.
- 3.1.4 Self-returned completed questionnaires basically capture views of the first group above, while face-to-face interviews were conducted by PPRI to capture views of the second and the third groups.

### 3.2 DESIGN OF QUESTIONNAIRE

- 3.2.1 The questionnaire was developed by the Project Consultant and PPRI in consultation with the WKCDA and the three Conceptual Plan Consultants appointed by the WKCDA. It was later reviewed and agreed by the Consultation Panel and endorsed by the Board of the WKCDA.

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13. The figures and the percentages in this report have been rounded to the nearest one or two decimal points, hence individual totals may not add up due to rounding.

3.2.2 Possible references were provided for questions covering the following five major aspects – Overall Look, Ambience, Facilities and Activities, Travelling to and from the WKCD and Travelling within the WKCD. Respondents were also invited to provide their profile for analytical purposes.

### **Overall Look**

3.2.3 This part focuses on soliciting the public's views relating to the overall look of the WKCD. Respondents may indicate their preferences on the following six characteristics:

- (a) Harmonising with the harbour-front and the ridgelines;
- (b) Distinct from and in contrast to its surrounding;
- (c) Exhibiting a green setting;
- (d) Presenting an urban setting;
- (e) Showcasing Hong Kong's unique local and traditional characteristics; and
- (f) An innovative mix of local and international features.

3.2.4 Respondents may indicate whether each of the above six characteristics is: "Most Preferred", "Preferred", "Neutral", "Least Preferred", "Not Preferred at All" or "No Comment". The six characteristics mentioned above are not mutually exclusive in the WKCD. It is possible to accommodate more than one attribute as different parts of the WKCD can assume a different look.

### **Ambience**

3.2.5 This part focuses on soliciting the public's views relating to the ambience of the WKCD. Respondents may indicate their preferences on the following six characteristics:

- (a) Relaxing;
- (b) Exciting;
- (c) Traditional;
- (d) Contemporary;
- (e) Inviting; and
- (f) Inspiring.

3.2.6 As in the case of “Overall Look”, respondents may indicate whether each of the above six characteristics is: “Most Preferred”, “Preferred”, “Neutral”, “Least Preferred”, “Not Preferred at All” or “No Comment”. The six characteristics mentioned above are not mutually exclusive in the WKCD. It is possible to accommodate more than one attribute as different parts of the WKCD can assume a different ambience.

### **Facilities and Activities**

3.2.7 This part focuses on soliciting the public’s views relating to the facilities in the WKCD which they would more likely visit. It contains two groups of facilities which the respondent may indicate their likelihood to visit:

- (a) Arts and cultural facilities (i.e. Museum, Theatres, Concert Halls, Xiqu Centre, Mega Performance Venue, Exhibition Centre, and Learning-related facilities); and
- (b) Public and retail-dining-entertainment facilities (i.e. Public Open Space, Parks, Promenade, Shops, Restaurants/Cafes, and Entertainment Facilities).

3.2.8 Respondents can choose more than one facility. The frequency count on each of the facilities would provide information for the Conceptual Plan Consultants in the planning of such facilities in the WKCD.

### **Travelling to and from the WKCD**

3.2.9 This part focuses on soliciting the public’s views relating to travelling to and from the WKCD which the respondents may indicate:

- (a) the direction(s) from which the respondent would most likely go to the WKCD; and
- (b) the existing means of transport the respondent would use to access the WKCD (i.e. MTR, Train, Bus, Minibus, Taxi, Private Car, Ferry and On Foot).

3.2.10 As in the case of “Facilities and Activities”, respondents can choose more than one means of transport. The frequency count can provide information for the Conceptual Plan Consultants in the planning of the WKCD, in particular, the transport facilities.

### **Travelling within the WKCD**

3.2.11 This part focuses on soliciting the public’s views relating to travelling within the WKCD. Respondents may rank the order of importance of the following factors in planning the internal mode(s) of transport within the WKCD:

- (a) Convenience – frequency and reliability of transport;
- (b) Visual Effect – impact on views from and to the surrounding;
- (c) Comfort – how comfortable the services are; and
- (d) Environmental Friendliness – low-emission and low-carbon transport.

3.2.12 Respondents may indicate the order of importance of the above four factors regarding the WKCD’s internal mode(s) of transport in the order of importance from 1 (most important) to 4 (least important).

### **Profile of Respondent**

3.2.13 The last part of the questionnaire invites the respondent to provide basic demographic data (including age, gender, area of residence and education level) as well as information on patronage of arts and cultural venues. This information would allow further analysis on the preferences of different groups.

3.2.14 In addition to the topics mentioned above, respondents may also provide their comments on “Programmes and Education-related Activities” and “Planning Design Principles”.

3.2.15 A sample of the questionnaire is attached in **Annex 1**.

## **3.3 COLLECTION OF QUESTIONNAIRES**

3.3.1 During Stage 1 PE exercise, a total of 6,688 questionnaires were collected from three sources: self-returned questionnaires (2,192, 32.8% of total), face-to-face interviews with Hong Kong residents (2,265, 33.9% of total), and face-to-face interviews with visitors to Hong Kong (2,231, 33.3% of total). Data sources of collected questionnaires are summarised in **Exhibit 8**.

**Exhibit 8: Data Sources of Collected Questionnaires**

Item	Source of Questionnaires	Description	Collection Agent	Quantity	Sub-total (% of total)
1	Self-returned	PE Events	WKCDA	1,204	2,192 (32.8%)
		Fax		1	
		Post / Hand Delivery		723	
		Online		264	
2	Face-to-face interviews with Hong Kong residents	PPRI		2,265 (33.9%)	
3	Face-to-face interviews with visitors to Hong Kong	PPRI		2,231 (33.3%)	
Total:					6,688 (100.0%)

3.3.2 Self-returned questionnaires were collected at the 66 PE events, via fax, post, hand delivery and from online sources.

3.3.3 Face-to-face interviews were conducted by PPRI.

3.3.4 Photocopies of all questionnaires (including hardcopies and electronic copies) collected were sent to PPRI for processing. Originals and photocopies of all collected questionnaires were kept under lock and key. Only authorised officers who had signed the confidentiality declaration were allowed to access the questionnaires.

3.3.5 Preferences indicated in questions with possible references were codified and analysed with “Statistical Package for the Social Sciences” (SPSS)<sup>14</sup>.

3.3.6 The distribution of preferences indicated in the responses to the questionnaires are categorised according to the rule shown in **Exhibit 9**, when applicable.

**Exhibit 9: Categorisation Rule for Describing Different Percentages of Views**

<u>Category Description</u>	<u>Percentage of Views (Most Preferred + Preferred)</u>
Views of the great majority	> 67%
Views of the majority, though there is a sizeable number not sharing the same view	52 - 66%
Views with divergence	49 - 51%
Views of a sizeable number of respondents	20 - 48%
Views of the minority	< 20%

14. SPSS is a statistical and analytical software commonly used in data analysis for social sciences.

### 3.4 RESULTS OF SELF-RETURNED QUESTIONNAIRES

3.4.1 Detailed key statistics for the preferences indicated in the questions from the self-returned questionnaires are presented in tabular and graphic forms in **Annex 2**. A summary of the preferences indicated (excluding “invalid” and “no answer” cases) is presented below.

#### **Overall Look**

3.4.2 The great majority indicate the following attributes as either the “Most Preferred” or “Preferred” overall look for the WKCD: “Exhibiting a green setting” (81.8%), “Showcasing Hong Kong’s unique local and traditional characteristics” (68.8%), “Harmonising with the harbour-front and the ridgelines” (68.3%) and “An innovative mix of local and international features” (67.3%), with “Exhibiting a green setting” being the top choice.

3.4.3 Views are divergent on whether “Distinct from and in contrast to its surrounding” (48.6%) should be the “Most Preferred” or “Preferred” overall look for the WKCD.

3.4.4 A sizeable number of respondents indicate “Presenting an urban setting” (29.2%) as the “Most Preferred” or “Preferred” overall look for the WKCD.

#### **Ambience**

3.4.5 A great majority of respondents indicate “Relaxing” (88.2%) and “Inspiring” (76.1%) as the “Most Preferred” or “Preferred” ambience in the WKCD.

3.4.6 The majority of respondents indicate “Contemporary” (62.9%) and “Inviting” (61.3%) as the “Most Preferred” or “Preferred” ambience in the WKCD, though there is a sizeable number not sharing the same view.

3.4.7 A sizeable number of respondents indicate “Traditional” (41.0%) and “Exciting” (37.1%) as the “Most Preferred” or “Preferred” ambience in the WKCD.

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

3.4.8 Regarding the type of arts and cultural facilities that respondents to self-returned questionnaires are more likely to visit, “Mega Performance Venue” (65.9%) is the top choice, followed by “Theatres” (64.9%), “Museum” (63.2%), “Concert Halls” (58.7%), “Exhibition Centre” (52.5%), “Learning-related facilities” (47.2%) and “Xiqu Centre” (25.9%).

3.4.9 Cross tabulation of choice of arts and cultural venues and age groups are shown in **Annex 5**. Chi-square tests<sup>15</sup> were performed to determine whether significant difference exists in the choices of venues among different age groups. The test results show that significant differences are found among age groups and their likelihood of visiting “Museum”, “Theatres”, “Concert Halls”, “Xiqu Centre”, “Exhibition Centre” and “Learning-related facilities” (**Annex 6**). A relative high percentage of respondents aged 31 or above are likely to visit these venues than those aged 30 or below. No significant difference is found between age groups and their likelihood of visit to “Mega Performance Venue”.

### **Public and Retail-dining-entertainment Facilities**

3.4.10 Regarding the public and retail-dining-entertainment facilities that respondents are more likely to visit, “Promenade” (68.6%) ranks first, followed by “Public Open Space” (66.7%), “Restaurants/Cafes” (62.4%), “Parks” (62.3%), “Entertainment Facilities” (54.4%), and “Shops” (40.9%).

3.4.11 Cross tabulation of choice of public and retail-dining-entertainment facilities and age groups are shown in **Annex 5**. Chi-square tests were performed to determine whether significant difference exists in the choices of public and retail-dining-entertainment facilities among different age groups. The test shows that significant differences are found for the likelihood of visiting all public and retail-dining-entertainment facilities, i.e. “Public Open Space”, “Parks”, “Promenade”, “Restaurants/Cafes”, “Shops” and “Entertainment Facilities” (**Annex 6**). Those aged under 18 are more likely to visit “Entertainment Facilities” and “Shops” than other age groups. Groups of respondents aged 31-45, aged 46-60 and aged 71 or above are more likely to visit “Promenade” than other age groups. Respondents aged 31-45 are more likely to visit “Public Open Space” than other age groups. Groups of respondents aged 31-45 and aged 71 or above are more likely to visit “Parks” than other age groups. Finally, groups of respondents aged above 31-45 and 61-70 are more likely to visit “Restaurants/Cafes” than other age groups.

### **Travelling to and from the WKCD**

3.4.12 In terms of the number of respondents indicating the direction that they will be coming from when visiting the WKCD, “East” ranks first (46.1%), followed by “North” (28.8%), “South” (23.7%) and “West” (6.9%) in that order.

3.4.13 In terms of the means of transport to travel to the WKCD, “MTR” (82.5%) ranks first, followed by “Bus” (52.9%). Other means of transport in the order of

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15. Chi-square test is a statistical method to test whether significant difference exists among groups.

likelihood of use are “On foot” (23.2%), “Ferry” (21.0%), “Minibus” (18.5%), “Train” (17.2%), “Private car” (17.1 %) and “Taxi” (15.5%).

### **Travelling within the WKCD**

- 3.4.14 Regarding the importance of the various factors relating to the WKCD’s internal mode of transport, the majority of respondents indicate “Environmental Friendliness” (53.7%) as the most important or an important factor.
- 3.4.15 Views are divergent on whether “Comfort” (49.4%) should be the most important or an important attribute for modes of transport within the WKCD.
- 3.4.16 Views of a sizeable number of respondents indicate “Convenience” (44.9%) and “Visual Effect” (38.3%) as the most important/important attributes.

### **Respondents’ Profile**

- 3.4.17 48.1% of the respondents are under the age of 18, 20.3% aged between 18-30, 12.9% aged between 31-45, 12.0% aged between 46-60, 2.2% aged between 61-70, and 0.9% aged 71 or above.<sup>16</sup>
- 3.4.18 41.9% of the respondents are male while 54.2% are female.<sup>17</sup>
- 3.4.19 In terms of area of residence, 23.9% of the respondents live on Hong Kong Island, 30.7% live in Kowloon, 38.8% live in the New Territories and 1.8% live in the Outlying Islands.<sup>18</sup>
- 3.4.20 In terms of education level, 55.7% of the respondents received secondary education, while 27.7% received university education or above, 10.1% received post secondary education and 1.6% received primary education.<sup>19</sup>
- 3.4.21 85.4% of all respondents have patronised arts and cultural facilities in the past 12 months. Among the responses to patronage of arts and cultural facilities in the past 12 months, 42.7% have visited arts and cultural facilities for seven times or more in the past 12 months. Cross tabulation of age groups and the frequency of visits to arts and cultural venues during the past 12 months are shown in **Annex 5**. Chi-square tests were performed to determine whether significant difference exists in the frequency of previous visits among different age groups (**Annex 6**). The test

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16. The percentages do not add up to 100% because 3.6% of the responses are “No answer” or “Invalid” cases.

17. The two percentages do not add up to 100% because 3.9% of the responses are “No answer” or “Invalid” cases.

18. The percentages do not add up to 100% because 4.8% of the responses are “No answer”, “Invalid”, “Mainland” and “Overseas” cases.

19. The percentages do not add up to 100% because 4.8% of responses are “No formal schooling”, “Invalid” and “No answer”.



results show that significant differences are found for previous visits to arts and cultural venues and age groups. Respondents aged 31-45 visited arts and cultural venues most, followed by respondents aged 18-30, and then respondents aged 46-60.

### 3.5 FACE-TO-FACE INTERVIEWS

3.5.1 To supplement and triangulate the findings from the self-returned questionnaires described in the above sections, two additional surveys were conducted by PPRI during Stage 1 PE. The first exercise was a face-to-face interview survey with Hong Kong residents, while the second was a face-to-face interview survey with visitors to Hong Kong. The following sections describe the methodology and results of these two surveys. These two surveys were conducted during the period from 8 October 2009 to 7 January 2010. The questionnaire used in these two surveys is basically the same as that used for self-returning purpose. The questionnaire used for face-to-face interviews with Hong Kong residents and visitors to Hong Kong have screening questions in order to identify the suitable targets<sup>20</sup>. The questionnaire used for visitors to Hong Kong contains screening questions which help to identify the country of origin of the visitors.

### 3.6 METHOD AND RESULTS OF FACE-TO-FACE INTERVIEWS WITH HONG KONG RESIDENTS

#### Sampling Method

3.6.1 The survey targets Hong Kong residents aged 18 or above. Quota sampling was adopted as the sampling method<sup>21</sup>. According to the statistics in mid-2008 provided by the Census and Statistics Department, the estimated population in Hong Kong Island, Kowloon, and the New Territories (NT) were 1,285,900 (18.7% of total population), 2,008,100 (29.1% of total population), and 3,596,200 (52.2% of total population) respectively. Based on a quota sample of around 2,000 interviewees who were picked randomly at busy locations of each district, the number of respondents interviewed from each district is shown in **Exhibit 10**:

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20. Suitable targets are people aged 18 or above who have not completed the same questionnaire before.

21. Quota sampling is a sampling method in statistics in which the target population is first segmented into some mutually exclusive sub-groups before a survey is conducted. In this Consultancy, the whole population of Hong Kong was divided into three distinct geographical regions, namely Hong Kong Island, Kowloon, and the New Territories.

## Exhibit 10: Distribution of Respondents to Face-to-Face Interviews with Hong Kong Residents

District		Number of Respondents	Percentage of Total (%)	Distribution of the Hong Kong Population (%)
a.	Hong Kong Island	382	16.9	18.7
b.	Kowloon	602	26.6	29.1
c.	New Territories East	574	25.3	52.2
d.	New Territories West	707	31.2	
Total:		2,265	100.0	100.0

### Interview Sites

3.6.2 Ten interview sites, covering different parts of Hong Kong, were chosen according to demographic distribution for conducting the survey. Details of the sites are as follows:

#### Hong Kong Island

- Victoria Park (Causeway Bay)
- Edinburgh Place (Central)
- Admiralty MTR Station (Admiralty)

#### Kowloon

- Kowloon Park (Tsim Sha Tsui / Jordan)
- Yue Man Square (Kwun Tong)
- Mong Kok MTR Station (Mong Kok)

#### New Territories (NT)

##### (a) NT East

- New Town Plaza (Sha Tin)
- Tai Wai Railway Station (Tai Wai)

##### (b) NT West

- Tuen Mun Town Plaza (Tuen Mun)
- Tin Shui Wai Light Rail Station (Tin Shui Wai)

- 3.6.3 2,265 persons were successfully interviewed. Cases in which respondents refused to answer, mid-way termination, as well as communication problems between the interviewees and the interviewers were not taken on board. The interviews were conducted mainly in Cantonese.
- 3.6.4 Detailed key statistics for the responses to each question are presented in tabular and graphic forms in **Annex 3**. The description below for various distribution of views follows the categorization rule shown in **Exhibit 9** when applicable. A summary of findings is presented below:

### **Overall Look**

- 3.6.5 Views of the great majority indicate “Exhibiting a green setting” (79.7%), followed by “Showcasing Hong Kong’s unique local and traditional characteristics” (71.1%) as the “Most Preferred” or “Preferred” overall look for the WKCD with “Exhibiting a green setting” as the top choice.
- 3.6.6 Views of the majority indicate “An innovative mix of local and international features” (64.9%), “Harmonising with the harbour-front and the ridgelines” (64.5%) and “Distinct from and in contrast to its surrounding” (54.2%) as the “Most Preferred” or “Preferred” overall look, though there is a sizeable number not sharing the same view.
- 3.6.7 Views of a sizeable number of respondents indicate “Presenting an urban setting” (43.8%) as the “Most Preferred” or “Preferred” overall look for the WKCD.

### **Ambience**

- 3.6.8 Views of the great majority indicate “Relaxing” (87.2%), followed by “Inspiring” (66.9%) as the “Most Preferred” or “Preferred” ambience for the WKCD.
- 3.6.9 Views of the majority indicate “Inviting” (62.9%), “Contemporary” (59.1%), and “Traditional” (52.1%) as the “Most Preferred” or “Preferred” ambience for the WKCD, though a sizeable number does not share the same view.
- 3.6.10 Views of a sizeable number of respondents indicate “Exciting” (25.7%) as the “Most Preferred” or “Preferred” ambience for the WKCD.

### **Arts and Cultural Facilities**

- 3.6.11 Regarding the type of arts and cultural facilities that Hong Kong residents are more likely to visit, “Concert Halls” (49.6%) ranks first, followed by “Museum” (49.5%), “Mega Performance Venue” (49.5%), “Theatres” (48.5%), “Exhibition Centre”

(44.9%), “Learning-related facilities” (24.9%) and “Xiqu Centre” (23.9%) in that order.

- 3.6.12 Cross tabulation of choice of venues and age groups are shown in **Annex 5**. Chi-square tests were performed to determine whether significant difference exists in the choice of venues among different age groups. The test results show that significant differences are found for the likelihood of visiting “Concert Halls” and the “Xiqu Centre” (**Annex 6**). A higher percentage of respondents aged 61 or above indicate that they are more likely to visit “Xiqu Centre” than other age groups. A higher percentage of respondents aged between 31-45 and aged between 61-70 indicate that they are likely to visit “Concert Halls”. No significant difference is found between age groups and their likelihood of visiting the other facilities (i.e. “Museum”, “Theatres”, “Mega Performance Venue”, “Exhibition Centre” and “Learning-related Facilities”).

### **Public and Retail-dining-entertainment Facilities**

- 3.6.13 Regarding the type of public and retail-dining-entertainment facilities that Hong Kong residents are more likely to visit, “Promenade” (64.9%) ranks first, followed by “Parks” (53.7%), “Restaurants/Cafes” (44.8%), “Shops” (37.1%), “Entertainment Facilities” (35.5%) and “Public Open Space” (35.4%) in that order.
- 3.6.14 Cross tabulation of choice of public and retail-dining-entertainment facilities and age groups are shown in **Annex 5**. Chi-square tests were performed to determine whether significant difference exists in the choices of public and retail-dining-entertainment facilities among different age groups. The test shows that significant differences are found for the likelihood of visiting “Public Open Space”, “Parks” and “Promenade” (**Annex 6**). A higher percentage of respondents aged 71 or above indicate that they are more likely to visit “Parks” and “Public Open Space” than respondents of other age groups. A higher percentage of respondents aged 61 or above indicate that they are more likely to visit “Promenade”. No significant difference is found between age groups and their likelihood of visiting “Shops”, “Restaurants/Cafes”, and “Entertainment Facilities”.

### **Travelling to and from the WKCD**

- 3.6.15 In terms of the number of respondents indicating the direction that they will be coming from when visiting the WKCD, “North” (56.0%) ranks first, followed by “East” (38.0%), “South” (10.6%) and “West” (2.7%) in that order.
- 3.6.16 In terms of the means of transport to travel to the WKCD, “MTR” (64.9%) ranks first, followed by “Bus” (55.1%). Other means of transport in the order of

likelihood of use are “Train” (28.7%), “Minibus” (14.2%), “Private car” (7.5%), “Taxi” (4.2%), “On foot” (3.7%), and “Ferry” (3.7%).

### **Travelling within the WKCD**

- 3.6.17 Regarding the importance of the various factors relating to the WKCD’s internal mode of transport, views of the great majority indicate “Convenience” (74.6%) as the “Most important” or “Important” factor.
- 3.6.18 Views of the majority of respondents indicate “Comfort” (59.4%) as the “Most Important” or “Important” factor, though a sizeable number does not share the same view.
- 3.6.19 Views of a sizeable number indicate “Environmental Friendliness” (43.5%) and “Visual Effect” (22.6%) as the “Most important” or “Important” factors.

### **Respondents’ Profile**

- 3.6.20 46.8% of the respondents aged between 18-30, 34.5% aged between 31-45, 14.4% aged between 46-60, 3.7% aged between 61-70, and 0.7% aged 71 or above.
- 3.6.21 55.5% of the respondents are male while 44.5% are female.
- 3.6.22 In terms of area of residence, 10.3% of the respondents live on Hong Kong Island, 26.5% live in Kowloon and 62.5% live in the New Territories. The rest 0.7% live in the Outlying Islands.
- 3.6.23 In terms of education level, 43.0% of the respondents received secondary education while 27.0% received university education or above, 23.0% received post secondary education and 6.3% received primary education.<sup>22</sup>
- 3.6.24 67.6% of the respondents patronised arts and cultural facilities in the past 12 months; 29.7% of them have visited arts and cultural facilities seven times or more in the past 12 months. Cross tabulation of age groups and the frequency of visits to arts and cultural facilities during the past 12 months are shown in **Annex 5**. Chi-square tests were performed to determine whether significant difference exists in frequency of previous visits among different age groups (**Annex 6**). The test results show that no significant difference is found for the frequency of previous visits to arts and cultural venues among different age groups of respondents.

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22. The percentages do not add up to 100% because 0.8% of respondents do not receive any formal education.

### 3.7 METHOD AND RESULTS OF FACE-TO-FACE INTERVIEWS WITH VISITORS TO HONG KONG

#### Sampling Method

3.7.1 This survey targets visitors to Hong Kong from different countries or regions. Visitors from the Mainland China, Taiwan, Japan, USA and South Korea constitute around 76% of the total number of visitors to Hong Kong<sup>23</sup>. Quota sampling was adopted as the sampling method. The percentage of interviewees from each of the countries/regions corresponded roughly to the percentage of visitors to Hong Kong. The breakdown is as follows (**Exhibit 11**):

**Exhibit 11: Distribution of Respondents to Face-to-Face Interviews with Visitors to Hong Kong by Country of Origin**

Country/Region of Origin	Number of Respondents	Percentage of Total (%)	Interviewing Language
Mainland China	1,376	61.7	Putonghua/Cantonese
Taiwan	158	7.1	Putonghua
USA	92	4.1	English
Japan	84	3.8	English
Korea	63	2.8	English
Other Countries/Regions	458	20.5	English
Total:	2,231	100.0	

#### Interview sites

3.7.2 Since visitors to Hong Kong can enter the territory by either air, land or sea, the following interview sites were selected: the Hong Kong International Airport, the Intercity train station in Hung Hom and the China Ferry Terminal in Tsim Sha Tsui. Frequent on-site spot checks were conducted by staff members of PPRI to ensure that the interviews were conducted in accordance with established guidelines.

3.7.3 2,231 visitors were successfully interviewed. Unsuccessful cases included refusal to answer, mid-way termination, as well as communication problems between the interviewees and the interviewers. The interviews were conducted in Putonghua, Cantonese or English.

3.7.4 Statistical results for the responses to each question are presented in tabular and graphic forms in **Annex 4**. The description below for various distribution of views

23. Source: Visitor Profile Report – 2008, Hong Kong Tourism Board, published in April 2009.

follows the categorization rule shown in **Exhibit 9** when applicable. A summary of findings is presented below:

### **Overall Look**

- 3.7.5 Views of the great majority indicated “Showcasing Hong Kong’s unique local and traditional characteristics” (79.1%), “Exhibiting a green setting” (78.9%), “Harmonising with the harbour-front and the ridgelines” (74.5%) and “An innovative mix of local and international features” (72.9%), as the “Most Preferred” or “Preferred” overall look for the WKCD, with “Showcasing Hong Kong’s unique local and traditional characteristics” as the top choice.
- 3.7.6 Views of the majority indicated “Distinct from and in contrast to its surrounding” (64.8%) and “Presenting an urban setting” (60.5%) as the “Most Preferred” or “Preferred” overall look for the WKCD, though there is a sizeable number not sharing this view.

### **Ambience**

- 3.7.7 Views of the great majority indicated “Relaxing” (88.7%) followed by “Inviting” (82.2%), “Inspiring” (77.1%), “Contemporary” (71.7%), and “Traditional” (69.8%) as the “Most Preferred” or “Preferred” ambience.
- 3.7.8 Views of a sizeable number of respondents indicated “Exciting” (42.4%) as the “Most Preferred” or “Preferred” ambience.

### **Arts and Cultural Facilities**

- 3.7.9 Regarding the type of arts and cultural facilities that visitors to Hong Kong are more likely to visit, “Museum” (58.8%) ranks first, followed by “Concert Halls” (52.8%), “Theatres” (51.3%), “Exhibition Centre” (48.8%), “Mega Performance Venue” (43.2%), “Xiqu Centre” (31.9%), and “Learning-related facilities” (31.1%) in that order.
- 3.7.10 Cross tabulation of choice of venues and age groups are shown in **Annex 5**. Chi-square tests were performed to determine whether significant difference exists in the choice of venues among different age groups (**Annex 6**). The test results show that significant difference is found between likelihood of visiting the “Xiqu Centre”, “Mega Performance Venue” and “Learning-related facilities”. A higher percentage of respondents aged 71 or above are likely to visit these facilities/venues than other age groups. No significant difference is found between age groups and their likelihood of visiting “Museum”, “Theatres”, “Concert Halls”, and “Exhibition Centre”.

## **Public and Retail-dining-entertainment Facilities**

- 3.7.11 Regarding the type of public and retail-dining-entertainment facilities that visitors to Hong Kong are more likely to visit, “Promenade” (58.4%) ranks first, followed by “Parks” (56.4%), “Restaurants/Cafes” (49.8%), “Public Open Space” (45.3%), “Shops” (45.2%) and “Entertainment Facilities” (28.5%) in that order.
- 3.7.12 Cross tabulation of choice of public and retail-dining-entertainment facilities and age groups are shown in **Annex 5**. Chi-square tests were performed to determine whether there is significant difference in the choices of retail-dining-entertainment facilities among different age groups. The test shows that significant differences are found for the likelihood of visiting “Parks” and “Promenade” (**Annex 6**). A higher percentage of respondents aged 71 or above indicate that they are likely to visit “Parks” and “Promenade” than respondents of other age groups. No significant difference is found between age groups and their likelihood of visiting “Public Open Space”, “Shops”, “Restaurants/Cafes”, and “Entertainment Facilities”.

## **Travelling to and from the WKCD**

- 3.7.13 In terms of the number of respondents indicating the direction that they will be coming from when visiting the WKCD, “North” (42.5%) ranks first, followed by “West” (37.6%), “East” (34.0%) and “South” (16.3%) in that order.
- 3.7.14 In terms of the means of transport to travel to the WKCD, “MTR” (78.4%) ranks first, followed by “Taxi” (28.8%). Other means of transport in the order of likelihood of using are “Bus” (27.9%), “Train” (19.0%), “On Foot” (7.9%), “Ferry” (4.8%), “Minibus” (4.8%) and “Private Car” (3.6%).

## **Travelling within the WKCD**

- 3.7.15 Regarding the importance of the various factors relating to the WKCD’s internal mode of transport, views of the great majority indicate “Convenience” (79.7%) as the “Most Important” or “Important” factor.
- 3.7.16 Views of the majority indicate “Comfort” (55.5%) as the “Most Important” or “Important” factor, though there is a sizeable number not sharing the same view.
- 3.7.17 Views of a sizeable number of respondents indicate “Environmental Friendliness” (38.1%) and “Visual Effect” (26.5%) as the “Most important” or “Important” factor.

## **Respondents’ Profile**

- 3.7.18 38.3% of the respondents aged between 18-30, 44.8% aged between 31-45, 13.1% aged between 46-60, 3.0% aged between 61-70, and 0.7% aged 71 or above.



- 3.7.19 54.2% of the respondents are male while 45.8% are female.
- 3.7.20 In terms of country of origin, 61.7% are from the Mainland China and 38.3% are from overseas.
- 3.7.21 In terms of education level, 52.4 % of the respondents received university education, 26.0% received secondary education, 15.8% received post secondary education, and 4.2% received primary education.<sup>24</sup>
- 3.7.22 61.1% of the respondents patronised arts and cultural venues in the past 12 months; 33.2% of them have visited arts and cultural facilities for seven times or more in the past 12 months. Cross tabulation of age groups and frequency of visits to arts and cultural facilities during the past 12 months are shown in **Annex 5**. Chi-square tests were performed to determine whether significant difference exists in frequency of previous visits among different age groups (**Annex 6**). The test results show that no significant difference exists between previous visits to arts and cultural venues among different age groups for visitors to Hong Kong.

### **3.8 SUMMARY OF QUANTITATIVE DATA ANALYSIS**

- 3.8.1 The preferences indicated in the above three sets of data are summarised in **Exhibit 12**.
- 3.8.2 There is general convergence of preferences from the three data sets for a number of questions:
- (a) Most preferred or preferred “Overall Look” for the WKCD – “Exhibiting a green setting” and “Showcasing Hong Kong’s unique local and traditional characteristics”;
  - (b) Most preferred or preferred “Ambience” of the WKCD – “Relaxing”;
  - (c) “Public and retail-dining-entertainment facilities” more likely to visit – “Promenade”; and
  - (d) Most likely “Means of transport to the WKCD” – “MTR”.
- 3.8.3 Visitors have slightly different preferences from local residents in terms of the types of venues they are likely to visit and the transport means.

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24. The percentages do not add up to 100% because 1.6% of the respondents either refuse to answer or do not receive any formal education.

- 3.8.4 On the whole, local respondents hope that the WKCD can exhibit a green setting and can showcase Hong Kong's unique local and traditional characteristics. They also hope to experience a relaxing and inspiring ambience of the WKCD.
- 3.8.5 The core arts and cultural facilities that all respondents are more likely to visit are "Mega Performance Venue", "Concert Halls", "Theatres", and "Museum". "Mega Performance Venue" is a popular choice for Hong Kong residents for all age groups, taking into account data from self-returned questionnaires and interviews with Hong Kong residents. "Museum" is a popular choice for visitors to Hong Kong for all age groups.
- 3.8.6 Age is a significant factor in terms of likelihood of visit to a particular arts and cultural venue. Younger respondents from Hong Kong are more likely to visit "Mega Performance Venue" and less likely to visit the "Xiqu Centre". Visitors of all age groups, particularly for those aged 71 or above are more likely to visit "Museum", and less likely to visit "Learning-related Facilities".
- 3.8.7 As for other facilities, respondents are more likely to visit "Promenade", "Public Open Space", and "Parks" in the WKCD.
- 3.8.8 Respondents indicated that they will come from all different directions.
- 3.8.9 "MTR", "Bus" and "Taxi" are the top choices of transport means to and from the WKCD.
- 3.8.10 "Environmental Friendliness", "Convenience" and "Comfort" are indicated as the "Most Important" or "Important" factors for planning internal transport system within the WKCD.

**Exhibit 12: Top Choices for Preferences to Questions for Three Groups of Questionnaire Respondents**

	Self-returned Completed Questionnaire	Face-to-face Interviews with Hong Kong Residents	Face-to-face Interviews with Visitors to Hong Kong
	Top Choices	Top Choices	Top Choices
<b>Overall Look</b>	1. Exhibiting a Green setting	1. Exhibiting a Green setting	1. Showcasing Hong Kong's Unique Local and Traditional Characteristics
	2. Showcasing Hong Kong's Unique Local and Traditional Characteristics	2. Showcasing Hong Kong's Unique Local and Traditional Characteristics	2. Exhibiting a Green setting
<b>Ambience</b>	1. Relaxing	1. Relaxing	1. Relaxing
	2. Inspiring	2. Inspiring	2. Inviting
<b>Arts and Cultural Facilities</b>	1. Mega Performance Venue	1. Concert Halls	1. Museum
	2. Theatres	2. Museum	2. Concert Halls
	3. Museum	3. Mega Performance Venue	3. Theatres
	4. Concert Halls	4. Theatres	4. Exhibition Centre
<b>Public and Retail-dining-entertainment facilities</b>	1. Promenade	1. Promenade	1. Promenade
	2. Public Open Space	2. Parks	2. Parks
<b>Travelling to and from the WKCD</b>	1. East	1. North	1. North
	2. North	2. East	2. West
<b>Means of Transport</b>	1. MTR	1. MTR	1. MTR
	2. Bus	2. Bus	2. Taxi
<b>Travelling within the WKCD</b>	1. Environmental Friendliness	1. Convenience	1. Convenience
	2. Comfort	2. Comfort	2. Comfort

## **CHAPTER 4: ANALYSIS OF RESULTS AND CONCLUSION**

### **4.1 OVERVIEW**

- 4.1.1 This chapter integrates the findings from the previous chapters. Key issues that are given most attention by respondents in the PE exercise are discussed. Some frequently asked questions such as weighting of views, weighting of different types of responses, frequency count of views, and the strengths and limitations of different types of data are first presented.

### **4.2 FREQUENTLY ASKED QUESTIONS**

#### **4.2.1 Should the Views of Some Groups be Given More Attention?**

- 4.2.1.1 This Consultancy seeks to assess and summarise the views of (1) interested parties, (2) members of the public, and (3) visitors to Hong Kong, regarding the development of the WKCD. It would be inappropriate to have a priority system for these groups. The opinions of all these groups need to be taken into consideration. Opinions collected via the self-returned questionnaires, written submissions and forums/meetings, in general, represent the opinions of the first group; while the face-to-face interviews target groups (2) and (3).

#### **4.2.2 Should Certain Types of Responses be Given Greater Weighting?**

- 4.2.2.1 Since the data from face-to-face interviews was collected in an unbiased manner and is of greater number, it is often argued that greater weight should be assigned to them. Moreover, from a public policy perspective, the opinions of the public deserve the utmost attention. On the other hand, members of the public are often not well informed about the issue and hence their opinions must also be viewed in that light.
- 4.2.2.2 As for opinions of interested parties, who took the time and effort to gain understanding of the issue before submitting their views, it is often argued that their opinions deserve attention. The data from self-returned questionnaires, written submissions and records of forums/meetings capture the opinions of this group. The collection process is however susceptible to manipulation. Returns of this nature can easily be orchestrated or even created by interested parties. Furthermore, statistical reliability or validity cannot be demonstrated from data collected through such a process.

4.2.2.3 Affected parties are often the most well-informed, and are likely to be impacted most severely by policy. Their opinions are often insightful and supported by facts and figures. Submissions from these organisations and individuals must therefore be given due consideration as well, even though the number of such submissions is relatively small.

4.2.2.4 In short, each type of evidence has its respective strengths and limitations and it would not be appropriate to assign simplistic weights to a particular type of evidence.

#### **4.2.3 How Should Frequency Counts of Views be Interpreted?**

4.2.3.1 It must be pointed out that frequency counts from written comments must be interpreted with great caution, as no statistical inferences can be made with this set of data. A high frequency count in favour of or opposing a certain proposal from these sources does not necessarily suggest that a similar situation exists in the general population. To claim that a similar percentage exists in the general population would normally require the convergence of data from other sources.

### **4.3 EMPHASIS OF THIS CHAPTER**

4.3.1 The following sections integrate the findings from the collected written and verbal comments with the preferences indicated in the questionnaires.

4.3.2 Key issues that are given most attention by respondents in the PE exercise are discussed. Greater prominence is given to views that have:

(a) relatively higher frequency counts in terms of the number of text units in written and verbal comments from the questionnaire survey, submissions, as well as meeting and forum records; and/or

(b) higher percentage of preferences indicated in the questionnaire survey.

4.3.3 Themes with greater number of recorded text units are presented first.

## **4.4 INTEGRATING FINDINGS FROM ALL SOURCES**

### **Ambience (6,610 text units, 6,688 questionnaires)**

- 4.4.1 This theme ranks first in terms of the number of text units recorded. “Artistic/Cultural Feel” ranks first with 18.9% of all text units within this theme. “Relaxing” ranks second with 17.1 % of all text units within this theme.
- 4.4.2 The preferences shown in the questionnaire survey show that the great majority of all respondents favour “Relaxing” (88.1%), “Inspiring” (73.3%) and “Inviting” (68.8%) as attributes for the ambience of the WKCD. A great majority of visitors to Hong Kong favour “Inviting” (82.2%) as an important attribute for the ambience of the WKCD.

### **Programmes, Education-related Activities, and Other Software Issues by the WKCD (5,597 text units)**

- 4.4.3 This theme collects views on the programmes, education-related activities, and other software issues that are under the management of the WKCD. It ranks second in terms of the number of text units recorded.
- 4.4.4 Other macro issues related to these areas which are outside the management of the WKCD are covered in Theme 10 “Macro Issues”.

### **Software and Related Issues (4,273 text units)**

- 4.4.5 Around 76.4% of the text units within this theme are related to software and related issues, including programming (43.3%), events/activities (23.2%), and other software-related issues (9.9%).
- 4.4.6 Views emphasise the importance of nurturing local talents, and ensuring that the facilities are readily available to the youths, ethnic minorities, and persons with disabilities. There is also a need to develop audience building programmes, in particular for students. Views on training programmes, sponsorship programmes, and research areas are also recorded.
- 4.4.7 Regarding arts and cultural programmes, festivals, interactive exhibitions, mega events, Chinese opera, Western classical music, dance, and animation, are suggested. In particular, arts and cultural programmes should be available to students at all levels.

- 4.4.8 There are views suggesting that the WKCD should collaborate with existing cultural centres and schools in Hong Kong and elsewhere.

**Vision, Mission and Strategic Positioning (800 text units)**

- 4.4.9 14.3% of the text units within this theme are on vision and mission of the WKCD (6.5%) and strategic positioning of the WKCD (7.8%).
- 4.4.10 There are views suggesting that the WKCD should be a world-class cultural zone; other suggested that it should be an icon of local and international arts, with a mission to foster both Chinese and Western arts and culture, as well as to nurture local artists.
- 4.4.11 There are views suggesting that the WKCD should be a test-bed and artistic incubator for the realisation of Hong Kong's long-term and sustainable cultural policy.
- 4.4.12 There are views reflecting a general aspiration that the WKCD should uplift the ability of the community in the appreciation of arts and culture.

**Management and Operation (524 text units)**

- 4.4.13 9.4% of the text units within this theme are on the management of venues and public open space as well as operational issues.
- 4.4.14 On management, there are views suggesting that the WKCD should be managed by professionals. Management should be market-driven and transparent. There are also views suggesting that concession should be offered to the elderly, persons with disabilities and students. Flexibility of charge for certain target groups, for example the elderly, persons with disabilities, young people, students, education bodies, non-government organisations and budding artists, are also suggested.
- 4.4.15 There are views suggesting that opening hours, fees, booking system, and hiring charges of venues should be flexible.
- 4.4.16 There are views suggesting that the WKCD might consider devising a new user-friendly online ticketing system.

**Overall Look (5,493 text units, 6,688 questionnaires)**

- 4.4.17 This theme ranks third in terms of the number of text units recorded. "Showcasing Hong Kong's Unique Local and Traditional Characteristics" ranks first with 19.0%

of all text units within this theme. “Exhibiting a Green setting” ranks second with 14.8% of all text units within this theme.

- 4.4.18 This is in line with results of the preferences indicated in the questionnaire survey. A great majority of all respondents prefer “Exhibiting a Green setting” (80.1%) and “Showcasing Hong Kong’s Unique Local and Traditional Characteristics” (73.0%).

### **Facilities and Activities (4,915 text units, 6,688 questionnaires)**

- 4.4.19 This theme ranks fourth in terms of the number of text units recorded.
- 4.4.20 Views collected from written and verbal comments are quite diversified and scattered among various categories of core arts and cultural facilities and activities, including “Performance Venues” (23.9%), “Museum/M+” (6.3%), “Exhibition Centre” (2.9%), and “Other Facilities” (59.3%). Most of the comments are related to specific and technical requirements of the facilities within the arts and cultural venues. Please refer to **Theme 3** of **Chapter 2** for details.
- 4.4.21 Regarding the type of arts and cultural venues that respondents are more likely to visit, from the results of the questionnaire survey, “Mega Performance Venue” (57.6%), “Theatres” (56.6%), “Museums” (56.3%), and “Concert Halls” (54.1%) are the top choices for local respondents (including self-returned questionnaires and interviews with Hong Kong residents)<sup>25</sup> while “Museums” (58.8%), “Concert Halls” (52.8%), “Theatres” (51.3%) and “Exhibition Centre (48.8%) are the top choices for visitors to Hong Kong<sup>26</sup>.
- 4.4.22 Based on all of the collected questionnaires, cross tabulation and chi-square analyses between different age groups and core arts and cultural facilities more likely to visit were conducted.
- 4.4.23 For self-returned questionnaires, a relative high percentage of respondents aged 31 or above are more likely to visit “Museum”, “Theatres”, “Concert Halls”, “Xiqu Centre”, “Exhibition Centre” and “Learning-related Facilities” than those aged 30 or below. No significant difference exists between age groups and their likelihood of visiting “Mega Performance Venue”.
- 4.4.24 For face-to-face interviews with Hong Kong residents, a higher percentage of respondents aged above 61 indicated that they are more likely to visit “Xiqu Centre” than other age groups. Moreover, a higher percentage of respondents aged

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25. There are 4,457 Hong Kong residents among respondents of the 6,688 questionnaires.

26. There are 2,231 visitors to Hong Kong among respondents of the 6,688 questionnaires.



between 31-45 and aged between 61-70 indicated that they are more likely to visit “Concert Halls”. No significant difference exists between age groups and their likelihood of visiting “Museum”, “Theatres”, “Mega Performance Venue”, “Exhibition Centre” and “Learning-related Facilities”.

- 4.4.25 For face-to-face interviews with visitors to Hong Kong, a higher percentage of respondents aged 71 or above are more likely to visit “Xiqu Centre”, “Mega Performance Venue” and “Learning-related Facilities” than other age groups. No significant difference exists between age groups and their likelihood of visiting “Museum”, “Theatres”, “Concert Halls”, and “Exhibition Centre”.

#### ***Performance Venues (1,179 text units)***

- 4.4.26 Various performance venues, which include: Xiqu centre, outdoor performance areas, concert hall, mega performance venue, great theatres, medium-sized theatres, blackbox theatres, and chamber music hall, attracted around 23.9% of all text units within this theme.
- 4.4.27 Views within this category cluster around overall experience (9.5%), acoustics (7.0%), flexible seating capacity, sufficient leg-room and aisle (6.6%), backstage facilities (4.7%), artistic direction (4.4%), general ancillary facilities such as loading/unloading facilities and provision of adequate toilets (3.9%), onstage facilities (3.3%), resident company (3.3%), information and communication technologies (ICT) (3.1%), etc.

#### ***Mega Performance Venues (156 text units)***

- 4.4.28 For mega performance venue, views are clustered around the following issues: seating capacity and seating arrangement (8.3%), acoustics (7.1%), ancillary facilities (7.1%), overall experience (5.1%), onstage (5.1%), backstage (5.1%), lighting (4.5%), programming (3.9%), hiring/charges (3.2%), filming/recording (3.2%), facilities for persons with disabilities (3.2%), other spatial needs (3.2%), subtitle system (1.9%), orchestra pit (1.3%), artistic direction (0.6%), resident company (0.6%), rehearsal facilities (0.6%), and ICT (0.6%).

#### ***Great Theatres (112 text units)***

- 4.4.29 For great theatres, views are clustered around the following issues: overall experience (14.3%), backstage (11.6%), seating capacity (10.7%), ancillary facilities (7.1%), programming (6.3%), onstage (5.4%), acoustics (5.4%), orchestra pit (4.5%), facilities for persons with disabilities (4.5%), other spatial needs (4.5%), audience area (2.7%), rehearsal facilities (2.7%), lighting (2.7%), subtitle system

(2.7%), resident company (1.8%), artistic direction (0.9%), sound control console inside audience area (9%), hiring/charges (0.9%), ticketing (0.9%), and ICT (0.9%).

***Medium-sized Theatres (53 text units)***

4.4.30 For medium-sized theatres, views are clustered around the following issues: seating capacity (26.4%), audience area (7.5%), onstage (7.5%), facilities for persons with disabilities (7.5%), backstage (5.7%), acoustics (5.7%), subtitle system (5.7%), overall experience (3.8%), orchestra pit (3.8%), artistic direction (1.9%), programming (1.9%), resident company (1.9%), rehearsal facilities (1.9%), ancillary facilities (1.9%), and other spatial needs (1.9%).

***Blackbox Theatres (47 text units)***

4.4.31 For blackbox theatres, views are clustered around the following issues: seating capacity (13.1%), overall experience (8.5%), artistic direction (8.5%), programming (6.4%), facilities for persons with disabilities (6.4%), resident company (2.1%), hiring/charges (2.1%), onstage (2.1%), backstage (2.1%), rehearsal facilities (2.1%), lighting (2.1%), onstage machineries (1 text unit, 2.1%), and ancillary facilities (2.1%).

***Concert Hall (163 text units)***

4.4.32 For concert hall, views are clustered around the following issues: acoustics (18.4%), overall experience (11.0%), seating capacity (9.2%), backstage (8.6%), resident company (7.4%), rehearsal facilities (4.9%), filming/recording (4.9%), hiring/charges (3.7%), audience area (3.7%), other spatial needs (3.1%), ancillary facilities (2.5%), audience area (1.8%), onstage machineries (1.8%), artistic direction (0.6%), programming (0.6%), ticketing (0.6%), and orchestra pit (0.6%).

***Chamber Music Hall (31 text units)***

4.4.33 For chamber music hall, views are clustered around the following issues: seating capacity (19.4%), artistic direction (12.9%), acoustics (9.7%), overall experience (6.5%), backstage (6.5%), other spatial needs (6.5%), resident company (3.2%), and audience area (3.2%).

***Xiqu Centre (215 text units)***

4.4.34 For Xiqu Centre, views are clustered around the following issues: main Xiqu theatres (63.3%), overall experience (8.8%), small Xiqu theatre (8.8%), subtitle system (4.2%), resident company (3.7%), seating capacity (2.8%), hiring/charges

(2.3%), programming (1.4%), education facilities (1.4%) and artistic direction (0.9%).

#### ***Outdoor Performance Areas (169 text units)***

4.4.35 For outdoor performance areas, views are clustered around the following issues: overall experience (25.4%), programming (7.7%), artistic direction (4.1%), hiring/charges (2.4%), onstage (2.4%), seating capacity (1.8%), acoustics (1.8%), and ancillary facilities (1.8%).

#### **Museum/M+ (311 text units)**

4.4.36 Museum/M+ attracted around 6.3% of all text units within this theme.

4.4.37 For museum/M+, views are clustered around the following issues: museum themes (25.7%), positioning (20.3%), collection/exhibits/programming (15.8%), facilities requirements (8.4%), overall experience (7.1%), spatial needs (1.0%), and outdoor exhibition space (0.6%).

#### **Exhibition Centre (145 text units)**

4.4.38 This category attracted 2.9% of all text units within this theme.

4.4.39 For Exhibition Centre, views are clustered around the following issues: positioning (40.7%), facilities requirements (15.2%), spatial requirements (4.1%), and relationship with museum/M+ (2.8%).

#### **Other Facilities (2,910 text units)**

4.4.40 This category attracted 59.2% of all text units within this theme.

4.4.41 For other facilities, views include: general ancillary facilities<sup>27</sup> (10.3%), literature museum (8.1%), learning-related/education facilities (6.2%), facilities for persons with disabilities (5.5%), library or resources centre (4.6%), residential/hotels/offices (4.1%), facilities for film (2.3%), digital arts gallery (0.6%), art village and hostel (0.6%), meeting/convention facilities (0.6%), Chinese culture museum (0.5%), history museum (0.45%), local Hong Kong culture museum (0.3%), children theatre (0.3%), youth theatre (0.2%), youth gallery/museum (0.2%), research facilities (0.1%), children museum (0.1%), and media centre (0.1%).

#### **Planning Design Principles (4,220 text units)**

4.4.42 This theme ranks fifth in terms of the number of text units recorded.

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27. Ancillary facilities under this sub-category include: laybys for coaches and vehicles, loading/unloading facilities, car parks, toilet facilities, and others.

### **Sustainability (997 text units)**

4.4.43 Views on sustainability account for 23.6% of all text units within this theme. Views include avoidance of wall effect caused by buildings, greater use of greenery, building materials, renewable energy sources, natural ventilation, centralised water cooling system, electric transportation mode, and low carbon emission in the WKCD.

### **Other Suggested Principles (3,223 text units)**

4.4.44 There are also views on other planning design principles which include creativity (12.0%), integration (8.2%), accessibility (6.8%), uniqueness (5.9%), vibrancy (5.3%) and connectivity (4.3%). Views on creativity include comments that design of the venues and facilities should be innovative enough to attract more visitors, while comments on the planning design principle ‘creativity’ suggest the need for more flexibility in design. Views on connectivity include the WKCD’s integration with neighbouring areas such as tourist areas and cultural venues in Yau Tsim Mong, as well as communities in Sham Shui Po, Tai Kok Tsui and Cheung Sha Wan. Integrating different cultures, ethnic groups, and under-privileged groups are also suggested. In addition, some other planning principles include adaptability, “arts for all”, a less commercial approach, and the greater use of ICT are suggested.

### **Travelling to and from the WKCD (3,582 text units)**

4.4.45 This theme ranks sixth in terms of the number of text units recorded.

### **Means of Transport (1,706 text units, 6,688 questionnaires)**

4.4.46 This category receives 47.6% of all text units within this theme. Views include suggestions related to buses (20.7%), MTR (9.6%), ferries (5.6%), minibuses (2.2%), Express Rail Link (1.6%), cars (1.1%) and taxis (0.4%); most of them are on the location of stations, frequency, and accessibility.

4.4.47 A great majority of all respondents (75.2%) in the questionnaire survey choose MTR as the more likely means of transport to the WKCD. The second choice for Hong Kong residents<sup>28</sup> is buses (54.0%) while the second choice for visitors to Hong Kong<sup>29</sup> is taxis (28.8%).

### **Means of Pedestrian Connections (184 text units, 6,688 questionnaires)**

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28. There are 4,457 Hong Kong residents among respondents of the 6,688 questionnaires.

29. There are 2,231 visitors to Hong Kong among respondents of the 6,688 questionnaires.

4.4.48 This category receives 5.1% of all text units within this theme. Views include the use of footbridges, subways and pedestrian decks to enhance pedestrian comfort and experience.

**Connectivity with Adjacent Areas and the Rest of Hong Kong (118 text units)**

4.4.49 This category receives 3.3% of all text units within this theme. In the written and verbal comments, the importance of good connectivity between the WKCD and its neighbourhood, and that between the WKCD and other tourist areas are stressed.

**Other Suggestions (1,574 text units)**

4.4.50 There are also concerns about car park adequacy, traffic congestion, affordability of fares as well as accessibility to MTR and other stations. Other transport means suggested include bicycles, cable car, and a cross-harbour bridge.

**Travelling within the WKCD (1,593 text units)**

4.4.51 This theme ranks seventh in terms of the number of text units recorded.

4.4.52 Views from written and verbal comments show that convenience, in terms of reliability and location of the means of transport, is mentioned most and constitutes 7.4% of all text units within this theme. Environmental friendliness (6.2%) and barrier-free access facilities (4.2%) are the second and third frequently mentioned attributes recorded. Bicycles (12.9%), electric vehicles (5.7%), monorail (5.0%), travellers (2.6%), and rickshaws (1.1%) are suggested modes of transport within the WKCD.

4.4.53 The majority of all respondents who indicate preferences in the questionnaire, including respondents of self-returned questionnaires and face-to-face interviews, favour “Convenience” (66.6%) and “Comfort” (54.8%) as the most important/important attributes for modes of transport within the WKCD, while there are also a sizeable number of respondents indicating “Environmental Friendliness” (45.0%) as an important attribute.

### **Public Open Space and Facilities (1,370 text units)**

4.4.54 This theme ranks the eighth in terms of the number of text units recorded. This theme covers all kinds of facilities apart from the core arts and cultural facilities.

#### **Retail-dining-entertainment Facilities (625 text units)**

4.4.55 Retail-dining-entertainment facilities constitute 45.6% of all text units within this theme. The more prominent views are in favour of having various types of arts-related shops (20.4%), as well as restaurants and café facilities (16.0%), especially those with arts/culture and local/Chinese characteristics, and with different price ranges to cater for guests with different purchasing power. Around 6.3% of views are on entertainment facilities, such as ice-skating rink, games centre, recreation grounds, and cinemas.

4.4.56 Views of the majority of all respondents of the questionnaire survey, including respondents of self-returned questionnaires and face-to-face interviews, favour restaurants/cafes (52.2%). A sizeable number of all respondents of the questionnaire survey favour entertainment facilities (39.4%).

#### **Public Open Space (190 text units)**

4.4.57 Public open space constitutes 13.9% of all text units within the theme. Respondents generally welcome more such spaces, stressing the importance of effective management, and allowing flexibility to cater for the needs of different groups and activities.

4.4.58 Results of the self-returned questionnaires indicate that public open space is the second top choice (66.7%) of public facility. In the face-to-face interviews, the respondents (both Hong Kong residents [35.4%] and visitors [45.3%]) indicate comparatively lower percentages of favouring public open space among the public and retail-dining-entertainment facilities.

#### **Green Areas, Parks, Piazza, Ancillary Facilities, and Promenade (360 text units)**

4.4.59 Green Areas, Parks, Piazza, Ancillary Facilities, and Promenade constitute 26.3% of all text units within this theme. The views are on green areas (10.6%), parks (6.1%), piazza (3.6%), ancillary facilities which include provision of sufficient seats/benches, shades and so on (3.1%) and the promenade (2.9%).

4.4.60 Results from the questionnaire survey show that the majority (64.0%) of Hong Kong residents (including respondents of self-returned questionnaire) and visitors to Hong Kong indicate promenade as the top public facility that they are more

likely to visit. Views from the written and verbal comments stress the important roles of the promenade – access to the harbour, cycling track along the waterfront, and as a place to watch activities staged on the harbour.

#### **Other Issues Raised (513 text units)**

4.4.61 This theme covers a wide range of issues including the PE exercise, the Express Rail Link, etc.

#### **PE Exercise (358 text units)**

4.4.62 70% of the text units within this theme are suggestions on the arrangement of the PE exercise. Greater participation of stakeholders in the actual running of the WKCD is considered as desirable and that the PE should not be a one-off exercise.

#### **Express Rail Link (60 text units)**

4.4.63 11.7% of the text units within this theme are concerned with the impact of the planned Express Rail Link on the WKCD, including the design and construction of the terminus as well as the future traffic and pedestrian flow in the district.

#### **Macro Issues (319 text units)**

4.4.64 This theme covers territory-wide policy issues which are outside the management of the WKCDA.

4.4.65 Hong Kong's cultural policies and strategies are the most recorded attributes within this theme (38.6%), followed by education and training (14.4%). There are views suggesting the necessity to align the development of the WKCD with the long-term cultural policy of Hong Kong, promotion of creative industry, and allocation of sufficient resources to develop relevant manpower. Other concerns include the relatively undeveloped culture of supporting arts in the community such as sponsoring and participating in arts, and the lack of sufficient arts administrators to manage the facilities.

## **Development (192 text units)**

4.4.66 This theme ranks last in terms of the number of text units recorded. This theme covers the pace of development and other development principles.

### **Pace of Development and Clustering (125 text units)**

4.4.67 65.1% of the text units within this theme are views related to the pace of development and clustering of facilities. Around 25% of views suggest that the WKCD should grow organically, which would enable experiments, allow corrections as well as synchronise with software and nurturing developments. Around 12% of the views suggest that the WKCD should be developed by more phases. Other views include the desire for early implementation of the WKCD project, physical clustering of facilities to help achieve better operational efficiency, encouragement of crossover of different art forms, and easy access to different facilities by visitors.

## **4.5 SOME OBSERVABLE COMMON THREADS**

4.5.1 Based on the above, a number of concepts that are common to various themes are identified. They are:

- (a) Green Setting and Environmental Friendliness – featured prominently in the themes of Overall Look, Public Open Space and Facilities, and Travelling within the WKCD;
- (b) Hong Kong Characteristics – featured prominently in the themes/categories of Overall Look, Performance Venues (Museum/M+), Retail-dining-entertainment Facilities, as well as Programmes, Education-related Activities and Other Software Issues by the WKCD;
- (c) A Relaxing Atmosphere – featured prominently in the themes of Ambience as well as Public Open Space and Facilities;
- (d) More Open Space – featured prominently in the themes of Public Open Space and Facilities as well as Overall Look;
- (e) Connectivity and Convenience – featured prominently in the themes of Travelling to and from the WKCD, and Travelling within the WKCD;
- (f) Well-planned Ancillary Facilities, Universal Accessibility and the Use of Advanced Information and Communication Technologies – featured



prominently in the themes related to the overall planning of the WKCD as well as in the design of Performance Venues and Museum/M+;

- (g) Catering to the Needs of Different Users, including Hong Kong residents with different purchasing power, tourists, children, the youths, and persons with disabilities – featured prominently in the themes of Facilities and Activities, Programmes, Education-related Activities and Other Software Issues by the WKCDA, and Planning Design Principles; and
- (h) The Importance of Arts Education and Nurturing Talents – featured prominently in the theme of Programmes, Education-related Activities and Other Software Issues by the WKCDA.

- END OF REPORT -

## Annex 1: Samples of Blank Questionnaires

### 1. Questionnaire

NO POSTAGE  
NECESSARY IF  
POSTED IN  
HONG KONG  
如在本港投寄  
毋須貼上郵票

WEST KOWLOON CULTURAL DISTRICT AUTHORITY

FREEPOST NO. 37  
西九文化區管理局 回郵編號: 37

37  
WILLOON  
CULTURAL  
DISTRICT

Stretch your imagination  
Share your dreams

Name: \_\_\_\_\_

\_\_\_\_\_

Please specify whether you agree that this completed questionnaire can be made available for public perusal with your name on it: (Please tick one box).

Yes, I agree.       No, I do not agree.

The feedback collected from this questionnaire will be used by the West Kowloon Cultural District Authority (the WKCD Authority) or by Government bureaux / departments for all lawful purposes relating to the functions, projects or activities of the WKCD Authority. The feedback may also be published or made available for public perusal.

You have the right to request access to and to request the correction of your personal data held by the WKCD Authority and if you have any questions, please contact Ms Joyce Chan at telephone number 2895 0106.

**Profile of Respondent**

**Important Note:**  
Information collected from this Profile will be used internally by the WKCD Authority or by Government bureaux / departments for analytical / survey purposes in connection with the functions, projects or activities of the WKCD Authority, and will not be made available for public perusal.

Provision of the information below will assist the WKCD Authority to determine the profile of respondents as a group:

Age:

Under 18       18-30       31-45  
 46-60       61-70       71 or above

Gender:

Male       Female

Area of Residence:

HK Island       Kowloon  
 New Territories       Outlying Islands  
 Mainland (please specify province): \_\_\_\_\_

Overseas (please specify country/region): \_\_\_\_\_

Level of Education:

No formal schooling       Primary  
 Secondary       Post secondary  
 University or above

Occupation (please specify): \_\_\_\_\_

Have you been to any arts / cultural facilities (including libraries, museums, exhibitions and cultural performances) in the past 12 months (both in Hong Kong, mainland and overseas)?

Yes       No

(If yes, please indicate frequency):

1 - 3 times       4 - 6 times       7 times or more

Thank You for Your Participation!

Please fold and send here

In order to present you with three options of the Conceptual Plan for the West Kowloon Cultural District (WKCD), we would like to know your aspirations and expectations on the WKCD.

### 1. Overall look

What do you think should characterise the overall look of the WKCD?

\_\_\_\_\_

\_\_\_\_\_

The following are some possible references. If you like, you may also indicate your preferences:

	Most Preferred	Preferred	Neutral	Least Preferred	Not Preferred at all	No Comment
a) Harmonising with the harbour-front and the ridgelines	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Distinct from and in contrast to its surrounding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Exhibiting a green setting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Presenting an urban setting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) Showcasing Hong Kong's unique local and traditional characteristics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) An innovative mix of local and international features	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

g) Others \_\_\_\_\_

### 2. Ambience

What ambience would you like to experience in the WKCD?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

The following are some possible suggestions. If you like, you may also indicate your preferences:

	Most Preferred	Preferred	Neutral	Least Preferred	Not Preferred at all	No Comment
a) Relaxing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Exciting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Traditional	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Contemporary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) Inviting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) Inspiring	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

g) Others \_\_\_\_\_

### 3. Facilities and Activities

Apart from the arts and cultural facilities, the WKCD will feature a mix of residential, commercial and hotel developments. To help determine the location of the arts and cultural facilities and make them convenient and attractive to visitors, please indicate which of the following facilities you would more likely visit: (You may tick more than one box)

a) Arts and cultural facilities:

Museum       Theatres       Concert Halls  
 Xiqu Centre       Mega Performance Venue  
 Exhibition Centre       Learning-related facilities

b) Public and retail-dining-entertainment facilities:

Public Open Space       Parks       Promenade  
 Shops       Restaurants/ Cafes  
 Entertainment Facilities

c) What other facilities or activities, if any, would you like to be provided within the WKCD?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### 4. Programmes and Education-related Activities

Do you have any views on the provision of programmes (e.g. performances and exhibitions) and educational activities to be provided in the future in the WKCD?

\_\_\_\_\_

\_\_\_\_\_

### 5. Travelling to and from the WKCD

The WKCD will be accessible from all directions and be provided with different modes of transport. Please tick the box(es) below to indicate the direction(s) from which you would most likely go to the WKCD: (You may tick more than one box.)

a) Which existing means of transport would you use to access the WKCD? (You may tick more than one box)

MTR       Train       Bus       Minibus  
 Taxi       Private Car       Ferry       On foot  
 Other (please specify): \_\_\_\_\_

b) Do you have any further views / suggestions to improve the access to the WKCD?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### 6. Travelling within the WKCD

Barrier-free access facilities for persons with disabilities will be provided. To help plan the internal mode(s) of transport within the WKCD which is about 1.4 kilometer long with an average width of about 0.3 kilometer (40 ha in size), please rank the following factors:

(1 being the most important and 4 being the least important)

a) Convenience  
Frequency and reliability of transport

b) Visual Effect  
Impact on views from and to the surrounding

c) Comfort  
How comfortable the services are

d) Environmental Friendliness  
Low-emission and low-carbon transport

Order of Importance (Please place ONE of the above letters (from a to d) in each of the following):

1: \_\_\_\_\_ 2: \_\_\_\_\_ 3: \_\_\_\_\_ 4: \_\_\_\_\_

◀ most important      least important ▶

Do you have any further views / suggestions to enhance travelling within the WKCD?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### 7. Planning Design Principles

A set of planning design principles (creativity, accessibility, connectivity, integration, vibrancy, uniqueness, and sustainability) will guide the future development of the WKCD.

Do you have any views on these principles?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Please attach additional sheets if necessary

Please fold and send here

## 2. Questionnaire (for Face-to-Face Interview with Hong Kong Residents)

### Note to Respondent:

In this questionnaire, the West Kowloon Cultural District Authority (the WKCD Authority) aims to collect the views of member of the public who has not answered the questionnaire during the Stage 1 Public Engagement (PE) period (from 8 October 2009 to 7 January 2010) on aspirations and expectations for the West Kowloon Cultural District (WKCD).

### Screening Questions

- Q.(i) Are you a local citizen residing in Hong Kong?  Yes  No  
 Q.(ii) Are you over 18 years old?  Yes  No  
 Q.(iii) Have you answered this questionnaire on the planning of the WKCD before?  Yes  No

#### Screening Criteria:

- If the answer to Q(i) is "Yes", proceed to Q(ii).
- If the answer to Q(ii) is "Yes", proceed to Q(iii).
- If the answer to Q(iii) is "No", start the questionnaire below.
- For answers different to the above 3 check-point rules, case will be considered as "invalid cases".

### Questionnaire

In order to present you with three options of the Conceptual Plan for the WKCD, we would like to know your aspirations and expectations on the WKCD.

#### 1. Overall look

**What do you think should characterise the overall look of the WKCD?**

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**The following are some possible references.**

**If you like, you may also indicate your preferences:**

	Most Preferred	Preferred	Neutral	Least Preferred	Not Preferred at all	No comment
(a) Harmonising with the harbour-front and the ridgelines	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(b) Distinct from and in contrast to its surrounding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(c) Exhibiting a green setting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(d) Presenting an urban setting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(e) Showcasing Hong Kong's unique local and traditional characteristics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(f) An innovative mix of local and international features	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(g) Others						

**2. Ambience**

**What ambience would you like to experience in the WKCD?**

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**The following are some possible suggestions. If you like, you may also indicate your preferences:**

	Most Preferred	Preferred	Neutral	Least Preferred	Not Preferred at all	No comment
(a) Relaxing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(b) Exciting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(c) Traditional	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(d) Contemporary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(e) Inviting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(f) Inspiring	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(g) Others	<hr/>					

**3. Facilities and Activities**

**Apart from the arts and cultural facilities, the WKCD will feature a mix of residential, commercial and hotel developments. To help determine the location of the arts and cultural facilities and make them convenient and attractive to visitors, please indicate which of the following facilities you would more likely visit: (You may tick more than one box)**

**a) Arts and cultural facilities:**

- Museum
- Theatres
- Concert Halls
- Xiqu Centre
- Mega Performance Venue
- Exhibition Centre
- Learning-related facilities

**b) Public and retail-dining-entertainment facilities:**

- Public Open Space
- Parks
- Promenade
- Shops
- Restaurants/Cafes
- Entertainment Facilities

**c) What other facilities or activities, if any, would you like to be provided within the WKCD?**

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**4. Programmes and Education-related Activities**

**Do you have any views on the provision of programmes (e.g. performances and exhibitions) and educational activities to be provided in the future in the WKCD?**

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### 5. Travelling to and from the WKCD

The WKCD will be accessible from all directions and be provided with different modes of transport. Please tick the box(es) below to indicate the direction(s) from which you would most likely go to the WKCD: (You may tick more than one box)

North  
For example:  
- North Kowloon  
- New Territories  
- Pearl River Delta  
- Mainland

West  
For example:  
- Lantau Island  
- Hong Kong International Airport

East  
For example:  
- Tsim Sha Tsui  
- Jordan  
- Kowloon Park  
- Other districts in Kowloon East

South  
For example:  
- Hong Kong Island  
- Other Outlying Islands

a) Which existing means of transport would you use to access the WKCD? (You may tick more than one box)

- MTR  
  Train  
  Bus  
  Minibus  
  Taxi  
  Private Car  
  Ferry  
  On foot  
 Other (please specify): \_\_\_\_\_

b) Do you have any further views / suggestions to improve the access to the WKCD?

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## 6. Travelling within the WKCD

**Barrier-free access facilities for persons with disabilities will be provided. To help plan the internal mode(s) of transport within the WKCD, which is about 1.4 kilometre long with an average width of about 0.3 kilometre (40ha in size), please rank the following factors:**

*(1 being the most important and 4 being the least important)*

- (a) **Convenience**  
Frequency and reliability of transport
- (b) **Visual Effect**  
Impact on views from and to the surrounding
- (c) **Comfort**  
How comfortable the services are
- (d) **Environmental Friendliness**  
Low-emission and low-carbon transport

Order of Importance (Please place ONE of the above letters (from a to d) in each of the following):

1: \_\_\_\_\_ 2: \_\_\_\_\_ 3: \_\_\_\_\_ 4: \_\_\_\_\_  
◀ most important least important ▶

**Do you have any further views / suggestions to enhance travelling within the WKCD?**

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## 7. Planning Design Principles

**A set of planning design principles (creativity, accessibility, connectivity, integration, vibrancy, uniqueness, and sustainability) will guide the future development of the WKCD.**

**Do you have any views on these principles?**

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Name:

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Please specify whether you agree that this completed questionnaire can be made available for public perusal with your name on it: (Please tick one box)

- Yes, I agree.  
 No, I do not agree.

The feedback collected from this questionnaire will be used by the WKCD Authority or by Government bureaux / departments for all lawful purposes relating to the functions, projects or activities of the WKCD Authority. The feedback may also be published or made available for public perusal.

You have the right to request access to and to request the correction of your personal data held by the WKCD Authority and if you have any questions, please contact Ms. Joyce Chan at telephone number 2895 0106.

### **Profile of Respondent**

#### **Important Note:**

Information collected from this Profile will be used internally by the WKCD Authority or by Government bureaux / departments for analytical / survey purposes in connection with the functions, projects or activities of the WKCD Authority, and will not be made available for public perusal.

Provision of the information below will assist the WKCD Authority to determine the profile of respondents as a group:

#### **Age:**

- Under 18                       18-30                       31-45                       46-60                       61-70  
 71 or above

#### **Gender:**

- Male                       Female

#### **Area of Residence:**

- HK Island  Kowloon                       New Territories                       Outlying Islands  
 Mainland (please specify province):

- Overseas (please specify country):
- 

#### **Level of Education:**

- No formal schooling                       Primary                       Secondary                       Post secondary                       University or above

#### **Occupation** (please specify):

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**Have you been to any arts / cultural facilities (including libraries, museums, exhibitions and cultural performances) in the past 12 months (both in Hong Kong, mainland and overseas)?**

- Yes                       No

(If yes, please indicate frequency):

- 1-3 times                       4-6 times                       7 times or more

**Thank You for Your Participation!**



### 3. Questionnaire (for Face-to-Face Interview with Visitors to Hong Kong)

#### Note to Respondent:

In this questionnaire, the West Kowloon Cultural District Authority (the WKCD Authority) aims to collect the views of the tourists in Hong Kong during the Stage 1 Public Engagement (PE) period (from 8 October 2009 to 7 January 2010) on aspirations and expectations for the West Kowloon Cultural District (WKCD).

#### Screening Questions

- Q(i) Are you a local citizen residing in Hong Kong?  Yes  No
- Q(ii) If you are a tourist in Hong Kong, which country do you come from?  
 Mainland China  Taiwan  Japan  Korea  USA  Others: \_\_\_\_\_ (please specify)
- Q(iii) Are you over 18 years old?  Yes  No
- Q(iv) Have you answered this questionnaire on the planning of the WKCD before?  Yes  No

#### Screening Criteria:

- If the answer to Q(i) is "No", proceed to Q(ii).
- If the answer to Q(iii) is "Yes", proceed to Q(iv).
- If the answer to Q(iv) is "No", start the questionnaire below.
- For answers different to the above 3 check-point rules, case should be considered as "invalid cases".

#### Questionnaire

In order to present you with three options of the Conceptual Plan for the WKCD, we would like to know your aspirations and expectations on the WKCD.

##### 1. Overall look

**What do you think should characterise the overall look of the WKCD?**

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**The following are some possible references. If you like, you may also indicate your preferences:**

	Most Preferred	Preferred	Neutral	Least Preferred	Not Preferred at all	No comment
(a) Harmonising with the harbour-front and the ridgelines	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(b) Distinct from and in contrast to its surrounding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(c) Exhibiting a green setting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(d) Presenting an urban setting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(e) Showcasing Hong Kong's unique local and traditional characteristics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(f) An innovative mix of local and international features	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(g) Others						

**2. Ambience**

**What ambience would you like to experience in the WKCD?**

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**The following are some possible suggestions. If you like, you may also indicate your preferences:**

	Most Preferred	Preferred	Neutral	Least Preferred	Not Preferred at all	No comment
(a) Relaxing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(b) Exciting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(c) Traditional	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(d) Contemporary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(e) Inviting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(f) Inspiring	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(g) Others	<hr/>					

**3. Facilities and Activities**

**Apart from the arts and cultural facilities, the WKCD will feature a mix of residential, commercial and hotel developments. To help determine the location of the arts and cultural facilities and make them convenient and attractive to visitors, please indicate which of the following facilities you would more likely visit: (You may tick more than one box)**

**a) Arts and cultural facilities:**

- Museum
- Theatres
- Concert Halls
- Xiqu Centre
- Mega Performance Venue
- Exhibition Centre
- Learning-related facilities

**b) Public and retail-dining-entertainment facilities:**

- Public Open Space
- Parks
- Promenade
- Shops
- Restaurants/Cafes
- Entertainment Facilities

**c) What other facilities or activities, if any, would you like to be provided within the WKCD?**

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**4. Programmes and Education-related Activities**

**Do you have any views on the provision of programmes (e.g. performances and exhibitions) and educational activities to be provided in the future in the WKCD?**

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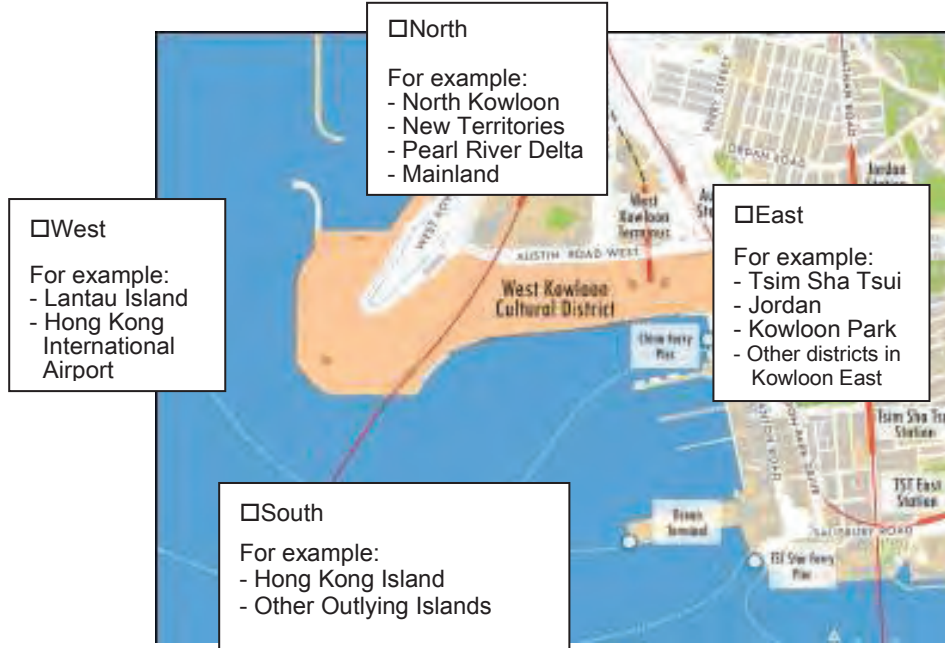
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**5. Travelling to and from the WKCD**

The WKCD will be accessible from all directions and be provided with different modes of transport. **Please tick the box(es) below to indicate the direction(s) from which you would most likely go to the WKCD:** (You may tick more than one box)



**a) Which existing means of transport would you use to access the WKCD?** (You may tick more than one box)

- MTR    Train    Bus    Minibus    Taxi    Private Car    Ferry    On foot  
 Other (please specify): \_\_\_\_\_

**b) Do you have any further views / suggestions to improve the access to the WKCD?**

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**6. Travelling within the WKCD**

Barrier-free access facilities for persons with disabilities will be provided. **To help plan the internal mode(s) of transport within the WKCD, which is about 1.4 kilometre long with an average width of about 0.3 kilometre (40ha in size), please rank the following factors:**

(1 being the most important and 4 being the least important)

- (a) **Convenience**  
Frequency and reliability of transport
- (b) **Visual Effect**  
Impact on views from and to the surrounding
- (c) **Comfort**  
How comfortable the services are
- (d) **Environmental Friendliness**  
Low-emission and low-carbon transport

Order of Importance (Please place ONE of the above letters (from a to d) in each of the following):

1: \_\_\_\_\_ 2: \_\_\_\_\_ 3: \_\_\_\_\_ 4: \_\_\_\_\_  
 ◀ most important least important ▶

**Do you have any further views / suggestions to enhance travelling within the WKCD?**

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**7. Planning Design Principles**

**A set of planning design principles (creativity, accessibility, connectivity, integration, vibrancy, uniqueness, and sustainability) will guide the future development of the WKCD.**

**Do you have any views on these principles?**

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Name: \_\_\_\_\_

Please specify whether you agree that this completed questionnaire can be made available for public perusal with your name on it: (Please tick one box)

- Yes, I agree.  
 No, I do not agree.

The feedback collected from this questionnaire will be used by the WKCD Authority or by Government bureaux / departments for all lawful purposes relating to the functions, projects or activities of the WKCD Authority. The feedback may also be published or made available for public perusal.

You have the right to request access to and to request the correction of your personal data held by the WKCD Authority and if you have any questions, please contact Ms. Joyce Chan at telephone number 2895 0106.

### **Profile of Respondent**

#### **Important Note:**

Information collected from this Profile will be used internally by the WKCD Authority or by Government bureaux / departments for analytical / survey purposes in connection with the functions, projects or activities of the WKCD Authority, and will not be made available for public perusal.

Provision of the information below will assist the WKCD Authority to determine the profile of respondents as a group:

#### **Age:**

- Under 18                       18-30                       31-45                       46-60                       61-70  
 71 or above

#### **Gender:**

- Male                       Female

#### **Area of Residence:**

Mainland (please specify province): \_\_\_\_\_

Overseas (please specify country): \_\_\_\_\_

#### **Level of Education:**

- No formal schooling     Primary                       Secondary     Post secondary     University or above

**Occupation:** (please specify): \_\_\_\_\_

**Have you been to any arts / cultural facilities (including libraries, museums, exhibitions and cultural performances) in the past 12 months (both in Hong Kong, mainland and overseas)?**

- Yes                       No

(If yes, please indicate frequency):

- 1-3 times     4-6 times     7 times or more

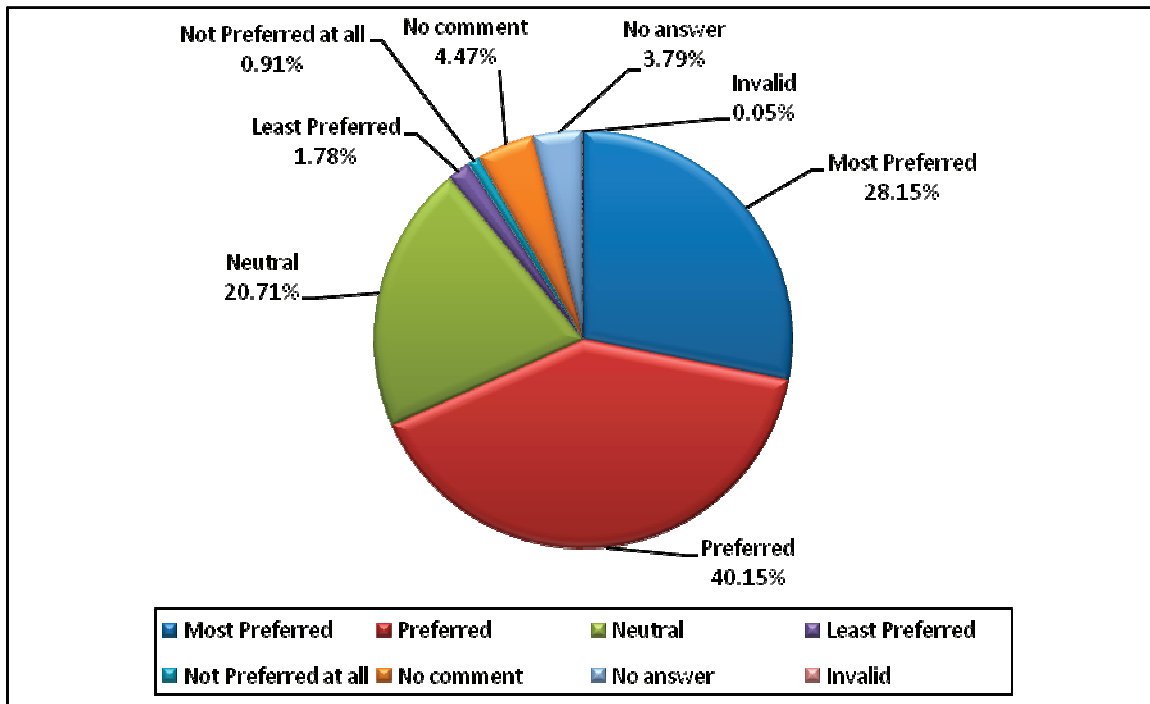
**Thank You for Your Participation!**

## Annex 2: Results from Self-returned Questionnaires<sup>30</sup>

### Q.1: Overall Look – What do you think should characterise the overall look of the WKCD?

a) Harmonising with the harbour-front and the ridgelines

	Frequency	Percentage
Most Preferred	617	28.15
Preferred	880	40.15
Neutral	454	20.71
Least Preferred	39	1.78
Not preferred at all	20	0.91
No comment <sup>31</sup>	98	4.47
No answer <sup>32</sup>	83	3.79
Invalid <sup>33</sup>	1	0.05
Total	2,192	100.00



30. There is not any quantitative analysis for Questions 4 and 7 as they are a part of the qualitative analysis.

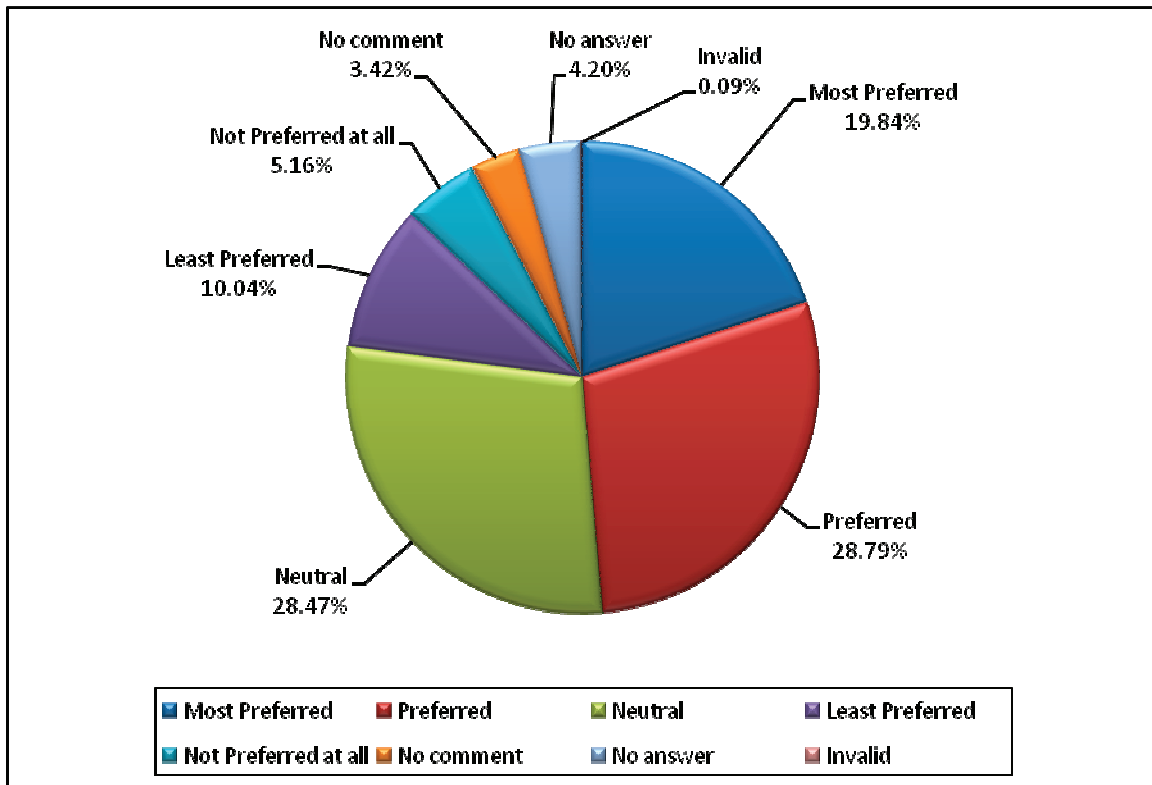
31. A response would be classified as “No comment” if the respondent did not have any comment for a question.

32. A response would be classified as “No answer” if the respondent missed to attempt a question.

33. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

b) Distinct from and in contrast to its surrounding

	Frequency	Percentage
Most preferred	435	19.84
Preferred	631	28.79
Neutral	624	28.47
Least Preferred	220	10.04
Not preferred at all	113	5.16
No comment <sup>34</sup>	75	3.42
No answer <sup>35</sup>	92	4.20
Invalid <sup>36</sup>	2	0.09
Total	2,192	100.00



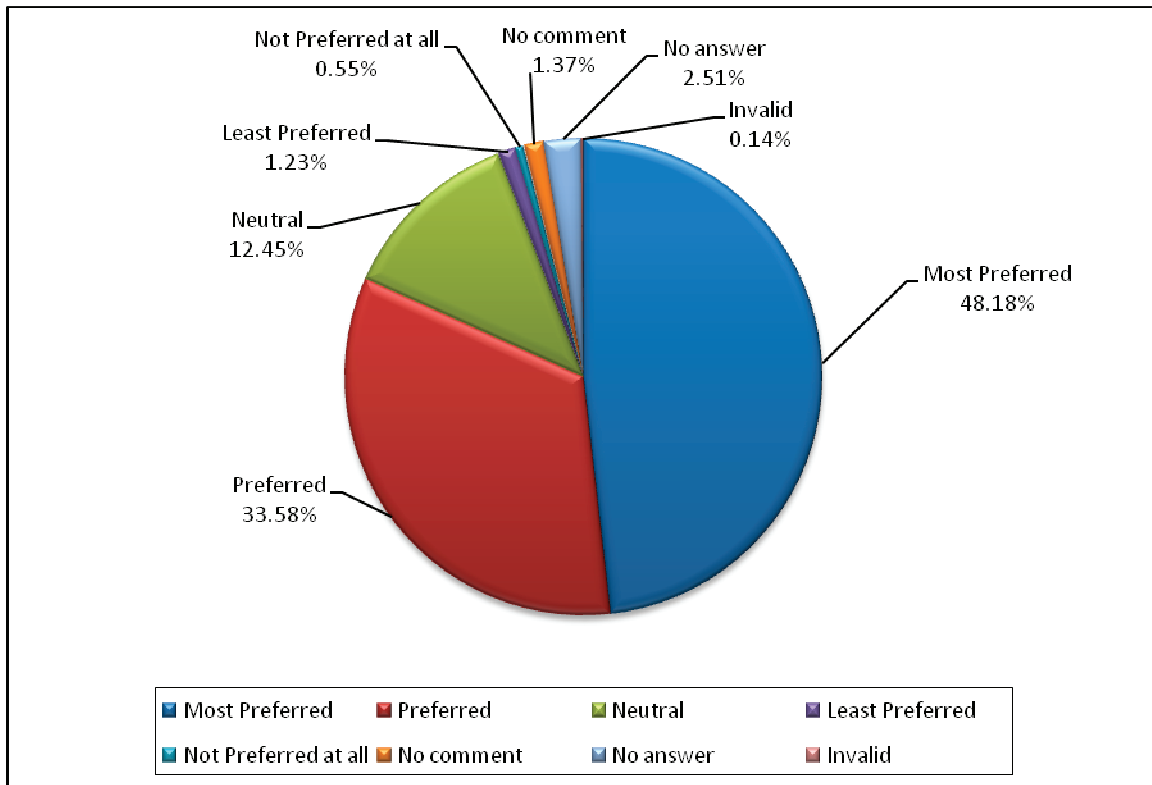
34. A response would be classified as “No comment” if the respondent did not have any comment for a question.

35. A response would be classified as “No answer” if the respondent missed to attempt a question.

36. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

c) Exhibiting a green setting

	Frequency	Percentage
Most preferred	1,056	48.18
Preferred	736	33.58
Neutral	273	12.45
Least Preferred	27	1.23
Not preferred at all	12	0.55
No comment <sup>37</sup>	30	1.37
No answer <sup>38</sup>	55	2.51
Invalid <sup>39</sup>	3	0.14
<b>Total</b>	<b>2,192</b>	<b>100.00</b>



37. A response would be classified as “No comment” if the respondent did not have any comment for a question.

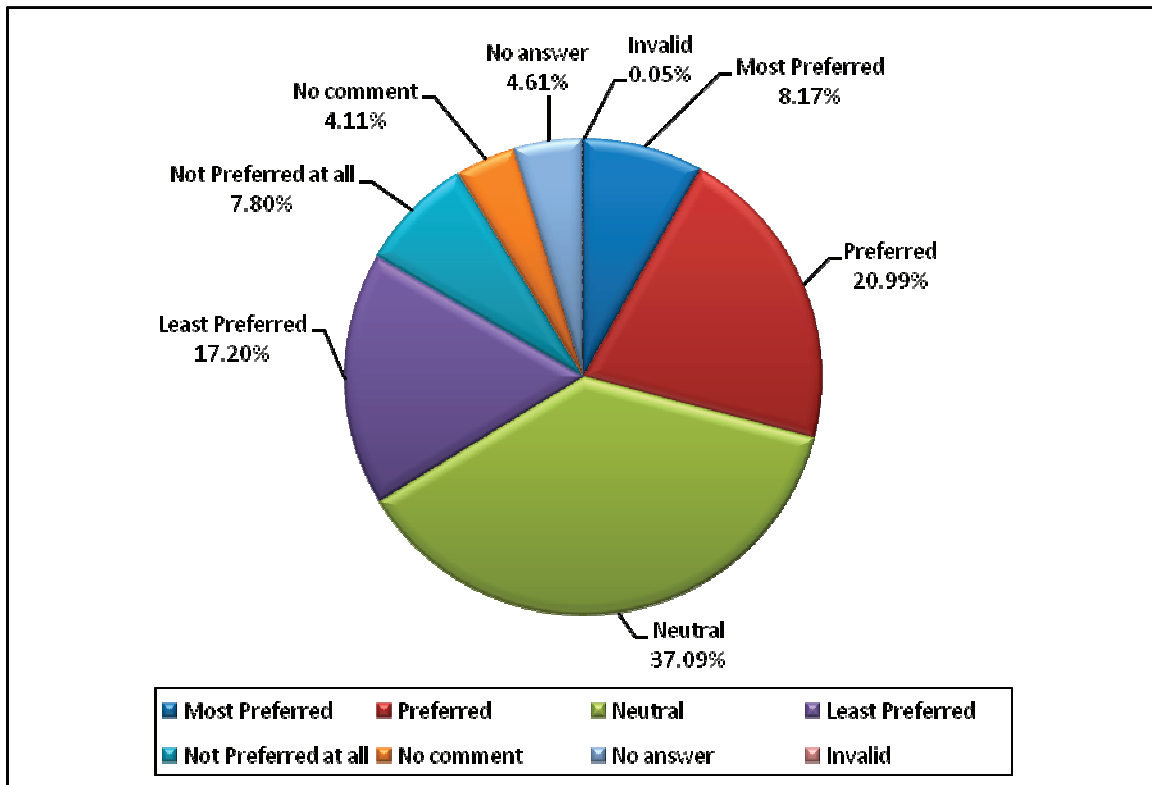
38. A response would be classified as “No answer” if the respondent missed to attempt a question.

39. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.



d) Presenting an urban setting

	Frequency	Percentage
Most preferred	179	8.17
Preferred	460	20.99
Neutral	813	37.09
Least Preferred	377	17.20
Not preferred at all	171	7.80
No comment <sup>40</sup>	90	4.11
No answer <sup>41</sup>	101	4.61
Invalid <sup>42</sup>	1	0.05
Total	2,192	100.00



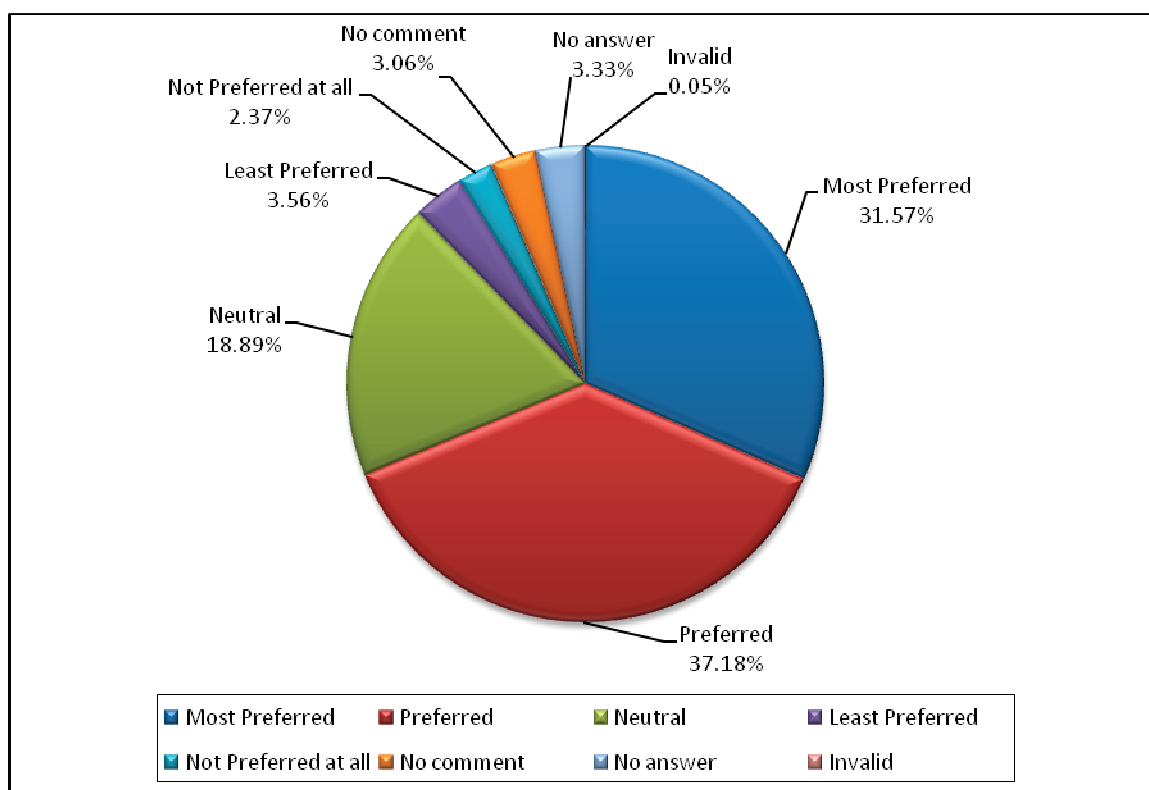
40. A response would be classified as “No comment” if the respondent did not have any comment for a question.

41. A response would be classified as “No answer” if the respondent missed to attempt a question.

42. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

e) Showcasing Hong Kong’s unique local and traditional characteristics

	Frequency	Percentage
Most preferred	692	31.57
Preferred	815	37.18
Neutral	414	18.89
Least Preferred	78	3.56
Not preferred at all	52	2.37
No comment <sup>43</sup>	67	3.06
No answer <sup>44</sup>	73	3.33
Invalid <sup>45</sup>	1	0.05
<b>Total</b>	<b>2,192</b>	<b>100.00</b>



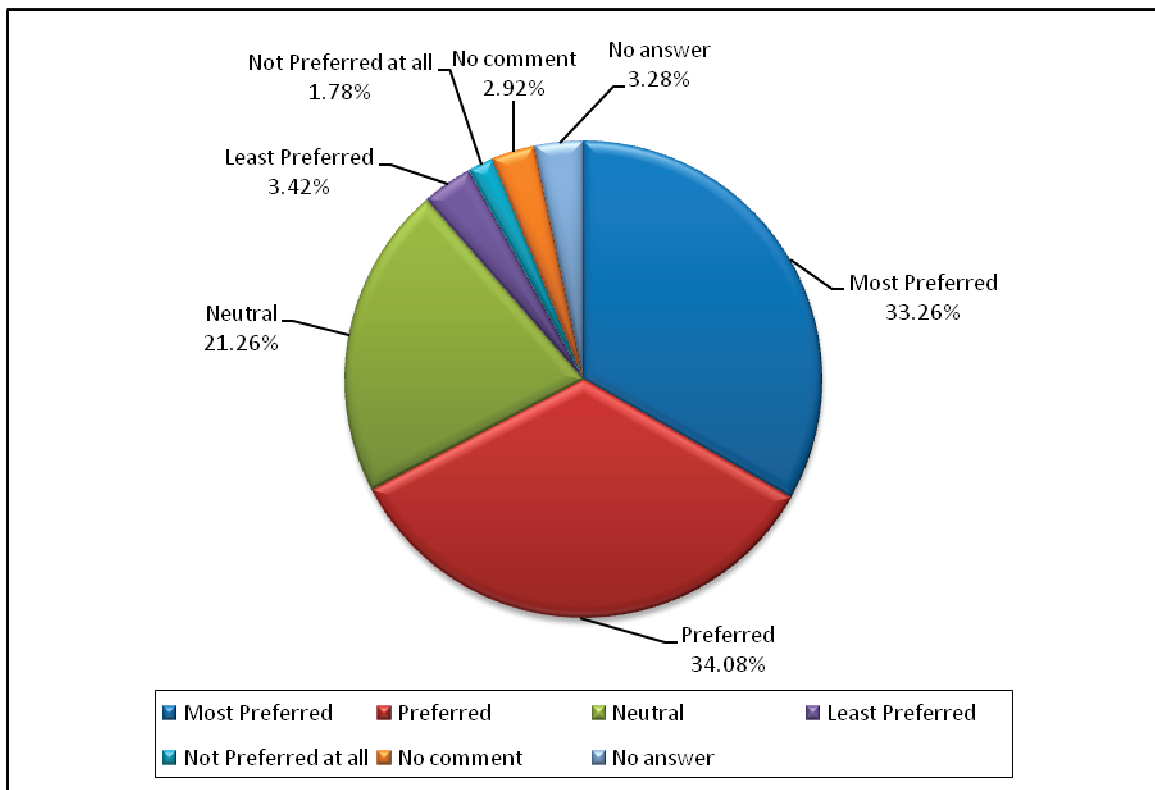
43. A response would be classified as “No comment” if the respondent did not have any comment for a question.

44. A response would be classified as “No answer” if the respondent missed to attempt a question.

45. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

f) An innovative mix of local and international features

	Frequency	Percentage
Most preferred	729	33.26
Preferred	747	34.08
Neutral	466	21.26
Least Preferred	75	3.42
Not preferred at all	39	1.78
No comment <sup>46</sup>	64	2.92
No answer <sup>47</sup>	72	3.28
Total	2,192	100.00



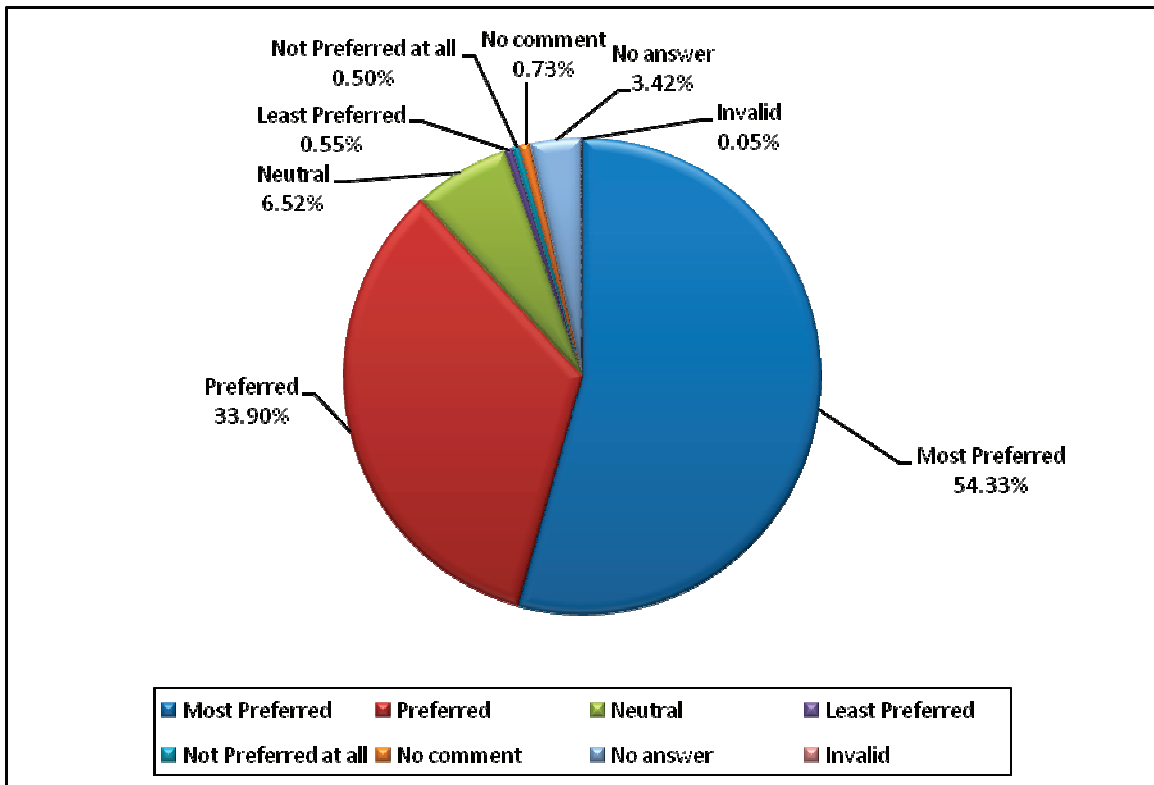
46. A response would be classified as “No comment” if the respondent did not have any comment for a question.

47. A response would be classified as “No answer” if the respondent missed to attempt a question.

**Q2: Ambience – What ambience would you like to experience in the WKCD?**

a) Relaxing

	Frequency	Percentage
Most preferred	1,191	54.33
Preferred	743	33.90
Neutral	143	6.52
Least Preferred	12	0.55
Not preferred at all	11	0.50
No comment <sup>48</sup>	16	0.73
No answer <sup>49</sup>	75	3.42
Invalid <sup>50</sup>	1	0.05
Total	2,192	100.00



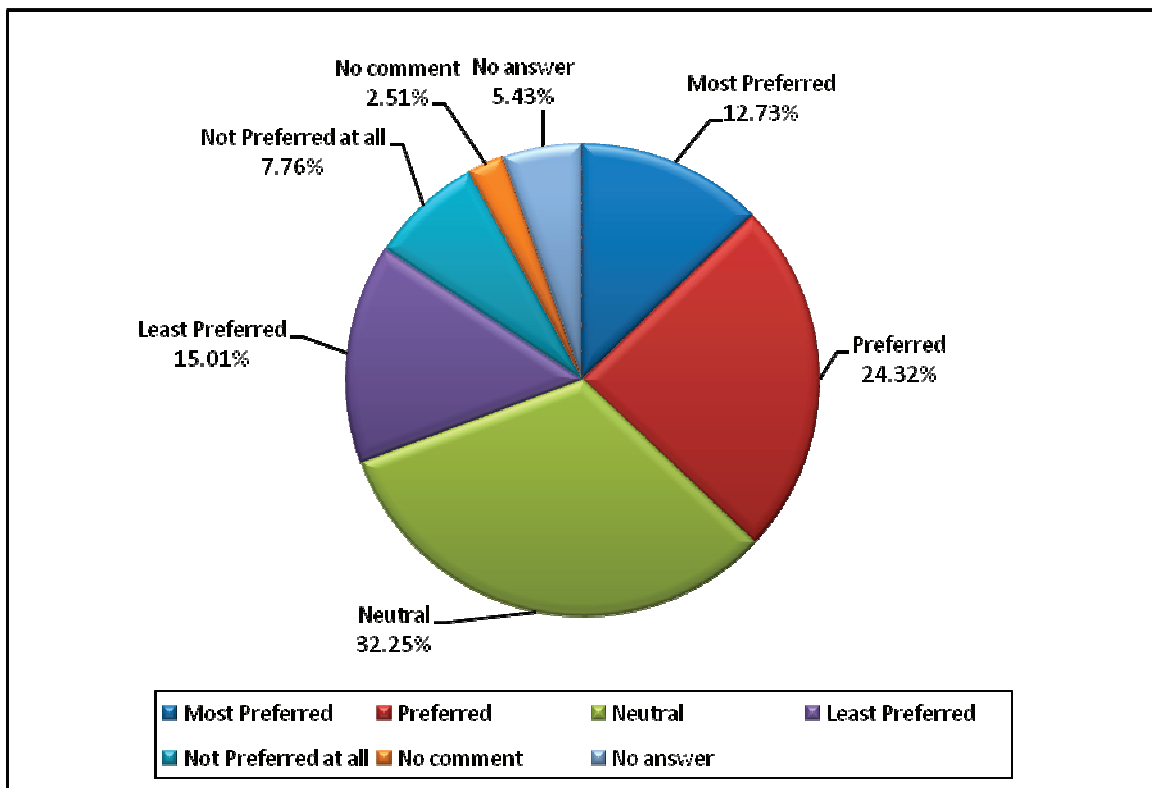
48. A response would be classified as “No comment” if the respondent did not have any comment for a question.

49. A response would be classified as “No answer” if the respondent missed to attempt a question.

50. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

b) Exciting

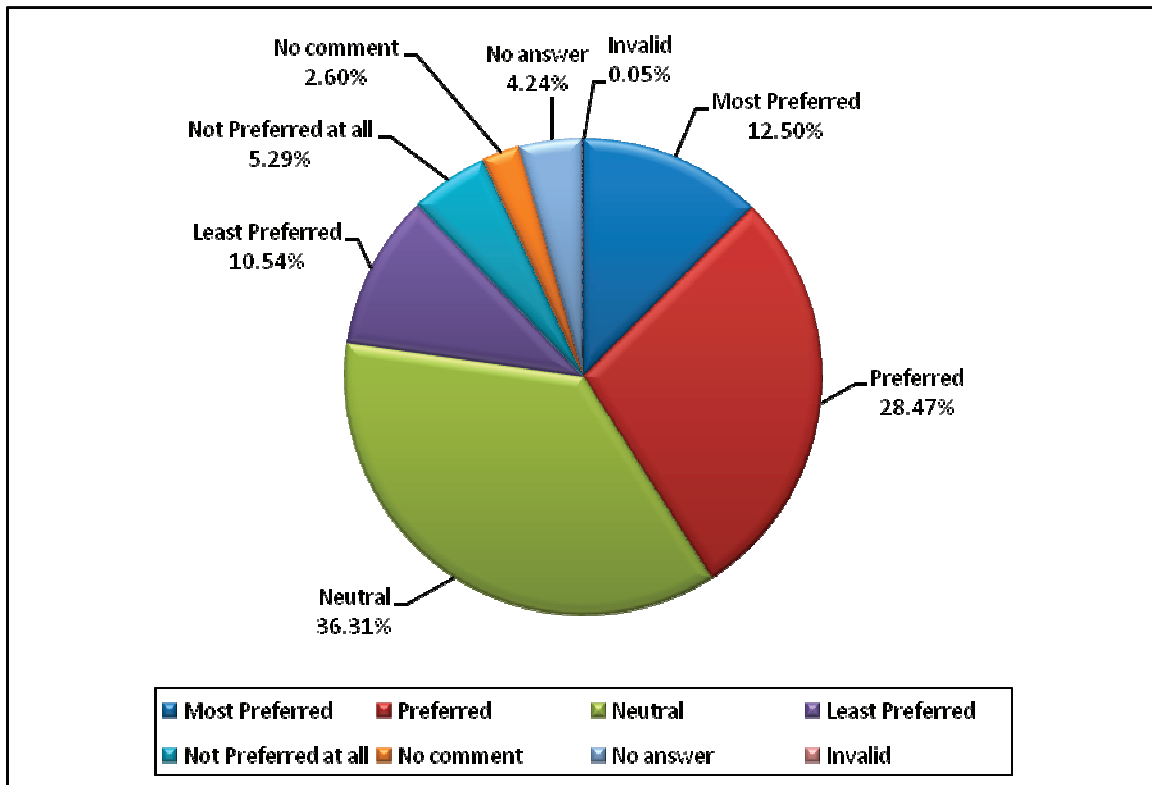
	Frequency	Percentage
Most preferred	279	12.73
Preferred	533	24.32
Neutral	707	32.25
Least Preferred	329	15.01
Not preferred at all	170	7.76
No comment <sup>51</sup>	55	2.51
No answer <sup>52</sup>	119	5.43
Total	2,192	100.00



51. A response would be classified as “No comment” if the respondent did not have any comment for a question.  
 52. A response would be classified as “No answer” if the respondent missed to attempt a question.

c) Traditional

	Frequency	Percentage
Most preferred	274	12.50
Preferred	624	28.47
Neutral	796	36.31
Least Preferred	231	10.54
Not preferred at all	116	5.29
No comment <sup>53</sup>	57	2.60
No answer <sup>54</sup>	93	4.24
Invalid <sup>55</sup>	1	0.05
Total	2,192	100.00



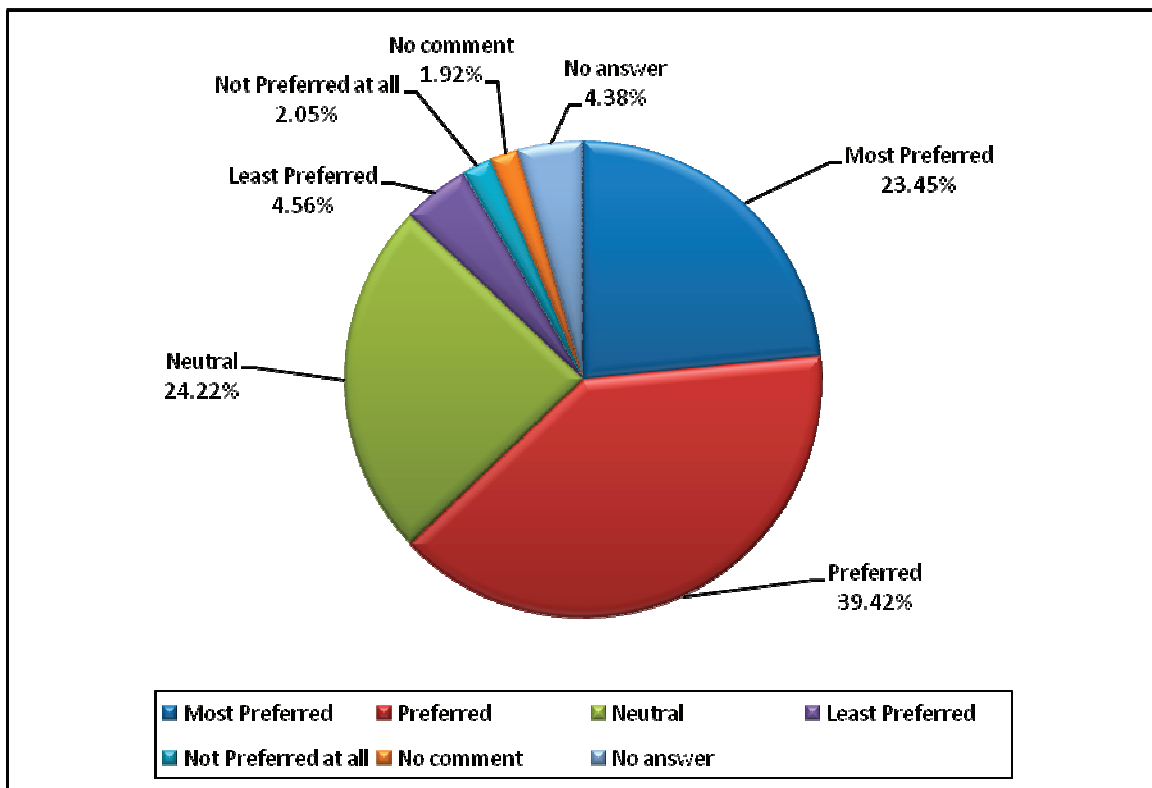
53. A response would be classified as “No comment” if the respondent did not have any comment for a question.

54. A response would be classified as “No answer” if the respondent missed to attempt a question.

55. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

d) Contemporary

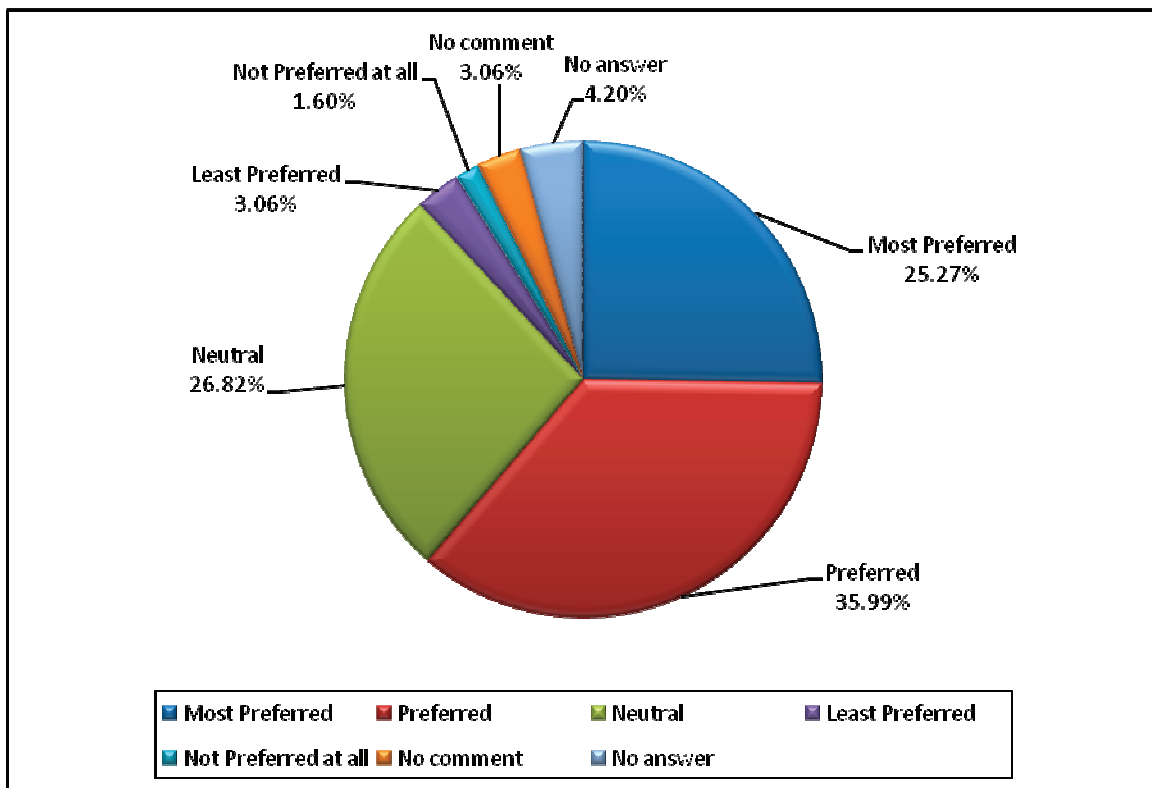
	Frequency	Percentage
Most preferred	514	23.45
Preferred	864	39.42
Neutral	531	24.22
Least Preferred	100	4.56
Not preferred at all	45	2.05
No comment <sup>56</sup>	42	1.92
No answer <sup>57</sup>	96	4.38
Total	2,192	100.00



56. A response would be classified as “No comment” if the respondent did not have any comment for a question.  
 57. A response would be classified as “No answer” if the respondent missed to attempt a question.

e) Inviting

	Frequency	Percentage
Most preferred	554	25.27
Preferred	789	35.99
Neutral	588	26.82
Least Preferred	67	3.06
Not preferred at all	35	1.60
No comment <sup>58</sup>	67	3.06
No answer <sup>59</sup>	92	4.20
Total	2,192	100.00

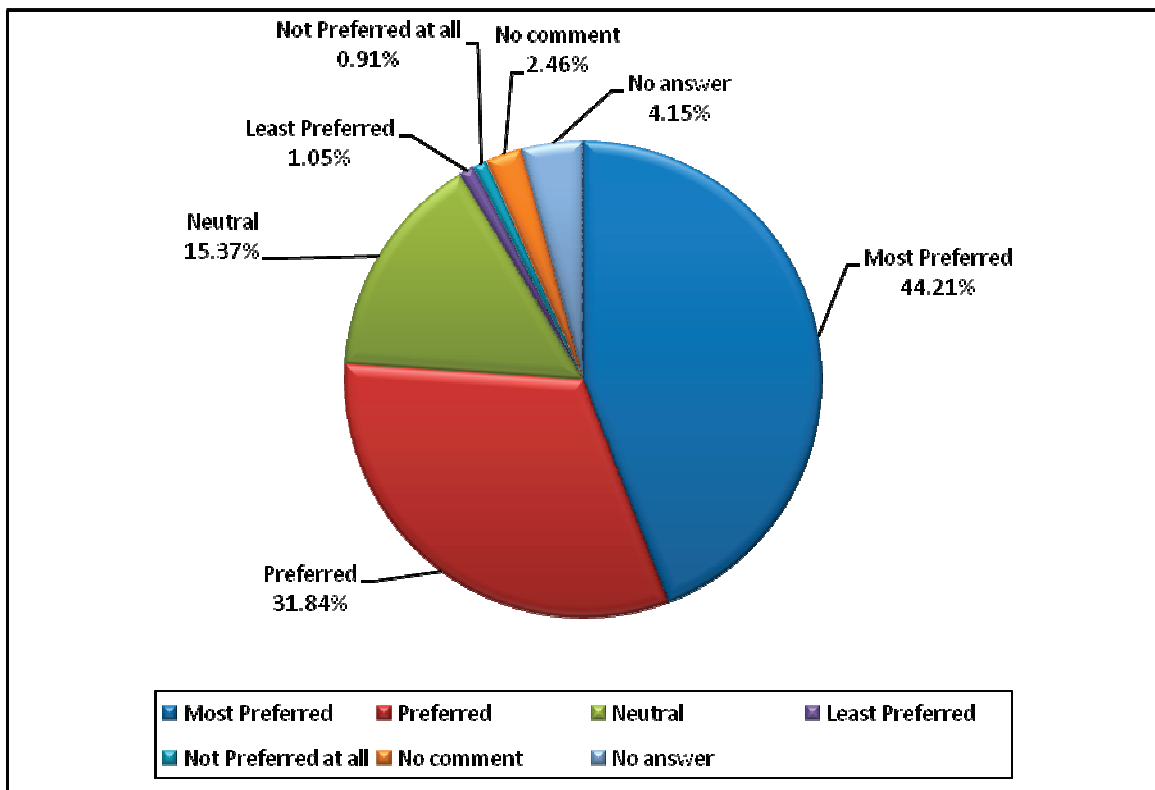


58. A response would be classified as “No comment” if the respondent did not have any comment for a question.  
 59. A response would be classified as “No answer” if the respondent missed to attempt a question.



f) Inspiring

	Frequency	Percentage
Most preferred	969	44.21
Preferred	698	31.84
Neutral	337	15.37
Least Preferred	23	1.05
Not preferred at all	20	0.91
No comment <sup>60</sup>	54	2.46
No answer <sup>61</sup>	91	4.15
Total	2,192	100.00

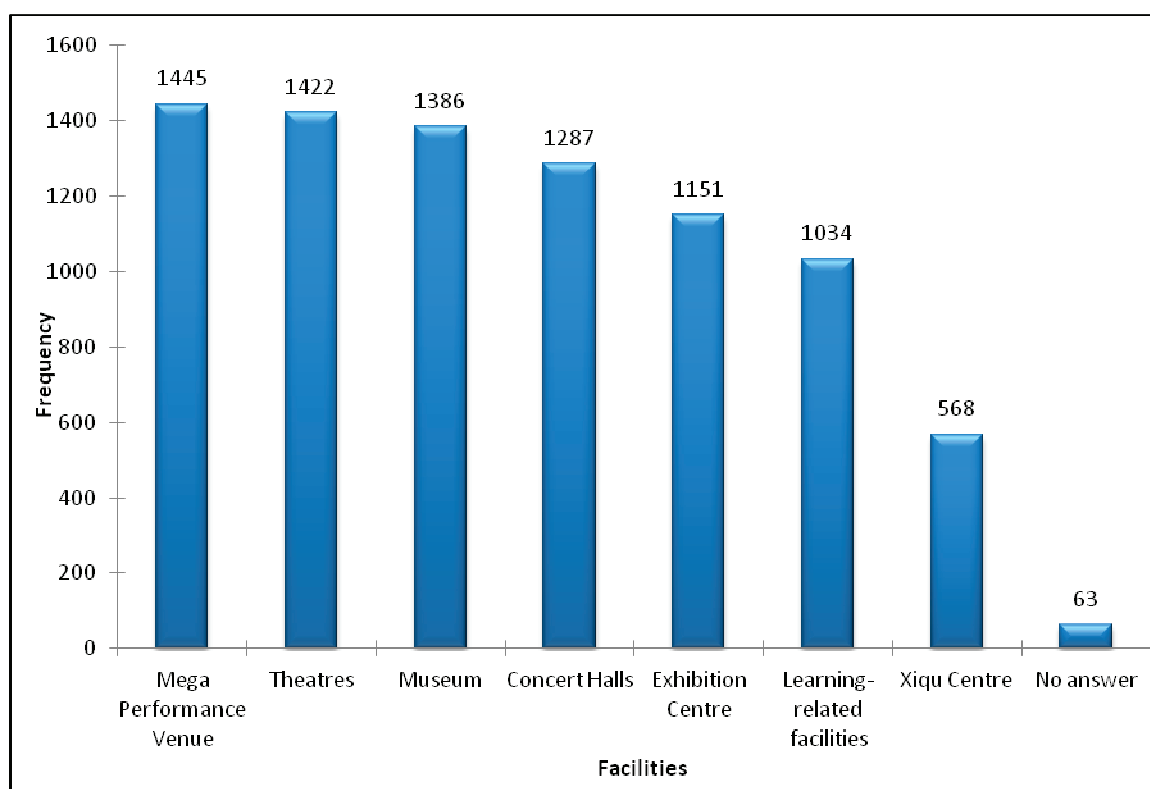


60. A response would be classified as “No comment” if the respondent did not have any comment for a question.  
 61. A response would be classified as “No answer” if the respondent missed to attempt a question.

**Q3: Facilities and Activities – Apart from the arts and cultural facilities, the WKCD will feature a mix of residential, commercial and hotel developments. To help determine the location of arts and cultural facilities and make them convenient and attractive to visitors, which facilities would you more likely visit?**

a) Arts and cultural facilities

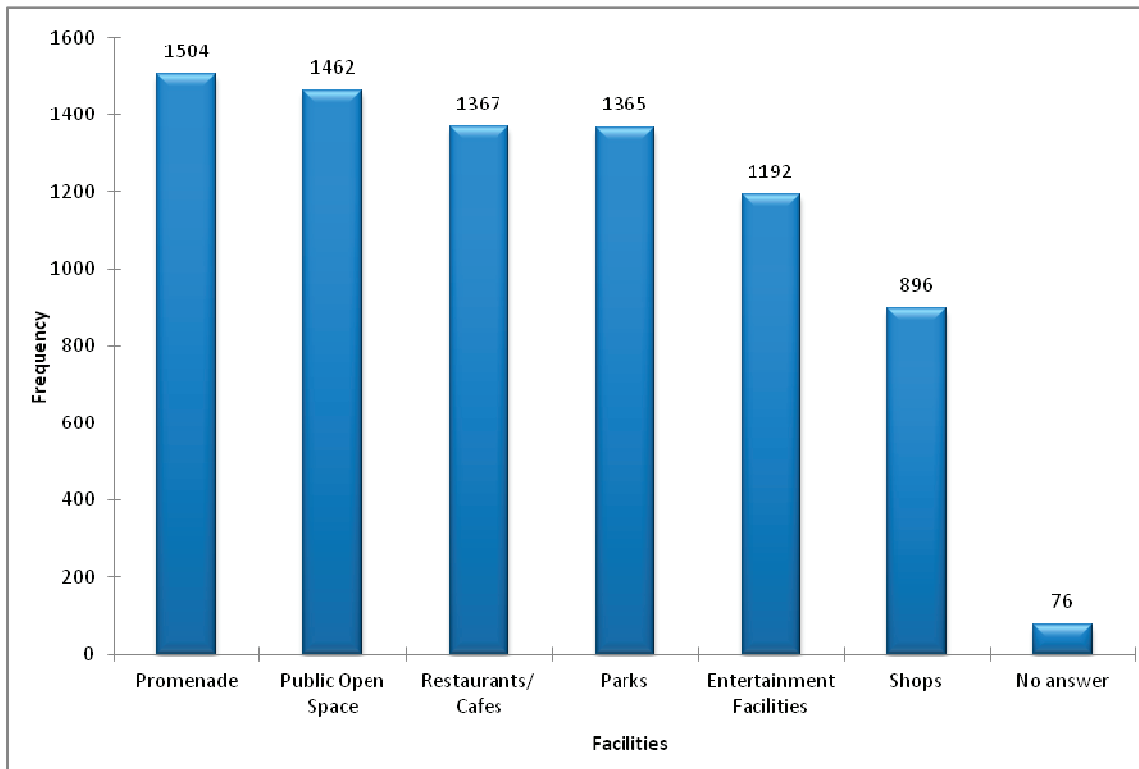
	Frequency	Percentage
Museum	1386	63.23
Theatres	1422	64.87
Concert Halls	1287	58.71
Xiqu Centre	568	25.91
Mega Performance Venue	1445	65.92
Exhibition Centre	1151	52.51
Learning-related facilities	1034	47.17
No answer <sup>62</sup>	63	2.87



62. A response would be classified as “No answer” if the respondent missed to attempt a question.

b) Public and retail-dining-entertainment facilities

	Frequency	Percentage
Public Open Space	1462	66.70
Parks	1365	62.27
Promenade	1504	68.61
Shops	896	40.88
Restaurants / Cafes	1367	62.36
Entertainment Facilities	1192	54.38
No answer <sup>63</sup>	76	3.47

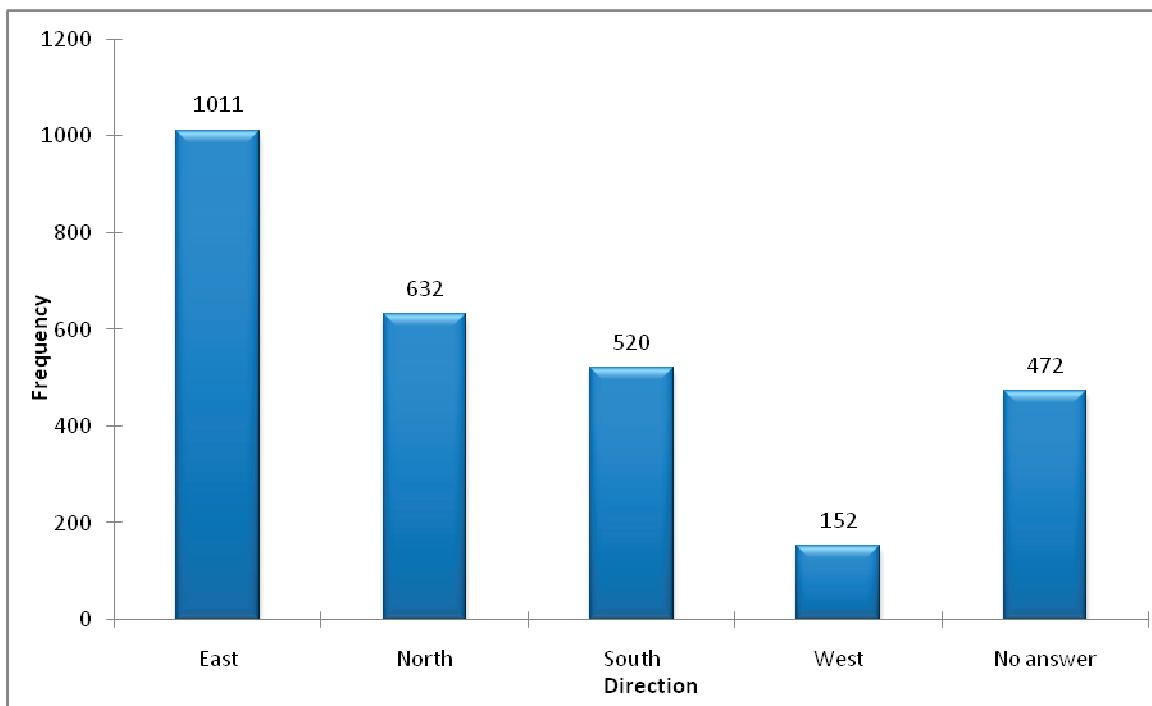


63. A response would be classified as “No answer” if the respondent missed to attempt a question.

**Q5: Travelling to and from the WKCD – The WKCD will be accessible from all directions and be provided with different modes of transport.**

a) From which direction(s) would you most likely go to the WKCD?

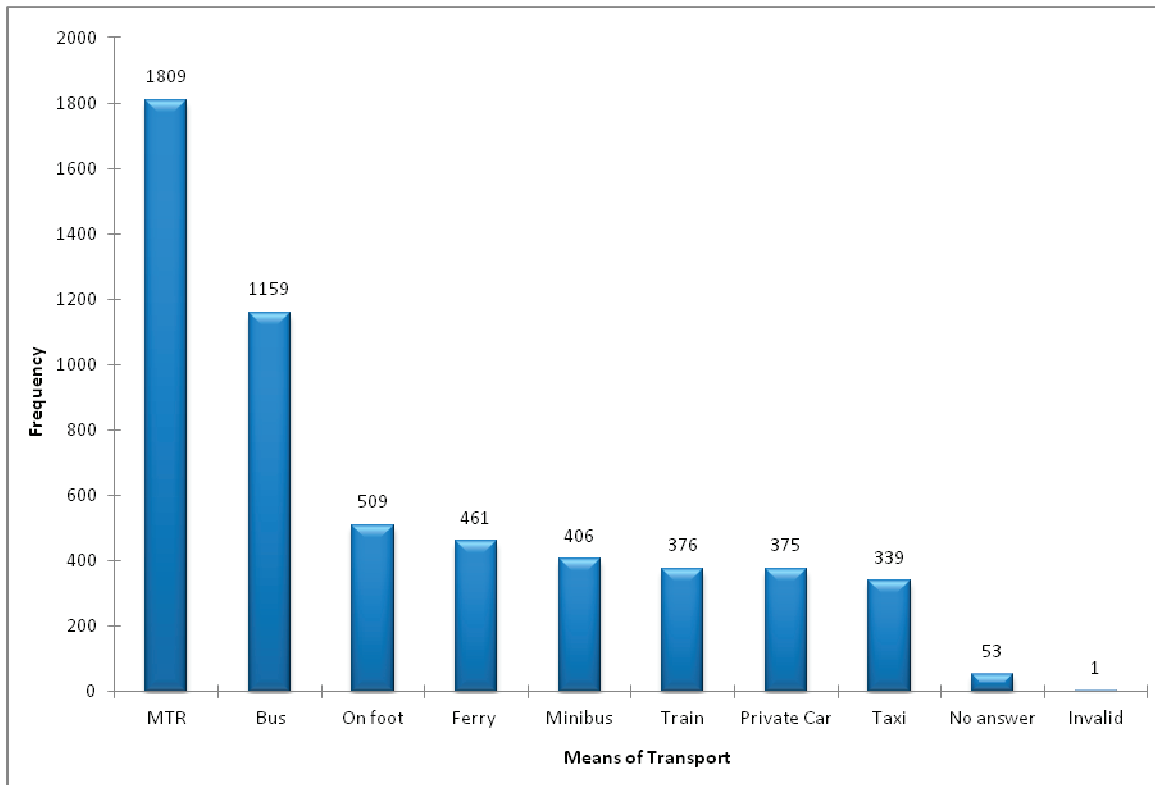
	Frequency	Percentage
East	1011	46.12
South	520	23.72
West	152	6.93
North	632	28.83
No answer <sup>64</sup>	472	21.53



64. A response would be classified as “No answer” if the respondent missed to attempt a question.

b) Which existing means of transport would you use to access the WKCD?

	Frequency	Percentage
MTR	1809	82.53
Train	376	17.15
Bus	1159	52.87
Minibus	406	18.52
Taxi	339	15.47
Private Car	375	17.11
Ferry	461	21.03
On foot	509	23.22
No answer <sup>65</sup>	53	2.42
Invalid <sup>66</sup>	1	0.05



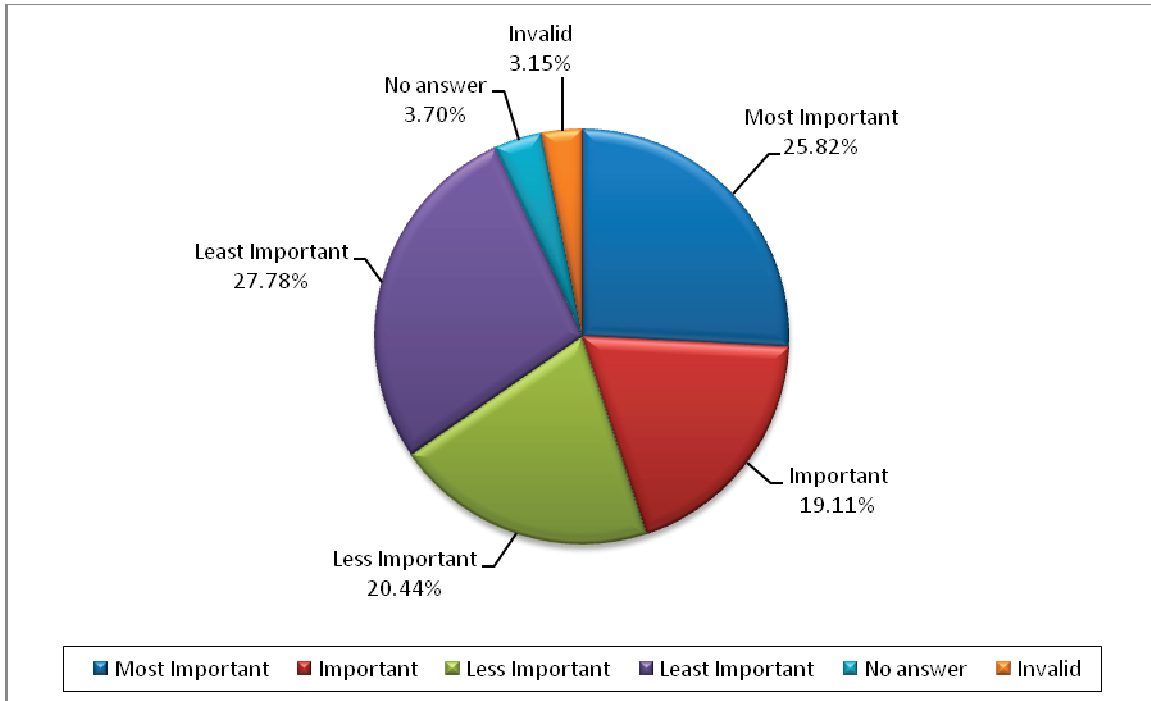
65. A response would be classified as “No answer” if the respondent missed to attempt a question.

66. A response would be classified as “Invalid” if a respondent answered the question wrongly. For example, the question required the respondent to choose one or more opinions by ticks, but he/ she ranked the opinions.

**Q6: Traveling within the WKCD – Barrier-free access facilities for persons with disabilities will be provided. To help plan the internal mode(s) of transport within the WKCD which is about 1.4 kilometers long with an average width of about 0.3 kilometer (40 ha in size), please rank the following factors in order of importance.**

a) Convenience (Frequency and reliability of transport)

	Frequency	Percentage
Most important	566	25.82
Important	419	19.11
Less important	448	20.44
Least Important	609	27.78
No answer <sup>67</sup>	81	3.70
Invalid <sup>68</sup>	69	3.15
Total	2,192	100.00

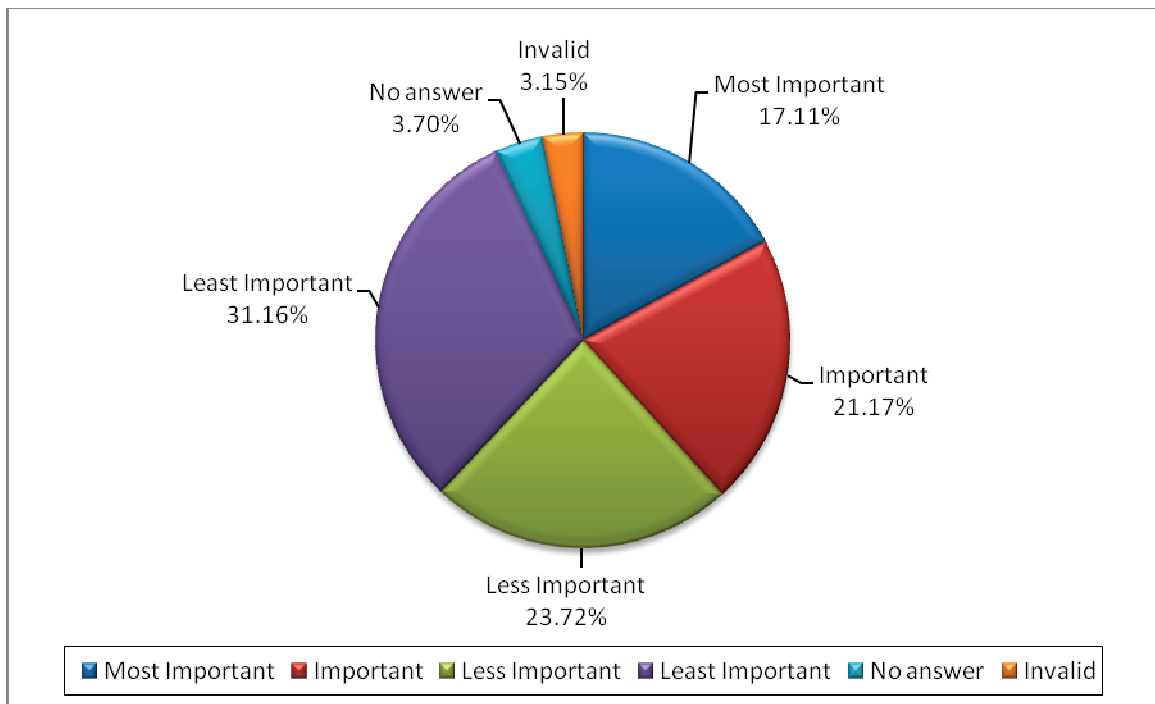


67. A response would be classified as “No answer” if the respondent missed to attempt a question.

68. A response would be classified as “Invalid” if the respondent did not rank the choices according to the instruction given in the concerned question (e.g. did not rank any of the four factors, repeated choices, etc.).

b) Visual Effect (Impact on views from and to the surrounding)

	Frequency	Percentage
Most important	375	17.11
Important	464	21.17
Less important	520	23.72
Least Important	683	31.16
No answer <sup>69</sup>	81	3.70
Invalid <sup>70</sup>	69	3.15
Total	2,192	100.00

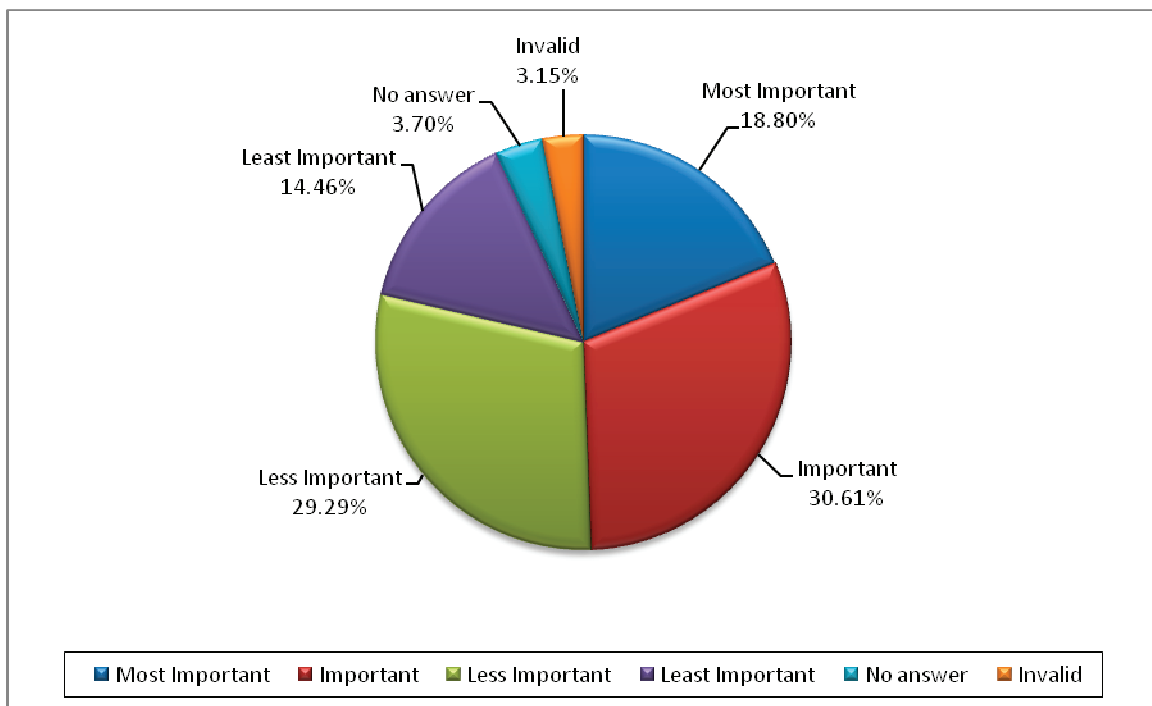


69. A response would be classified as “No answer” if the respondent missed to attempt a question.

70. A response would be classified as “Invalid” if the respondent did not rank the choices according to the instruction given in the concerned question (e.g. did not rank any of the four factors, repeated choices, etc.).

c) Comfort (How comfortable the services are)

	Frequency	Percentage
Most important	412	18.80
Important	671	30.61
Less important	642	29.29
Least Important	317	14.46
No answer <sup>71</sup>	81	3.70
Invalid <sup>72</sup>	69	3.15
Total	2,192	100.00



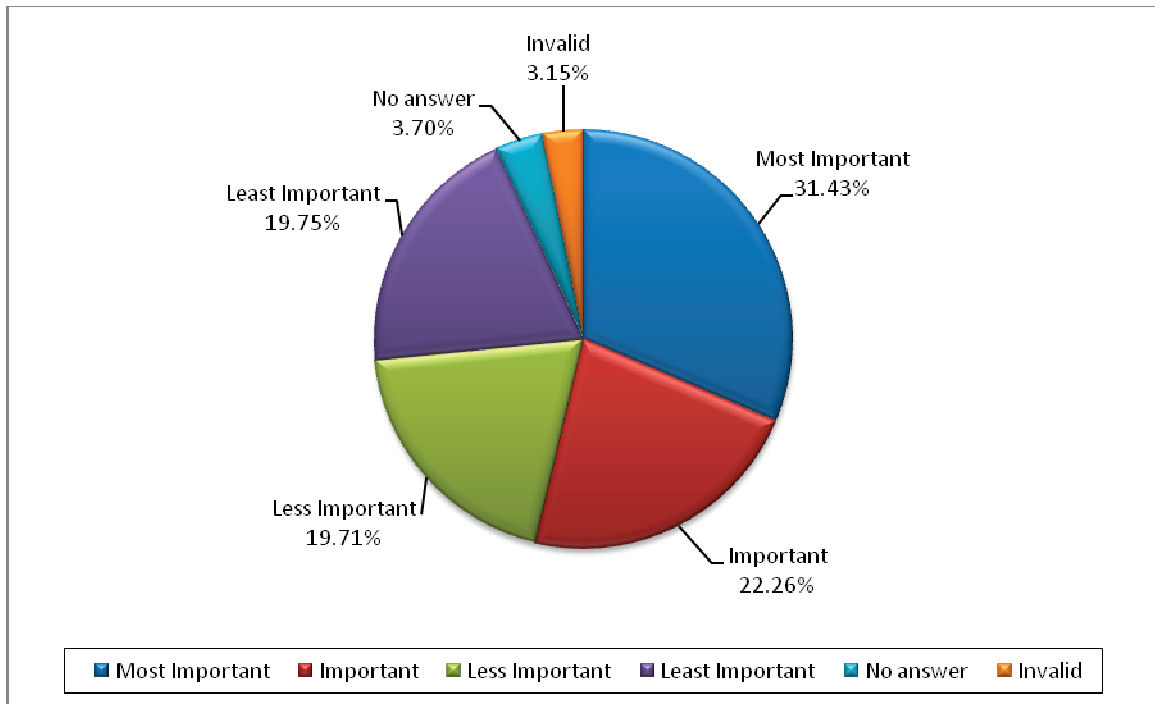
71. A response would be classified as “No answer” if the respondent missed to attempt a question.

72. A response would be classified as “Invalid” if the respondent did not rank the choices according to the instruction given in the concerned question (e.g. did not rank any of the four factors, repeated choices, etc.).



d) Environmental Friendliness (Low-emission and low-carbon transport)

	Frequency	Percentage
Most important	689	31.43
Important	488	22.26
Less important	432	19.71
Least Important	433	19.75
No answer <sup>73</sup>	81	3.70
Invalid <sup>74</sup>	69	3.15
Total	2,192	100.00



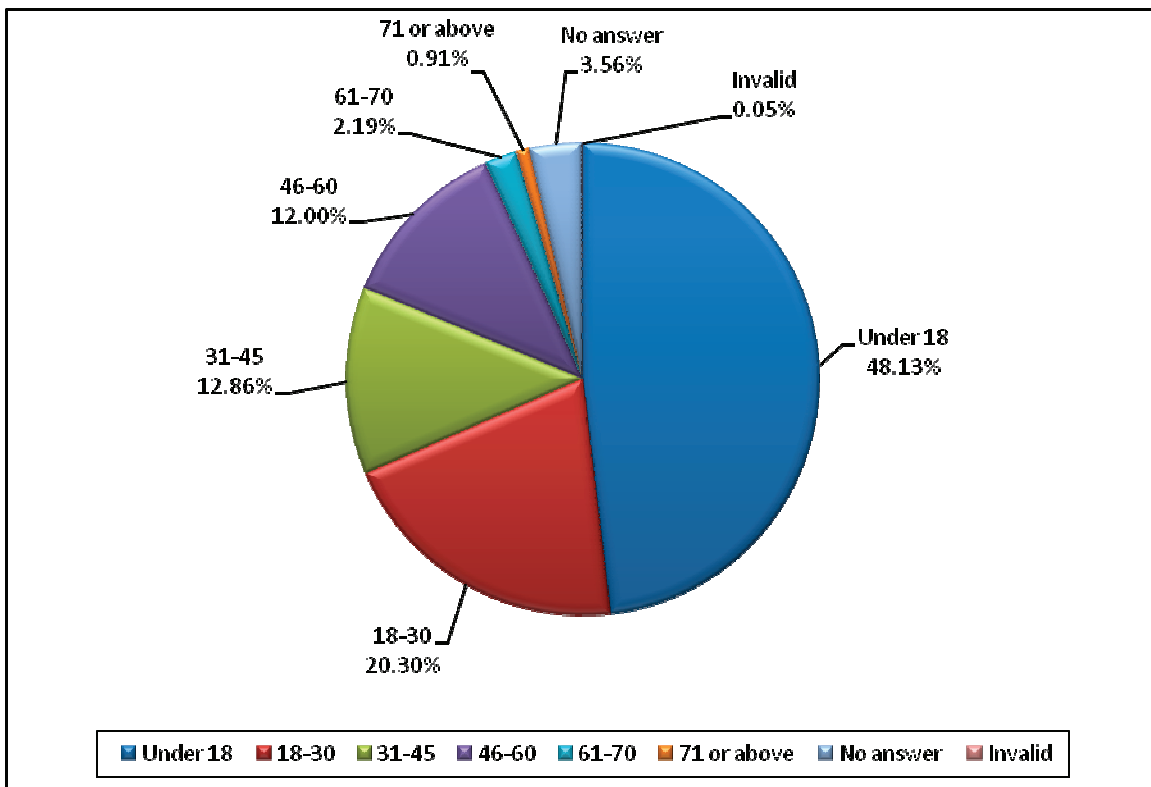
73. A response would be classified as “No answer” if the respondent missed to attempt a question.

74. A response would be classified as “Invalid” if the respondent did not rank the choices according to the instruction given in the concerned question (e.g. did not rank any of the four factors, repeated choices, etc.).

**Profile of Respondents**

a) Age

	Frequency	Percentage
Under 18	1,055	48.13
18-30	445	20.30
31-45	282	12.86
46-60	263	12.00
61-70	48	2.19
71 or above	20	0.91
No answer <sup>75</sup>	78	3.56
Invalid <sup>76</sup>	1	0.05
Total	2,192	100.00

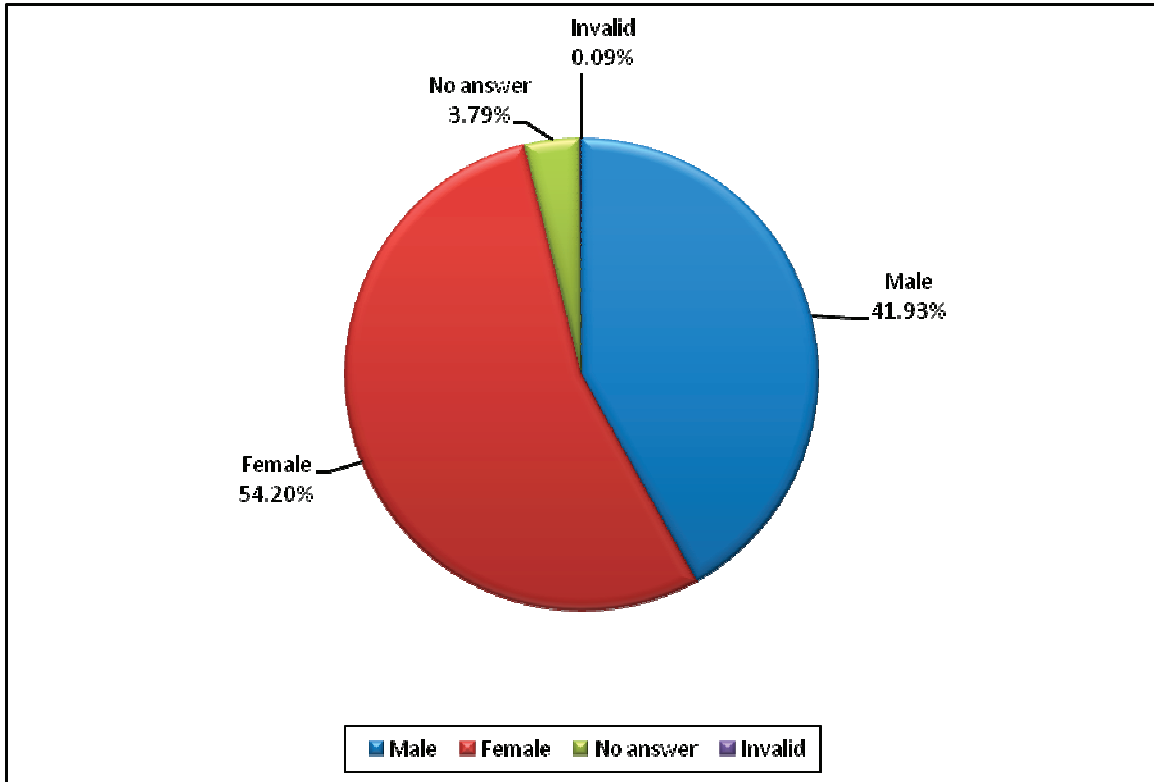


75. A response would be classified as “No answer” if the respondent missed to attempt a question.

76. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

b) Gender

	Frequency	Percentage
Male	919	41.93
Female	1,188	54.20
No answer <sup>77</sup>	83	3.79
Invalid <sup>78</sup>	2	0.09
Total	2,192	100.00

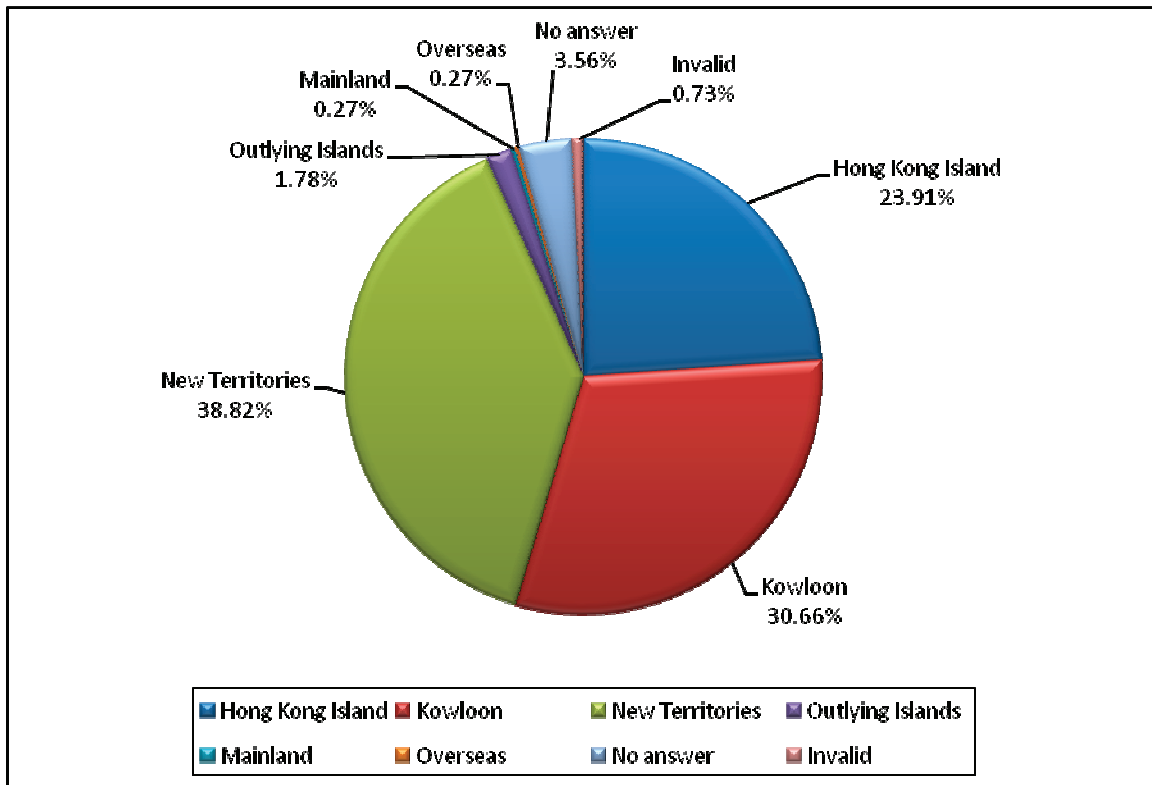


77. A response would be classified as “No answer” if the respondent missed to attempt a question.

78. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

c) Area of Residence

	Frequency	Percentage
Hong Kong Island	524	23.91
Kowloon	672	30.66
New Territories	851	38.82
Outlying Islands	39	1.78
Mainland	6	0.27
Overseas	6	0.27
No answer <sup>79</sup>	78	3.56
Invalid <sup>80</sup>	16	0.73
Total	2,192	100.00

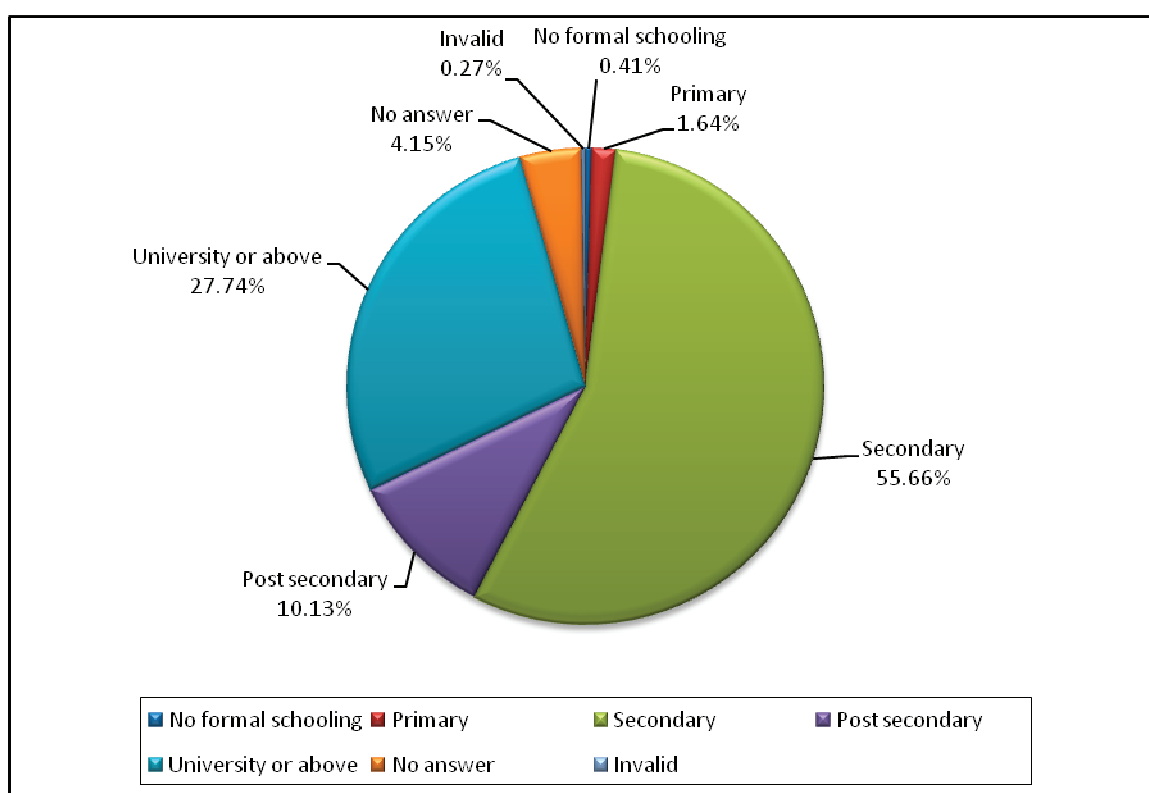


79. A response would be classified as “No answer” if the respondent missed to attempt a question.

80. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

d) Level of Education

	Frequency	Percentage
No formal schooling	9	0.41
Primary	36	1.64
Secondary	1,220	55.66
Post secondary	222	10.13
University or above	608	27.74
No answer <sup>81</sup>	91	4.15
Invalid <sup>82</sup>	6	0.27
Total	2,192	100.00

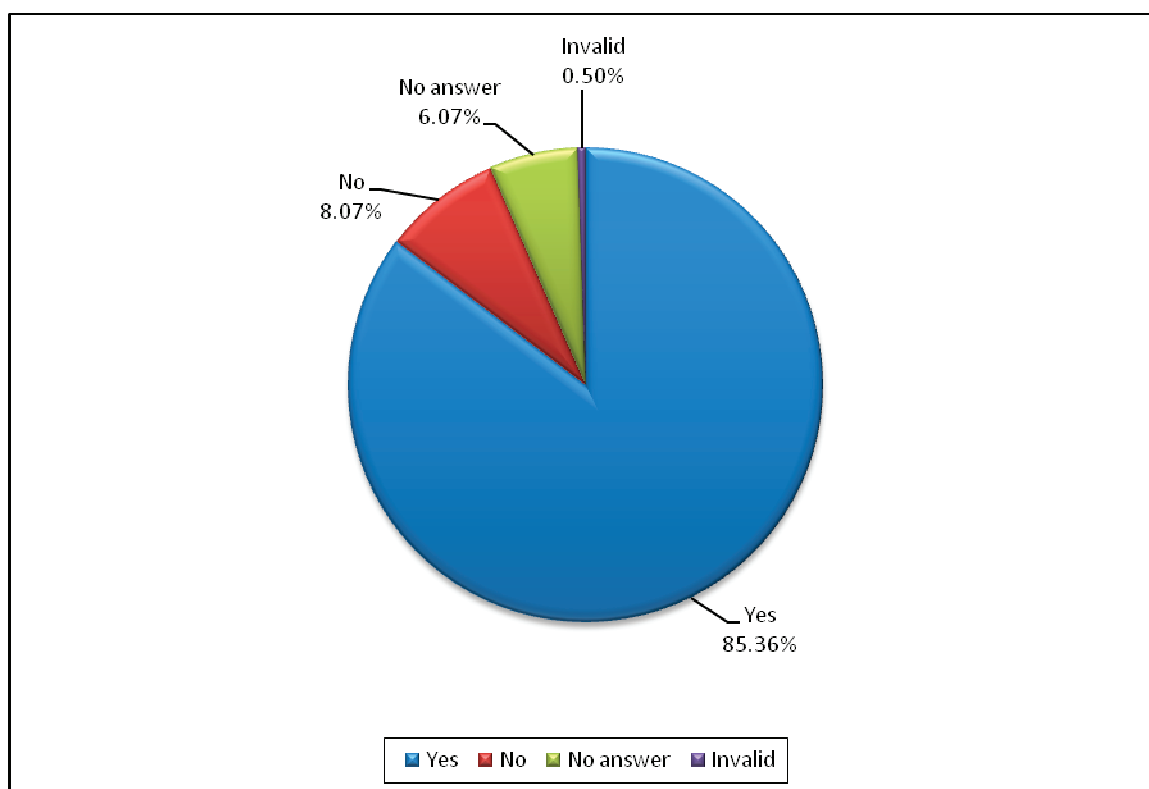


81. A response would be classified as “No answer” if the respondent missed to attempt a question.

82. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

e) Have you been to any arts/ cultural facilities (including libraries, museums, exhibitions and cultural performances) in the past 12 months (both in Hong Kong, mainland and overseas)?

	Frequency	Percentage
Yes	1,871	85.36
No	177	8.07
No answer <sup>83</sup>	133	6.07
Invalid <sup>84</sup>	11	0.50
Total	2,192	100.00

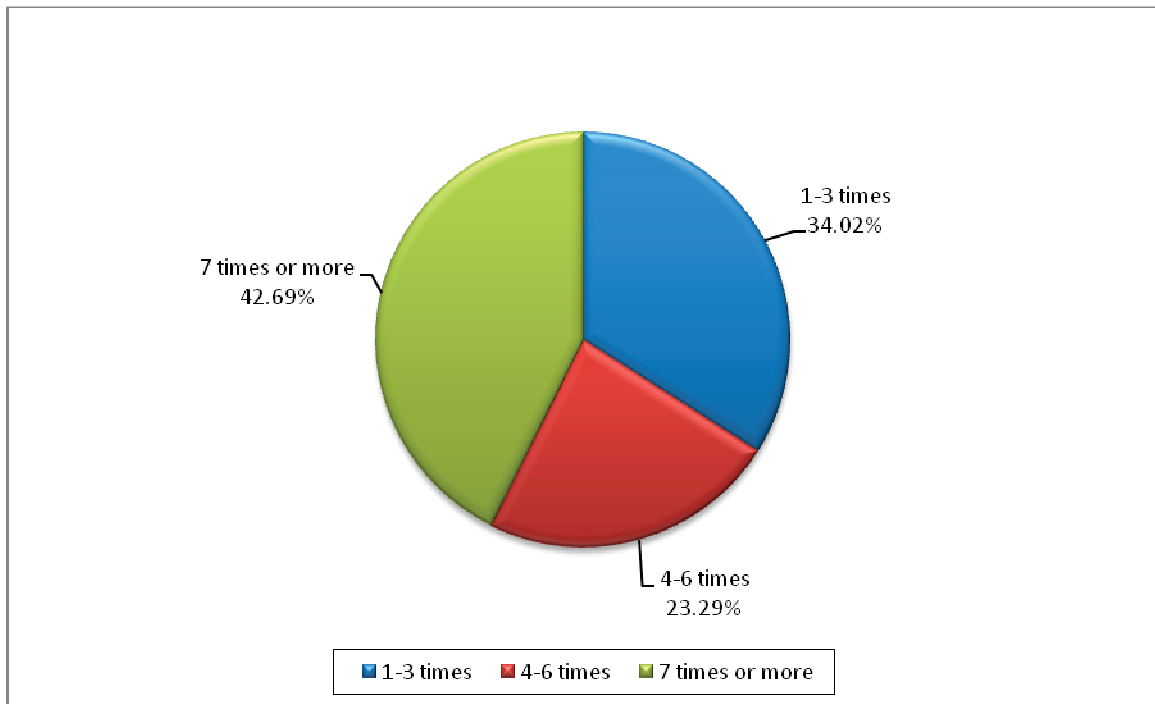


83. A response would be classified as “No answer” if the respondent missed to attempt a question.

84. A response would be classified as “Invalid” if a respondent ticked two or more choices for a question which only allowed one choice.

f) Referring to the previous question, how many times have you been to those arts/ cultural facilities?<sup>85</sup>

	Frequency	Percentage
1-3 times	647	34.02
4-6 times	443	23.29
7 times or more	812	42.69
Total	1,902	100.00



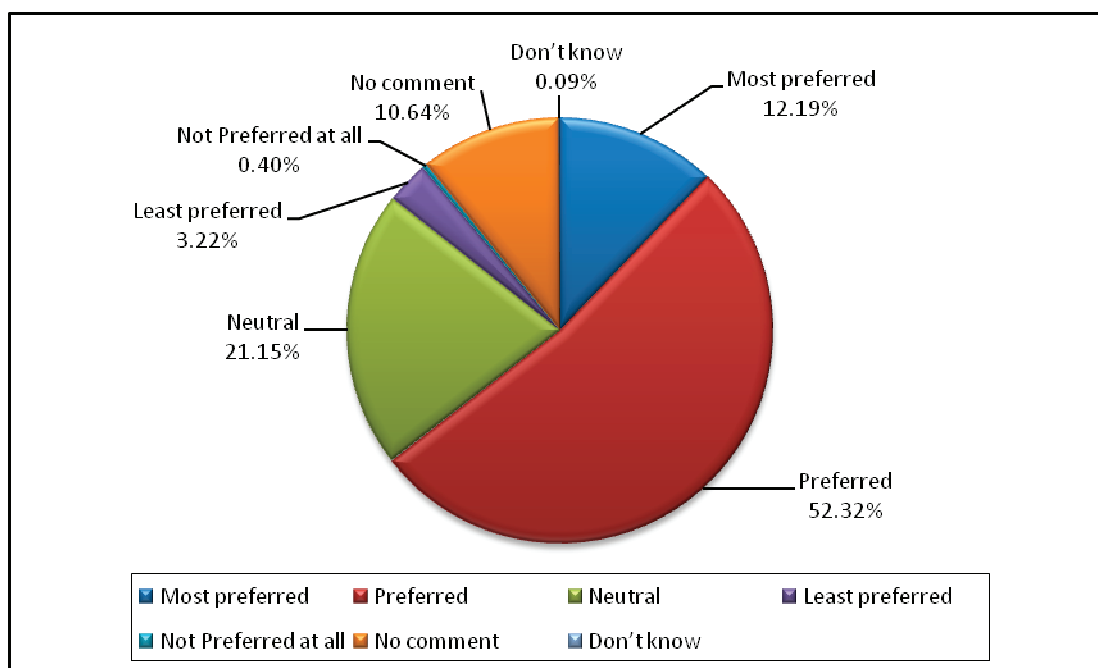
<sup>85</sup> 31 respondents who gave “No answer” in Q (e) provided answer for this question. Hence, the total number of respondents for this question equals to 1,902 (i.e. 1,871 respondents who indicated “Yes” in Q (e) plus the above-mentioned 31 respondents).

### Annex 3: Results of Face-to-Face Interviews with Hong Kong Residents<sup>86</sup>

#### Q1: Overall Look – What do you think should characterise the overall look of the WKCD?

a) Harmonising with the harbour-front and the ridgelines

	Frequency	Percentage
Most preferred	276	12.19
Preferred	1,185	52.32
Neutral	479	21.15
Least preferred	73	3.22
Not preferred at all	9	0.40
No comment <sup>87</sup>	241	10.64
Don't know <sup>88</sup>	2	0.09
Total	2,265	100.00



86. There is not any quantitative analysis for Questions 4 and 7 as they are a part of the qualitative analysis.

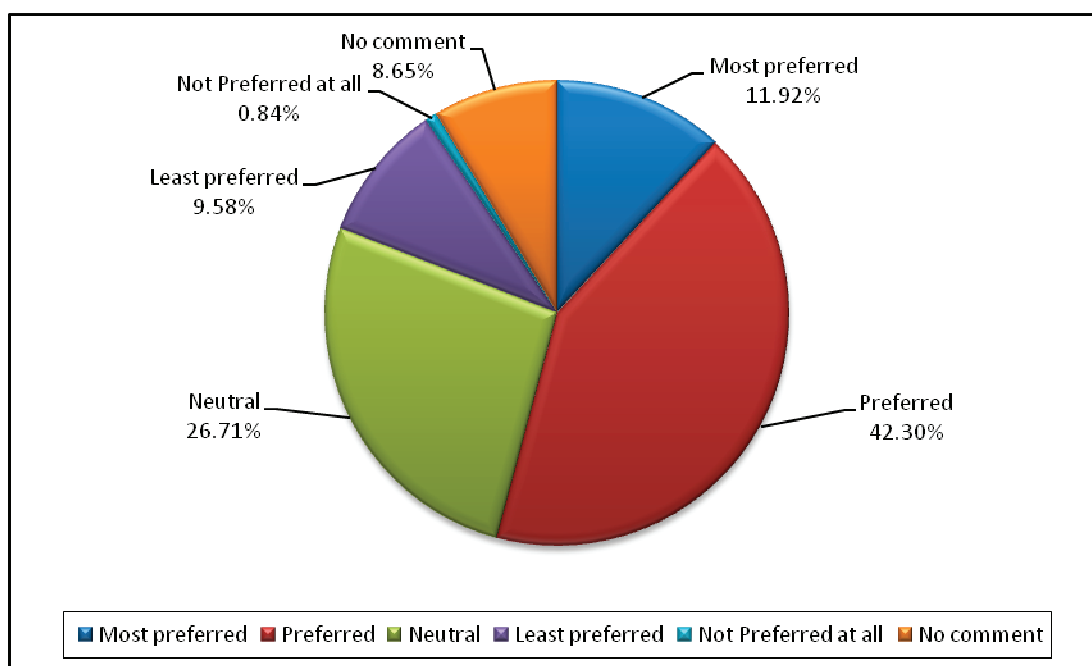
87. A response would be classified as “No comment” if the respondent did not have any comment for a question.

88. A response would be classified as “Don't know” if the respondent did not know much about a question.



b) Distinct from and in contrast to its surrounding

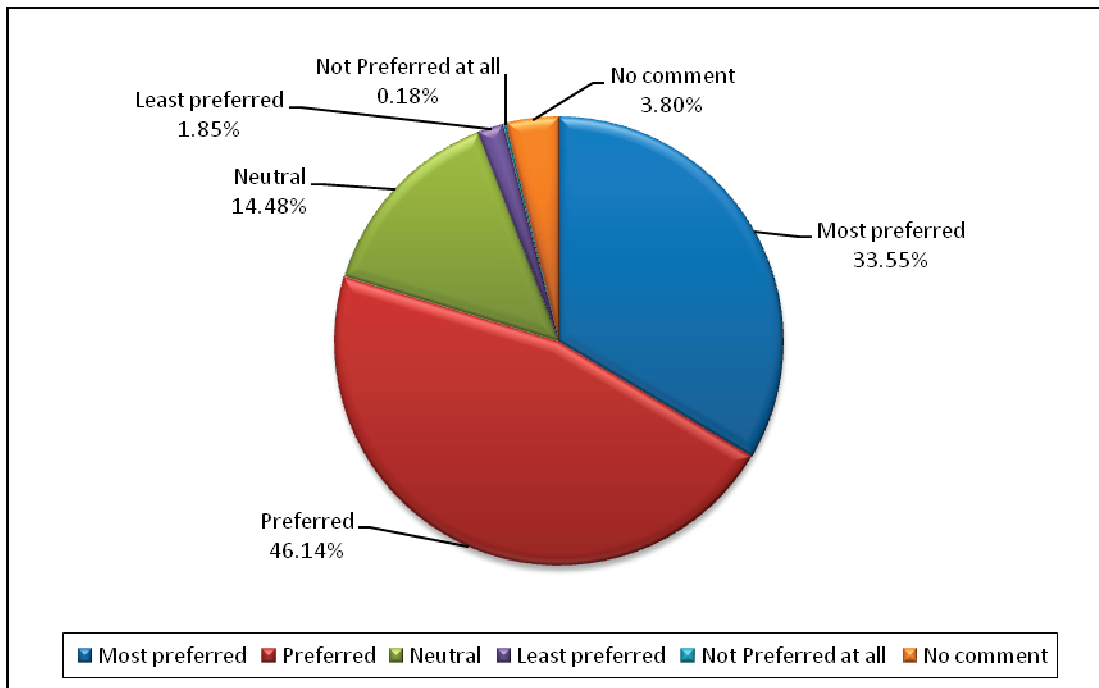
	Frequency	Percentage
Most preferred	270	11.92
Preferred	958	42.30
Neutral	605	26.71
Least preferred	217	9.58
Not preferred at all	19	0.84
No comment <sup>89</sup>	196	8.65
Total	2,265	100.00



89. A response would be classified as “No comment” if the respondent did not have any comment for a question.

c) Exhibiting a green setting

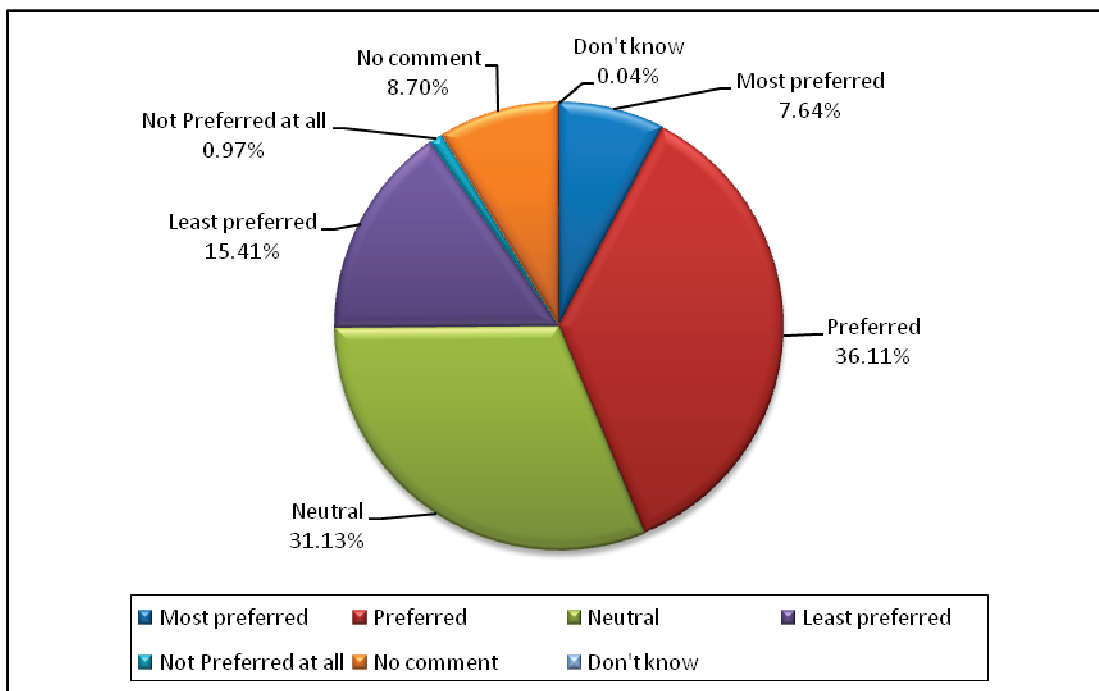
	Frequency	Percentage
Most preferred	760	33.55
Preferred	1,045	46.14
Neutral	328	14.48
Least preferred	42	1.85
Not preferred at all	4	0.18
No comment <sup>90</sup>	86	3.80
<b>Total</b>	<b>2,265</b>	<b>100.00</b>



90. A response would be classified as “No comment” if the respondent did not have any comment for a question.

d) Presenting an urban setting

	Frequency	Percentage
Most preferred	173	7.64
Preferred	818	36.11
Neutral	705	31.13
Least preferred	349	15.41
Not preferred at all	22	0.97
No comment <sup>91</sup>	197	8.70
Don't know <sup>92</sup>	1	0.04
Total	2,265	100.00

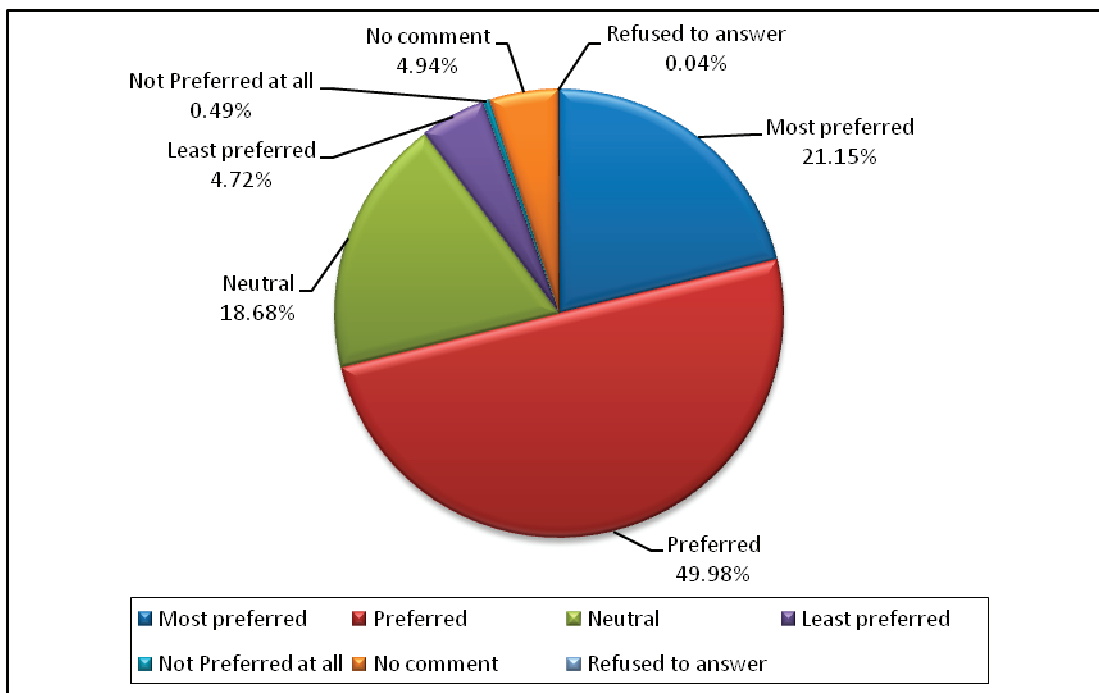


91. A response would be classified as “No comment” if the respondent did not have any comment for a question.

92. A response would be classified as “Don't know” if the respondent did not know much about a question.

e) Showcasing Hong Kong’s unique local and traditional characteristics

	Frequency	Percentage
Most preferred	479	21.15
Preferred	1,132	49.98
Neutral	423	18.68
Least preferred	107	4.72
Not preferred at all	11	0.49
No comment <sup>93</sup>	112	4.94
Refused to answer <sup>94</sup>	1	0.04
Total	2,265	100.00

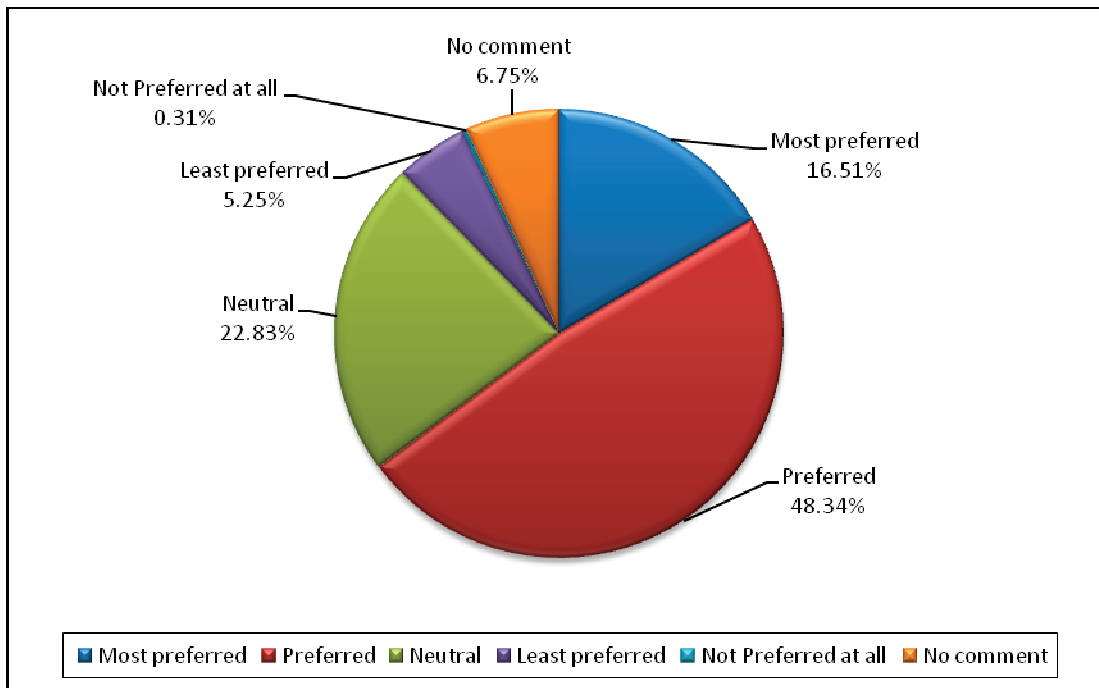


93. A response would be classified as “No comment” if the respondent did not have any comment for a question.

94. A response would be classified as “Refused to answer” if the respondent was not willing to answer a question.

f) An innovative mix of local and international features

	Frequency	Percentage
Most preferred	374	16.51
Preferred	1,095	48.34
Neutral	517	22.83
Least preferred	119	5.25
Not preferred at all	7	0.31
No comment <sup>95</sup>	153	6.75
<b>Total</b>	<b>2,265</b>	<b>100.00</b>

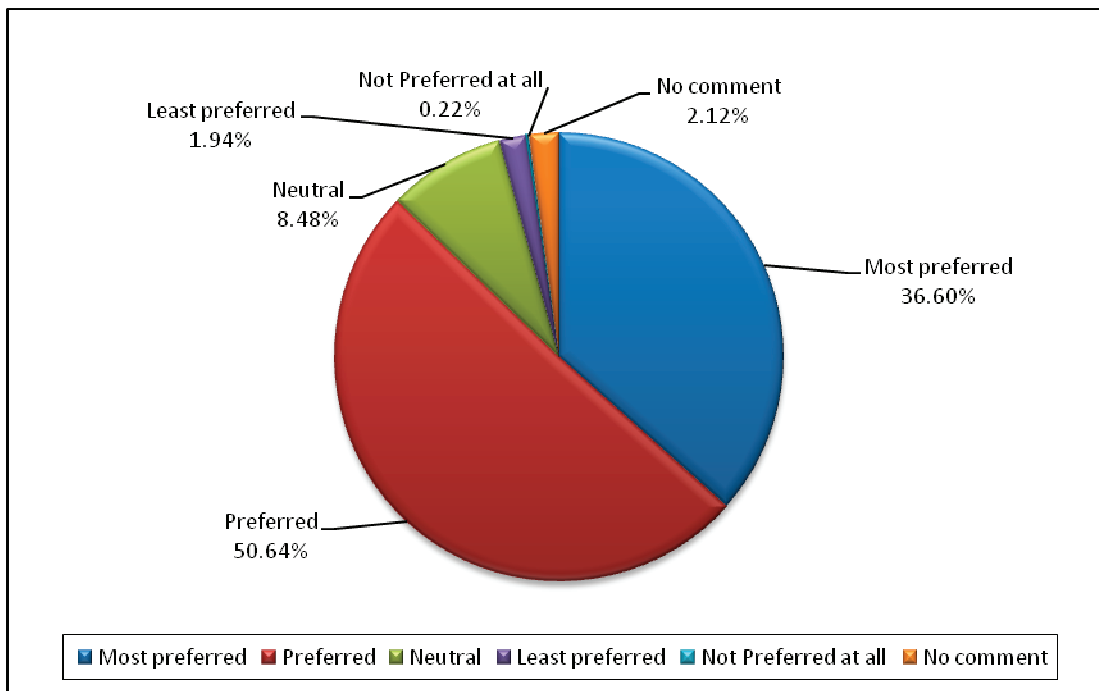


95. A response would be classified as “No comment” if the respondent did not have any comment for a question.

**Q2: Ambience – What ambience would you like to experience in the WKCD?**

a) Relaxing

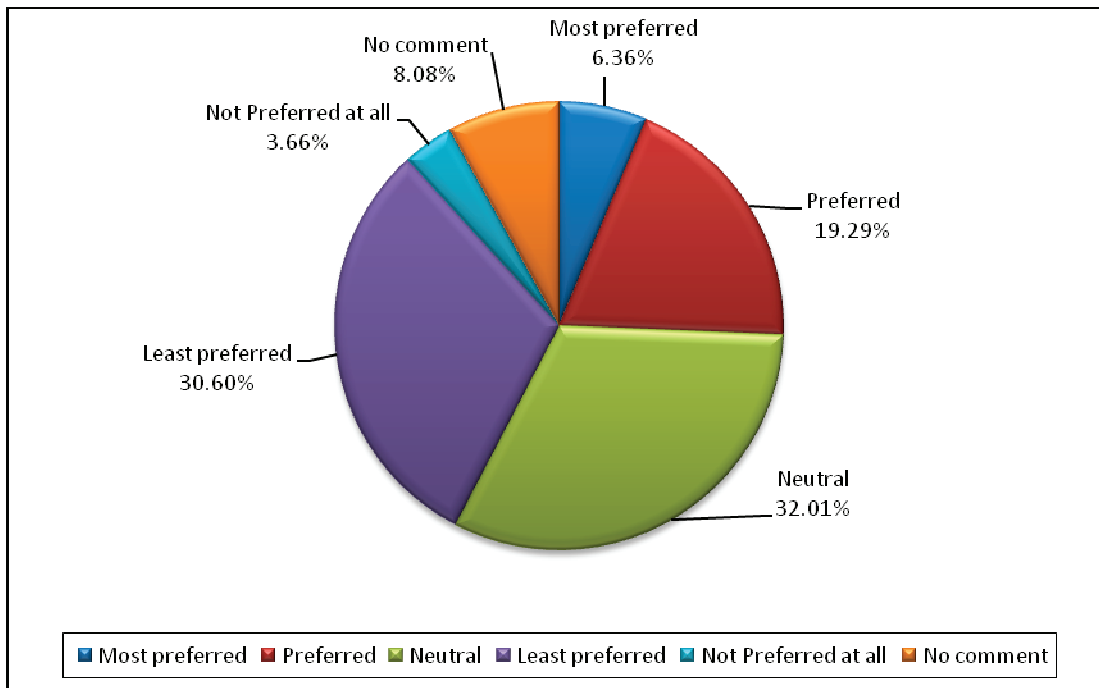
	Frequency	Percentage
Most preferred	829	36.60
Preferred	1,147	50.64
Neutral	192	8.48
Least preferred	44	1.94
Not preferred at all	5	0.22
No comment <sup>96</sup>	48	2.12
Total	2,265	100.00



96. A response would be classified as “No comment” if the respondent did not have any comment for a question.

b) Exciting

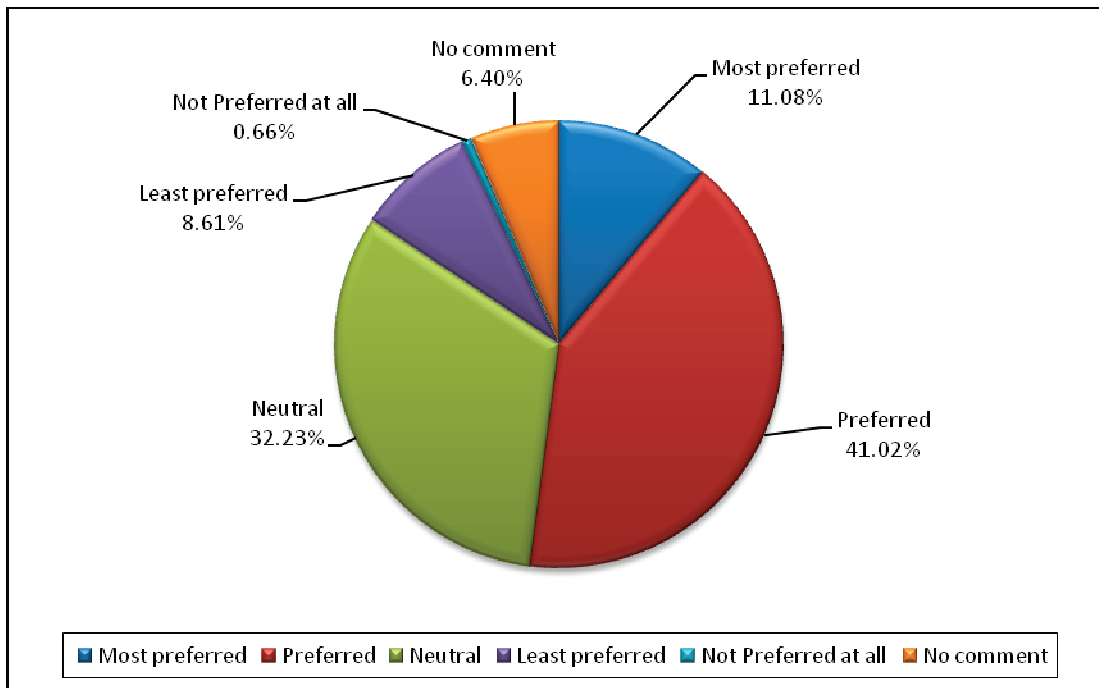
	Frequency	Percentage
Most preferred	144	6.36
Preferred	437	19.29
Neutral	725	32.01
Least preferred	693	30.60
Not preferred at all	83	3.66
No comment <sup>97</sup>	183	8.08
<b>Total</b>	<b>2,265</b>	<b>100.00</b>



97. A response would be classified as “No comment” if the respondent did not have any comment for a question.

c) Traditional

	Frequency	Percentage
Most preferred	251	11.08
Preferred	929	41.02
Neutral	730	32.23
Least preferred	195	8.61
Not preferred at all	15	0.66
No comment <sup>98</sup>	145	6.40
<b>Total</b>	<b>2,265</b>	<b>100.00</b>

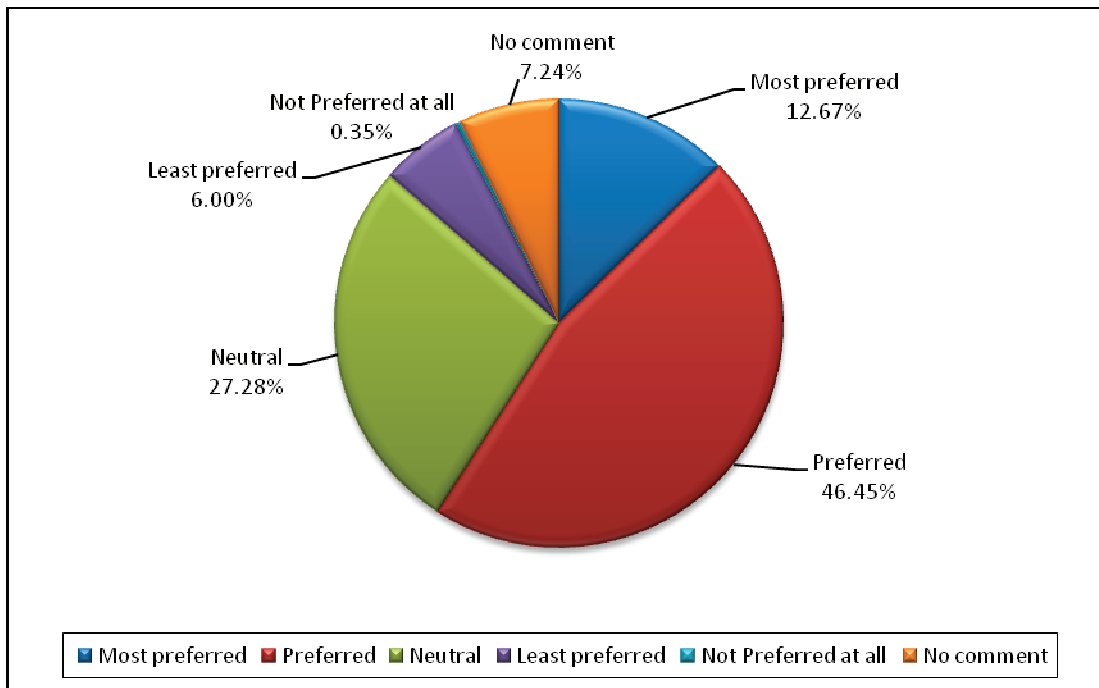


98. A response would be classified as “No comment” if the respondent did not have any comment for a question.



d) Contemporary

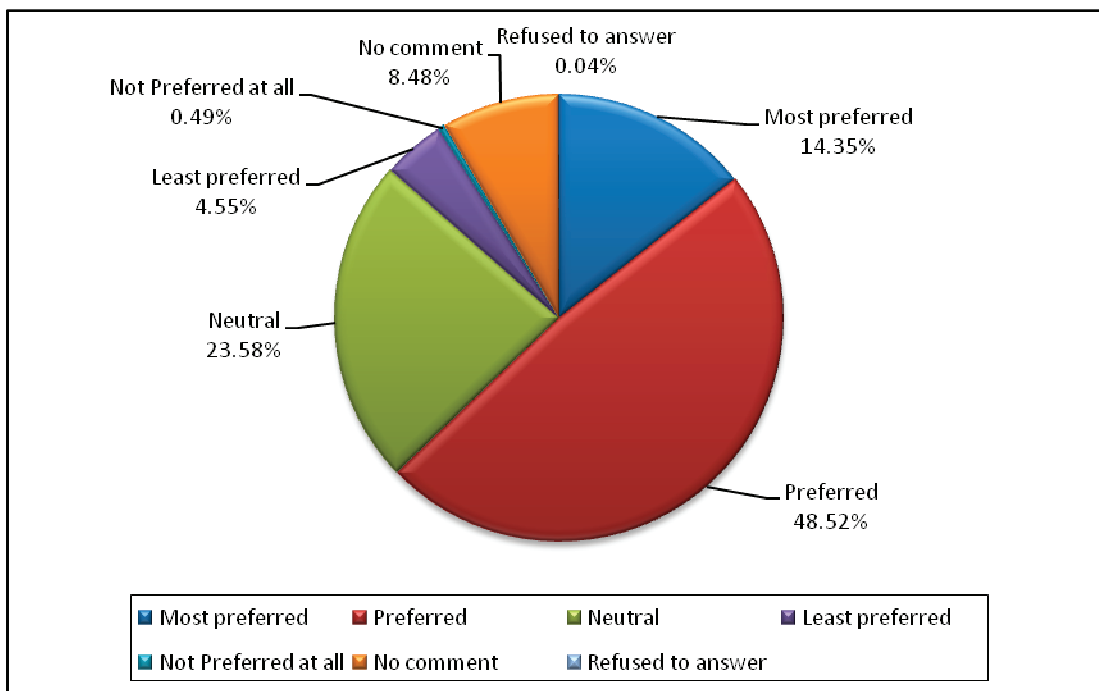
	Frequency	Percentage
Most preferred	287	12.67
Preferred	1,052	46.45
Neutral	618	27.28
Least preferred	136	6.00
Not preferred at all	8	0.35
No comment <sup>99</sup>	164	7.24
<b>Total</b>	<b>2,265</b>	<b>100.00</b>



99. A response would be classified as “No comment” if the respondent did not have any comment for a question.

e) Inviting

	Frequency	Percentage
Most preferred	325	14.35
Preferred	1,099	48.52
Neutral	534	23.58
Least preferred	103	4.55
Not preferred at all	11	0.49
No comment <sup>100</sup>	192	8.48
Refused to answer <sup>101</sup>	1	0.04
Total	2,265	100.00

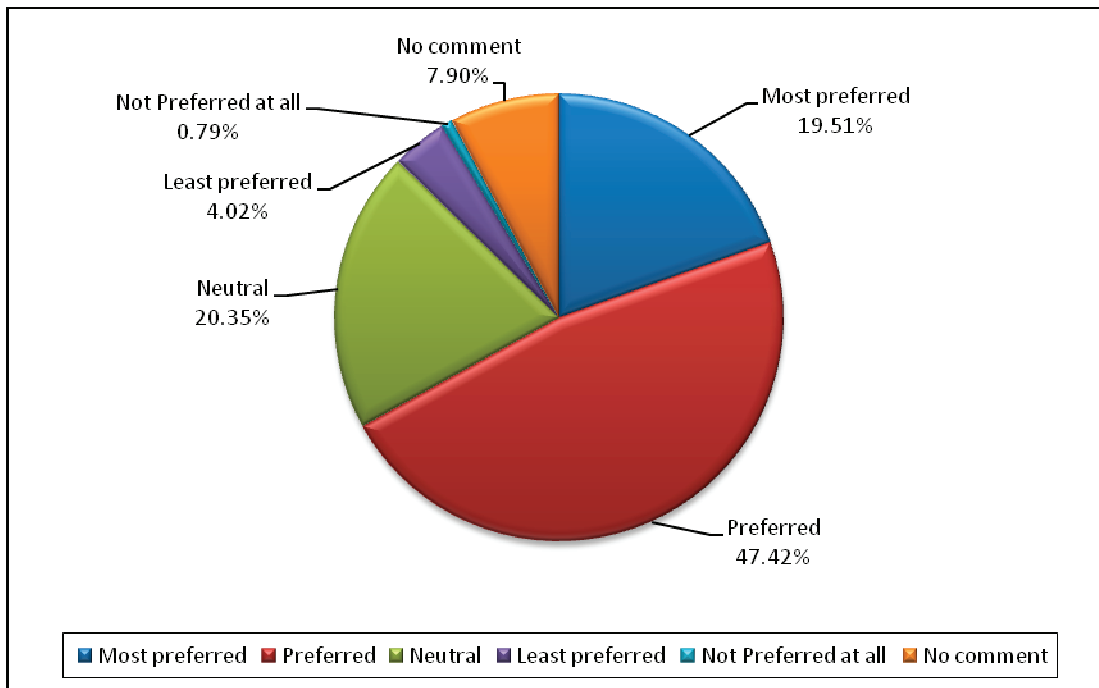


100. A response would be classified as “No comment” if the respondent did not have any comment for a question.

101. A response would be classified as “Refused to answer” if the respondent was not willing to answer a question.

f) Inspiring

	Frequency	Percentage
Most preferred	442	19.51
Preferred	1,074	47.42
Neutral	461	20.35
Least preferred	91	4.02
Not preferred at all	18	0.79
No comment <sup>102</sup>	179	7.90
<b>Total</b>	<b>2,265</b>	<b>100.00</b>

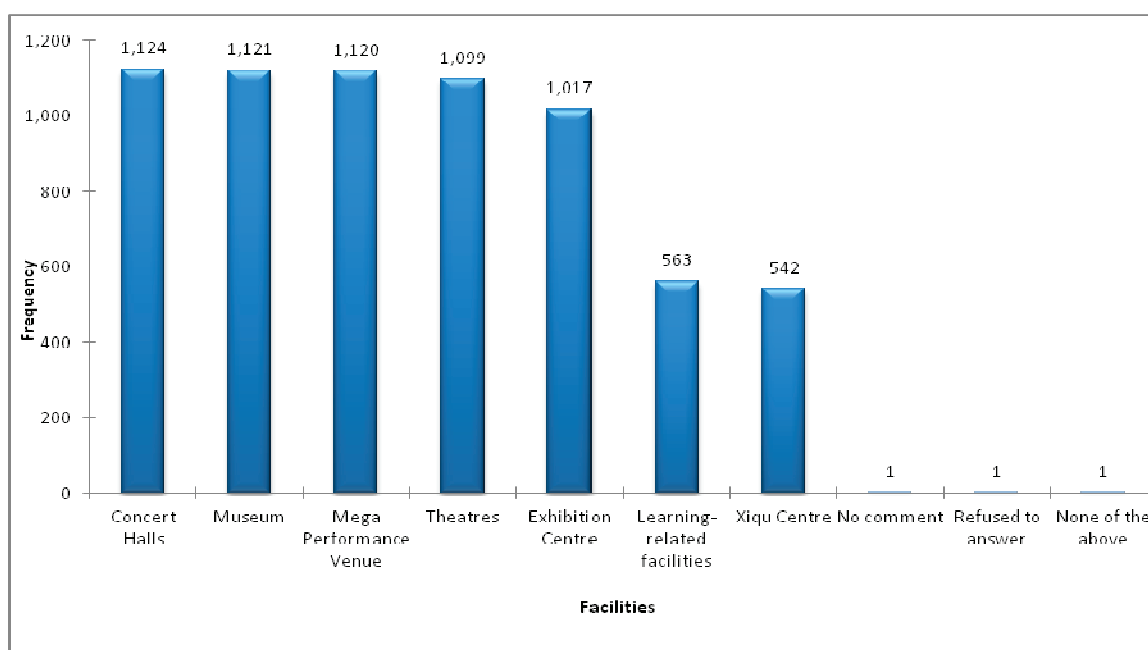


102. A response would be classified as “No comment” if the respondent did not have any comment for a question.

**Q3: Facilities and Activities – Apart from the arts and cultural facilities, the WKCD will feature a mix of residential, commercial and hotel developments. To help determine the location of arts and cultural facilities and make them convenient and attractive to visitors, which facilities would you more likely visit?**

a) Arts and cultural facilities

	Frequency	Percentage
Museum	1,121	49.49
Theatres	1,099	48.52
Concert Halls	1,124	49.62
Xiqu Centre	542	23.93
Mega Performance Venue	1,120	49.45
Exhibition Centre	1,017	44.90
Learning-related facilities	563	24.86
No comment <sup>103</sup>	1	0.04
Refused to answer <sup>104</sup>	1	0.04
None of the above <sup>105</sup>	1	0.04



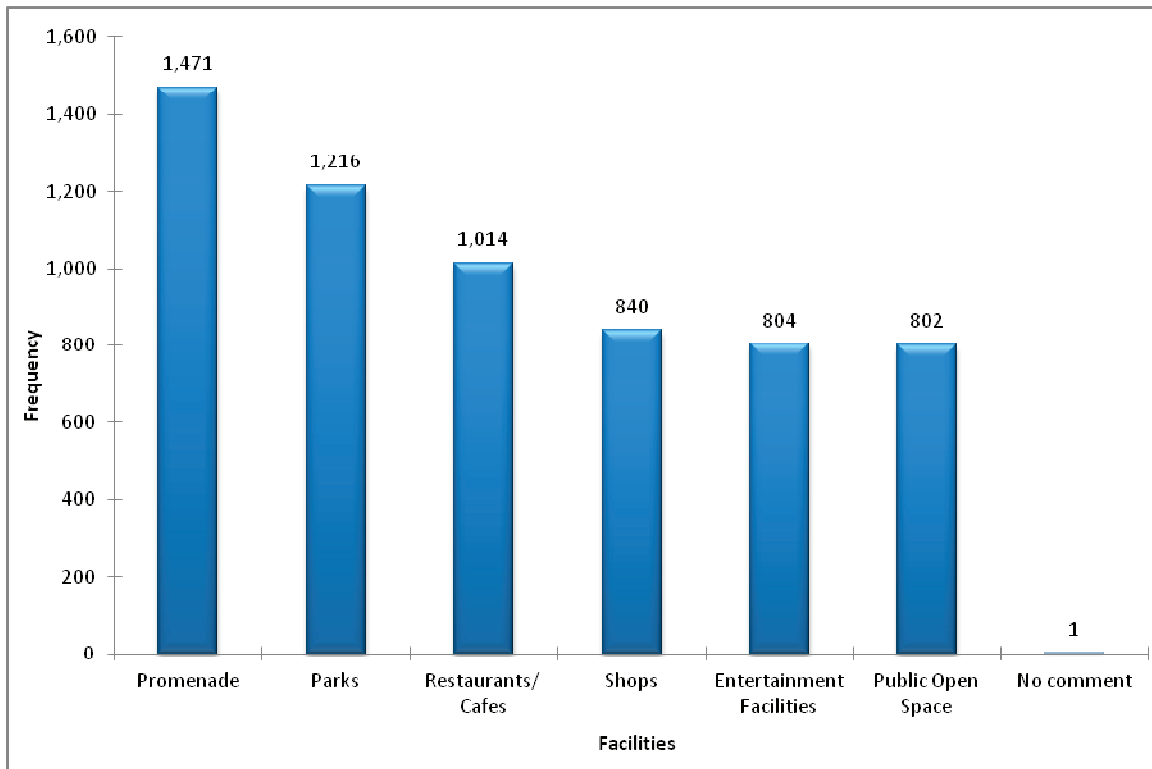
103. A response would be classified as “No comment” if the respondent did not have any comment for a question.

104. A response would be classified as “Refused to answer” if the respondent was not willing to answer a question.

105. If the respondent felt there was no choice he/ she would like to choose, then “None of the above” would be identified.

b) Public and retail-dining-entertainment facilities

	Frequency	Percentage
Public Open Space	802	35.41
Parks	1,216	53.69
Promenade	1,471	64.94
Shops	840	37.09
Restaurants/ Cafes	1,014	44.77
Entertainment Facilities	804	35.50
No comment <sup>106</sup>	1	0.04

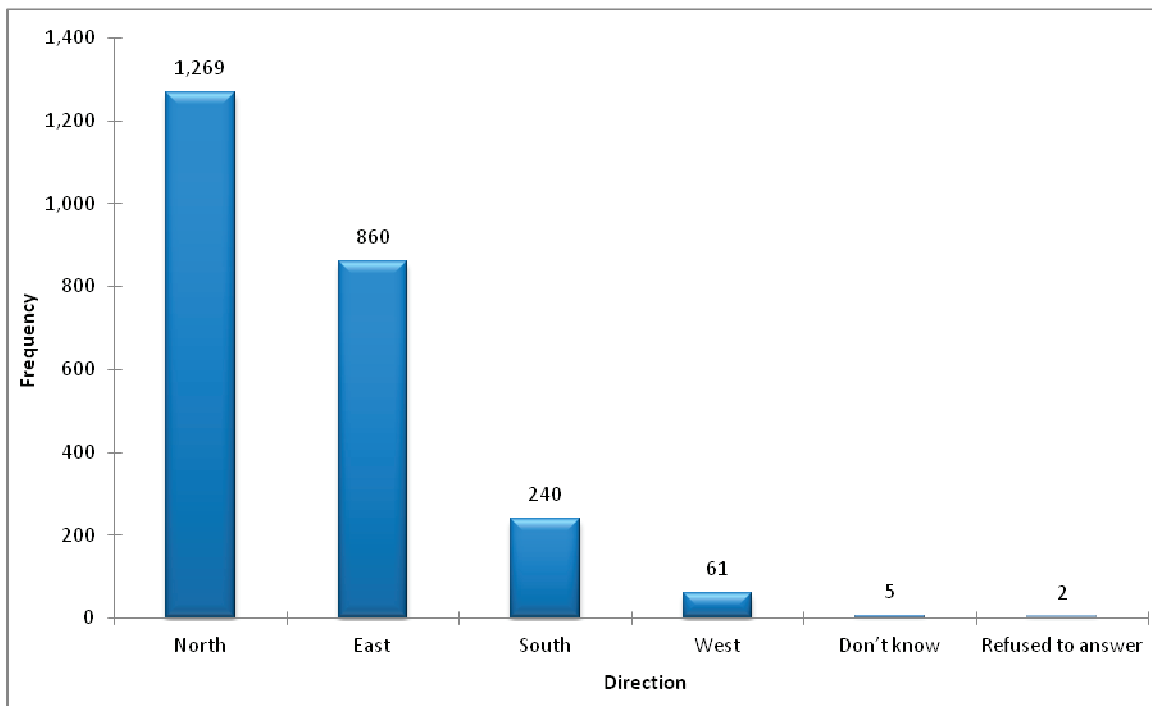


106. A response would be classified as “No comment” if the respondent did not have any comment for a question.

**Q5: Travelling to and from the WKCD – The WKCD will be accessible from all directions and be provided with different modes of transport.**

a) From which direction(s) would you most likely go to the WKCD?

	Frequency	Percentage
East	860	37.97
South	240	10.60
West	61	2.69
North	1,269	56.03
Don't know <sup>107</sup>	5	0.22
Refused to answer <sup>108</sup>	2	0.09

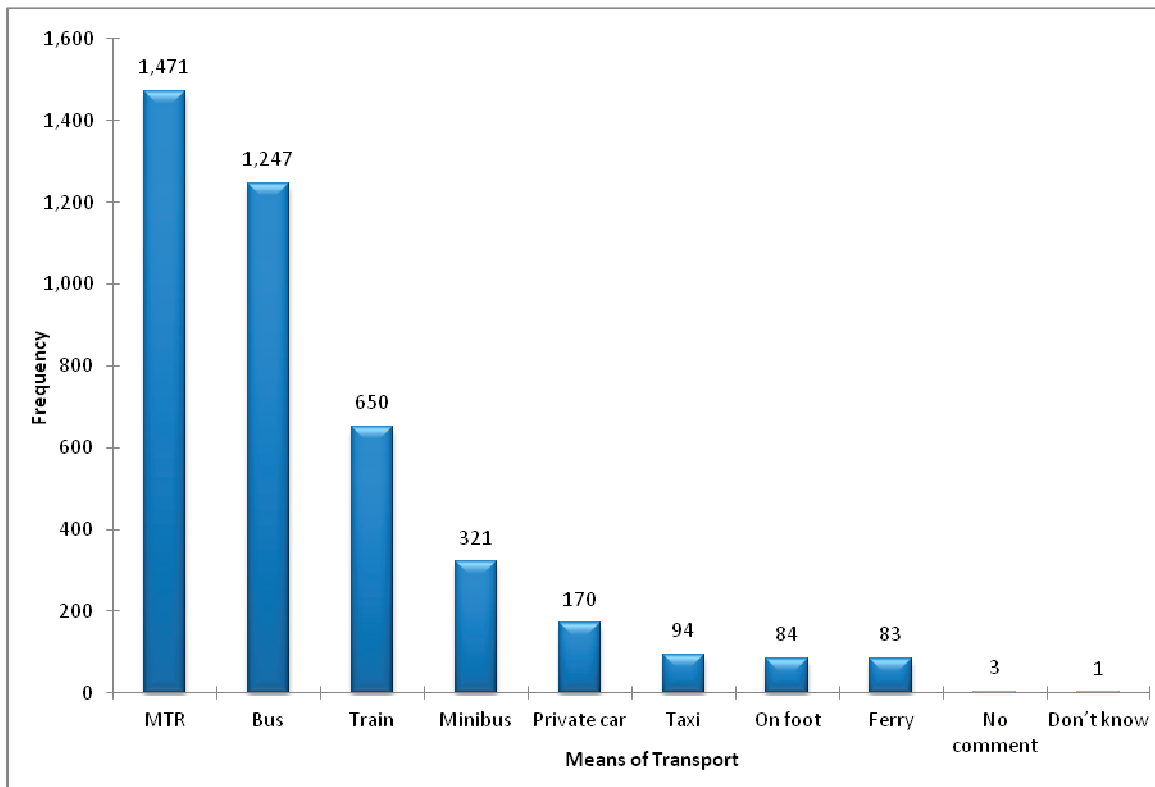


107. A response would be classified as “Don't know” if the respondent did not know much about a question.

108. A response would be classified as “Refused to answer” if the respondent was not willing to answer a question.

b) Which existing means of transport would you use to access the WKCD?

	Frequency	Percentage
MTR	1,471	64.94
Train	650	28.70
Bus	1,247	55.06
Minibus	321	14.17
Taxi	94	4.15
Private car	170	7.51
Ferry	83	3.66
On foot	84	3.71
No comment <sup>109</sup>	3	0.13
Don't know <sup>110</sup>	1	0.04



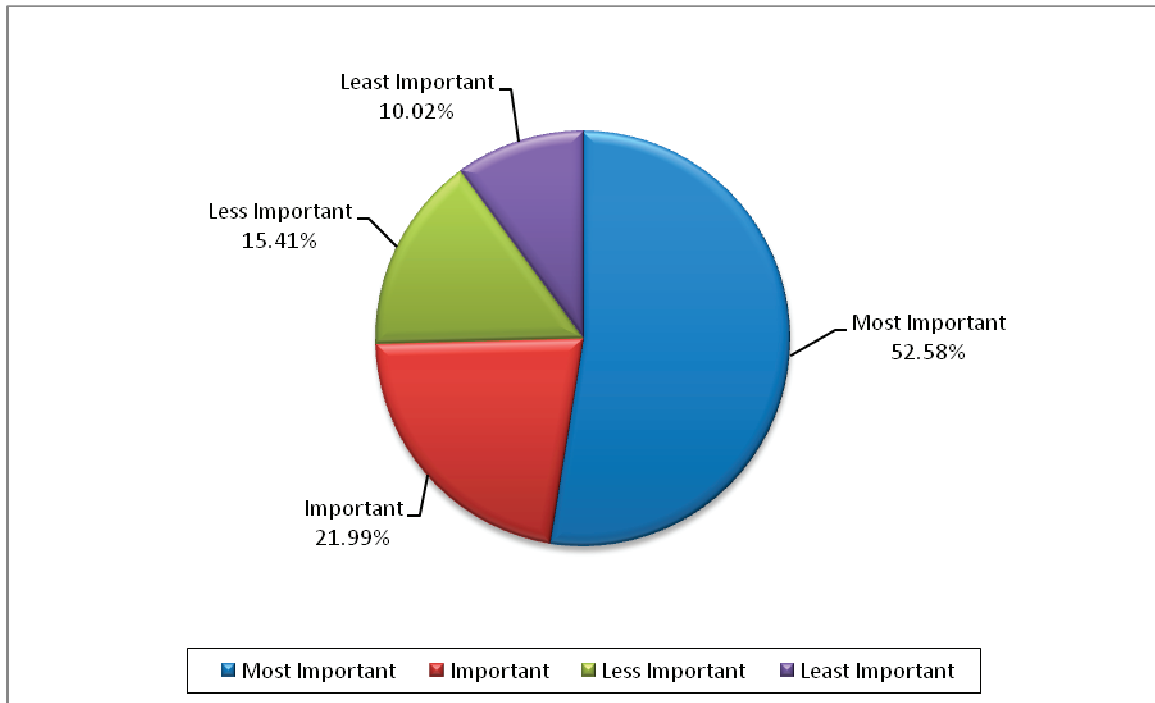
109. A response would be classified as “No comment” if the respondent did not have any comment for a question.

110. A response would be classified as “Don't know” if the respondent did not know much about a question.

**Q6: Traveling within the WKCD – Barrier-free access facilities for persons with disabilities will be provided. To help plan the internal mode(s) of transport within the WKCD which is about 1.4 kilometers long with an average width of about 0.3 kilometer (40 ha in size), please rank the following factors in order of importance.**

a) Convenience (Frequency and reliability of transport)

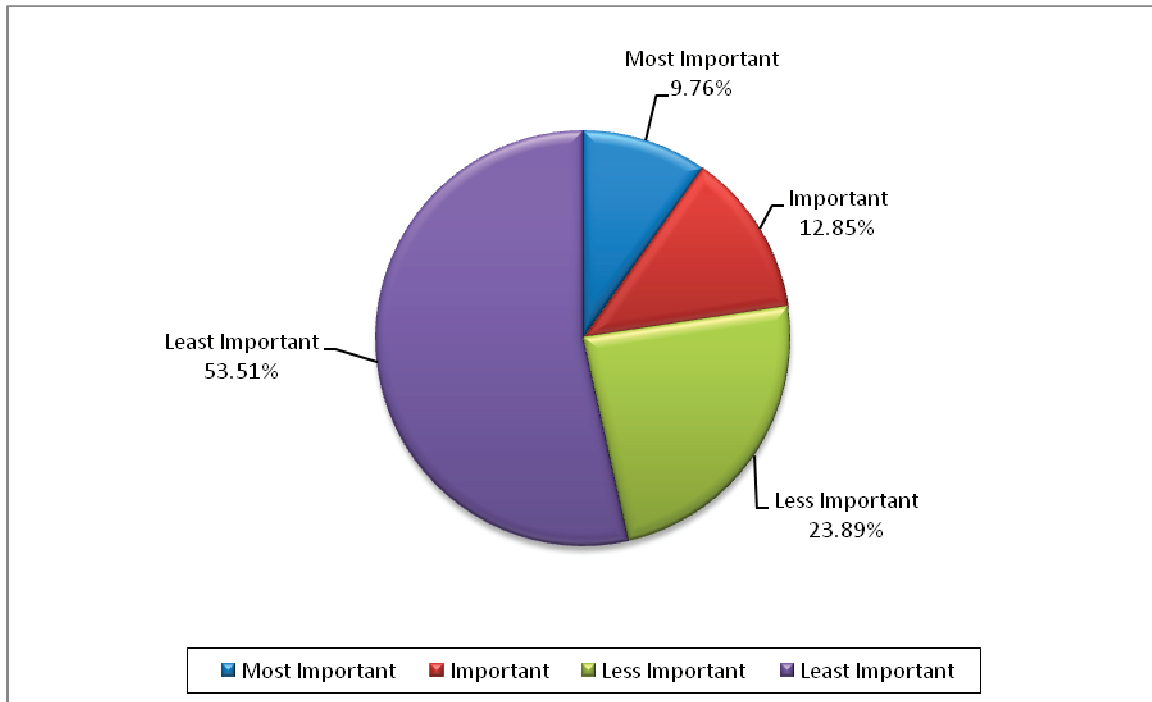
	Frequency	Percentage
Most important	1,191	52.58
Important	498	21.99
Less important	349	15.41
Least important	227	10.02
Total	2,265	100.00





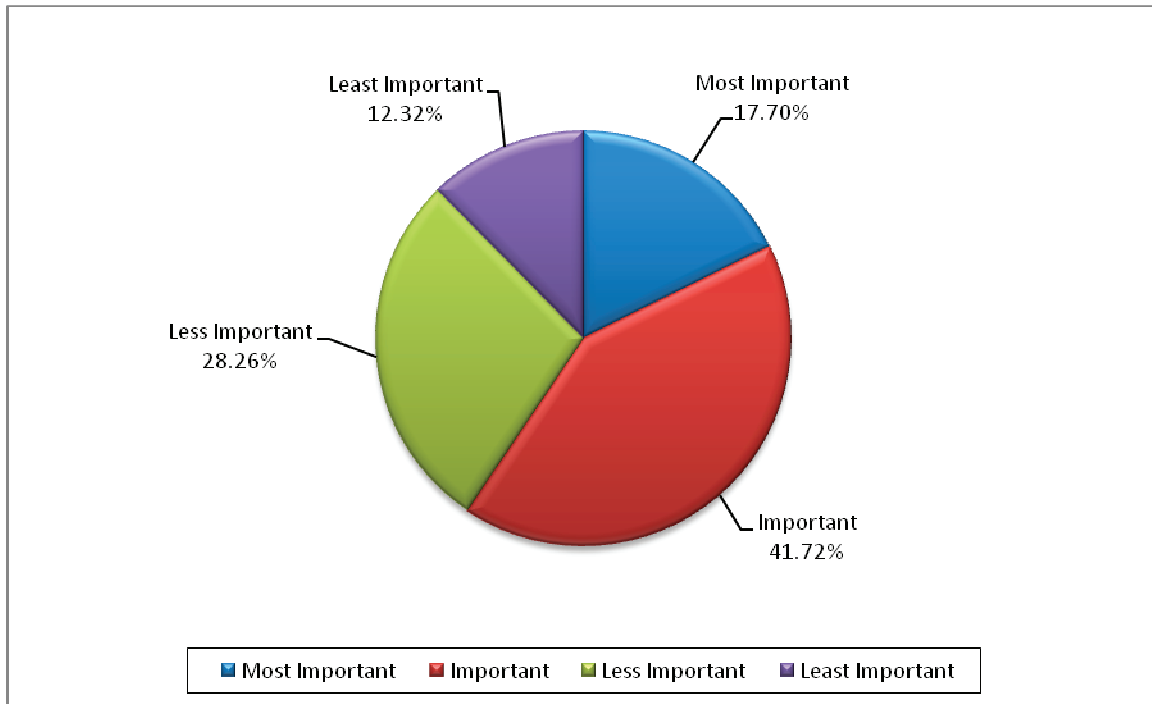
b) Visual Effect (Impact on views from and to the surrounding)

	Frequency	Percentage
Most important	221	9.76
Important	291	12.85
Less important	541	23.89
Least important	1,212	53.51
Total	2,265	100.00



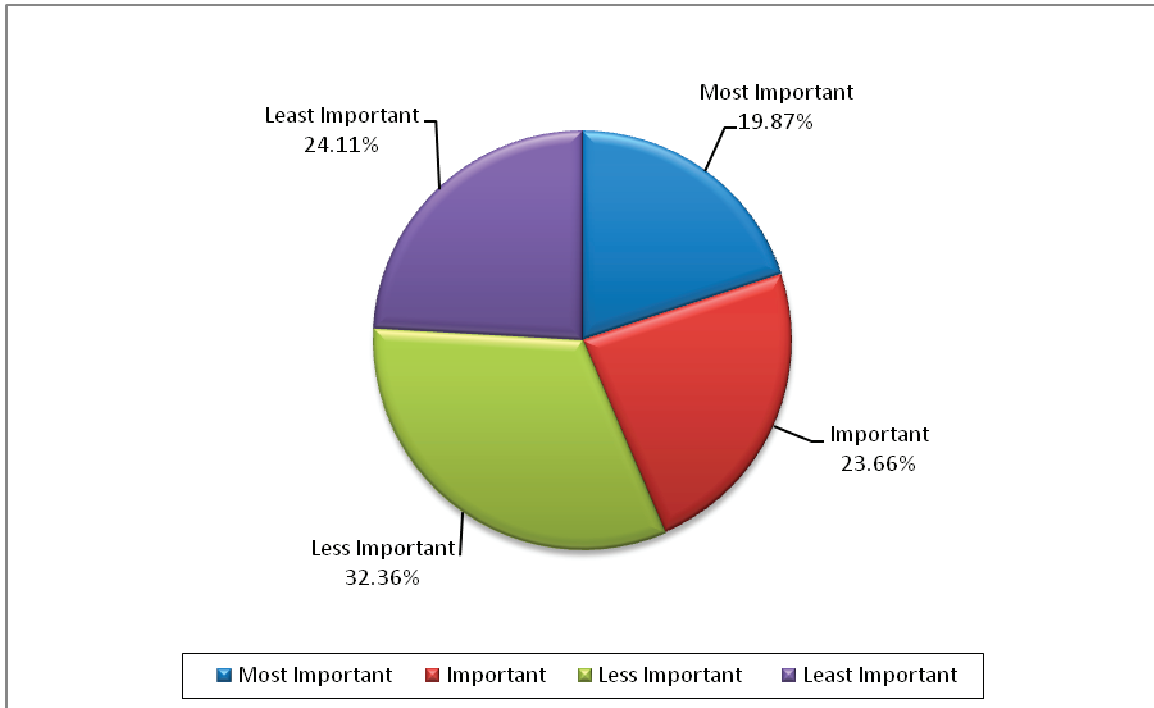
c) Comfort (How comfortable the services are)

	Frequency	Percentage
Most important	401	17.70
Important	945	41.72
Less important	640	28.26
Least important	279	12.32
Total	2,265	100.00



d) Environmental Friendliness (Low-emission and low-carbon transport)

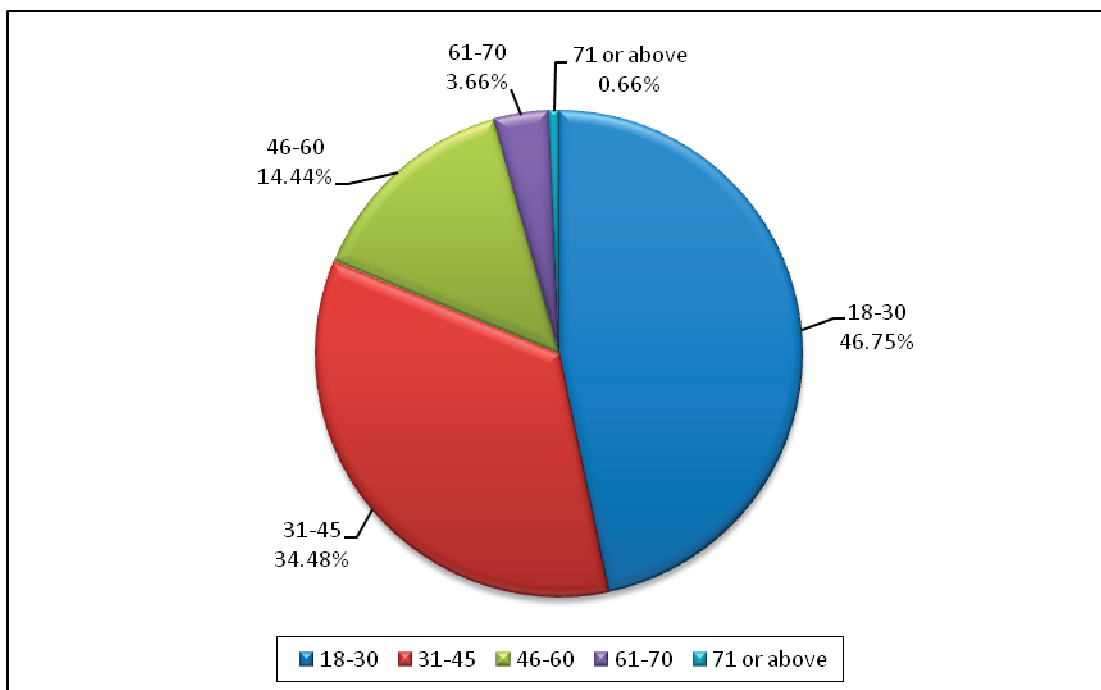
	Frequency	Percentage
Most important	450	19.87
Important	536	23.66
Unimportant	733	32.36
Least important	546	24.11
Total	2,265	100.00



### Profile of Respondents

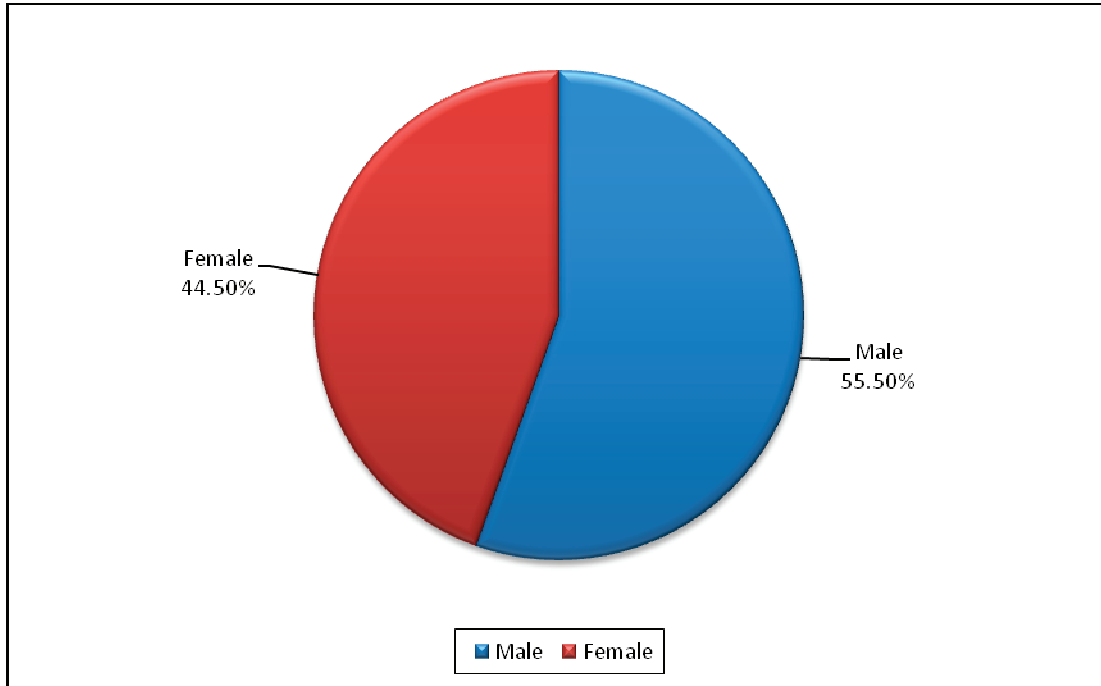
#### a) Age

	Frequency	Percentage
Under 18	0	0.00
18-30	1,059	46.75
31-45	781	34.48
46-60	327	14.44
61-70	83	3.66
71 or above	15	0.66
Total	2,265	100.00



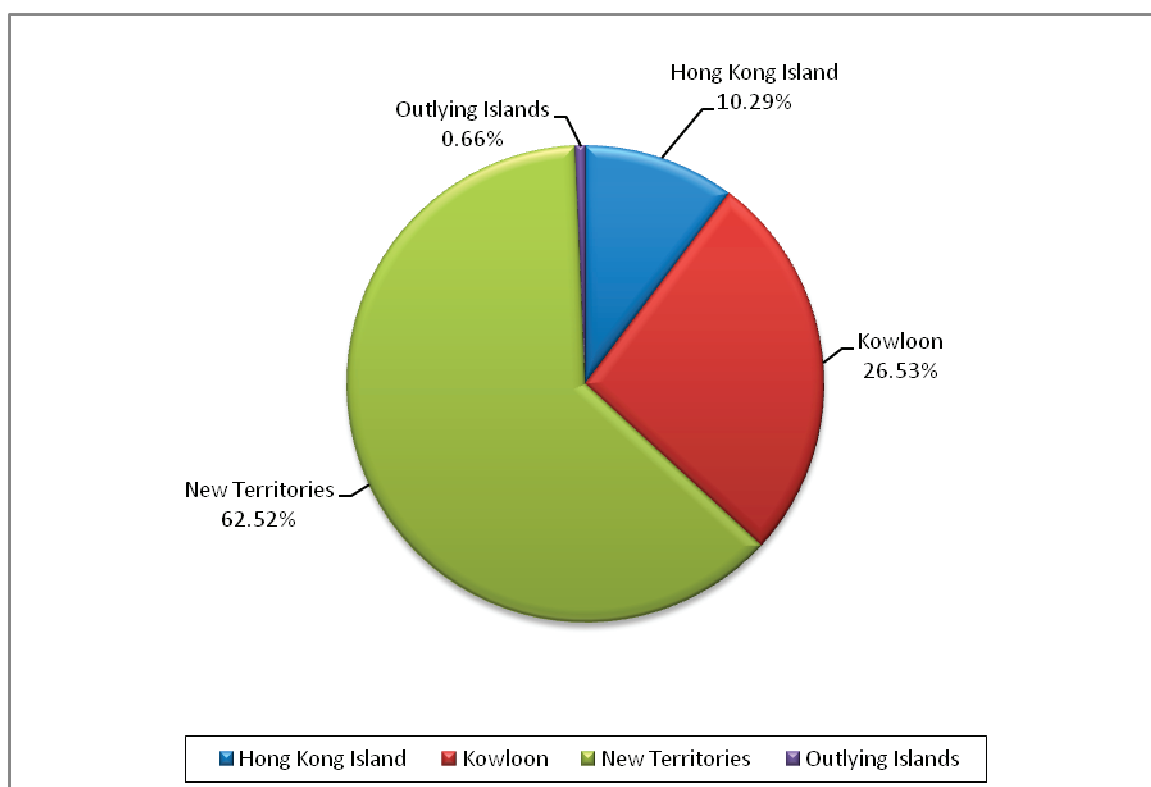
b) Gender

	Frequency	Percentage
Male	1,257	55.50
Female	1,008	44.50
Total	2,265	100.00



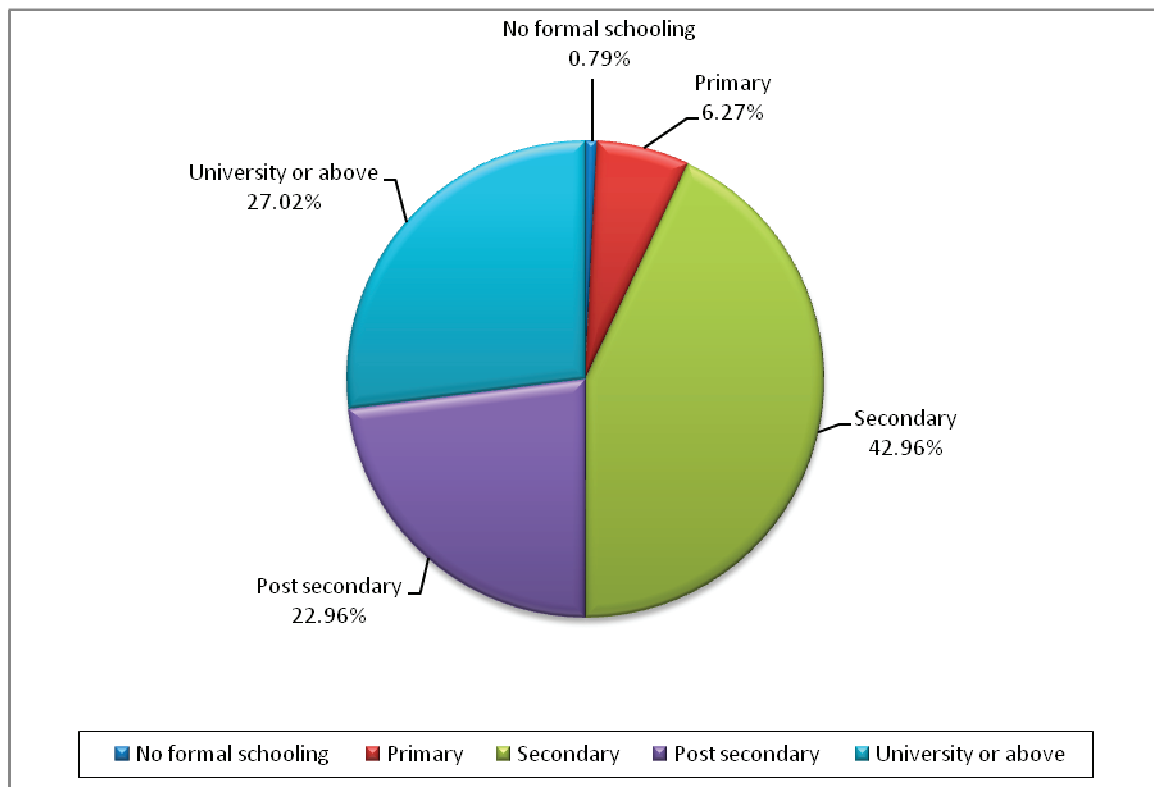
c) Area of Residence

	Frequency	Percentage
Hong Kong Island	233	10.29
Kowloon	601	26.53
New Territories	1,416	62.52
Outlying Islands	15	0.66
Mainland	0	0.00
Overseas	0	0.00
<b>Total</b>	<b>2,265</b>	<b>100.00</b>



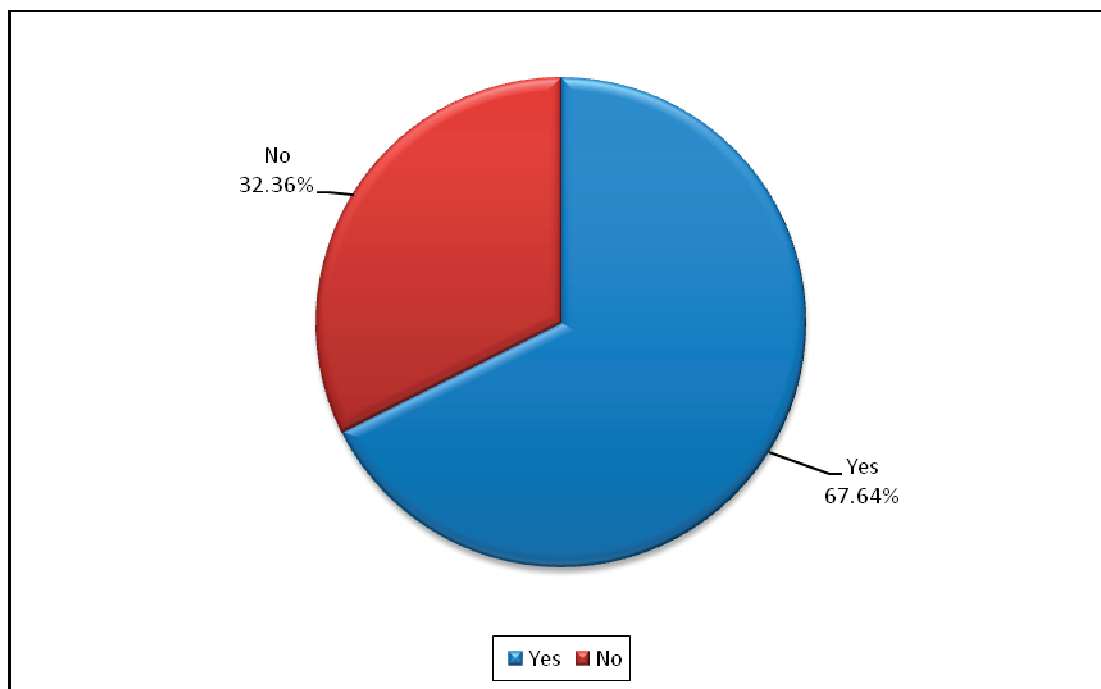
d) Level of Education

	Frequency	Percentage
No formal schooling	18	0.79
Primary	142	6.27
Secondary	973	42.96
Post secondary	520	22.96
University or above	612	27.02
Total	2,265	100.00



e) Have you been to any arts/ cultural facilities (including libraries, museums, exhibitions and cultural performances) in the past 12 months (both in Hong Kong, mainland and overseas)?

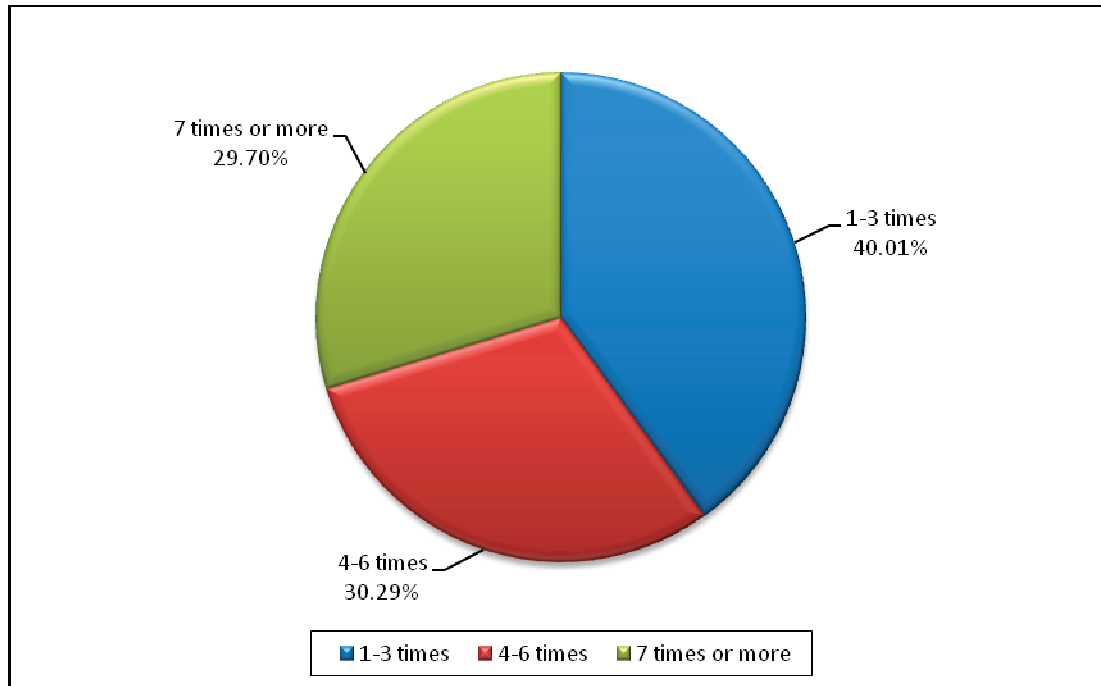
	Frequency	Percentage
Yes	1,532	67.64
No	733	32.36
Total	2,265	100.00





f) Referring to the previous question, how many times have you been to those arts/ cultural facilities?

	Frequency	Percentage
1-3 times	613	40.01
4-6 times	464	30.29
7 times or more	455	29.70
Total	1,532	100.0

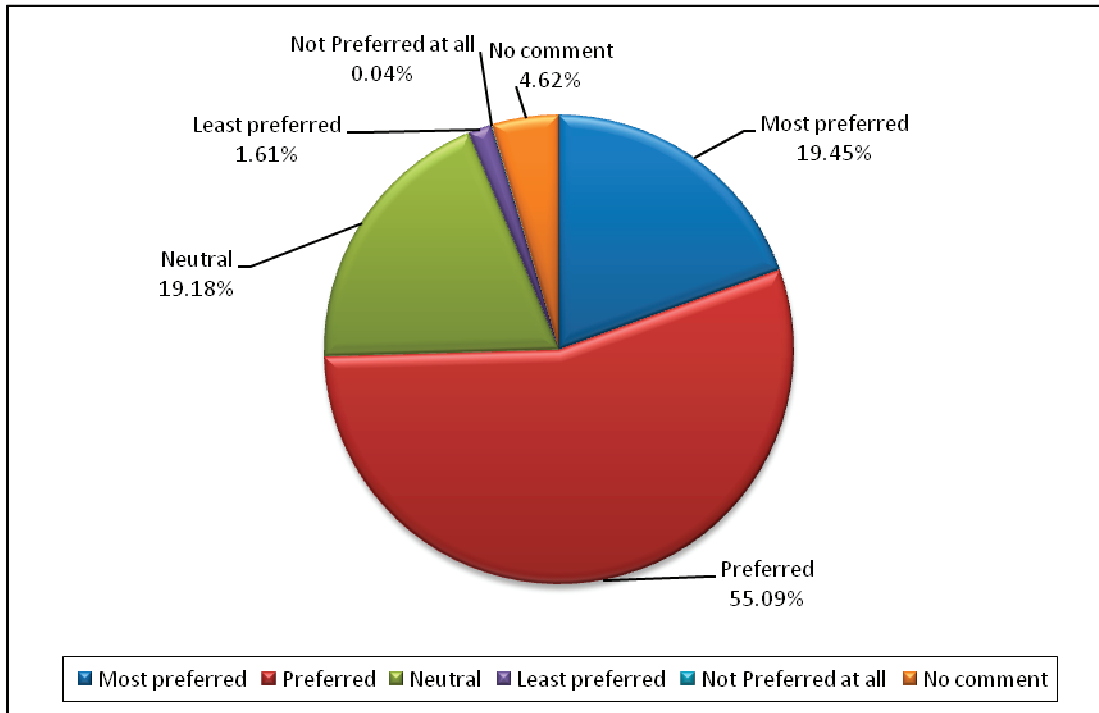


## Annex 4: Results of Face-to-Face Interviews with Visitors to Hong Kong<sup>111</sup>

### Q1: Overall Look – What do you think should characterise the overall look of the WKCD?

#### a) Harmonising with the harbour-front and the ridgelines

	Frequency	Percentage
Most preferred	434	19.45
Preferred	1,229	55.09
Neutral	428	19.18
Least preferred	36	1.61
Not preferred at all	1	0.04
No comment <sup>112</sup>	103	4.62
Total	2,231	100.00

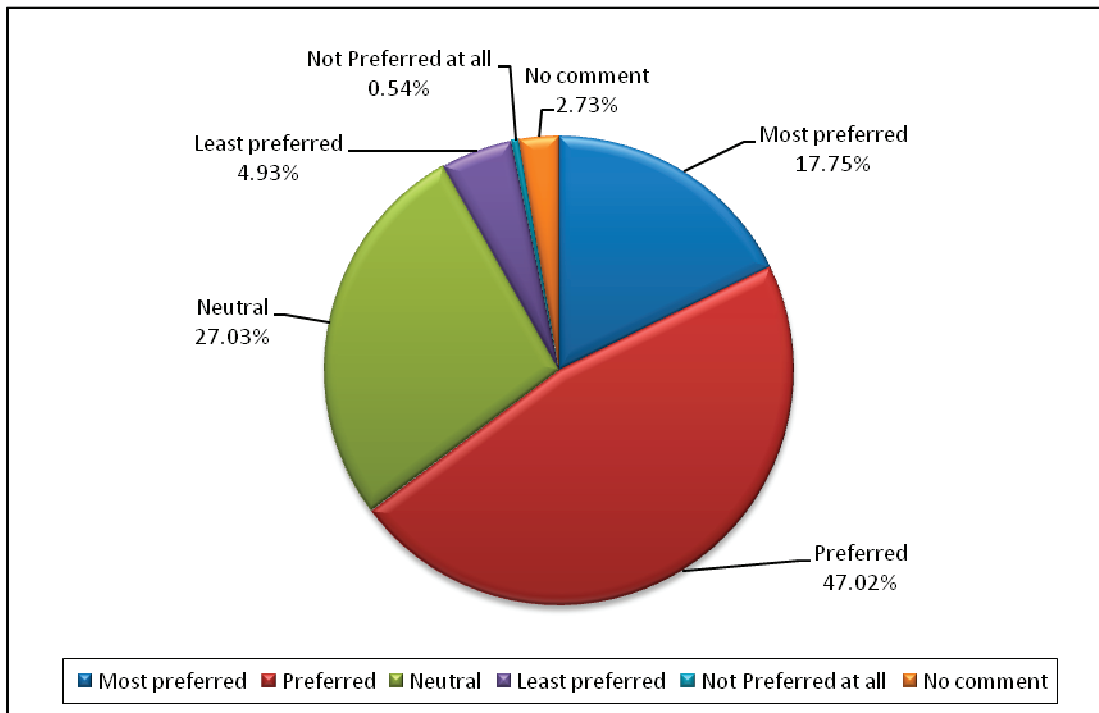


111. There is not any quantitative analysis for Questions 4 and 7 as they are a part of the qualitative analysis.

112. A response would be classified as “No comment” if the respondent did not have any comment for a question.

b) Distinct from and in contrast to its surrounding

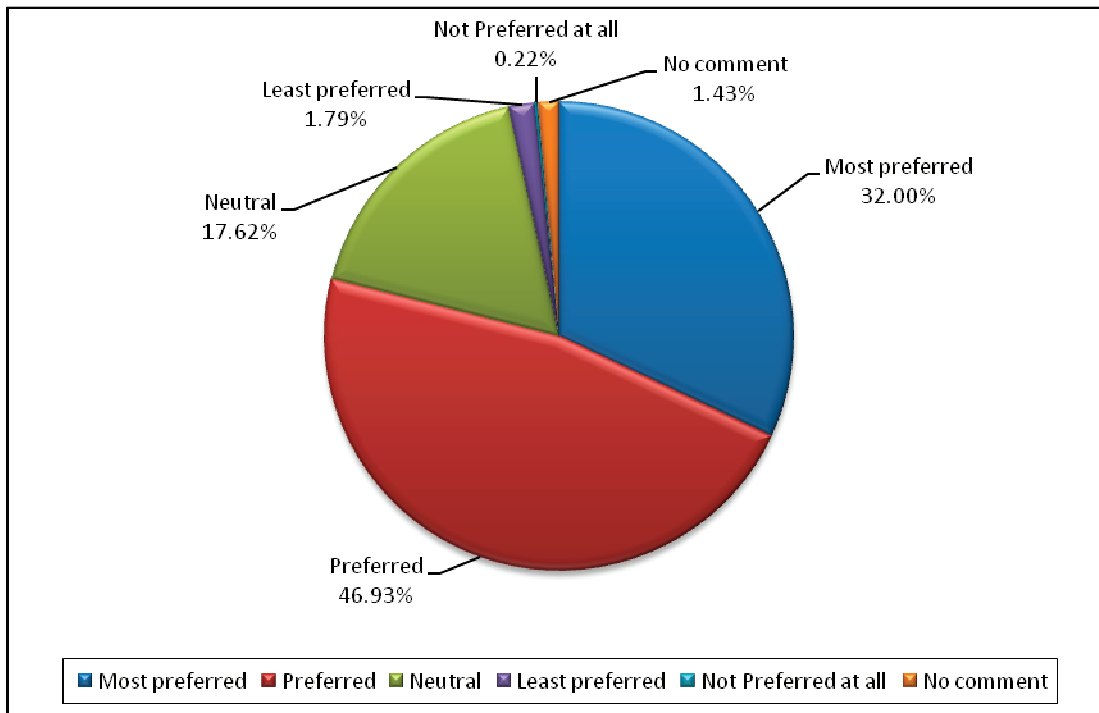
	Frequency	Percentage
Most preferred	396	17.75
Preferred	1,049	47.02
Neutral	603	27.03
Least preferred	110	4.93
Not preferred at all	12	0.54
No comment <sup>113</sup>	61	2.73
<b>Total</b>	<b>2,231</b>	<b>100.00</b>



113. A response would be classified as “No comment” if the respondent did not have any comment for a question.

c) Exhibiting a green setting

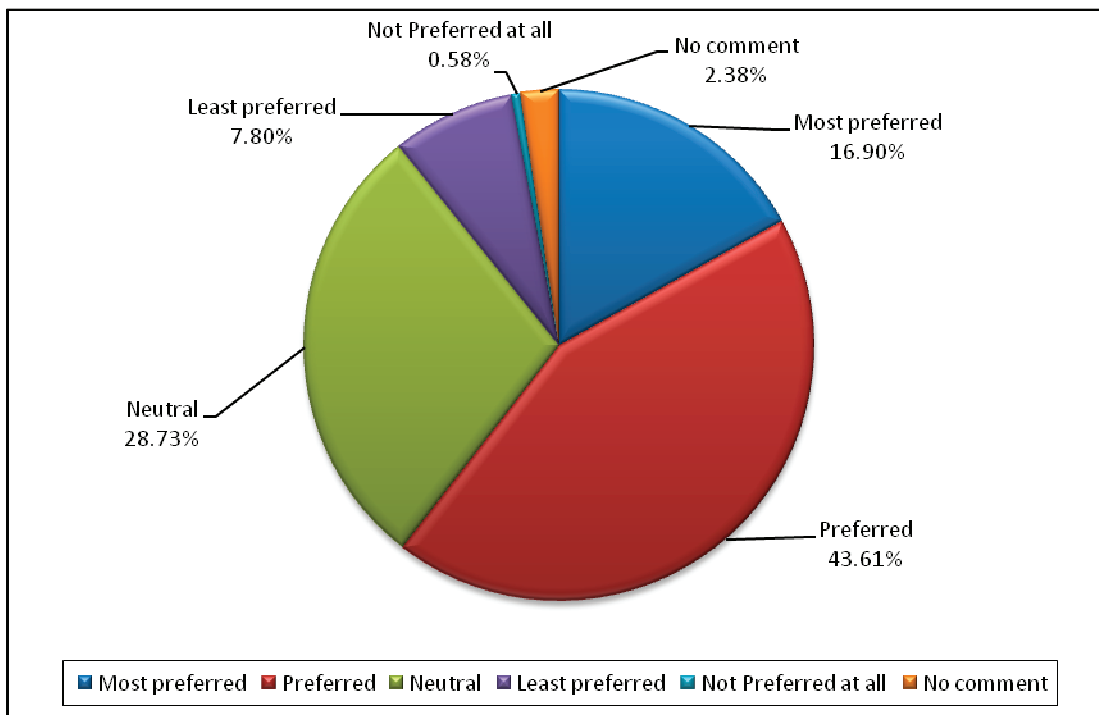
	Frequency	Percentage
Most preferred	714	32.00
Preferred	1,047	46.93
Neutral	393	17.62
Least preferred	40	1.79
Not preferred at all	5	0.22
No comment <sup>114</sup>	32	1.43
<b>Total</b>	<b>2,231</b>	<b>100.00</b>



114. A response would be classified as “No comment” if the respondent did not have any comment for a question.

d) Presenting an urban setting

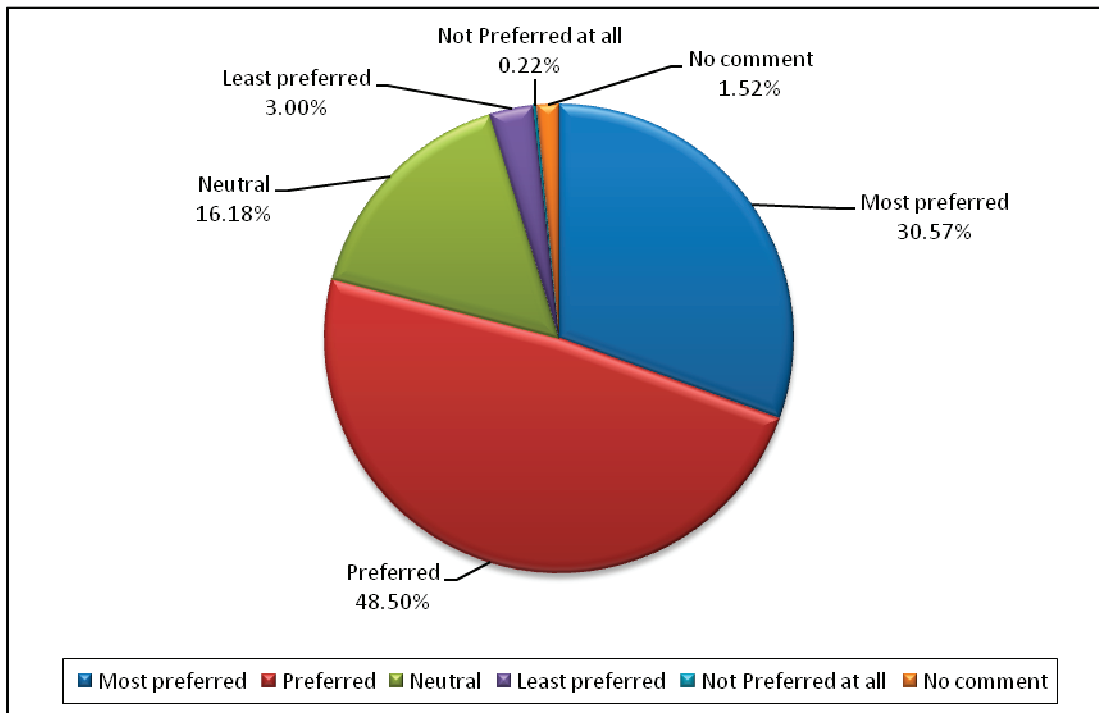
	Frequency	Percentage
Most preferred	377	16.90
Preferred	973	43.61
Neutral	641	28.73
Least preferred	174	7.80
Not preferred at all	13	0.58
No comment <sup>115</sup>	53	2.38
Total	2,231	100.00



115. A response would be classified as “No comment” if the respondent did not have any comment for a question.

e) Showcasing Hong Kong’s unique local and traditional characteristics

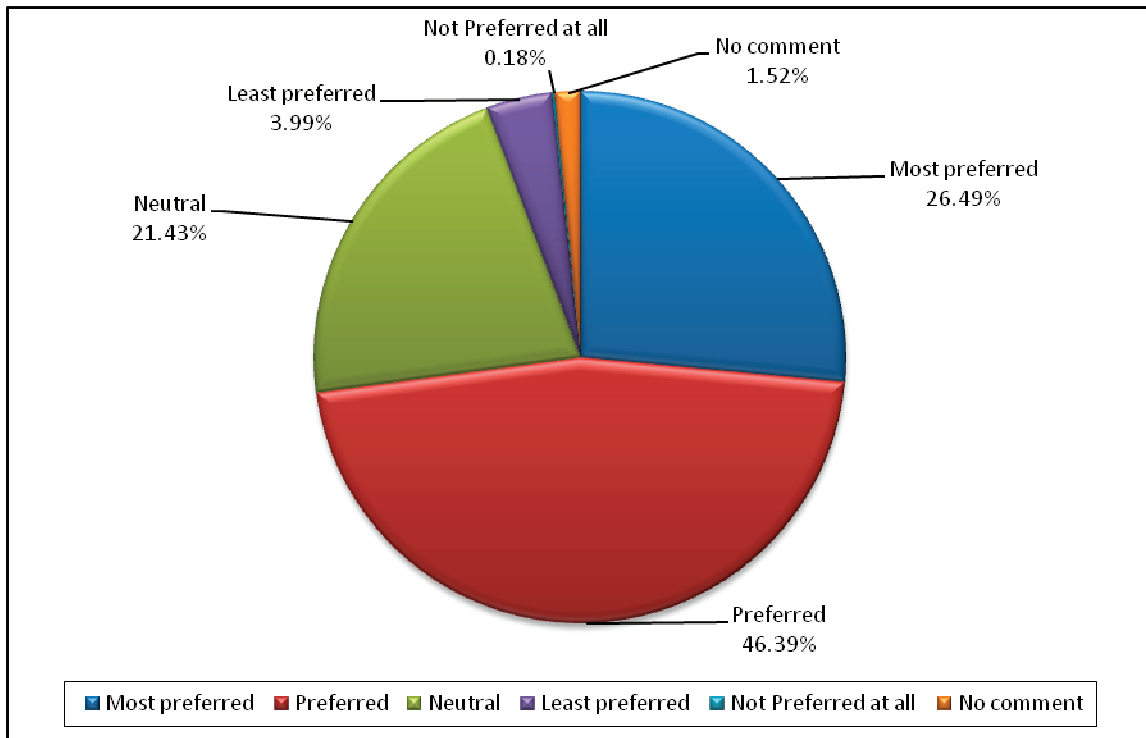
	Frequency	Percentage
Most preferred	682	30.57
Preferred	1,082	48.50
Neutral	361	16.18
Least preferred	67	3.00
Not preferred at all	5	0.22
No comment <sup>116</sup>	34	1.52
Total	2,231	100.00



116. A response would be classified as “No comment” if the respondent did not have any comment for a question.

f) An innovative mix of local and international features

	Frequency	Percentage
Most preferred	591	26.49
Preferred	1,035	46.39
Neutral	478	21.43
Least preferred	89	3.99
Not preferred at all	4	0.18
No comment <sup>117</sup>	34	1.52
Total	2,231	100.00

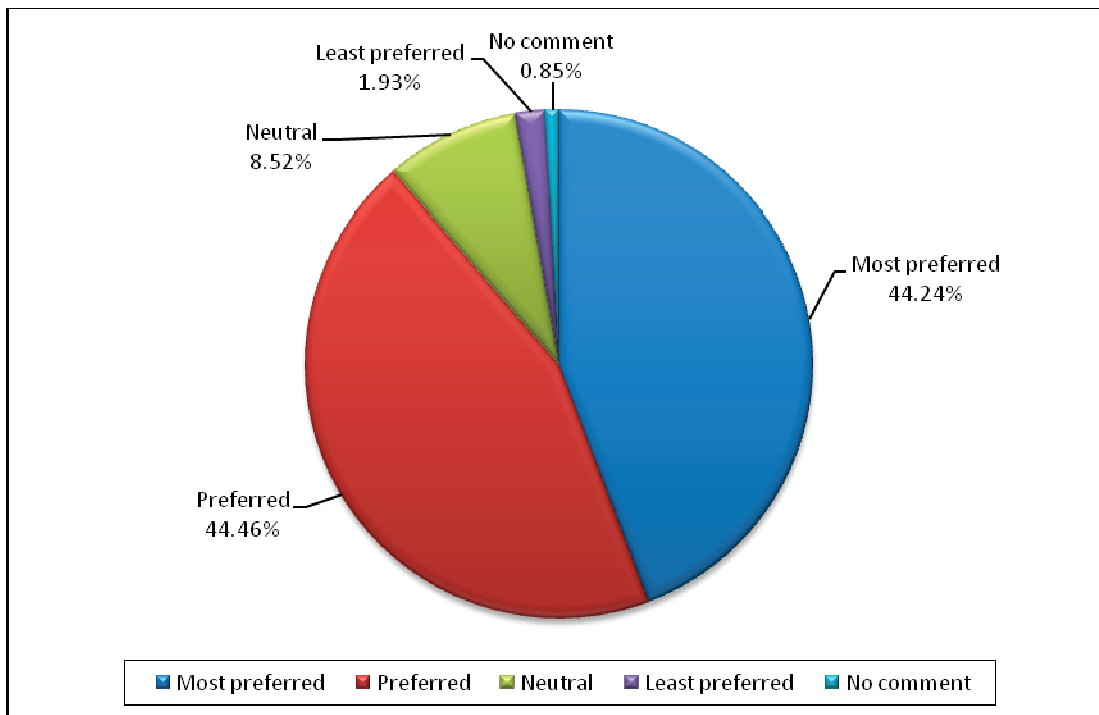


117. A response would be classified as “No comment” if the respondent did not have any comment for a question.

**Q2: Ambience – What ambience would you like to experience in the WKCD?**

a) Relaxing

	Frequency	Percentage
Most preferred	987	44.24
Preferred	992	44.46
Neutral	190	8.52
Least preferred	43	1.93
Not preferred at all	0	0.00
No comment <sup>118</sup>	19	0.85
Total	2,231	100.00

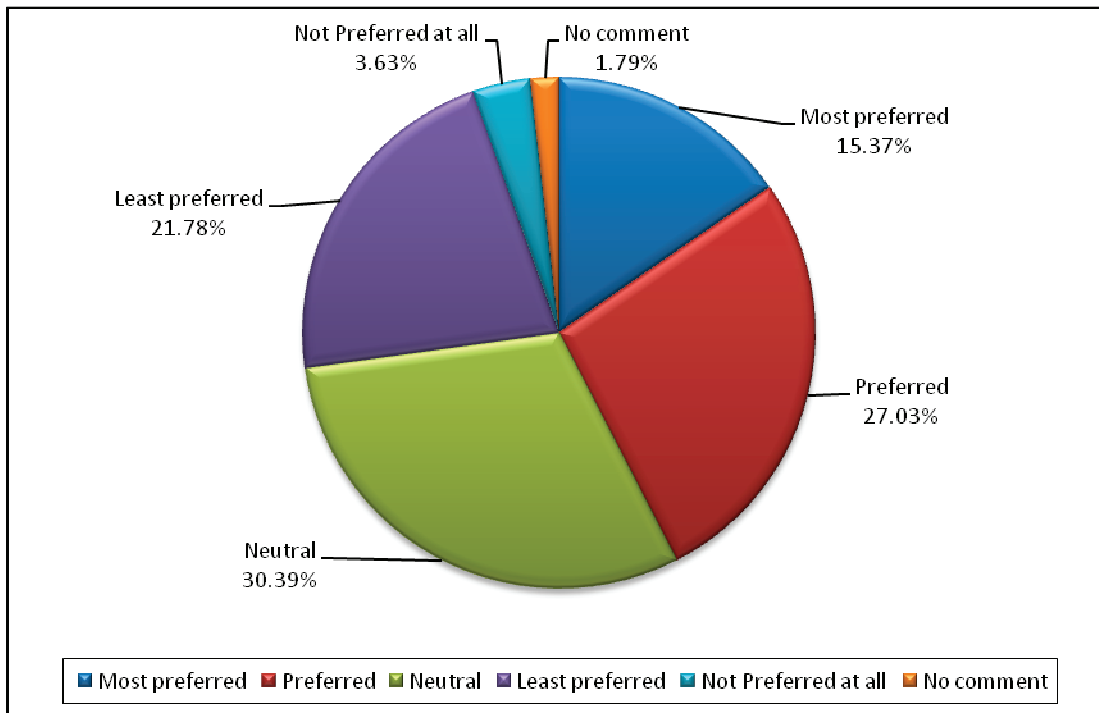


118. A response would be classified as “No comment” if the respondent did not have any comment for a question.



b) Exciting

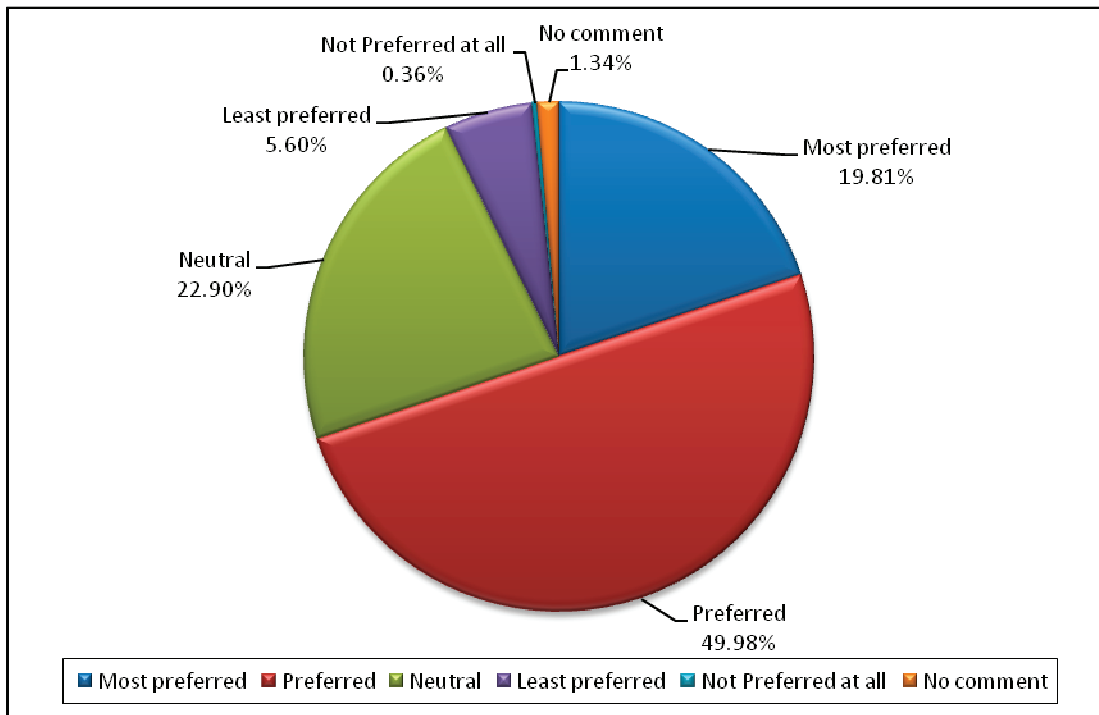
	Frequency	Percentage
Most preferred	343	15.37
Preferred	603	27.03
Neutral	678	30.39
Least preferred	486	21.78
Not preferred at all	81	3.63
No comment <sup>119</sup>	40	1.79
<b>Total</b>	<b>2,231</b>	<b>100.00</b>



119. A response would be classified as “No comment” if the respondent did not have any comment for a question.

c) Traditional

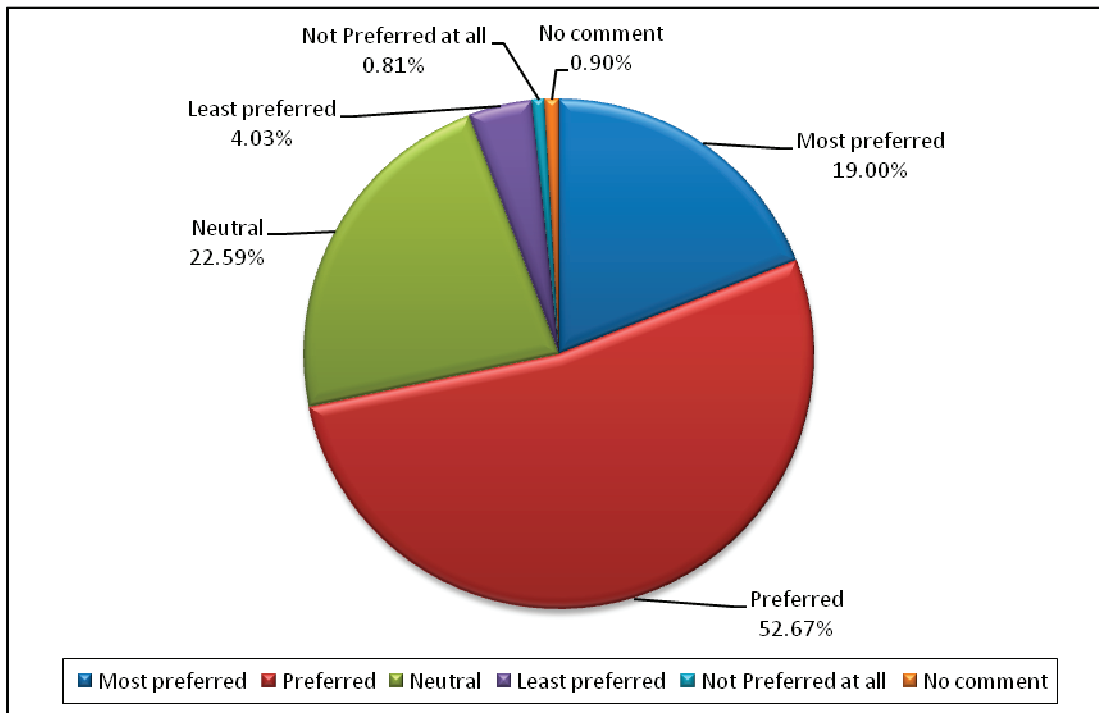
	Frequency	Percentage
Most preferred	442	19.81
Preferred	1,115	49.98
Neutral	511	22.90
Least preferred	125	5.60
Not preferred at all	8	0.36
No comment <sup>120</sup>	30	1.34
Total	2,231	100.00



120. A response would be classified as “No comment” if the respondent did not have any comment for a question.

d) Contemporary

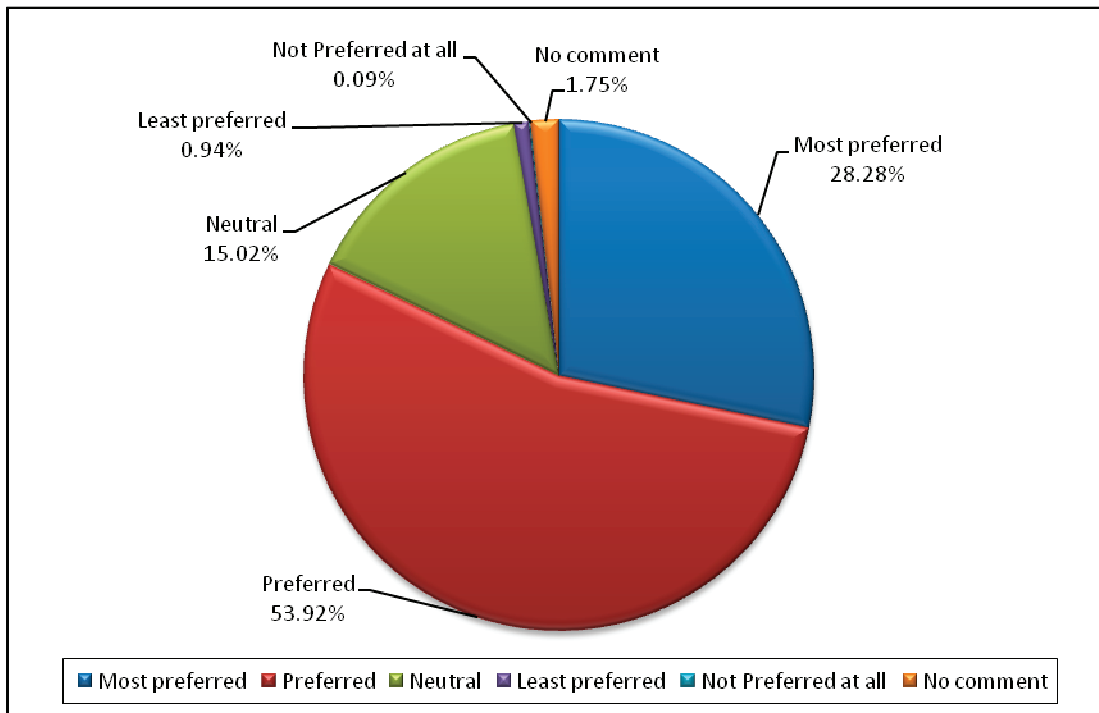
	Frequency	Percentage
Most preferred	424	19.00
Preferred	1,175	52.67
Neutral	504	22.59
Least preferred	90	4.03
Not preferred at all	18	0.81
No comment <sup>121</sup>	20	0.90
Total	2,231	100.00



121. A response would be classified as “No comment” if the respondent did not have any comment for a question.

e) Inviting

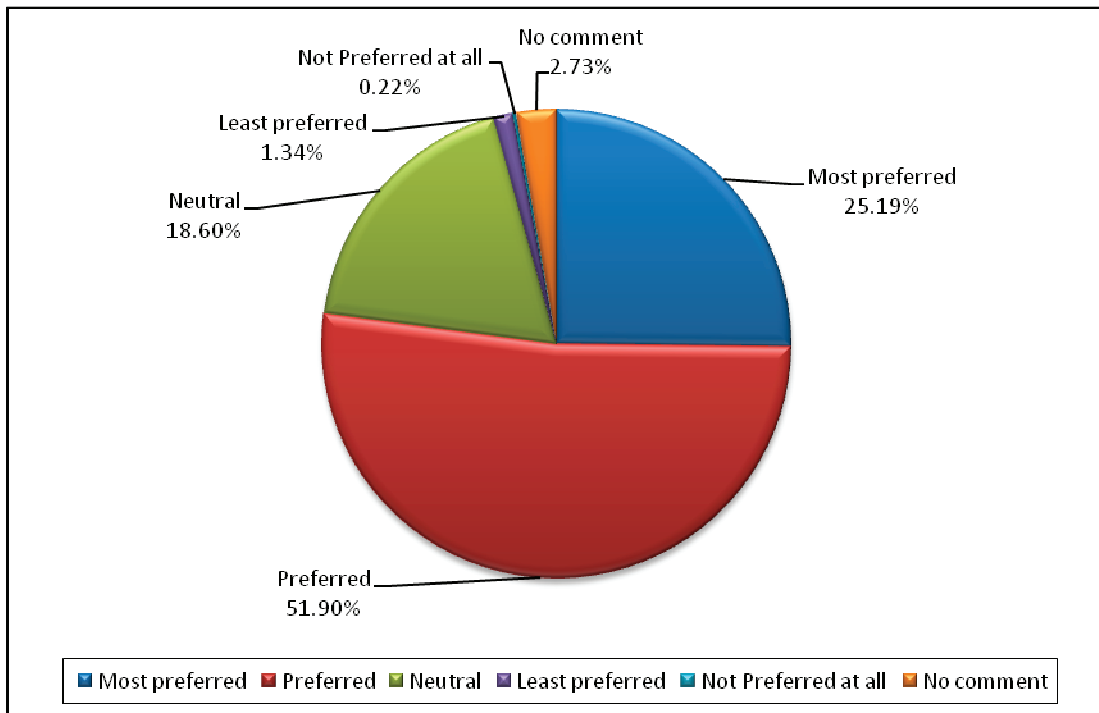
	Frequency	Percentage
Most preferred	631	28.28
Preferred	1,203	53.92
Neutral	335	15.02
Least preferred	21	0.94
Not preferred at all	2	0.09
No comment <sup>122</sup>	39	1.75
Total	2,231	100.00



122. A response would be classified as “No comment” if the respondent did not have any comment for a question.

f) Inspiring

	Frequency	Percentage
Most preferred	562	25.19
Preferred	1,158	51.90
Neutral	415	18.60
Least preferred	30	1.34
Not preferred at all	5	0.22
No comment <sup>123</sup>	61	2.73
<b>Total</b>	<b>2,231</b>	<b>100.00</b>

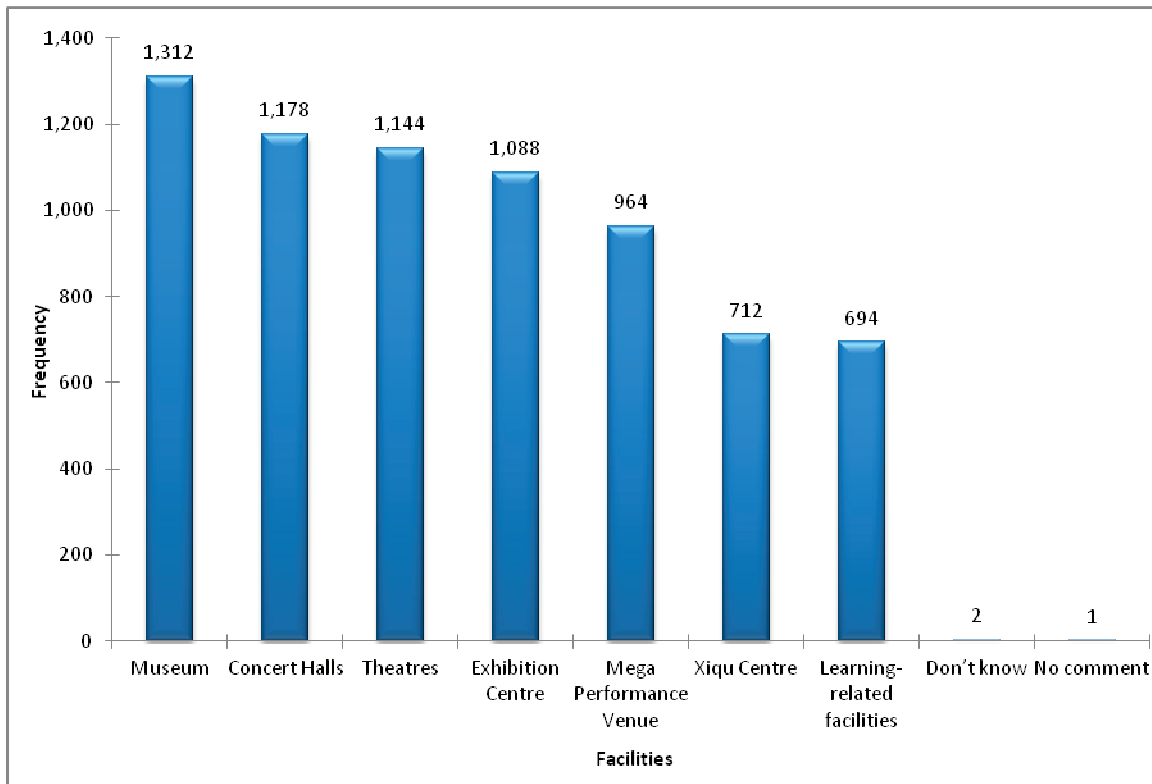


123. A response would be classified as “No comment” if the respondent did not have any comment for a question.

**Q3: Facilities and Activities – Apart from the arts and cultural facilities, the WKCD will feature a mix of residential, commercial and hotel developments. To help determine the location of arts and cultural facilities and make them convenient and attractive to visitors, which facilities would you more likely visit?**

a) Arts and cultural facilities

	Frequency	Percentage
Museum	1,312	58.81
Theatres	1,144	51.28
Concert Halls	1,178	52.80
Xiqu Centre	712	31.91
Mega Performance Venue	964	43.21
Exhibition Centre	1,088	48.77
Learning-related facilities	694	31.11
No comment <sup>124</sup>	1	0.04
Don't know <sup>125</sup>	2	0.09

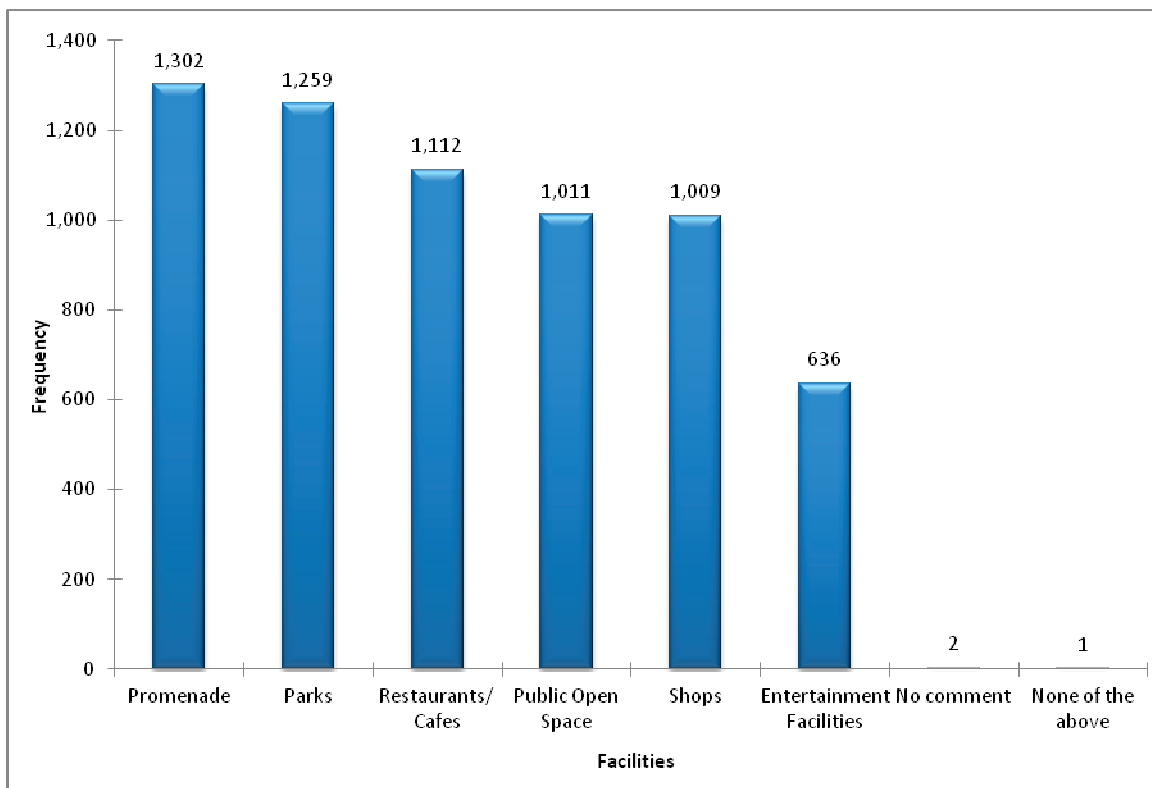


124. A response would be classified as “No comment” if the respondent did not have any comment for a question.

125. A response would be classified as “Don't know” if the respondent did not know much about a question.

b) Public and retail-dining-entertainment facilities

	Frequency	Percentage
Public Open Space	1,011	45.32
Parks	1,259	56.43
Promenade	1,302	58.36
Shops	1,009	45.23
Restaurants/ Cafes	1,112	49.84
Entertainment Facilities	636	28.51
No comment <sup>126</sup>	2	0.09
None of the above <sup>127</sup>	1	0.04



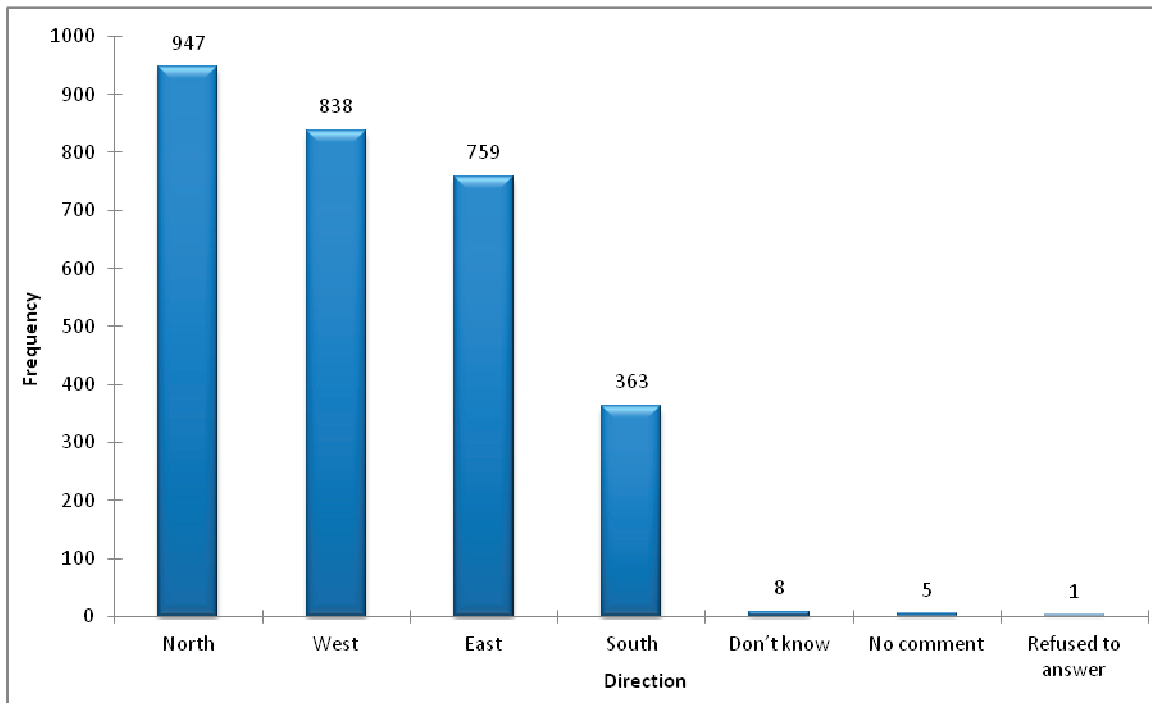
126. A response would be classified as “No comment” if the respondent did not have any comment for a question.

127. If the respondent felt there was no choice he/ she would like to choose, then “None of the above” would be identified.

**Q5: Travelling to and from the WKCD – The WKCD will be accessible from all directions and be provided with different modes of transport.**

a) From which direction(s) would you most likely go to the WKCD?

	Frequency	Percentage
East	759	34.02
South	363	16.27
West	838	37.56
North	947	42.45
No comment <sup>128</sup>	5	0.22
Don't know <sup>129</sup>	8	0.36
Refused to answer <sup>130</sup>	1	0.04



128. A response would be classified as “No comment” if the respondent did not have any comment for a question.

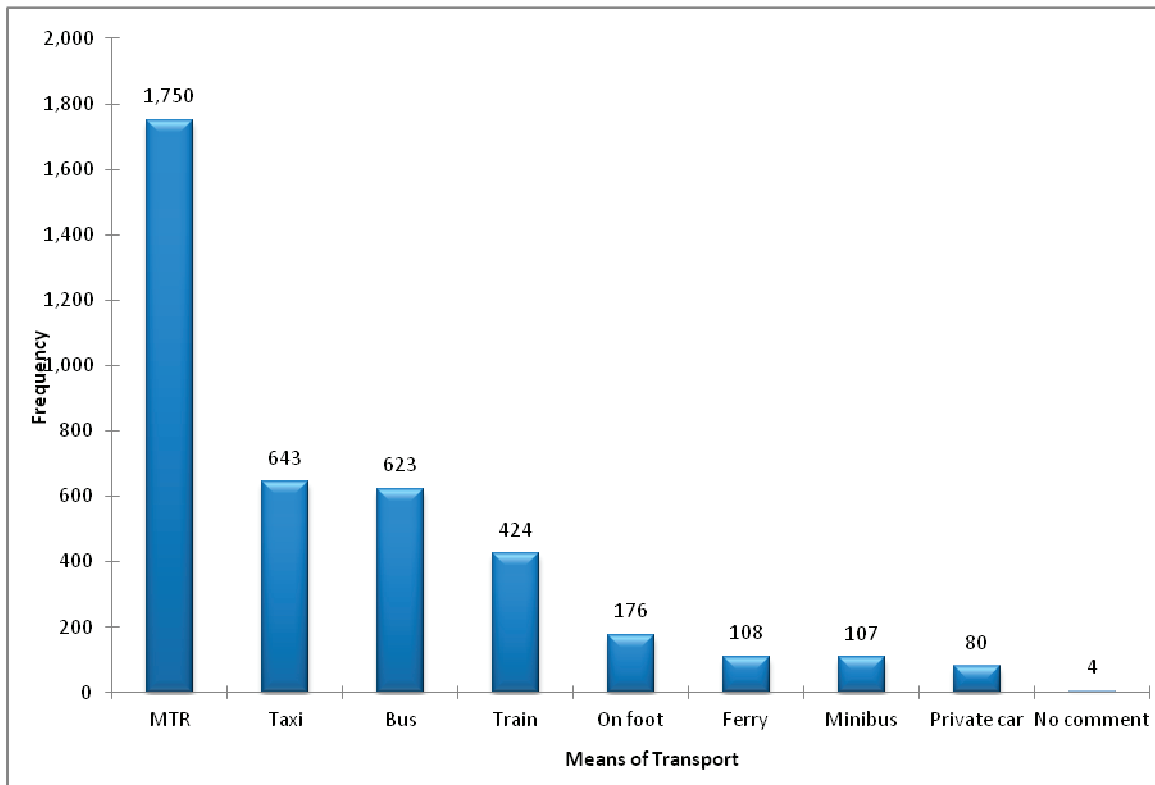
129. A response would be classified as “Don't know” if the respondent did not know much about a question.

130. A response would be classified as “Refused to answer” if the respondent was not willing to answer a question.



b) Which existing means of transport would you use to access the WKCD?

	Frequency	Percentage
MTR	1,750	78.44
Train	424	19.00
Bus	623	27.92
Minibus	107	4.80
Taxi	643	28.82
Private car	80	3.59
Ferry	108	4.84
On foot	176	7.89
No comment <sup>131</sup>	4	0.18

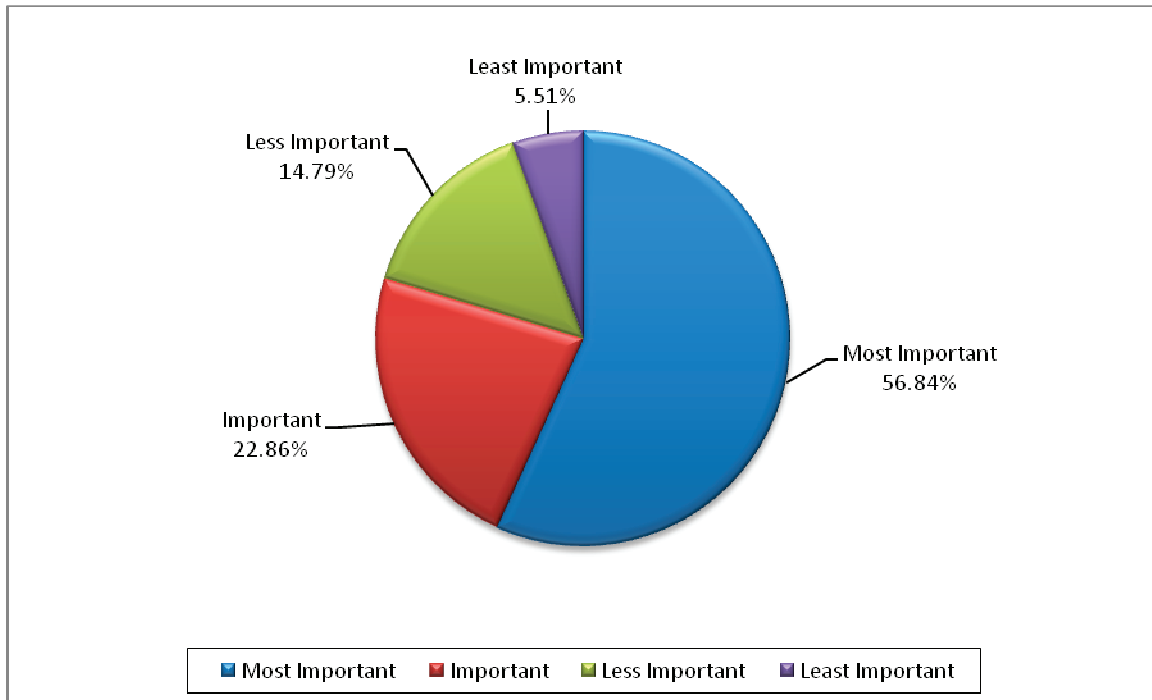


131. A response would be classified as “No comment” if the respondent did not have any comment for a question.

**Q6: Traveling within the WKCD – Barrier-free access facilities for persons with disabilities will be provided. To help plan the internal mode(s) of transport within the WKCD which is about 1.4 kilometers long with an average width of about 0.3 kilometer (40 ha in size), please rank the following factors in order of importance.**

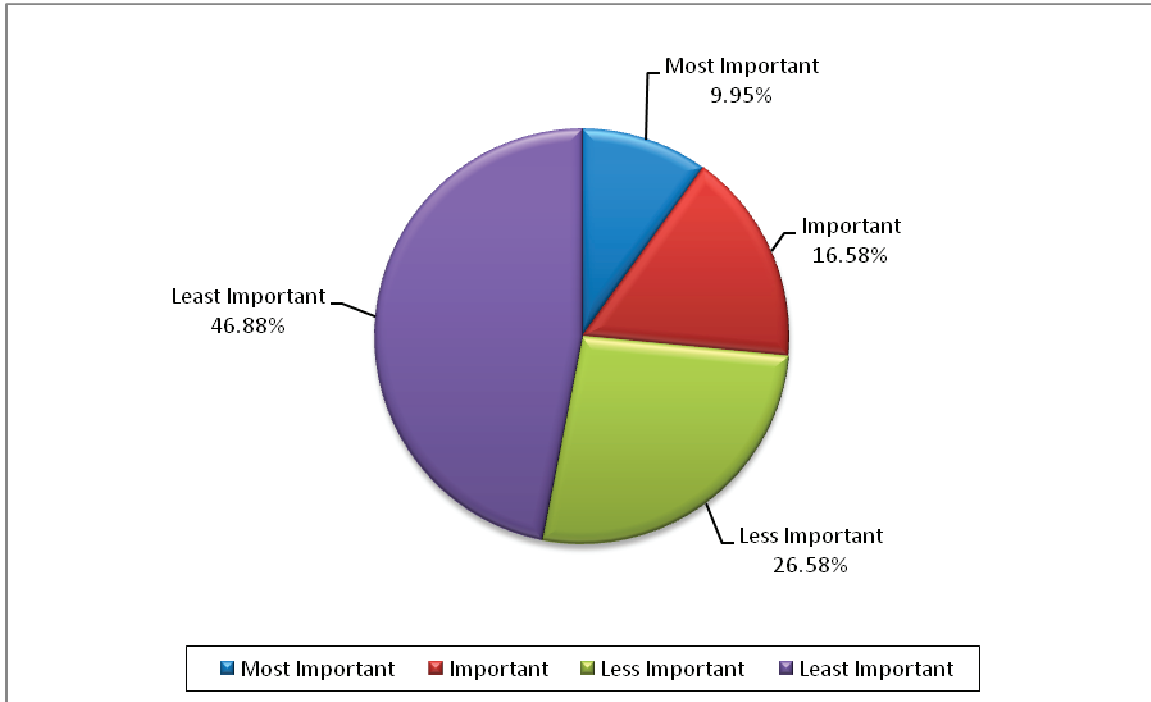
a) Convenience (Frequency and reliability of transport)

	Frequency	Percentage
Most important	1,268	56.84
Important	510	22.86
Less important	330	14.79
Least important	123	5.51
Total	2,231	100.00



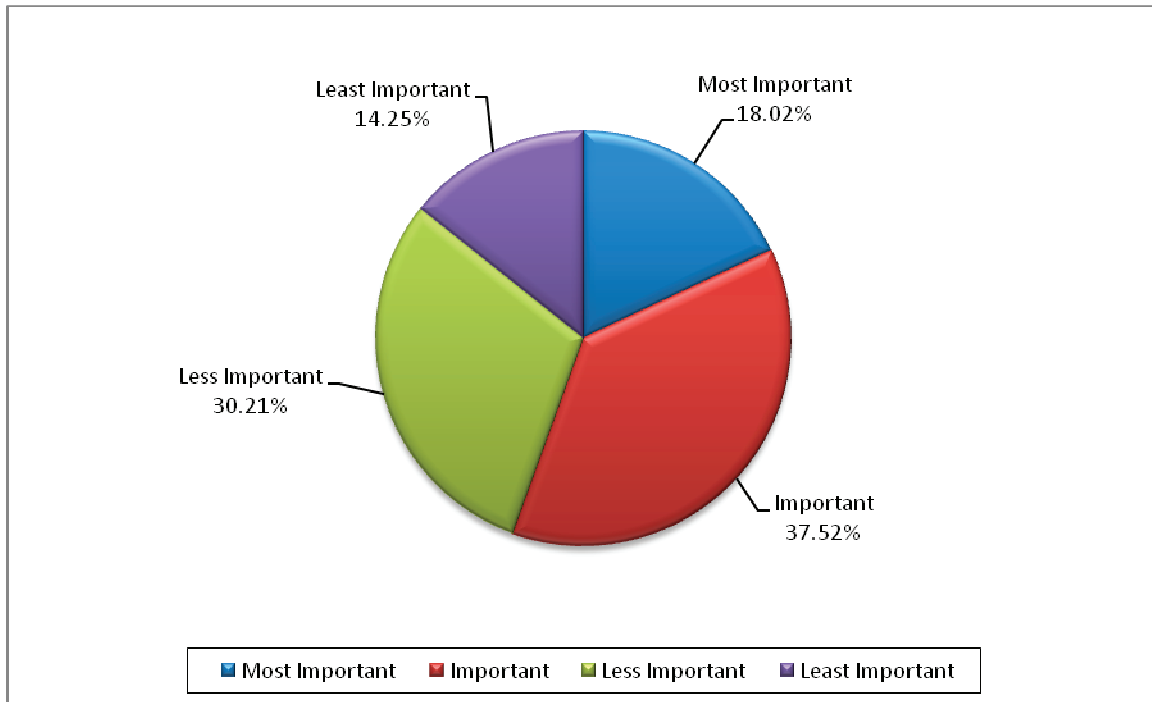
b) Visual Effect (Impact on views from and to the surrounding)

	Frequency	Percentage
Most important	222	9.95
Important	370	16.58
Less important	593	26.58
Least important	1,046	46.88
Total	2,231	100.00



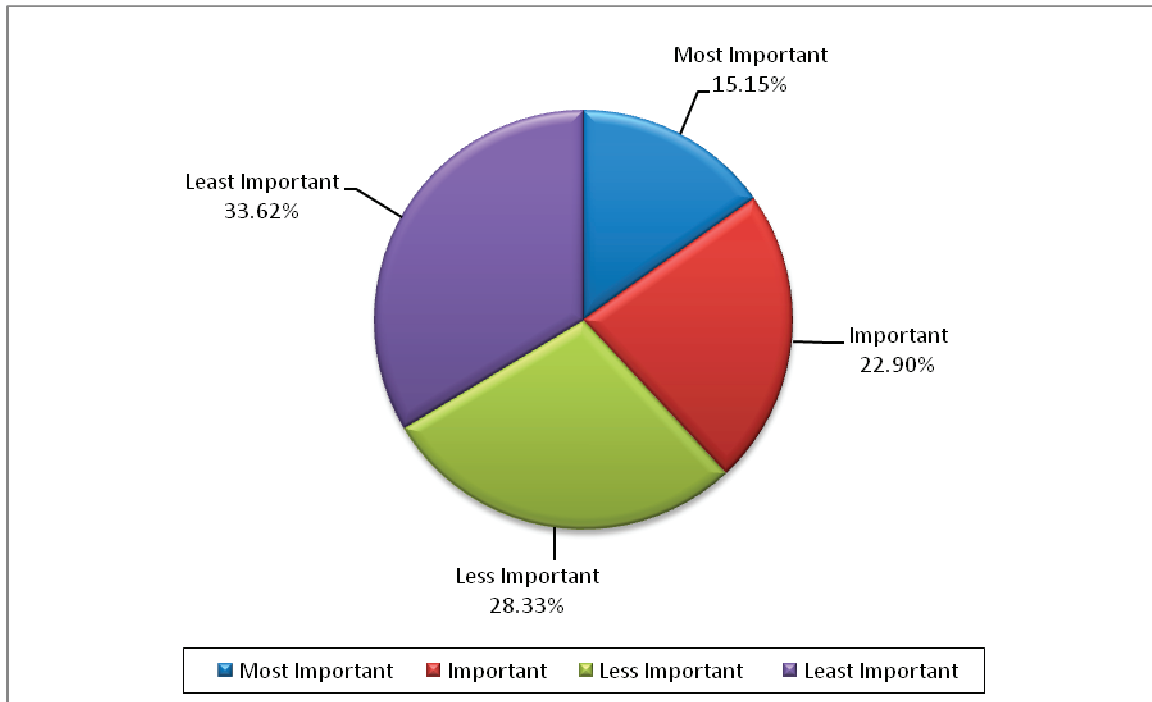
c) Comfort (How comfortable the services are)

	Frequency	Percentage
Most important	402	18.02
Important	837	37.52
Less important	674	30.21
Least important	318	14.25
Total	2,231	100.00



d) Environmental Friendliness (Low-emission and low-carbon transport)

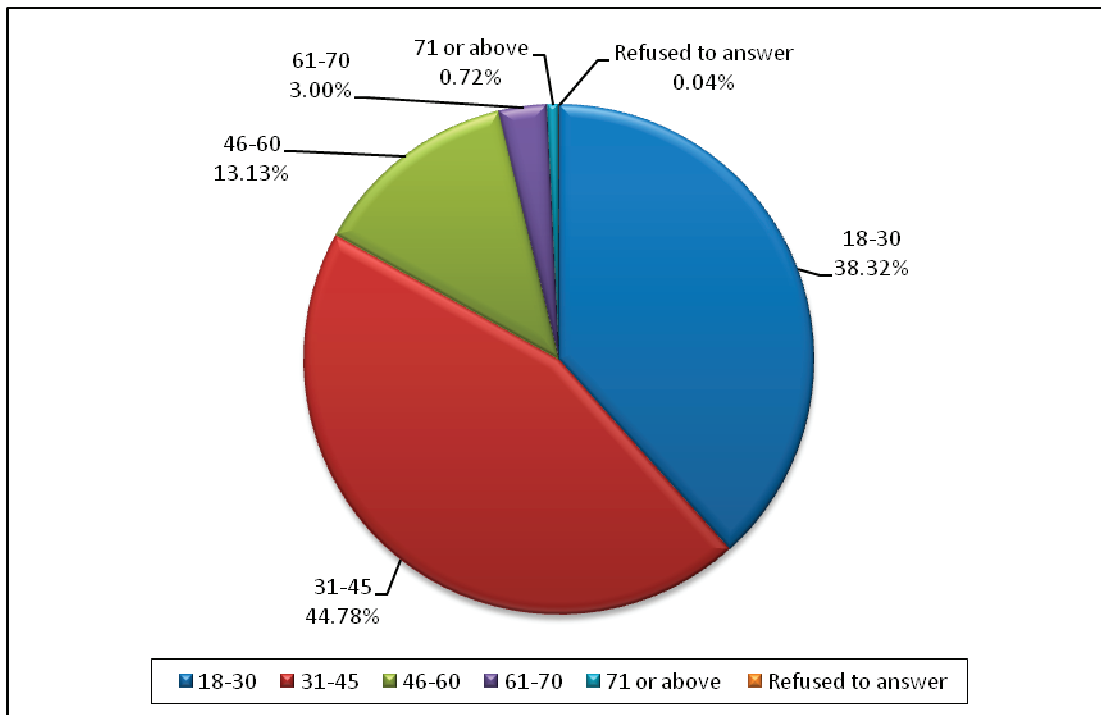
	Frequency	Percentage
Most important	338	15.15
Important	511	22.90
Less important	632	28.33
Least important	750	33.62
Total	2,231	100.00



**Profile of Respondents**

a) Age

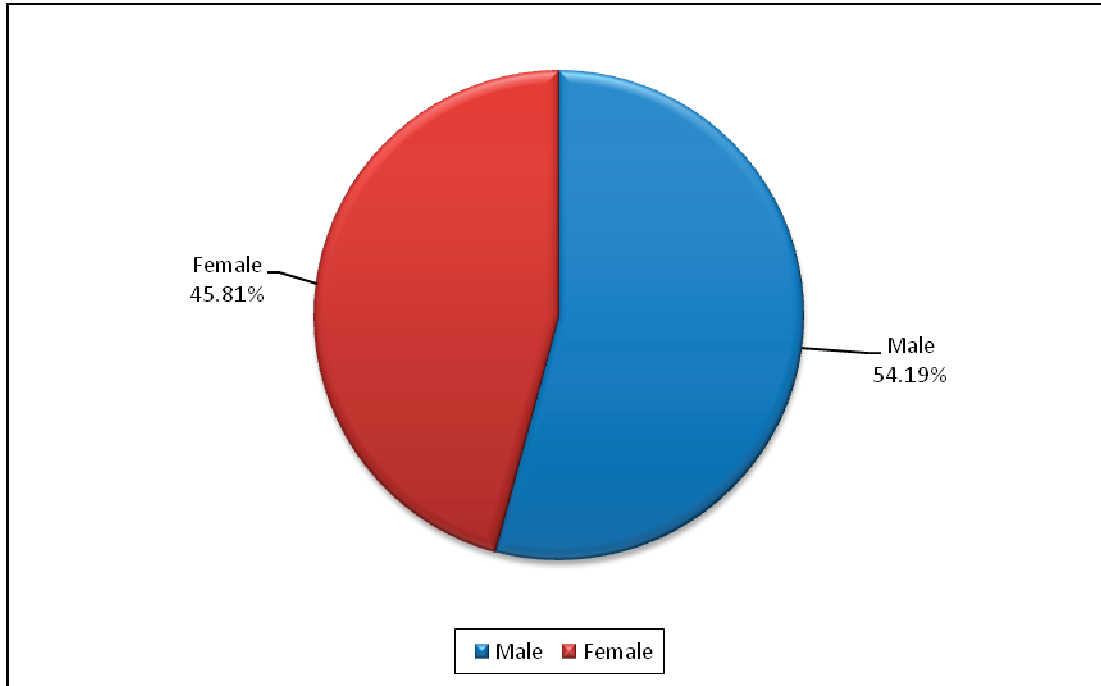
	Frequency	Percentage
Under 18	0	0.00
18-30	855	38.32
31-45	999	44.78
46-60	293	13.13
61-70	67	3.00
71 or above	16	0.72
Refused to answer <sup>132</sup>	1	0.04
Total	2,231	100.00



132. A response would be classified as “Refused to answer” if the respondent was not willing to answer a question.

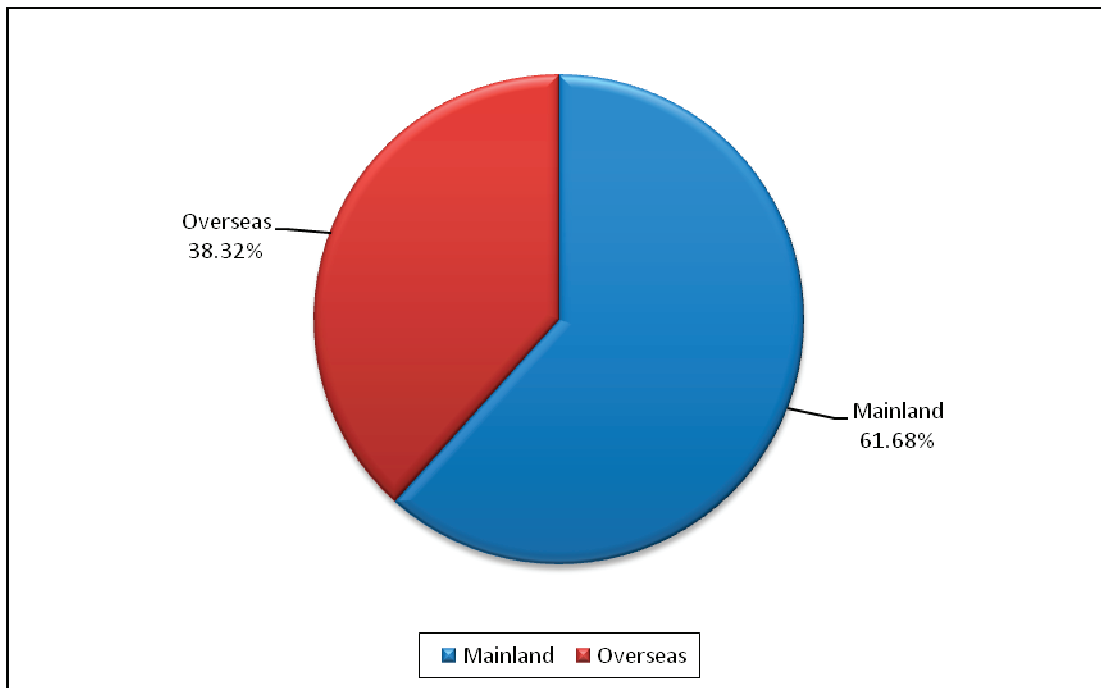
b) Gender

	Frequency	Percentage
Male	1,209	54.19
Female	1,022	45.81
Total	2,231	100.00



c) Area of Residence

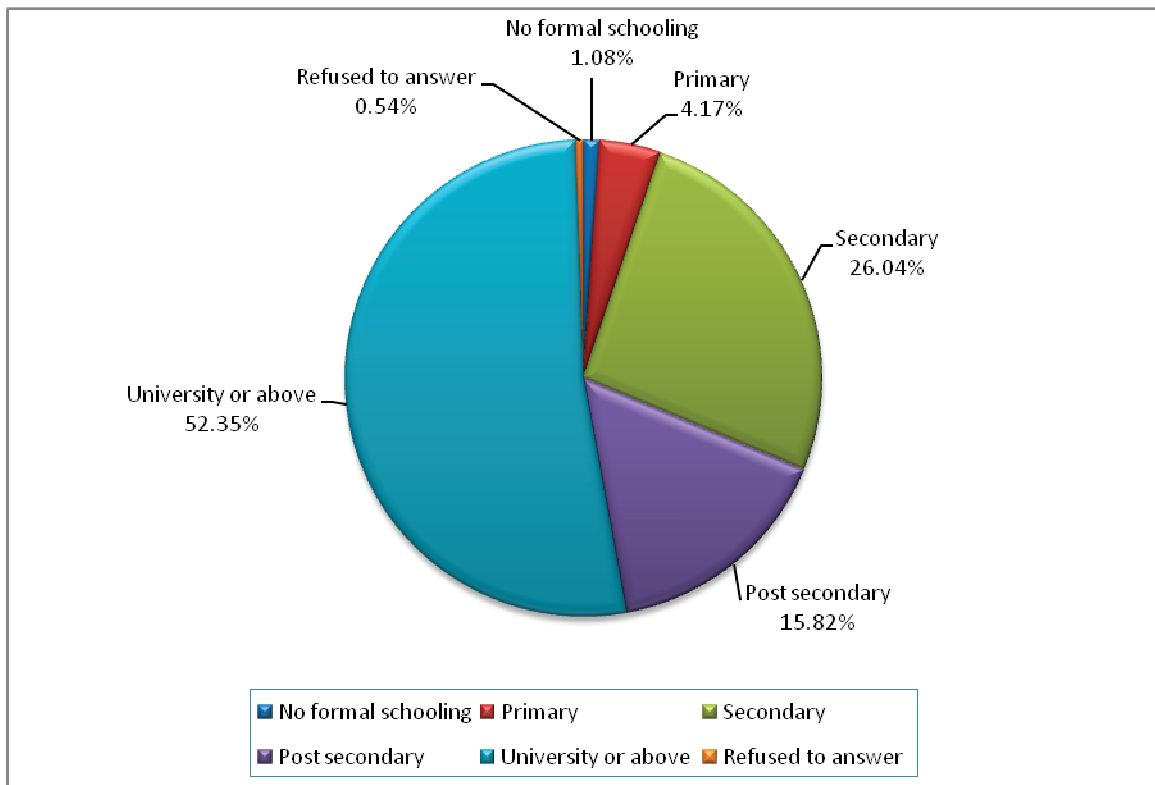
	Frequency	Percentage
Hong Kong Island	0	0.00
Kowloon	0	0.00
New Territories	0	0.00
Outlying Islands	0	0.00
Mainland	1,376	61.68
Overseas	855	38.32
Total	2,231	100.00





d) Level of Education

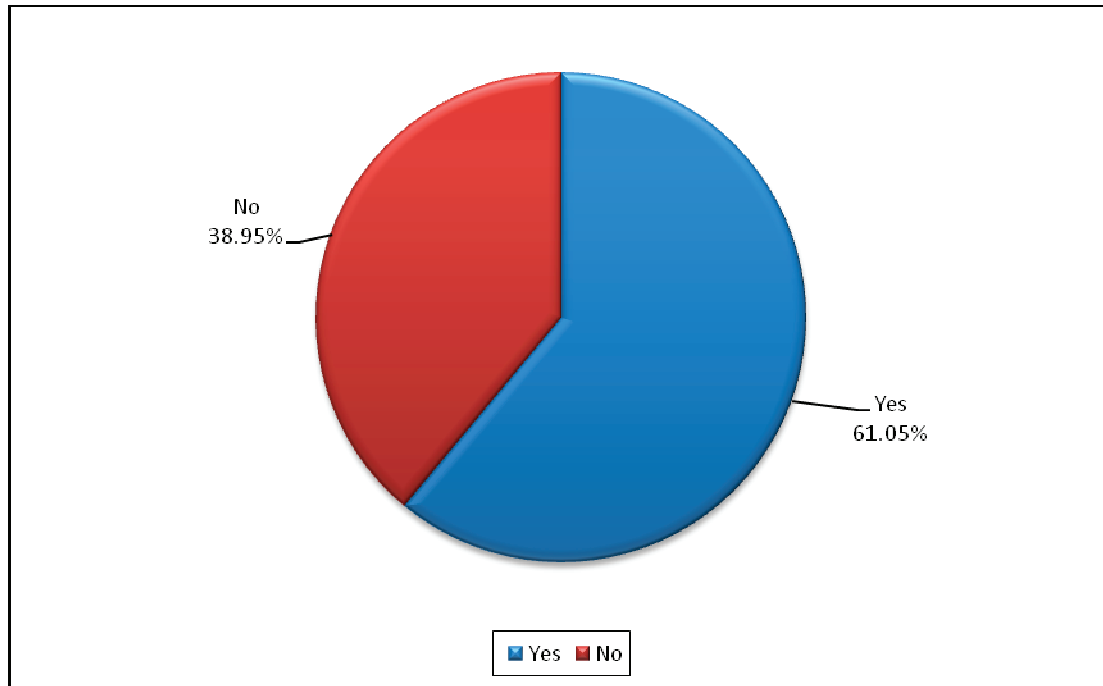
	Frequency	Percentage
No formal schooling	24	1.08
Primary	93	4.17
Secondary	581	26.04
Post secondary	353	15.82
University or above	1,168	52.35
Refused to answer <sup>133</sup>	12	0.54
Total	2,231	100.00



133. A response would be classified as “Refused to answer” if the respondent was not willing to answer a question.

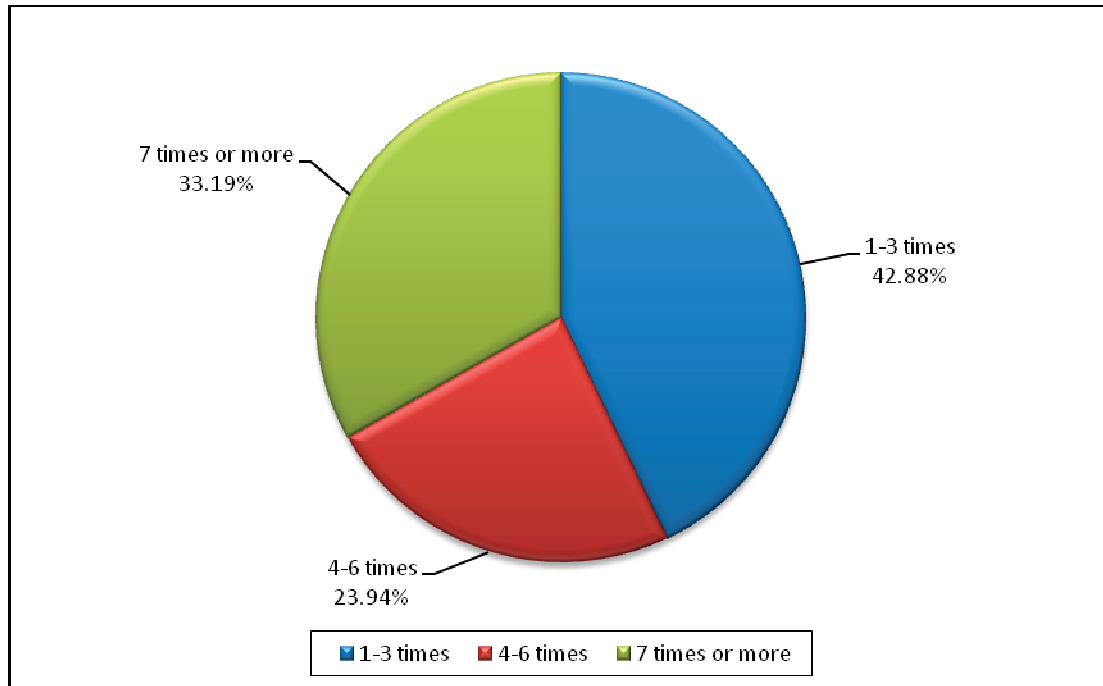
e) Have you been to any arts/ cultural facilities (including libraries, museums, exhibitions and cultural performances) in the past 12 months (both in Hong Kong, mainland and overseas)?

	Frequency	Percentage
Yes	1,362	61.05
No	869	38.95
Total	2,231	100.00



f) Referring to the previous question, how many times have you been to those arts/ cultural facilities?

	Frequency	Percentage
1-3 times	584	42.88
4-6 times	326	23.94
7 times or more	452	33.19
Total	1,362	100.00



## Annex 5: Cross Tabulation of Age Groups with Arts and Cultural Facilities and Visiting Frequency

The analyses below show the choice of Arts and Cultural/ Public and Retail-dining-entertainment Facilities and also the frequency of visiting arts and culture facilities of the respondents by age groups. The figures below are percentages of respondents of the concerned age groups choosing a particular venue.

### 1. Self-returned Questionnaires

#### Q3a: Arts and Cultural Facilities

	Under 18	18 - 30	31 - 45	46 - 60	61 - 70	71 or above
Museum/M+	56.40	66.74	78.72	71.86	56.25	70.00
Theatres	60.28	63.82	71.28	76.81	70.83	75.00
Concert Hall	55.26	55.96	65.25	69.20	66.67	65.00
Xiqu Centre	17.25	26.07	31.91	46.39	43.75	35.00
Mega Performance Venue	66.54	66.07	64.54	68.44	56.25	70.00
Exhibition Centre	49.00	54.38	57.80	57.79	60.42	55.00
Learning-related facilities	40.47	53.26	57.45	52.85	43.75	45.00
No answer <sup>134</sup>	2.46	2.70	1.42	3.04	2.08	5.00

#### Q3b: Public and Retail-Dining-Entertainment Facilities

	Under 18	18 - 30	31 - 45	46 - 60	61 - 70	71 or above
Public open space	60.66	73.48	77.30	71.10	56.25	65.00
Parks	61.71	60.67	70.21	62.36	43.75	70.00
Promenade	61.99	70.56	78.01	82.89	68.75	80.00
Shops	49.57	32.13	32.27	30.80	31.25	40.00
Restaurants / Cafe	60.38	58.88	70.21	67.30	70.83	55.00
Entertainment Facilities	61.14	50.11	41.84	49.43	43.75	50.00
No answer	2.75	2.25	1.77	5.32	12.50	5.00

134. A response would be classified as “No answer” if the respondent missed to attempt a question.

**Question on Visiting Frequency of Arts and Cultural Facilities**

	Under 18	18 - 30	31 - 45	46 - 60	61 - 70	71 or above
1 - 3 times	45.39	24.64	20.90	24.80	18.61	26.67
4 - 6 times	22.97	22.25	22.76	24.39	39.53	26.67
7 times or above	31.63	53.11	56.34	50.81	41.86	46.66

**2. Questionnaires for Hong Kong Residents**

**Q3a: Arts and Cultural Facilities**

	18 - 30	31 - 45	46 - 60	61 - 70	71 or above
Museum/M+	48.06	48.53	53.82	55.42	73.33
Theatres	46.84	49.55	52.91	43.37	46.67
Concert Hall	46.74	54.16	48.32	53.01	26.67
Xiqu Centre	16.05	26.89	33.94	51.81	53.33
Mega Performance Venue	50.71	48.91	46.48	53.01	33.33
Exhibition Centre	45.18	44.43	47.40	34.94	53.33
Learning-related facilities	23.51	25.99	26.91	21.69	33.33
No comment <sup>135</sup>	0.00	0.13	0.00	0.00	0.00
Refused to answer <sup>136</sup>	0.00	0.13	0.00	0.00	0.00
None of the above <sup>137</sup>	0.09	0.00	0.00	0.00	0.00

135. A response would be classified as “No comment” if the respondent did not have any comment for a question.

136. A response would be classified as “Refused to answer” if the respondent was not willing to answer a question.

137. If the respondent felt there was no choice he/ she would like to choose, then “None of the above” would be identified.

**Q3b: Public and Retail-Dining-Entertainment Facilities**

	18 - 30	31 - 45	46 - 60	61 - 70	71 or above
Public open space	33.33	34.44	40.06	48.19	60.00
Parks	49.48	55.95	58.10	62.65	86.67
Promenade	61.66	66.84	68.20	74.70	73.33
Shops	36.83	37.77	36.70	33.73	46.67
Restaurants / Cafe	47.12	43.02	40.67	49.40	33.33
Entertainment Facilities	36.54	34.06	34.56	39.76	33.33
No comment	0.00	0.13	0.00	0.00	0.00

**Question on Visiting Frequency of Arts and Cultural Facilities**

	18 - 30	31 - 45	46 - 60	61 - 70	71 or above
1 - 3 times	38.50	42.77	39.55	40.48	25.00
4 - 6 times	30.13	30.69	29.38	30.95	37.50
7 times or above	31.38	26.53	31.07	28.57	37.50

**3. Questionnaires for Visitors to Hong Kong****Q3a: Arts and Cultural Facilities**

	18 - 30	31 - 45	46 - 60	61 - 70	71 or above
Museum	56.73	61.46	53.92	62.69	75.00
Theatres	52.40	50.05	50.51	53.73	68.75
Concert Hall	50.41	54.35	54.27	47.76	75.00
Xiqu Centre	25.03	34.03	36.52	56.72	75.00
Mega Performance Venue	39.53	44.94	48.12	37.31	68.75
Exhibition Centre	46.20	50.75	50.17	44.78	56.25
Learning-related facilities	28.07	32.63	32.08	35.82	56.25
No comment	0.12	0.00	0.34	0.00	0.00
Don't know <sup>138</sup>	0.12	0.00	0.00	0.00	0.00

138. A response would be classified as "Don't know" if the respondent did not know much about a question.

**Q3b: Public and Retail-Dining-Entertainment Facilities**

	18 - 30	31 - 45	46 - 60	61 - 70	71 or above
Public open space	43.98	45.35	45.39	61.19	43.75
Parks	55.20	56.96	56.31	55.22	93.75
Promenade	52.75	62.26	61.77	52.24	75.00
Shops	44.44	46.15	46.42	37.31	37.50
Restaurants / Cafe	48.89	48.95	55.63	46.27	62.50
Entertainment Facilities	27.13	29.93	29.01	22.39	31.25
No comment	0.12	0.10	0.00	0.00	0.00
None of the above	0.00	0.10	0.00	0.00	0.00

**Question on Visiting Frequency of Arts and Cultural Facilities**

	18 - 30	31 - 45	46 - 60	61 - 70	71 or above
1 - 3 times	43.30	41.51	47.50	43.59	0.00
4 - 6 times	22.09	27.62	20.00	10.26	40.00
7 times or above	34.61	30.87	32.50	46.15	60.00

## Annex 6: Summary of Chi-square Tests for Questionnaires

Chi-square tests were performed to determine whether significant differences exist between the choice and frequency of visiting venues and the age of respondents. The following table summarizes the results using data from the three questionnaire surveys. For items with p-values less than 0.05, it is generally regarded that significant differences exist.

### SUMMARY of p-values of Chi-square Tests

	Self-returned	Hong Kong Residents	Visitors to Hong Kong
Museum	0.000	0.090	0.060
Theatres	0.000	0.290	0.511
Concert Halls	0.000	0.007	0.141
Xiqu Centre	0.000	0.000	0.000
Mega Performance Venue	0.508	0.419	0.007
Exhibition Centre	0.020	0.669	0.319
Learning-related facilities	0.000	0.501	0.038
Public Open Space	0.000	0.004	0.116
Parks	0.032	0.000	0.045
Promenade	0.000	0.019	0.000
Shops	0.000	0.875	0.585
Restaurant/ Cafes	0.001	0.136	0.213
Entertainment Facilities	0.000	0.739	0.533
Visiting frequency of arts and cultural facilities	0.000	0.652	0.052



**Annex 7: List of Public Engagement Events**

Item	Date	Category	Stakeholder Group/Event
1	08-10-2009	-	Opening Forum (Student Forum)
2	09-10-2009	C	Performing Arts Groups for Mega Performance Venue
3	12-10-2009	N	Urban Development and Green Groups
4	13-10-2009	H	Arts Associations for Visual Arts, Design, Popular Culture and Moving Image
5	14-10-2009	A	Performing Arts Groups for Concert Hall /Chamber Music Hall
6	15-10-2009	D	Performing Arts Groups for Theatres
7	16-10-2009	I	Arts Organisations, Arts Centres and Museums Professionals
8	20-10-2009	K	Commercial Galleries, Auction Houses and Hirers of Exhibition Centres
9	21-10-2009	E	Performing Arts Venue Managers and Arts Administrators
10	22-10-2009	B	Performing Arts Groups for Xiqu Centre
11	23-10-2009	M	Arts Education and Learning Institutions including Universities, Teachers and Youth Groups
12	25-10-2009	-	Public Forum (Kowloon)
13	27-10-2009	O	Tourism and Retail
14	28-10-2009	F	Stage Designers and Theatre Technicians
15	29-10-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others - Yau Tsim Mong District Council
16	29-10-2009	G	Hirers and Arts Programme Promoters
17	30-10-2009	-	Town Planning Board
18	30-10-2009	P	Persons with Disabilities
19	02-11-2009	J	Arts Critics, Independent Curators and Arts Publications Professionals
20	03-11-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others - Legislative Council
21	04-11-2009	L	Arts Foundations and Past Arts Performance Sponsors
22	06-11-2009	-	Henrietta Secondary School
23	06-11-2009	H	Arts Associations for Visual Arts, Design, Popular Culture and Moving Image
24	08-11-2009	-	Public Forum (Hong Kong Island)
25	09-11-2009	G	Hirers and Arts Programme Promoters
26	10-11-2009	B	Performing Arts Groups for Xiqu Centre
27	11-11-2009	V	School Sponsoring Bodies
28	12-11-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others - Legislative Council
29	13-11-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others – District Councils (Urban – Hong Kong Island and Kowloon)
30	14-11-2009	N	Urban Development and Green Groups
31	14-11-2009	Q	Senior Citizens
32	16-11-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others
33	17-11-2009	-	The Hong Kong Institute of Architects
34	18-11-2009	D	Performing Arts Groups for Theatres
35	19-11-2009	L	Arts Foundations and Past Arts Performance Sponsors
36	21-11-2009	M	Arts Education and Learning Institutions including

			Universities, Teachers and Youth Groups
37	23-11-2009	O	Tourism and Retail
38	24-11-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others – District Councils (Rural – NT)
39	25-11-2009	-	SKH Lam Woo Memorial Secondary School
40	25-11-2009	A	Performing Arts Groups for Concert Hall /Chamber Music Hall
41	26-11-2009	I	Arts Organisations, Arts Centres and Museums Professionals
42	27-11-2009	S	Information Technology Organizations
43	28-11-2009	U	Primary School Associations
44	28-11-2009	K	Commercial Galleries, Auction Houses and Hirers of Exhibition Centres
45	30-11-2009	F	Stage Designers and Theatre Technicians
46	01-12-2009	H	Arts Associations for Visual Arts, Design, Popular Culture and Moving Image
47	02-12-2009	C	Performing Arts Groups for Mega Performance Venue
48	03-12-2009	B	Performing Arts Groups for Xiqu Centre
49	04-12-2009	-	King Ling College
50	04-12-2009	T	Secondary School Councils
51	06-12-2009	-	Public Forum (New Territories)
52	07-12-2009	-	Hong Kong Arts Development Council
53	07-12-2009	V	School Sponsoring Bodies
54	09-12-2009	J	Arts Critics, Independent Curators and Arts Publications Professionals
55	10-12-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others - Legislative Council
56	11-12-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others
57	12-12-2009	P	Persons with disabilities
58	12-12-2009	M	Arts Education and Learning Institutions including Universities, Teachers, and Youth Groups
59	14-12-2009	V	School Sponsoring Bodies
60	14-12-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others - Legislative Council
61	15-12-2009	A	Performing Arts Groups for Concert Hall/ Chamber Music Hall
62	16-12-2009	D	Performing Arts Group for Theatres
63	17-12-2009	K	Commercial Galleries, Auction Houses and Hirers of Exhibition Centres
64	18-12-2009	R	Community Groups, District Councils, Legislative Council, Ethnic Minority Groups and Others - Legislative Council
65	20-12-2009	-	Youth Forum
66	05-01-2010	-	Children's Rights Forum

**Total Count = 66**

## **Annex 8: List of Stakeholder Groups Invited to Focus Group Meetings (Group A to V)**

### **For Performing Arts Venues (表演藝術場地)**

#### **(a) Performing Arts Groups for Concert Hall/Chamber Music Hall (使用音樂廳/室樂演奏廳的表演藝術團體)**

Accordion Troupe Hong Kong (香港手風琴藝術團)  
Aurora Vocal Society (市霞聲樂社)  
Bright East Chinese Music Orchestra (耀東中樂團)  
China Philharmonic Orchestra (中國愛樂樂團)  
Chinese Arts Performing Ensemble of Hong Kong (中華民族管弦樂團)  
Chinese Music Virtuosi (蘇鳴樂坊)  
Choi Yuen Art Centre (彩園藝術中心)  
Chuen Ying Guzheng Ensemble (傳音古箏團)  
City Chamber Orchestra of Hong Kong Limited (香港城市室樂團有限公司)  
East Asia Record Production Company  
Ella Kiang Singers Limited (江樺合唱團有限公司)  
Fantastic Art Production Limited (奇藝匯娛樂製作有限公司)  
Friendship Music Salon (友誼音樂沙龍)  
Handy Tone Art Group (香港海天藝術團)  
Hong Kong Art Gathering (雅眾藝會)  
Hong Kong Association of Choral Society Limited (香港合唱團協會有限公司)  
Hong Kong Chamber Chinese Orchestra (香港室內中樂團)  
Hong Kong Chamber Orchestra (香港室樂團)  
Hong Kong Chinese Music Arts Association (香港華音藝術團)  
Hong Kong Chinese Music Troupe (香港吹彈拉打)  
Hong Kong Chinese Orchestra (香港中樂團有限公司)  
Hong Kong Chorus Society Limited (香港合唱團有限公司)  
Hong Kong City Chinese Orchestra (香港城市中樂團)  
Hong Kong Guzheng Chinese Musical Ensemble (香港古箏藝術團)  
Hong Kong Harmonica Association Limited (香港口琴協會有限公司)  
Hong Kong Harmonica Music Centre Orchestra (香港口琴音樂中心樂團)  
Hong Kong Ling Nan Orchestra (香港嶺南音樂團)  
Hong Kong Melody Makers (青協香港旋律)  
Hong Kong Musician Association (香港音樂家協會)  
Hong Kong Oratorio Society (香港聖樂團)  
Hong Kong Philharmonic Society (香港管弦樂團)  
Hong Kong Piano and Music Association (香港鋼琴音樂協會有限公司)  
Hong Kong Sinfonietta Ltd. (香港小交響樂團有限公司)  
Hong Kong Soloists (香港獨奏家表演團)  
Hong Kong Tian Shan Nation Art Conference (香港天山民族藝術團)  
Hong Kong Treble Choirs Association (香港童聲合唱協會)  
Hong Kong Vocalists Ensemble (香港聲樂家雅聚)  
Hong Kong Ya Yue Yi Shu Tuan (香港雅樂藝術團)  
Hong Kong Yeung Shing Musical Association (香港揚聲音樂社)  
Hong Kong Youth Music Culture Society (香港青少年音樂文化協會)  
Hong Kong Gu Zheng Artist Association (香港古箏演奏家協會)  
Hong Kong Zheng Orchestra (香港箏樂團)  
Innovation Limited (創樂空間有限公司)  
King's Harmonica Quintet (英皇口琴五重奏)  
Kwok Sing Chinese Orchestra (國際民族管弦樂團)

Kwong Vee Ping Chinese Music Centre (鄺綺萍古箏藝術中心)  
Lai Cho Tin Memorial Music Development Association (黎草田紀念音樂協進會)  
Laomao (老貓)  
Li Ming Ying The Chinese Folk-Song and Art Association (李明英中國民歌藝術團)  
May Sing Chorus (美聲合唱團)  
Melody Harmonica Association (H.K.) (香港韻聲口琴會)  
Melody of the Orient (東方之聲藝術團)  
Meta Society of Musical Education and Performance (美答音樂演習會)  
Millennium Youth Orchestra  
Music Forest's Chinese Music Centre (樂林中樂社)  
Music Lover Choir of Hong Kong (草田合唱團)  
Music Rendezvous (弦風樂匯)  
Nation Music & Dance Group of Hong Kong (香港民族藝術團)  
New Tune Chinese Orchestra (新聲國樂團)  
New Tune Music Association (新聲音樂協會)  
New Tune Zheng Ensemble (新聲箏樂團)  
Pan Asia Symphony Orchestra  
SAR Philharmonic Orchestra  
Se E Fu Music Association (思義夫音樂協會)  
Songsingers Choir (歌者合唱團)  
Spring Sound Chorus (春之聲藝術團)  
The Allegro Singers (明儀合唱團)  
The Bel Canto Music Society (華聲音樂團)  
The Central Conservatory of Music (Hong Kong) Foundation Limited (中央音樂學院香港基金有限公司)  
The Hong Kong Bach Choir (香港巴赫合唱團)  
The Hong Kong Children's Choir (香港兒童合唱團)  
The Hong Kong Children's Zheng Ensemble (香港兒童古箏團)  
The Hong Kong Teachers' Chorus (香港教師愛樂合唱團)  
The Hong Kong Youth Choir (香港青年合唱團)  
The Honour Chorus Hong Kong (香港愛樂合唱團)  
The Horns Chorus (角聲合唱團)  
The Pro-Musica Society of Hong Kong (雅樂社)  
The Spring Chorus (春天合唱團)  
Tien Ma Chorus (天馬合唱團)  
Tin Wah Music and Art Centre (天華音樂藝術中心)  
Vibration Chorus (振聲合唱團)  
Wan Fung Performance Arts Group (韻豐演藝團)  
Ying Ling Chorus (銀鈴藝術團)  
Yip's Children's Choir Limited (葉氏兒童合唱團)  
Asian Youth Orchestra  
非凡美樂有限公司  
四擊頭有限公司  
Chinese-Scottish Band (中國蘇格蘭樂隊)

**(b) Performing Arts Groups for Xiqu Centre (使用戲曲中心的表演藝術團體)**

Big Fight Cantonese Opera Society (碧輝粵劇社)  
Cantonese Opera Advisory Committee (粵劇發展諮詢委員會)  
The Cantonese Opera Academy of Hong Kong Limited (八和粵劇學院有限公司)  
Chinese Artists Association of Hong Kong (香港八和會館)  
Chi Chuk Hin Cantonese Opera Society (紫筑軒曲藝社)  
Chin Chin Cantonese Opera Troupe (芊芊粵劇團)  
Chinese Culture Club (中華藝社)  
Choi Fung Cheung Opera Troupe (彩鳳翔粵劇團)

Cun Tian Yi Shu Tuan (春天藝術團)  
Dai Hei Hing Chinese Opera Troupe (大喜慶劇團)  
Emily Music Forum (雯藝軒)  
Entertaining Music Association (小雅樂軒)  
Evergreen Chinese Opera Musical Club (恆青曲藝社)  
Golden Beam Chinese Music & Opera Society (金曲樂苑)  
Hing Sing Ping Opera Centre Hong Kong (香港慶昇平粵劇中心)  
Hong Kong Cantonese Opera and Arts Association (香港粵藝協會)  
Hong Kong Cantonese Opera Artists Club Limited (香港粵劇演員會有限公司)  
Hong Kong Children and Juvenile Chinese Opera Troupe Limited (香港兒童/少年粵劇團有限公司)  
Hong Kong Fung Ming Art & Culture Promoting Association (香港鳳鳴藝術文化推廣協會)  
Hong Kong Jing Kun Arts Association Limited (香港京崑藝術協會有限公司)  
Hong Kong Te Qu Yue Opera Yu (香港特區越劇院)  
Hong Kong Traditional Operas Promotion Centre (香港傳統戲曲推廣中心)  
Hong Kong Yue Opera Arts Institute (香港越劇藝術研究會)  
Hong Kong Yue Opera Group (香港越劇團)  
Hundred Flowers Cantonese Opera Combination (百花粵劇團)  
Infield Opera House (欣暉曲藝苑)  
Jade Chinese Opera Association (玉弦聲戲曲藝舍)  
Jingkun Theatre Limited (京崑劇場)  
Kim Sum Cantonese Opera Co Ltd (劍心粵劇團)  
Kim Sun Sing Cantonese Opera (劍新聲劇團)  
King Flower Cantonese Opera Troupe (瓊花粵劇團)  
Kiu Fai Canton Opera Group (翹輝粵劇團)  
Love and Faith Cantonese Opera Laboratory (朗暉粵劇團)  
M & J Melody (美樂軒曲藝社)  
Ming Chu Cantonese Operatic Songs Association (明珠曲藝研習會)  
Ming Fung Cantonese Singing Club (明峰曲藝社)  
Moon Tong Hung Cantonese Operatic Song Club (滿堂紅曲藝軒)  
Shanghai Opera Association (Hong Kong) (香港上海戲曲藝術協會)  
Shun Yu Lin Cantonese Operatic Society (舜如蓮曲藝會)  
Sound Cantonese Opera (勵聲劇團)  
Springtime Chinese Opera and Hon Fung Creative Chinese Opera  
Sunny Cantonese Opera Troupe (艷陽天粵劇坊)  
The Hong Kong Youth Cantonese Opera Troupe (香港青年粵劇團)  
The Promotion Arts of Hong Kong (香港粵藝文化推廣協會)  
The Sound of Music Cantonese Opera Art Club (喜悠揚曲藝苑)  
Tung Shing Chinese Music (東聲曲藝苑)  
Wah Fai Cantonese Opera Association (華輝粵劇團)  
Wan Man Chinese Opera (韻文粵劇學苑)  
Yat Hin Guangdong Music Association (一軒樂苑)  
Yim Wah Cantonese Operatic Songs Society (艷華樂社)  
Yin Ngai Opera and Musical Troupe of Hong Kong (香港研藝曲樂團)  
人和曲藝社  
小百合劇團  
小紅船劇團  
大眾粵劇團  
千歲粵劇研究院  
千群劇團  
中國戲曲發展中心  
中華文化藝術發展研究會  
丹楓粵劇團  
日月星劇團

心美娛樂  
尹飛燕製作有限公司  
天馬音樂藝術團有限公司/天馬菁莪粵劇團  
月華樂社  
天鳳儀劇團  
尤聲普製作有限公司  
天寶樂曲藝社  
天籟曲苑  
仙河曲藝社  
仙樂鳴戲曲學社  
永光明劇團  
玉荷曲藝社  
玉華年劇團  
生輝粵劇研究中心 / 心美曲藝會  
玉麒麟粵劇團  
曲藝軒  
冷冷曲藝社  
君悅軒  
良朋曲藝會  
阮德鏘制作有限公司  
奇峰軒曲藝社  
東方之珠曲藝團  
昇平音樂社  
東昇劇團  
明輝文娛有限公司  
林錦堂製作有限公司  
知音曲藝社  
芬芳粵劇團  
芯連芯戲曲雅集  
金玉堂 (少年兒童) 劇團  
金玉堂劇團  
金枝玉葉粵劇曲藝會  
金英華粵劇團  
金堂曲苑  
金滿堂粵劇團  
青樺粵劇團  
青韻樂苑  
威煌粵劇團  
春暉制作有限公司  
春暉粵劇團  
玲瓏粵劇團  
秋萍樂韻曲藝社  
紅棉曲藝社  
紅歌聲曲藝社  
香港青年京劇學院  
香港南國粵劇團  
香港偶像藝術中心  
香港鹿鳴粵劇曲藝社  
香港粵藝文化推廣協會  
香港新光粵曲藝術促進會  
香港新聲粵劇推廣中心  
香港新韓江潮劇團  
香港當代中國文化藝術中心

香港聯藝機構  
唐藝軒  
悅笙曲藝會  
悅笙輝劇團  
悅鳴劇藝坊  
悅樂昇劇團  
振興粵劇學院 / 振興粵劇團  
桐芯軒粵劇團  
桃花源粵劇工作舍  
浩韻粵曲音樂社  
祝年華劇團  
軒琴聲藝會  
高昇曲藝社  
國星粵劇團  
國新聲粵劇團  
彩虹仙子劇藝坊  
彩雲天粵劇團  
彩雲飛粵劇團  
彩鳳凰粵劇團  
康樂曲藝團  
彩龍鳳粵劇團  
彩麟粵劇社  
彩艷陽劇團  
惜夢演藝學院  
梨園錦簇劇藝社  
烽藝粵劇學院  
盛德樂苑  
祥紅坊劇團  
笙歌曲藝苑  
笙輝曲藝社  
笙韻軒劇團  
貫乾坤有限公司  
逍遙粵劇社  
雪笙輝粵劇團  
富榮華粵劇團  
揚鳴粵劇團  
朝暉粵劇團  
紫迎楓粵劇團  
粵劇戲台  
菁英粵劇團  
萃翔榮劇團  
貴妃曲藝苑  
集研樂軒  
新群英劇藝社  
新聲粵劇團  
粵之聲戲劇曲藝樂院(香港)  
粵劇新一代  
粵·劇團  
萬丈紅粵劇團  
葉紹德戲曲編劇培訓工作坊  
頌英暉劇團  
頌聲弦歌藝苑  
嘉顯藝劇團

榮英粵劇團  
漢風戲曲新創念 / 漢風粵劇研究院  
福陞娛樂製作有限公司  
福陞粵劇團  
碧輝粵劇團  
翡翠粵劇團  
鳳千紅粵劇團  
鳳芝輝戲曲研究社  
鳴芝聲劇團  
鳳星輝粵劇團  
鳳飛翔曲藝劇苑  
鳳凰音樂研究社  
鳳笙輝粵劇團  
鳳喧天劇團  
鳳朝陽粵劇團  
鳳翔鳴劇團  
鳳翔鴻劇團 / 錦陞輝粵劇團  
鳳鳴粵劇推廣有限公司  
劍飛聲粵劇團 / 劍笙輝粵劇團  
廣東粵劇推廣協會  
德福曲藝社  
德福樂苑  
慶齊制作室  
樂先聲粵劇團  
樂樂居  
樂錦繡粵劇社  
毅研粵劇團  
輝映劇團  
燕青雲劇團  
蕙心粵曲組  
錦添花粵劇團  
錦翎龍劇團  
錦燕樂苑  
錦繡曲藝社  
錦麒麟粵劇團  
錦艷棠粵劇團  
龍飛製作公司  
龍祥紅劇團  
龍駒琴絃閣  
擎天輝粵劇團  
聲輝藝苑  
聲韻曲藝社  
鴻運劇團  
鴻嘉寶粵藝苑  
鴻聲演藝社  
雛鳳鳴 / 慶鳳鳴戲團有限公司  
瓊天藝苑  
瓊仙劇藝社  
瓊苑藝社  
藝成曲藝社  
藝青雲粵劇團  
藝菁薈  
藝新聲粵劇團



麗晶集團  
麗麗寶之友  
耀鳴聲劇團  
耀徽粵劇團  
纓華粵劇團  
艷曲藝社  
靈風藝術協會  
鑪峰樂苑  
艷陽紅粵劇團  
鑫韻劇藝社

**(c) Performing Arts Groups for Mega Performance Venue (使用大型表演場地的表演藝術團體)**

“People Mountain People Sea” (人山人海)  
Big Honor Entertainment Limited  
East Asia Entertainment Limited  
East Asia Music (Holdings) Limited  
Emperor Entertainment Limited  
Entertainment Impact  
Eternal King International Limited  
Fun Entertainment Limited  
Hong Kong United Arts Entertainment Co. Ltd.  
Katie Chan Productions Co. Ltd  
Mountain Entertainment Limited  
Music Nation Productions Co., Ltd.  
Octagon Prism  
Paciwood Music & Entertainment Limited  
Radio Television Hong Kong (香港電台)  
Star Talent Ltd  
Television Broadcasts Limited (電視廣播有限公司)  
Topman Global Limited  
Topsy & Topsy Entertainment Ltd.  
Wolfman Jack Entertainment  
Yiu Wing Entertainment Company Limited  
Asia Television Ltd (亞洲電視企業有限公司)  
BMA Entertainment Ltd  
ClearChannel Entertainment/ Live Ltd/ Live Nation  
Lushington’s Entertainments (Singapore)  
Midas Promotions

**(d) Performing Arts Groups for Theatres (使用劇院的表演藝術團體)**

2 On Stage  
Actors' Family Ltd. (演戲家族)  
Alan & Becky Dance Group (碧華舞蹈團)  
Amateur Chinese Dance Promotion Centre (業餘中國舞蹈推廣中心)  
Art Home (藝術人家)  
Association of Hong Kong Dance Organizations (香港舞蹈團體聯會)  
Ballroom Dance Promotion Society (展藝舞蹈學會)  
Bauhinia Artist Troupe (紫荊演藝坊)  
Bauhinia Troupe Hong Kong (香港紫荊藝術團)  
Budlet Folk Dance Club (蓓蕾舞蹈社)  
Chapio Youth and Children Ballet Company (集羽青少年兒童芭蕾舞團)  
China Pride Arts Management Co.  
Choi Hung Drama Association (彩虹業餘劇藝社)  
Chung Ying Theatre Company (中英劇團)

Cinematic Theatre Ltd. (影話戲)  
City Contemporary Dance Company (城市當代舞蹈團)  
Class 7A Drama Group Limited (7A班戲劇組)  
Crystal Youth Dance Troupe (旭穎青年舞蹈團)  
Dance & Martial Arts Centre (舞與武藝術中心)  
Dance Factory Sporting Club (舞工廠體藝會)  
DanceArt Hong Kong Limited (動藝)  
Dancing Group of Workers' Club (工俱舞蹈團)  
Drama Gallery Ltd  
Dramanic (迷你戲院)  
Dramatic English Educational Repertory Theatre Limited  
Edward Lam Dance Theatre (非常林奕華)  
Elegance Society Dance Troupe (雅健社舞蹈團)  
E-Side Dance Company (東邊現代舞蹈團)  
Exploration Theatre Limited (赫壘坊劇團有限公司)  
First Strong Workshop Limited  
Flamme Arts Production Ltd.  
"FM Theatre Power (好戲量) 戲劇工廠"  
Folkdance Association of Hong Kong (香港土風舞總會)  
Friends of Dance (舞蹈朋友)  
Gold Typhoon Management Limited  
Green Hill Anglo-Chinese Arts Performance Troupe (青苗中西藝術表演團)  
Harmonic Theatre (壹團和戲)  
Hibiscus Group (小水點舞蹈團)  
Ho Ho Chuen Dance Organization (何浩川舞蹈團)  
Hong Kong Art Troupe of International Folklore (香港國際民間藝術團)  
Hong Kong Ballet (香港芭蕾舞團)  
Hong Kong Ballroom Dancing Club (香港國際標準舞中心)  
Hong Kong Ballroom Dancing Council Limited (香港標準舞總會有限公司)  
Hong Kong Camy Dance Group (香港佳佳舞蹈團)  
Hong Kong Children's Musical Theatre (香港兒童音樂劇團)  
Hong Kong City Arts Centre (香港城市藝術中心)  
Hong Kong Dance Alliance (香港舞蹈聯會)  
Hong Kong Dance Company Limited (香港舞蹈團有限公司)  
Hong Kong Dance Federation Limited (香港舞蹈總會)  
Hong Kong Educational Theatre (香港教育劇團)  
Hong Kong Federation of Drama Societies  
Hong Kong Folk Dance Troupe (香港民族舞蹈團)  
Hong Kong Hoi Tin Arts Centre (香港海天藝術中心)  
Hong Kong International Professional Dance Sports Council Limited (香港國際專業舞蹈體育總會有限公司)  
Hong Kong Repertory Theatre (香港話劇團有限公司)  
Hong Kong Sky Bird Puppet Art Group (香港飛鵬木偶藝術團)  
Hong Kong South East Asia Dance Troupe (香港東南亞舞蹈團)  
Hong Kong Teachers Drama Association (香港教師戲劇會)  
Hong Kong Wah Lin Arts Development Group (香港華璉藝術發展團)  
Hong Kong Youth Arts Centre (菁華舞蹈藝術中心)  
Hongkong Pearl Arts (香港碧珍歌舞團)  
Inspired Dance Company (創舞坊)  
Jade Group International Ltd.  
Jumbo Kids Theatre Company Limited (大細路劇團有限公司)  
JV Entertainment Productions Limited  
Legacy European Folk Dance Troupe (索意歐洲族舞蹈團)  
Ling Choi Dance Club (凌采舞蹈團)  
Make Friends With Puppet (偶友街作)

Ming Ri Institute for Arts Education (明日藝術教育機構有限公司)  
Miranda Chin Dance (Mirandance) Company Limited (錢秀蓮舞蹈團有限公司)  
Muses Arts Troupe of Hong Kong (香港創緒藝術團)  
Nationalities Dance Institute (民族舞蹈社)  
On & On Theatre Workshop Company Limited (前進進戲劇工作坊有限公司)  
Opera Hong Kong Limited (香港歌劇協會有限公司)  
Perry Chiu Experimental Theatre (焦媛實驗劇場)  
Pop Theatre (大力水手劇場)  
Prospects Theatre Company Limited (新域劇團有限公司)  
Puffin Entertainment Ltd.  
Purple Star Music Publishing Ltd.  
Quest Entertainment Ltd.  
Rich & Famous Talent Management Group Limited  
Scholars' Drama Club (諸子戲劇俱樂部)  
Sound of Wave Dance Group (海之歌舞蹈團)  
South 'ASLI' Dance Workshop (南群舞孖)  
Spring Poetry (躍舞翩)  
Spring-Time Stage Productions Limited (春天舞台劇製作有限公司)  
Sri Shakti Academy  
St Augustine Drama Group (思定劇社)  
Ta Ge See (踏歌社)  
Tao Xing Zhi Art and Technique Education Promoting Association (Tatepa) (陶行知藝能教育促進會)  
Ten' Theatre Hok Yau Club (學友社「拾」劇坊)  
The Absolutely Fabulous Theatre Connection (誇啦啦藝術集匯)  
The Arts Volunteer Association (藝術義工團)  
The Conformists (保守製作)  
The Flying Swallow Dance Studio (小燕子舞蹈團)  
The Harmonious Dance Troupe (步韶舞蹈團)  
The Hong Kong Ballet Group Limited (香港芭蕾舞學會)  
The Hong Kong Musical Theatre Federation (香港音樂劇協會)  
The New Territories Dancing Group of Hong Kong (香港新界舞蹈團)  
The Nonsensemakers (糊塗戲班)  
The Red Calf Drama Club (赤犢劇團)  
The Youth Theatre (青少年劇團)  
Theatre du pif Limited  
Theatre Fanatico Limited  
Theatre Space Limited (劇場空間)  
Three Colours (三分顏色)  
Turnmen Street Theatre (街流芳)  
Ulian Chun Academy of Dance (秦懿欣芭蕾舞學院)  
Unlock Dancing Plaza (不加鎖舞蹈館)  
Unusual Productions (China) Limited  
Versatile Western Folk Dance Troupe (全藝歐洲民族舞蹈團)  
W Theatre and Wind Mill Grass Theatre (W創作組及風車草劇團)  
Whole Theatre (團劇團)  
World of Dancing (飛舞天下)  
Y-Space  
Zephyr Art Inspiring Center (盈楓藝術啟發中心)  
Zephyr Dance Troupe (盈楓舞蹈團)  
Zuni Icosahedron Ltd. (進念二十面體)  
Musica Viva HK Ltd  
PIP Cultural Industries Ltd  
愛麗絲劇場實驗室有限公司  
Soundpocket Ltd.

**(e) Performing Arts Venue Managers and Arts Administrators (表演藝術場地管理人及藝術行政人員)**

Association of Managers, Cultural Services  
Cattle Depot Artist Village Management Committee (牛棚藝術村管理委員會)  
China Cultural City Limited  
Committee on Performing Arts (CPA) established under HAB  
Committee on Venue Partnership established under CPA  
Hong Kong Arts Administrators' Association (香港藝術行政人員協會有限公司)  
Programme and Development Committee established under CPA  
Rhapso Arts Management Ltd.  
Hong Kong Fringe Club (香港藝穗會)  
Hong Kong Arts Centre (香港藝術中心)  
Hong Kong Academy for Performing Arts (香港演藝學院)  
Hong Kong Baptist University  
Hong Kong Polytechnic University  
Hong Kong Arts Development Council (香港藝術發展局)

**(f) Stage Designers and Theatre Technicians (舞台設計師及劇院技術人員)**

Hong Kong Association of Theatre Technicians and Scenographers  
Shu Ning Presentation United Limited  
Serious Staging Ltd  
Engineering Impact Ltd

**(g) Hirers and Arts Programme Promoters (租戶和藝術節目推廣機構)**

Active Arts Society (靈巧藝術協進會)  
Alliance Francaise (香港法國文化協會)  
British Council (英國文化協會)  
Hong Kong Chinese Arts Festival (香港中華文化藝術節)  
Hong Kong S.A.R. Music & Art Advancement Association (香港特區音樂藝術促進會)  
Network J International Limited  
ABA Productions  
Broadway Asia  
LCSD Cultural Presentations Office/ LCSD Festivals Office  
Lunchbox Theatrical Productions Ltd  
Really Useful Group  
Hong Kong Arts Festival Society Limited (香港藝術節協會有限公司)  
The Hong Kong Institute for Promotion of Chinese Culture Limited  
Goethe Institute  
Universal Music Group  
Warner Music Hong Kong  
Sony BMG Music Entertainment  
EMI Music Hong Kong  
Naxos International (Far East)  
Audio Visual Express Asia Ltd.

**For Museums and Exhibition Centres (博物館和展覽中心)**

**(h) Arts associations for visual arts, design, popular culture and moving image (視覺藝術、設計、流行文化和活動影像方面的藝術協會/藝團)**

1A Art Society (天一畫會)  
1A Group (1A 藝團)  
1a 空間  
25 Drops Watercolour Society (25滴水彩畫會)  
3040 Photographic Institute (3040 攝影學會)

Alpha Beta Club - The Hong Kong Society of Western Calligraphic Art  
Art Club of H.K. (香港書畫藝術協會)  
Art Combination Club  
Art Link Club (緣畫會)  
Art Zone (藝域)  
Artists in a Lift (一(車立)藝術會)  
Armatch Group (藝緣畫會)  
Calligraphy and Painting Study Association of Hong Kong Fukienese (香港福建書畫研究會)  
Cathay Camera Club  
CHAN Shiu Man Photographic Alumni (陳紹文攝影同學會)  
Cheung Chau Photographic Society (長洲攝影學會)  
China (Hong Kong) Painting Calligraphy for the Aged Study Association (香港中國老年書畫研究會)  
China Merchants Holdings Photographic Association (招商局集團攝影協會)  
China Resources Group Staff Photographic Hobby Association (華潤集團職工攝影愛好者協會)  
Chinese Arts Papercutting Association (中國藝術剪紙協會)  
Chinese Contemporary Artists' Guild (華人現代藝術研究會)  
Chinese Figure Painting Association of Hong Kong (香港中國人物畫協進會)  
Chun Fung Art Club (春風畫會)  
Confederation of Hongkong Visual Artists Limited (香港視藝人協進會有限公司)  
Creation of Hong Kong Art Club (香港創意賣會)  
Creative Figure Studio (人面像創作坊)  
Creative Photography Group  
Culture Corner Art Academy (文苑畫院)  
Ding Mao Art Club  
Emeraldville Arts Association (蒼城畫會)  
Federation of Asian Photographic Art (亞洲影藝聯盟)  
Friends of Hai Tian Zhai, Hong Kong (海天書畫會)  
Friends of the Pottery Workshop (樂天陶藝學會)  
Geng Zi Calligraphy and Painting Society (庚子書畫會)  
Grace Photographic Club (恩典攝影學會)  
Greenfield Calligraphy and Painting Society of Hong Kong (香港綠野書畫學會)  
H K Society for Multimedia & Image Computing  
Hard Pens Calligraphy Association Hong Kong  
HKIAA (香港國際書畫家協會)  
Hong Kong (Overseas) Literators & Artist Association Limited (香港(海外)文學藝術家協會有限公司)  
Hong Kong Academy of Fine Arts Alumni Association (香港美術專科學校校友會)  
Hong Kong Art Club (香港美術會)  
Hong Kong Artists House Limited (香港藝術家之家有限公司)  
Hong Kong Artists Society (香港畫家聯會)  
Hong Kong Association of Amateur Calligraphers (香港書法愛好者協會)  
Hong Kong Calligrapher's Association  
Hong Kong Camera Club Ltd (香港大眾攝影學會)  
Hong Kong Ceramics Association  
Hong Kong Chinese Art Society  
Hong Kong Chinese Calligraphy and Art Association (香港書藝會)  
Hong Kong Chung Kok Chinese Arts Club Limited (香港中國美術會有限公司)  
Hong Kong Color Photo Art Club (香港彩藝攝影學會)  
Hong Kong CreArt Photographic Association Ltd.(香港創藝攝影學會)  
Hong Kong Des Montagnes Art Society  
Hong Kong Digital Artist Association  
Hong Kong Drawing Association (香港素描學會)  
Hong Kong Exlibris Association  
Hong Kong Female Contemporary Art Association (香港現代女畫家協會)  
Hong Kong Fine Arts Association (香港美學會)  
Hong Kong Graphics Society (香港版畫協會)

Hong Kong Green Painting Association (香港綠畫會)  
Hong Kong Illustrators Association (香港插圖師協會)  
Hong Kong Institute of Chinese Painting, Calligraphy & Cultural Relics Limited (香港書畫文玩學會有限公司)  
Hong Kong Institute of Professional Photographers Limited (香港專業攝影師公會)  
Hong Kong International Art Association (香港國際藝術交流協會)  
Hong Kong International Calligraphers Association (香港國際書法聯盟)  
Hong Kong International Calligraphy and Seal Cutting Society (香港國際書法篆刻學會)  
Hong Kong Joint Photographers' Association (香港藝群攝影學會)  
Hong Kong Lan Ting Society (香港蘭亭學會)  
Hong Kong Lingnan Arts Association (香港嶺南藝術會)  
Hong Kong Miniature Camera Photography Society (香港小型機攝影會)  
Hong Kong Modern Art Society (香港現代畫協會)  
Hong Kong Modern Chinese Ink Painting Association  
Hong Kong Monday Visual Arts Association (星期壹工作室)  
Hong Kong Mural Society (香港壁畫學會)  
Hong Kong New Artist Society (香港新美術學會)  
Hong Kong Open Printshop (香港版畫工作室)  
Hong Kong Photo Art Association Ltd (攝影藝術研究學會)  
Hong Kong Political, Economic and Cultural Society Limited (香港政治經濟文化學會有限公司)  
Hong Kong Press Photographers Association  
Hong Kong Shun Tak Art and Culture Society (香港順德藝文社)  
Hong Kong Sketching Society (香港寫生畫會)  
Hong Kong Visual Arts Society (香港視覺藝術協會)  
Hong Kong Wai Man Art's Association (香港偉文書畫會)  
Hong Kong Water Colour Research Society (香港水彩畫研究會)  
Hong Kong Watercolour Society (香港水彩藝術學會)  
Hong Kong Watercolourists Association  
Hong Kong Green Painting Association  
Hong Kong Springtide Art Society (香港春潮畫會)  
Ingroup (研畫會)  
Ink Dimension (墨象畫會)  
International Women Artists Association (國際女畫家聯盟)  
Jia Shen Society of Chinese Art (甲申書畫會)  
JL Artspace (盟. 藝術空間)  
Life Sensation (生命觸覺)  
Ling Ngai Art Association (嶺藝會)  
Lok Tian Chinese Calligraphy Society (樂天書法學會)  
Lumervisum Company Ltd (光影作坊)  
Mak Studio Painting & Calligraphy Club (墨韻琴聲館書畫會)  
Mega Vision Contemporary Artist Guild (泰研畫會)  
Member of Federation of Asian Photographic Art (香港旺角攝影學會)  
Mere Independent Artists (純粹獨立藝術家群)  
Metro Photographic Club (地鐵攝影學會)  
Metro Recreation Club (地下鐵路康樂會)  
New Dimension Artists Association (新空間藝聯)  
New Media Art Association (新媒體藝術協會)  
NGAN Chun Tung Photographic Institute Student's Alumni (顏震東攝影同學會)  
One Art Group (一畫會)  
Oriental Ceramic Society of Hong Kong  
Painting Association (丹青雅聚書畫會)  
PH5 Photo Group (PHS 攝影連動)  
Pictorial Photo (小品攝影雅集)  
PIONEER Photographic Association of Hong Kong (明峰攝影學會)  
Prima Club

Project 226 (二二六工程)  
Psychic Image Calligraphy Society (心畫書學會)  
Rhythm Chinese Calligraphy and Painting Association (尚韻中國書畫學會)  
Sea Gall Photographic Association Ltd. (海鷗攝影會)  
Shanghai Street Art Space (上海街視藝空間)  
Society of Cursive Calligraphy Studies (草書藝術研究社)  
South China Film Industry Workers Union Photographic Club (華南影聯攝影社)  
Su Yi Chuan Calligraphy Association of Hong Kong  
Szeto's Cang Cheng Art Studio (司徒氏蒼城畫院)  
Tai Fong Art Society (大方書畫會)  
Tai Ping Zhuang Arts Association (太平莊藝苑)  
Tai Po Photography Club  
The AiR Association Limited  
The Artists Association  
The Chinese Arts Promotion Association Worldwide  
The Chinese Photographic Association of Hong Kong  
The Chinese YMCA Photography Society of Hong Kong  
The Ever green Photo Club of Hong Kong (香港勁松攝影社)  
The Genert Society (香港傳藝學會)  
The Hong Kong 35mm Photography Society Ltd. (香港卅五攝影研究會)  
The Hong Kong Artists' Association (香港美術家協會)  
The Hong Kong Association of Calligraphy and Painting (香港書畫筆藝會)  
The Hong Kong Federation of Writers and Artists (香港文化藝術工作者聯合會)  
The Hong Kong Leica Society Limited (香港徠卡研究會有限公司)  
The Jiazi Society of Calligraphy (香港甲子書學會)  
The Kowloon Photography Society (九龍攝影學會)  
The Photocrafters (黑點)  
The Photographic Salon Exhibitor Association (沙龍影友協會)  
The Photographic Society of Hong Kong (香港攝影學會)  
The Pure Arts Group (純藝會)  
The Society of Worldwide Ethnic Chinese Photographers (世界華人攝影學會)  
The Spirit of Lotus Art Association (荷夢畫會)  
The Workshop (工作室)  
Tseung Kwan O Photography Association (將軍澳攝影學會)  
Tsuen Wan Photographic Club (荃灣攝影學會)  
United Artist Photographic Association Ltd. (影聯攝影學會)  
Visual Art Observatory (視藝監察站)  
W K LAM'S Old Boy's Photographic Association (林偉群攝影同學會)  
Wen Hoi Cottage Art Club (雲海草堂研藝畫會)  
Woodland Art Association (草木畫會)  
Wu Lin Zhuang Arts Association (武陵莊美術學會)  
Xiao Feng Society of Arts Limited (曉風學社有限公司)  
Yau Ma Tei Photographic Group (油麻地攝影組)  
Yunshi Chinese Painting and Calligraphy Association (雲石書畫會)  
Zephyr Painting and Calligraphy Research Association (惠風書畫研究會)  
Zhi Shan Chinese Art Association (至善畫會)  
水墨新流  
石齋之友  
泮亭畫會  
南薰藝苑 / 南薰書學社  
研輝書會  
香港中國書畫研創會  
香港印藝學會  
香港油畫學會

香港紅荔書畫會  
香港書法篆刻學會  
香港畫家畫香港  
國際女畫家(香港)協會  
尋藝者  
傳藝學會  
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Composers and Authors Society of Hong Kong Limited  
Digital Magic  
Federation of Design Associations  
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Hong Kong Film Academy Limited (香港電影電視學院有限公司)  
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International Federation of The Phonographic Industry (Hong Kong Group) Limited (國際唱片業協會(香港會)有限公司)  
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南方影業  
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香港戲院商會  
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湯臣(香港)電影有限公司  
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衛星電視有限公司  
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藍空間  
藝拓設計製作有限公司  
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Cattle Depot Artist Village Management Committee (牛棚藝術村管理委員會)  
銀都機構有限公司  
雲峰畫苑

**(i) Arts Organisations, Arts Centres and Museums Professionals (藝術團體、藝術中心和博物館團體工作者)**

Action Art Federation (行爲藝術同盟)  
Art at all  
Art for All (全人藝動)  
Artist Commune (藝術公社)  
Asia Art Archive (亞洲藝術文獻庫)  
Association of Christian Art (基督徒藝術協會)  
C & G Artpartment (藝術單位)  
China Heritage Fund (中國文物保護基金會)  
Design Council of Hong Kong  
Film Development Council  
Garden Streams-The Hong Kong Fellowship of Christian Artists (園泉)  
Hong Kong Art History Research Society (香港藝術歷史研究會)  
Hong Kong Art Researching Association (香港美術研究會)  
Hong Kong Arts Centre (香港藝術中心)  
Hong Kong Culture and Art Foundation (香港文化藝術基金會)  
Hong Kong Design Centre (香港設計中心)  
Hong Kong Fringe Club (香港藝穗會)  
Hong Kong Institute of Contemporary Culture Limited (香港當代文化中心有限公司)  
Hong Kong International Film Festival Society (香港國際電影節協會)  
Hong Kong United Arts Cultural Exchange Centre (香港聯藝文化交流中心)  
JCCAC Jockey Club Creative Arts Centre (賽馬會創意藝術中心)  
Maritime Museum (香港海事博物館)  
Museum of Site Limited (環境現代藝術館有限公司)  
Para/Site Art Space (Para/Site 藝術空間)  
The University Museum and Art Gallery, University of Hong Kong (香港大學美術博物館)  
The University of Hong Kong Museum Society (香港大學博物館學會)  
Videotage Limited (錄影太奇)

Ying E Chi Limited (影意志)

火炭藝術家

香港中文大學文物館

香港賽馬博物館

樂天陶社

Hong Kong Designers Association

Hong Kong Curators Association

District Art Group (e.g. The Southern District Philharmonic Orchestra)

Art Council in different eighteen districts (地區文藝協進會)

Hong Kong Arts Development Council (香港藝術發展局)

**(j) Arts Critics, Independent Curators and Arts Publications (藝評家、獨立策展人和藝術刊物工作者)**

Art Asia Pacific Magazine

Artmap (藝術地圖有限公司)

Asia One

CforCulture (文化現場)

Hong Kong Film Critics Association (香港影評人協會)

Hong Kong Film Critics Society Limited (香港電影評論學會)

International Art Critic Association Hong Kong (國際藝評人協會香港分會)

International Association of Arts Critics

MCCM Creations

Muse Magazine

Orientations Magazine

SCMP (Review in City Page)

The Standard (Arts & Culture (every Friday))

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成報 (梨園姿采 (逢星期六))

明報文化版 (文化遊 (逢星期五)/ 副刊世紀版)

信報文化版

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**(k) Commercial Galleries, Auction Houses and Hirers of Exhibition Centres (商業畫廊、拍賣行和展覽中心租戶)**

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TKS Exhibition Services Ltd (匯眾展覽服務有限公司)  
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**(I) Arts Foundations and Past Arts Performance Sponsors (藝術基金和曾經贊助藝術表演的贊助商)**

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Asian Cultural Council  
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Friends of the Hong Kong Museum of Art  
Hong Kong Traditional Chinese Culture and Art Research Society (香港中華藝萃研究會)  
Japan Foundation (日本文化協會)  
Philippe Charriol Foundation  
Sovereign Art Foundation

The Association of Chinese Culture of Hong Kong (香港中華文化總會)  
The Boheme Association of Artistic Development (波希展藝協會)  
The Ink Society Limited (水墨會)  
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Kerry Properties  
KMB  
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Lai Sun Development Co. Ltd.  
Lan Kwai Fong Entertainments  
Lufthansa  
Lu's Foundation Ltd.  
Morgan Stanley  
New World Renaissance Hotel  
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Pacific Place Apartments  
RBS Coutts Bank Ltd.  
Safety Godown Group  
Sarasin Rabo Investment Management Ltd.  
Sheraton Hong Kong  
Shui On Group  
Shun Hing Group  
Sino Group  
Sir Edward Youde Memorial Fund  
South China Morning Post  
STAR  
Sun Hung Kai Properties  
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TOM LEE Music Foundation  
UBS Wealth Management  
Valentino  
Van Cleef & Arpels  
VILLA BEL-AIR  
Wda group  
Wheelock Properties  
中國香港(地區)商會  
康而健 學者靈芝  
Hong Kong Soong Ching Ling Goldkey Training Foundation Limited (香港宋慶齡金鑰匙培訓基金會有限公司)

**(m) Arts Education and Learning Institutions including Universities, Teachers, and Youth Groups (藝術教育及學習機構(包括大學), 以及教師及青少年團體)**

The Chinese University of Hong Kong  
The University of Hong Kong  
Hong Kong Baptist University  
City University of Hong Kong  
The Hong Kong Polytechnic University

Hong Kong University of Science & Technology  
Lingnan University  
Hong Kong Shue Yan University  
Visual Arts Division, Department of Creative Arts and Physical Education, The Hong Kong Institute of Education (香港教育學院體藝學系視覺藝術部)  
Music Division, Department of Creative Arts and Physical Education, The Hong Kong Institute of Education  
CO1 School of Visual Arts (CO1 設計學校)  
Committee on Home-School Cooperation (家庭與學校合作事宜委員會)  
Department of Printing and Digital Media, Hong Kong Institute of Vocational Education (職業訓練局印刷及數碼媒體系)  
HKICC Lee Shau Kee School of Creativity (香港兆基創意書院)  
Hong Kong Institute of Aesthetic Education Limited (香港美感教育機構有限公司)  
Hong Kong Professional Teachers' Union (香港教育專業人員協會)  
Hong Kong Society for Education in Art Ltd. (香港美術教育協會)  
Hong Kong Visual Arts Research Society  
National Education Centre (國民教育中心)  
Teaching and Learning Centre, Hong Kong Institute of Vocational Education (職業訓練局教學中心)  
大一設計學院  
香港美術專科學校  
香港藝術中心藝術學院  
Kowloon Region School Heads Association  
New Territories School Heads Association  
Breakthrough  
Hong Kong Children's Arts Alliance  
Hong Kong Christian Institute  
Hong Kong Youth Arts Foundation (香港青年藝術協會)  
Hong Kong Youth Association  
New Youth Forum (新青年論壇)  
St. James' Settlement Youth Services (聖雅各福群會青年服務)  
The Boys' and Girls' Clubs Association of Hong Kong (香港女童群益會)  
Chinese YMCA of Hong Kong  
YMCA of Hong Kong  
YWCA  
Zonta Club (崇德社)  
青少年發展聯會  
The Hong Kong Federation of Youth Groups (香港青年協會)  
Hong Kong United Youth Association Limited (香港青年聯會)  
Federation of Parent-Teacher Associations of the Central and Western District Limited  
Federation of Parent Teacher Associations of Hong Kong Eastern District  
Federation of Parent-Teacher Association, Southern District, Hong Kong  
Federation of Parent-Teacher Associations, Wanchai District  
Federation of Parent-Teacher Association, Kowloon City District  
Federation of Parent Teacher Associations in Kwun Tong District Ltd.  
Federation of Parent-Teacher Associations of the Sai Kung District  
Federation of Parent-Teacher Associations Sham Shui Po District Limited  
Federation of Parent-Teacher Associations Wongtaisin District Limited  
Federation of Parent-Teacher Associations of Yau, Tsim & Mongkok Districts Limited  
Federation of Parent-Teacher Associations of the Northern District  
The Joint Council of Parent-Teacher Associations of the Shatin District  
Federation of Parent-Teacher Association, Tai Po District  
Federation of Parent-Teacher Associations (Kwai Tsing District) Ltd.  
Tsuen Wan District Parent Teacher Association Federation Limited  
Federation of Parent-Teacher Associations, Tuen Mun  
Federation of Parent-Teacher Associations of Yuen Long District Limited  
Arts Ambassadors-in-school Scheme  
Creative kids  
Kids' Gallery

Art Farm  
盧峰藝術中心  
Hong Kong New Generation Cultural Association (香港新一代文化協會)

**(n) Urban Development and Green Groups (城市發展及環保組織)**

Advisory Council on the Environment (環境諮詢委員會)  
Association of Consulting Engineers of Hong Kong  
Association of Landscape Consultants  
Association of Quantity Surveyors  
Business and Professionals Federation of Hong Kong  
Business Environment Council (商界環保協會)  
Clinton Climate Initiative, William J. Clinton Foundation  
Council for Sustainable Development (可持續發展委員會)  
Harbour Business Forum (海港商界論壇)  
Harbour-front Enhancement Committee (共建維港委員會)  
HK-BEAM Society (香港環保建築協會)  
Hong Kong Construction Association Ltd. (香港建造商會)  
Hong Kong Institute of Acoustics  
Hong Kong Institute of Architects (香港建築師學會)  
The Hong Kong Institution of Engineers (香港工程師學會)  
Hong Kong Institute of Landscape Architects (香港園境師學會)  
Hong Kong Institute of Planners (香港規劃師學會)  
Hong Kong Institute of Surveyors (香港測量師學會)  
Hong Kong People's Council for Sustainable Development  
Lands and Buildings Advisory Committee (土地及建設諮詢委員會)  
Professional Green Building Council (環保建築專業議會)  
Real Estate Developers Association of Hong Kong (香港地產建設商會)  
Society for Protection of the Harbour Limited (保護海港協會)  
The Association of Architectural Practices Ltd.  
The Conservancy Association (長春社)  
Friends of the Earth (地球之友)  
Green Peace (綠色和平)  
Green Power (綠色力量)  
Green Sense (環保觸覺)  
Town Planning Board (城市規劃委員會)  
Produce Green Foundation (綠田園基金)  
Geological Society Of Hong Kong (香港地質學會)  
Eco-education & resources center (生態教育及資源中心)  
Hong Kong Dolphin Conservation Society (香港海豚保育學會)  
The Hong Kong Bird Watching Society (香港觀鳥會)  
坪洲綠衡者  
Professional Property Services Limited  
Hong Kong Institute of Real Estate Administrators (香港地產行政師學會)  
Ms Tai Sau-wai (戴秀慧女士)  
Planet Time  
Mr Alvin Yip (葉長安先生)

**(o) Tourism and Retail (旅遊及零售)**

Hong Kong Federation of Hotel Owners (香港酒店業主聯會)  
Hong Kong Hotels Association (香港酒店業協會)  
Hong Kong Retail Management Association (香港零售管理協會)  
Tourism Commission (旅遊事務署)  
Tourism Strategy Group (旅遊業策略小組)



Travel Industry Council of HK (香港旅遊業議會)  
Chambers of Commence  
The Hong Kong Association of Registered Tour Co-ordinators (香港註冊導遊協會)  
HONG KONG TOUR GUIDES GENERAL UNION (香港導遊總工會)  
Hong Kong Travel Industry (Outbound) Tour Escort And Tour Guide Union (香港旅遊業(外遊)領隊及導遊工會)  
香港理工大學酒店及旅遊業管理學院  
香港中文大學酒店及旅遊管理學院  
香港專業教育學院(柴灣分校)酒店、服務及旅遊學系  
香港專業教育學院(黃克競分校)酒店、服務及旅遊學系  
Hong Kong Tourism Instructors Association (香港旅遊業導師協會)  
Hong Kong Tourism Industry Employees General Union (香港專業導遊總工會)  
香港酒店管理學院  
香港酒店旅遊學院  
Swire Travel Ltd (太古旅遊)  
Hong Kong Tourism Board (香港旅遊發展局)

**(p) Persons with Disabilities (殘疾人士)**

Art in Hospital (藝術在醫院)  
Hong Kong Association of the Deaf (香港聾人協進會)  
Hong Kong Blind Union (香港失明人協進會)  
利東樂隊(新生精神康復會利東宿舍)  
U-Know (鐸藝會)  
路德會群康粵曲組  
Joint Pursuit (同道大聯盟)  
Energetic E (鼓躍飛鷹隊)  
串燒一族  
4D Space (4D 空間)  
Amazing Group (鼓舞飛揚)  
手舞觸動  
Touching Particles <Beyond Theatre> (觸映份子 <無界劇場>)  
CIRQUE DU SAHK (耀能奇藝坊)  
Hong Chi Fanling Integrative Rehabilitation Complex – RCHO (匡智粉嶺綜合復康中心-住宿照顧部)  
Chinese Dragon Dance in Hong Chi (龍騰虎躍在匡智)  
Shek Kip Mei Lutheran Centre for the Blind (路德會石硤尾失明者中心 - 樂融劇社及藝力廷舞坊)  
Christian Family Service Center - Cheerful Place (基督教家庭服務中心 - 欣悅坊)  
Down's Dancing Group (唐氏舞蹈團)  
GRACE  
Rock n Roll Band (搖滾樂隊)  
Downs Chinese Opera (唐氏粵劇團)  
搖擺'呼 LaLa'  
詠宏社  
The Inclusive Arts Association (傷健藝術團)  
Bliss and Please (知足常樂)  
Arts with the Disabled Association Hong Kong (香港展能藝術會)  
Dancing Heart Troupe (心飛舞團)  
Happy Lutheran Band (快活路德樂隊)  
Theatre of the Silence (TOS) (無言天地劇團)  
Chosen Power (卓新力量)  
Hong Kong Theatre of the Deaf (HKTD) (香港聾劇團)  
Breeze Across Us (BAU) (微風吹)  
Pinehill Pottery (匡智松嶺窯)  
Association of Mouth and Foot Painting Artists (Hong Kong)(AMFPA) (國際口足畫藝協會)(香港分會)

Hong Kong Wheelchair Dance Sports Association (HKWDSA) (香港輪椅舞蹈運動協會)  
Hong Kong Federation of Handicapped Youth (香港傷殘青年協會)  
Hong Kong PHAB Association (香港傷健協會)  
Hong Kong Society for the Deaf (香港聾人福利促進會)  
Lok Chi Association Ltd. (樂智協會有限公司)  
St. James' Settlement (聖雅各福群會)  
Society for the Welfare of the Autistic Persons (自閉症人士福利促進會)  
Hong Kong Down Syndrome Association (香港唐氏綜合症協會)  
Chinese YMCA of Hong Kong Y's Men's Centre for the Deaf (香港中華基督教青年會聯青聾人中心)  
Hong Kong Society for the Blind (香港盲人輔導會)  
Hong Kong Lutheran Social Service (香港路德會社會服務處)  
SAHK (香港耀能協會)  
The New Life Psychiatric Rehabilitation Association (NLRA) (新生精神康復會)  
Wai Ji Christian Service (基督教懷智服務處)  
Hong Chi Association (匡智會)  
Salvation Army (救世軍)  
Fu Hong Society (扶康會)  
Caritas Rehabilitation Service (明愛康復服務)  
Kids on the Block - A Troupe of Educational Puppetry (KOB) (街坊小子木偶劇場)  
The Hong Kong Joint Council for People with Disabilities

**(q) Senior Citizens (長者)**

ARE (香港老人權益促進會)  
Hong Kong Association of Senior Citizens (香港長者協會)  
Hong Kong Caritas (Services for the Elderly) (香港明愛)  
Hong Kong Christian Service (Elderly Services) (香港基督教服務處 - 老人服務)  
The Hong Kong Old Age Education Workers Association (香港高齡教育工作者聯誼會)  
Hong Kong Society for the Aged (香港耆康老人福利會 - 雋藝演藝中心)

**(r) Community Groups, District Councils, Legislative Council, Ethnic Minority Groups etc. (社區團體、區議會、立法會、少數族裔團體等)**

30SGroup (30 會)  
Bauhinia Foundation Research Centre (智經研究中心)  
Centre for Community Cultural Development Limited (社區文化發展中心)  
Civic Exchange (思匯)  
District Councils (All Districts) (區議會)  
Yau Tsim Mong District Council (油尖旺區議會)  
Hong Kong Policy Research Institute Ltd. (香港政策研究所)  
官塘翠屏道邨街坊會  
鯉魚門街坊會  
柴灣區街坊會  
石硤尾街坊會  
東頭邨街坊會  
大坑街坊會  
葵涌邨街坊會  
跑鵝區街坊會  
鴨脷洲街坊會  
大窩口街坊會  
九龍仔街坊福利會  
石排灣街坊會  
佐敦谷街坊會

藍田邨街坊福利會  
李鄭屋街坊會  
長沙灣街坊會  
荃灣街坊會  
黃大仙街坊會  
樂富街坊會  
田灣街坊會  
香港仔街坊會  
中區街坊福利會  
旺角街坊會  
西營盤街坊福利會  
西環街坊福利會  
土瓜灣街坊福利會  
摩星嶺街坊福利會  
銅鑼灣街坊福利促進會  
荃灣街坊福利會  
筲箕灣街坊福利事務促進會  
紅磡三約街坊會  
油麻地街坊福利事務促進會  
油塘區街坊福利會  
新蒲崗街坊福利會  
北角區街坊福利事務促進會  
慈雲山街坊福利會  
灣仔區街坊福利會  
何文田街坊會  
尖沙咀街坊福利會  
春磡角馬坑街坊福利會  
赤柱區街坊福利會  
九龍城區街坊福利會  
Kwai Chung & Tsing Yi District Culture & Arts Coordinating Association Limited (葵涌及青衣區文藝協進會有限公司)  
Momentum 107  
New Century Forum (新世紀論壇)  
SOCO Society for Community Organization (香港社區組織協會)  
SynergyNet (新力量網絡)  
Tai Po District Arts Advancement Association (大埔區文藝協進會)  
The Lion Rock Institute  
The Professional Commons (公共專業聯盟)  
The Roundtable  
One Country Two Systems Research Institute (一國兩制研究中心)  
香港民主發展網絡  
Sagarmath (Everest) Nepalese Community Hong Kong  
The Pakistan Association of HK Ltd  
Hong Kong Bai-Se City Friendship Association  
Magar Association Hong Kong  
Hong Kong Bengali Association  
Himalayan Tones Music Association  
Tharanginj  
Indian Art Circle  
Bangladesh Cultural Centre  
The Hong Kong Council of Social Service  
Sha Tin Gu Zheng Association (沙田古箏協會)  
Tuen Mun Children Choir (屯門兒童合唱團)  
Wan Chai District Arts, Cultural, Recreational and Sports Association Limited (灣仔區文娛康樂體育會有限公司)

Sha Tin Arts Association Limited (沙田文藝協會有限公司)  
Ma On Shan Cantonese Opera Association (馬鞍山粵劇團)  
North District Cantonese Singing Club (北區粵樂社)  
油尖區賢毅社  
長洲粵樂會  
Tuen Mun Arts Promotion Association (屯門文藝協進會)  
Yau Ma Tei and Tsim Sha Tsui Culture and Arts Association Limited (油尖區文化藝術協會有限公司)  
Yuen Hai Artiste Troupe (雲海藝術團)  
洋務文娛康樂促進會  
萬紫千紅藝術團  
Hong Kong Islands Cultural & Art Association (香港離島文化藝術協會)  
Mong Kok District Cultural, Recreational and Sports Association Limited (旺角區文娛康樂體育會有限公司)  
Public Affairs Forum  
West Kowloon Cultural District Joint Conference  
Public Opinion Programme, The University of Hong Kong (香港大學民意研究計劃)

### **Legislative Council (立法會)**

#### **Democratic Alliance for the Betterment and Progress of Hong Kong** **(民主建港協進聯盟)**

Jasper Tsang Yok-Sing (曾鈺成議員)  
Wong Yung-Kan (黃容根議員)  
Starry Lee Wai-King (李慧琼議員)  
Chan Kam-Lam (陳鑑林議員)  
Lau Kong-Wah (劉江華議員)  
Tam Yiu-Chung (譚耀宗議員)  
Cheung Hok-Ming (張學明議員)  
Wong Ting-Kwong (黃定光議員)  
Chan Hak-Kan (陳克勤議員)  
Ip Kwok-Him (葉國謙議員)

#### **The Democratic Party (民主黨)**

Albert Ho Chun-Yan (何俊仁議員)  
Fred Li Wah-Ming (李華明議員)  
Cheung Man-Kwong (張文光議員)  
James To Kun-Sun (涂謹申議員)  
Emily Lau Wai-Hing (劉慧卿議員)  
Andrew Cheng Kar-Foo (鄭家富議員)  
Lee Wing-Tat (李永達議員)  
Kam Nai-Wai (甘乃威議員)  
Wong Sing-Chi (黃成智議員)

#### **Civic Party (公民黨)**

Margaret NG (吳靄儀議員)  
Audrey Eu Yuet-Mee (余若薇議員)  
Alan Leong Kah-Kit (梁家傑議員)  
Ronny Tong Ka-Wah (湯家驊議員)  
Tanya CHAN (陳淑莊議員)

#### **Liberal Party (自由黨)**

Miriam Lau Kin-Yee (劉健儀議員)  
Tommy Cheung Yu-Yan (張宇人議員)  
Vincent Fang Kang (方剛議員)

**League of Social Democrats (社會民主連線)**

Albert Chan Wai-Yip (陳偉業議員)  
Leung Kwok-Hung (梁國雄議員)  
Wong Yuk-Man (黃毓民議員)

**Hong Kong Association for Democracy and People's Livelihood (香港民主民生協進會)**

Frederick Fung Kin-Kee (馮檢基議員)

**Others**

**Savantas Policy Institute (匯賢智庫)**

Regina Ip Lau Suk-Yee (葉劉淑儀議員)

**Civic Act-up (公民起動)**

Cyd Ho Sau-Lan (何秀蘭議員)

**Hong Kong Confederation of Trade Unions (香港職工會聯盟)**

Lee Cheuk-Yan (李卓人議員)

**Hong Kong Social Workers' General Union (香港社會工作者總工會)**

Cheung Kwok-Che (張國柱議員)

**Neighbourhood and Workers Service Centre (街坊工友服務處)**

Leung Yiu-Chung (梁耀忠議員)

**The Federation of Hong Kong and Kowloon Labour Unions (港九勞工社團聯會)**

Li Fung-Ying (李鳳英議員)

**The Hong Kong Federation of Trade Unions (香港工會聯合會)**

Wong Kwok-Hing (王國興議員)  
Wong Kwok-Kin (黃國健議員)  
Ip Wai-Ming (葉偉明議員)  
Pan Pey-Chyou (潘佩璆議員)

**Economic Synergy (經濟動力)**

Sophie Leung Lau Yau-Fun (梁劉柔芬議員)  
Jeffrey Lam Kin-Fung (林健鋒議員)  
Andrew Leung Kwan-Yuen (梁君彥議員)

**Individual Legco Member**

Raymond Ho Chung-Tai (何鍾泰議員)  
David Li Kwok-Po (李國寶議員)  
Philip Wong Yu-Hong (黃宜弘議員)  
Lau Wong-Fat (劉皇發議員)  
Timothy Fok Tsun-Ting (霍震霆議員)  
Abraham Shek Lai-Him (石禮謙議員)  
Joseph Lee Kok-Long (李國麟議員)  
Chim Pui-Chung (詹培忠議員)  
Patrick Lau Sau-Shing (劉秀成議員)  
Lam Tai-Fai (林大輝議員)  
Paul Chan Mo-Po (陳茂波議員)  
Chan Kin-Por (陳健波議員)  
Priscilla Leung Mei-Fun (梁美芬議員)  
Leung Ka-Lau (梁家驩議員)

Paul Tse Wai-Chun (謝偉俊議員)  
Samson Tam Wai-Ho (譚偉豪議員)

**(s) Information Technology Organisations (資訊科技團體)**

Communication Association of Hong Kong (香港通訊業聯會)  
Hong Kong Computer Society (香港電腦學會)  
Hong Kong Digital Entertainment Association (香港數碼娛樂協會)  
Hong Kong Information Technology Federation (香港資訊科技商會)  
Hong Kong Internet Service Providers Association (香港互聯網供應商協會)  
Hong Kong Wireless Technology Industry Association (香港無線科技商會)  
Information and Software Industry Association (ISIA) (資訊及軟件業商會)  
Internet Professional Association (iProA) (互聯網專業協會)  
Internet Society Hong Kong (香港互聯網協會)  
Professional Information Security Association (PISA) (專業資訊保安協會)  
The Society of HK External Telecom Service Provider (香港對外通訊服務聯會有限公司)  
HK Association of Interactive Marketing HKAIM (香港互動市務商會)  
ISACA Hong Kong Chapter (國際信息系統審計協會-香港公會)  
Hong Kong Game Industry Association (香港遊戲產業協會)  
Institution of Engineering and Technology Hong Kong  
Cisco Systems (Hong Kong) Limited (思科系統(香港)有限公司)

**(t) Secondary School Councils (中學議會)**

The Association of Hong Kong Chinese Middle Schools (香港中文中學聯會)  
Caput Schools Council (香港按額津貼中學議會)  
Grant Schools Council (補助學校議會)  
The Association of English Medium Secondary Schools (香港英文中學聯會)  
Hong Kong Prevocational Schools Council (職業先修學校議會)  
Hong Kong Private Schools Association Ltd (香港私立學校聯會)  
Hong Kong Special Schools Council (香港特殊學校議會)  
Hong Kong Subsidized Secondary Schools Council (香港津貼中學議會)  
Hong Kong Direct Subsidy Scheme Schools Council (香港直接資助學校議會)  
Hong Kong Association of Heads of Secondary Schools (香港中學校長會)  
Association of Principals of Government Secondary Schools (政府中學校長協會)  
The Association of Heads of Secondary Schools of Tsuen Wan, Kwai Chung & Tsing Yi District (荃灣葵涌及青衣區中學校長會)  
九龍地域校長聯會

**(u) Primary School Associations (小學校長會)**

香港資助小學校長會  
津貼小學議會  
香港初等教育研究學會  
新界校長會  
九龍地域校長聯會  
中西區校長聯會  
東區校長聯會  
Hong Kong Special Schools Council (香港特殊學校議會)

**(v) School Sponsoring Bodies (學校贊助團體)**

All Saints' Church (諸聖堂)  
The Aplichau Kaifong Welfare Association (鴨脷洲街坊福利會)

The Association Of The Directors and Former Directors Of Pok Oi Hospital Limited (博愛醫院歷屆總理聯誼會有限公司)

The Baptist Convention of Hong Kong (香港浸信會聯會)

Bethel Mission Of China, (Hong Kong) Limited (基督教伯特利會(香港)有限公司)

The Catholic Diocese of Hong Kong (天主教香港教區)

The Hong Kong Construction Association Limited (香港建造商會有限公司)

Catholic Foreign Mission Society of America, Inc (美國天主教傳教會)

The Church Of Christ In China, Cheung Chau Church (中華基督教會長洲堂)

Chi Hong Ching Yuen Limited (慈航淨院有限公司)

Chi Kit School (志潔學校)

Chi Lin Nunnery (志蓮淨苑)

The Free Methodist Church of Hong Kong (香港循理會)

The Chinese Muslim Cultural & Fraternal Association (中華回教博愛社)

The Chinese Sisters of The Immaculate Conception (中華無原罪聖母女修會)

Ching Chung Taoist Association of Hong Kong Limited (青松觀有限公司)

Chow Clansmen Association Hong Kong (香港周氏宗親總會)

The Christian Nationals' Evangelism Commission (Hong Kong) Limited (基督教中華傳道會(香港)有限公司)

Church Body of The Hong Kong Sheng Kung Hui (香港聖公會管業委員會)

Church Of The Good Shepherd (聖公會牧愛堂)

The Confucian Academy (孔教學院)

Confucius Hall Of Hong Kong (孔聖堂)

The Council Of St. Paul's Co-Educational College (聖保羅男女中學校董會)

The Mother Superioress Of The Daughters Of Charity of The Canossian Institute (Hong Kong)(嘉諾撒仁愛女修會)

The Diocesan Preparatory School Council (拔萃小學校董會)

The Director In Hong Kong of St. Joseph's College (聖若瑟書院)

The Emmanuel Church (靈光堂)

The Encouragement Of Character Training For The Youths Of Hong Kong, Limited (香港青少年德育勵進會有限公司)

The Endeavourers, Hong Kong (香港勵志會)

The Evangelical Lutheran Church of Hong Kong (基督教香港信義會)

Evangelical School Development Incorporation Limited (基督教興學會有限公司)

Evangelize China Fellowship (基督教中國佈道會)

Five Districts Business Welfare Association (香港五邑工商總會)

Hong Kong Province Franciscan Missionary Sisters of Our Lady of Sorrows (聖母痛苦方濟傳教女修會香港區)

The Mother Superior in Hong Kong of The Franciscan Missionaries of Mary (瑪利亞方濟各傳教修會)

General Chamber of Commerce and Industry of The Tung Kun District (東莞工商總會)

Grantham College of Education Past Students' Association (葛量洪教育學院校友會)

Heung Hoi Ching Kok Lin Association (香海正覺蓮社)

H.K. & Kowloon Fresh Fish Trade General Association (港九鮮魚行總會)

Hong Kong & Kowloon Kaifong Women's Association Limited (港九街坊婦女會有限公司)

The Hong Kong Chinese Women's Club (香港中國婦女會)

Hong Kong Chiu Chow Chamber of Commerce Limited (香港潮州商會有限公司)

The Hong Kong Weaving Mills Association (香港布廠商會)

The Hoi Ping Chamber Of Commerce of Hong Kong (旅港開平商會)

The Hong Kong Buddhist Association (香港佛教聯合會)

The Hong Kong Council of The Church of Christ in China (中華基督教會香港區會)

Hong Kong Red Swastika Society (香港紅卍字會)

The Hong Kong Sze Yap Commercial and Industrial Association (香港四邑商工總會)

The Hong Kong Taoist Association (香港道教聯合會)

The Council of Representatives of Hop Yat Church of The Church of Christ in China (中華基督教會合一堂)

King's College Old Boys' Association School Limited (英皇書院同學會學校有限公司)

Kowloon Pentecostal Church Limited (基督教九龍五旬節會有限公司)  
The Kowloon Women's Welfare Club (九龍婦女福利會)  
The Trustees of The Kowloon City Baptist Church (九龍城浸信會)  
The Trustees of The Kowloon Tong Church of The Chinese Christian And Missionary Alliance  
Lai Chack Middle School Limited (麗澤中學有限公司)  
The Council of Ling Liang World-Wide Evangelistic Mission Hong Kong Ling Liang Church (基督教靈糧世界佈道會香港靈糧堂堂務委員會)  
Lingnan University Alumni Association (Hong Kong) Limited (嶺南大學香港同學會有限公司)  
The Lok Sin Tong Benevolent Society, Kowloon (九龍樂善堂)  
The Lotus Association of Hong Kong (香海蓮社)  
Lung Kong World Federation School (Hong Kong) Ltd. (世界龍岡學校〔香港〕有限公司)  
The Lutheran Church - Hong Kong Synod Limited (香港路德會有限公司)  
Man Kiu Association, Limited (閩僑會館〔有限公司〕)  
The Methodist Church, Hong Kong (香港基督教循道衛理聯合教會)  
The Missionary Sisters of The Immaculate Heart Of Mary Limited (聖母聖心傳教會有限公司)  
Les Soeurs Missionnaires De L'immaculee Conception (聖母無原罪傳教女修會)  
The North Point Kai-Fong Welfare Advancement Association (北角區街坊福利事務促進會)  
New Territories Women & Juveniles Welfare Association Ltd. (新界婦孺福利會有限公司)  
The Oblates of Mary Immaculate Hong Kong (無玷聖母獻主會)  
The Superintendent In Hong Kong of The Pentecostal Holiness Church (五旬節聖潔會)  
Po Leung Kuk (保良局)  
Po On Commercial Association Non-Profit Making Schools Limited (寶安商會屬校有限公司)  
The Superioress of The Sisters of The Precious Blood (耶穌寶血女修會)  
Rural Training College Alumni Association (鄉師同學會學校)  
The General of The Salvation Army (救世軍)  
Sam Shui Natives Association School Fund Limited (三水同鄉會建校基金會有限公司)  
The San Wui Commercial Society of Hong Kong (僑港新會商會)  
Shamshuipo Kaifong Welfare Advancement Association (深水埔街坊福利事務促進會)  
Shatin Public School Association Limited (沙田公立學校協會有限公司)  
Shekwu Public School Limited (石湖公立學校有限公司)  
Shun Tak Fraternal Association (順德聯誼總會)  
Sik Sik Yuen (薈色園)  
The Sisters of The Immaculate Heart of Mary(聖母潔心會)  
Society of St. Francis De Sales (鮑思高慈幼會)  
Sir Robert Black College of Education Past Students' Association Limited (柏立基教育學院校友會有限公司)  
Hong Kong Anglican Church (聖公會)  
St Paul's College Council (聖保羅書院校董會)  
The Mother Superior of The Soeurs De Saint Paul De Chartres (Hong Kong) (沙爾德聖保祿女修會)  
The St Stephen's Girls' College Council (聖士提反女子中學校董會)  
Stewards Limited (香港神託會有限公司)  
Swire Pacific Limited (太古股份有限公司)  
Tai Hang Residents' Welfare Association (大坑坊眾福利會)  
Tai Po Old Market Public School Limited (大埔舊墟公立學校有限公司)  
Tai Po Shung Tak School Limited (大埔崇德學校有限公司)  
Tata Buddhist Association (多多佛學會)  
The Education Foundation of The Federation of The Alumni Associations of The Cuhk Limited (香港中文大學校友會聯會教育基金會有限公司)  
Toi Shan Association Education Organisation Limited (台山商會教育機構有限公司)  
Tsing Yi Trade Association (Schools) Limited (青衣商會(學校)有限公司)  
Tsuen Wan Chiu Chow Welfare Association Limited (荃灣潮州福利會有限公司)  
Tsuen Wan Public School (荃灣公立學校)  
Tsuen Wan Trade Association Education Foundation Limited (荃灣商會教育基金會有限公司)  
The President In Hong Kong of The Tsung Tsin Mission Of Hong Kong Incorporated (基督教香港崇真會)



The Tung Koon District General Association (東莞同鄉總會)  
Tung Lin Kok Yuen (東蓮覺苑)  
Tung Wah Group of Hospitals (東華三院)  
University of Shanghai Alumni Association of Hong Kong Limited (滬江大學香港同學會有限公司)  
The Trustees of The Church of Christ In China, Wanchai Church (中華基督教會灣仔堂)  
Yan Chai Hospital (仁濟醫院)  
Yan Oi Tong Limited (仁愛堂有限公司)  
Yan Ping Industrial and Commercial Association School Limited (恩平工商會學務有限公司)  
Yaumati Kai Fong Welfare Advancement Association Limited (油麻地街坊福利事務促進會有限公司)  
Yuen Long Merchants Education Promotion Limited (元朗商會教育促進有限公司)  
Yuen Long Tung Koon School, Limited (元朗東莞學校有限公司)  
Yuen Long Wai Chow School Limited (元朗惠州學校有限公司)  
Aberdeen Baptist Church (香港仔浸信會)  
Buddhist To Chi Fat She Limited (道慈佛社有限公司)  
Caritas - Hong Kong (香港明愛)  
Secondary School of Sai Kung And Hang Hou District Nt Limited (新界西貢坑口區中學有限公司)  
The Chinese Manufacturers' Association of Hong Kong (香港中華廠商聯合會)  
The Directors of The Chinese Young Men's Christian Association of Hong Kong (香港中華基督教青年會)  
Chiu Chow Association Building (Property Holding), Limited (潮州會館(保業)有限公司)  
Hong Kong & Kowloon Chiu Chow Public Association (香港九龍潮州公會)  
Christ Church (基督堂)  
Christian Education Carmel Association Limited (迦密基督教教育有限公司)  
Chung Sing Benevolent Society (鐘聲慈善社)  
Cognitio College (1979) Limited (文理書院(1979)有限公司)  
The Mother Provincial of The Daughters Of Mary Help of Christians (Hong Kong) (母佑會)  
The Diocesan Boys' School Committee (拔萃男書院校董會)  
Divine Word Missionaries (聖言會)  
The Procurator in Hong Kong For The Dominican Missions in The Far East (道明會)  
First Assembly of God Church (神召會禮拜堂)  
Fukien Chamber of Commerce Education Fund Limited (旅港福建商會教育基金有限公司)  
The Mother Superior of The Congregation of Our Lady of Charity of The Good Shepherd of Angers at HK (香港善牧會女修會)  
Hong Kong & Kowloon Joint Kai-Fong Education Committee Limited (港九各區街坊福利會教育委員會有限公司)  
The Trustees of The Hong Kong Baptist Church (香港浸信教會)  
Hong Kong Christian Service (香港基督教服務處)  
The Hong Kong Juvenile Care Centre (香港青少年培育會)  
The Incorporated Trustees of Hong Kong Student Aid Society (香港學生輔助會信託人法團)  
Seventh-Day Adventist Schools Organisation (HK) Limited (基督復臨安息日會教育機構(香港)有限公司)  
The Council Of Heep Yunn School (協恩學校管治委員會)  
The Ebenezer School and Home for The Visually Impaired Limited (心光盲人院暨學校有限公司)  
Holy Trinity Church (聖公會聖三一堂)  
Hong Kong Red Cross (香港紅十字會)  
The Hong Kong Sea School (香港航海學校)  
The Visitor in Hong Kong of The Institute of The Marist Brothers (The Schools) (聖母兄弟會)  
International Church of The Foursquare Gospel - Hong Kong District Limited (國際四方福音會香港教區有限公司)  
The Procurator in Hong Kong of The English Assistancy of The Jesuit Order (耶穌會(英語參贊區))  
Ju Ching Chu English College Limited (裘錦秋書院有限公司)  
Haven of Hope Christian Service (基督教靈實協會)  
Kiangsu Chekiang And Shanghai Residents (Hong Kong) Association (香港蘇浙滬同鄉會)  
Kochow and Luichow Residents (Hong Kong) Association Limited (高雷旅港同鄉會有限公司)  
Kowloon Tong School (九龍塘學校)

Lingnan Education Organization Limited (嶺南教育機構有限公司)  
Lock Tao Secondary School Limited (樂道中學有限公司)  
Maryknoll Convent School Foundation Limited (瑪利諾修院學校基金有限公司)  
The Mental Health Association of Hong Kong (香港心理衛生會)  
Missionary Sisters of Our Lady of The Angels (天神之后傳教女修會)  
Miu Fat Buddhist Monastery (妙法寺)  
Mu Kuang School, Limited (慕光書院有限公司)  
New Asia Educational & Cultural Association Limited (新亞教育文化有限公司)  
New Life Schools Incorporation Limited (新生命教育協會有限公司)  
Ng Yuk Secondary School Governing Board Limited (五育中學管治委員會有限公司)  
Ning Po Residents Association (Hong Kong) Limited (香港寧波同鄉會有限公司)  
Pentecostal Assemblies of Canada (South East Asia District) Limited (加拿大神召會東南亞區有限公司)  
Pentecostal Church of Hong Kong (竹園區神召會)  
Pok Oi Hospital (博愛醫院)  
Queen's College Old Boys' Association Secondary School Limited (皇仁舊生會中學有限公司)  
S.K.H. Primary Schools Council (聖公會小學監理委員會)  
The Congregation of The Immaculate Heart of Mary Scheut Mission Hong Kong Limited (聖母聖心會)  
Society of Boys' Centres (香港扶幼會)  
South Asian Lutheran Evangelical Mission Limited (南亞路德會有限公司)  
St. Stephen's College Council (聖士提反書院教委會)  
Sung Lan Middle School (崇蘭中學)  
Tai Kwong Yuen Limited (大光園有限公司)  
Tai Po Lam Tsuen Heung Educational Development Company Limited (大埔林村鄉發展教育委員會有限公司)  
The Textile Institute Section in Hong Kong (Education) Limited (紡織學會香港分會有限公司)  
Chinese Christian Church of Amoy, Kln., H. K. (閩南中華基督教會)  
The Chinese Rhenish Church, Hong Kong Synod (中華基督教禮賢會香港區會)  
Christian & Missionary Alliance Church Union Hong Kong Limited (基督教宣道會香港區聯會有限公司)  
The Trustees of The Church of Christ In China, Mongkok Church, Hong Kong Incorporated (中華基督教會望覺堂)  
The Council of The Diocesan Girls' School (拔萃女書院校董會)  
Chun Tok School (真鐸學校)  
The Kowloon City Christians' Church (九龍城基督徒會)  
The Sisters Announcers of The Lord (顯主女修會)  
Ti-I Education Foundation Limited (體藝教育基金有限公司)  
Tsz Wan Shan Kaifong Welfare Association Limited (慈雲山街坊福利會有限公司)  
Hong Kong Young Women's Christian Association (香港基督教女青年會)  
Yuen Long Public Middle School Alumni Association (元朗公立中學校友會)  
The Hong Kong Eng Clansman Association School Limited (僑港伍氏宗親會學務有限公司)  
Fung Kai Public School (鳳溪公立學校)  
The Pun U District Association of Hong Kong (旅港番禺會所)  
Sha Tau Kok Central Primary School Limited (沙頭角中心小學有限公司)  
Fanling Assembly of God Church Limited (基督教粉嶺神召會有限公司)  
The True Light Middle School of Hong Kong (香港真光中學)  
The China Holiness Church (中華聖潔會)  
The Hong Kong Buddhist Sangha Association, Limited (香港佛教僧伽聯合會有限公司)  
Shamshuipo Schools Ltd.  
United Christian College Limited (滙基書院有限公司)  
Hong Kong And Macau Lutheran Church Limited (港澳信義會有限公司)  
The Hong Kong Cotton Spinners Association (香港棉紡業同業公會)  
Heung To Education Organisation Limited (香島教育機構有限公司)  
Tai Po Baptist Church (大埔浸信會)  
Law's Foundation Limited (羅氏信託有限公司)  
Ng Clan's Association (香港吳氏宗親總會)

Fong Shu Fook Tong Foundation (方樹福堂基金)  
Queen Elizabeth School Old Students' Association Education Promotion Organization Limited (伊利沙伯中學舊生會教育推廣機構有限公司)  
The Hong Kong Teachers' Association Education Development Company Limited (香港教師會教育發展有限公司)  
K. P. Tin Foundation Limited (田家炳基金有限公司)  
Chiu Yang Residents' Association of Hong Kong Limited (香港潮陽同鄉會有限公司)  
The Hong Kong Management Association School Limited (香港管理專業協會學務有限公司)  
Missionary Sisters of The Immaculate (P.I.M.E. Sisters) Hong Kong (聖母無原罪傳教女修會 (宗座外方傳教女修會))  
East Asian Educational Association (東亞教育促進會)  
The Directors of The Young Men's Christian Association of Hong Kong (基督教青年會)  
The Maryknoll Fathers (瑪利諾神父學校)  
Pui Kiu Education Foundation Limited (培僑教育機構有限公司)  
Li Po Chun United World College (Hong Kong), Limited (李寶椿聯合世界書院 (香港) 有限公司)  
Lee Chi Tat Memorial Fund Limited (李志達紀念基金有限公司)  
Skh Holy Carpenter Church (聖公會聖匠堂)  
Kam Tsin Village (School Board of Directors) Company Limited (金錢村 (校董會) 有限公司)  
Yuk Yin School Management Committee (育賢學校校董會)  
King Ling Foundation for Education and Culture Limited (景嶺教育文化基金會有限公司)  
HKCLC Education Institute Company Limited (聖依納爵教育機構有限公司)  
Wellington Education Organization Limited (威靈頓教育機構有限公司)  
Lions Education Foundation (獅子會教育基金)  
Liu Po Shan Education Foundation Limited (廖寶珊教育基金會有限公司)  
Chung Sing School, Limited (鐘聲學校有限公司)  
Cumberland Presbyterian Church Hong Kong Presbytery (金巴崙長老會香港區會)  
ESF Education Services Ltd. (英基教育服務有限公司)  
Mega Brain International Education Development Co Ltd  
The Management Committee of Sai Kung Central Lee Siu Yam Memorial School Limited (西貢中心李少欽紀念學校管理委員會有限公司)  
Eduyoung Educational Organization Limited (毅智教育學會有限公司)  
The Mission Covenant Church Limited (基督教聖約教會有限公司)  
The Chinese History & Culture Educational Foundation Company Limited (中華歷史文化教育基金會有限公司)  
Hon Wah Educational Organization (漢華教育機構)  
Shap Pat Heung Rural Committee School Limited (十八鄉鄉事委員會學校有限公司)  
Wai Yeung Merchants Association Education Fund Limited (惠陽商會教育基金有限公司)  
The Minister in Hong Kong of The Order of Friars Minor (香港天主教方濟會會長)  
St. Margaret's Girls' College, Hong Kong Limited (香港聖瑪加利女書院有限公司)  
Hong Kong Federation of Education Workers Education Organisation Limited (香港教育工作者聯會教育機構有限公司)  
G.T. School Limited (優才學校有限公司)  
Xianggang Putonghua Xanxishe Limited (香港普通話研習社有限公司)  
Hong Kong Workers' School Educational Organisation Limited (香港勞校教育機構有限公司)  
The Hkied Schools Limited  
St Margaret's Educational Organization Limited (聖瑪加利教育機構有限公司)  
Hong Kong Conservative Baptist Church Association Limited (香港浸信宜道會聯會有限公司)  
Wofoo Foundation Limited (和富慈善基金有限公司)  
Yew Chung Education Foundation Limited (耀中教育機構有限公司)  
Hong Kong Student Aid Society Limited (香港學生輔助會有限公司)  
Education Convergence Education Foundation Ltd. (教育評議會教育基金有限公司)  
Vocational Training Council (職業訓練局)  
Pegasus Social Service Christian Organization Limited (基督教臻美社會服務機構有限公司)

Hong Kong University Graduates Association Education Foundation (香港大學畢業同學會教育基金)  
The Hong Kong Chinese Christian Churches Union (香港華人基督教聯會)  
Hong Kong International Institute of Music (香港國際音樂學校)  
QualiEd Educational Organization Limited (匯知教育機構有限公司)  
Wai Chow Sheung Shui Clansmen Association Limited (上水惠州同鄉會有限公司)  
Evangelize China Fellowship Saint Too Institute Limited (基督教中國佈道會聖道教育機構有限公司)  
Wong Shiu Chi Secondary School (王肇枝中學)  
Kwong Ming School, Limited (光明學校有限公司)  
Cheung Chau Fisheries Joint Association (長洲漁業聯合會)  
Kam Tin Mung Yeung Public School (錦田公立蒙養學校)  
Mui Wo School Management Committee (梅窩學校校董會)  
Bui O Public School Management Committee (杯澳公立學校校董會)  
Tun Yu School Management Committee (惇裕學校校董會)  
Ta Ku Ling Ling Ying Public School School Management Committee (打鼓嶺嶺英公立學校校董會)  
Shan Tsui Public School (山咀公立學校)  
Tung Tak School (通德學校)  
Kwok Man School Management Committee (國民學校校董會)  
Tung Yik Tong (同益堂)  
Pak Kau Educational Organization Limited (伯裘教育機構有限公司)  
New Method College (新法書院)  
Chan Shu Kui Memorial School School Management Committee Limited (陳樹渠紀念中學校校董會有限公司)  
Hang Seng School of Commerce (恒生商學書院)  
Fair Enterprise Limited  
Matteo Ricci Educational Development Company Limited (利瑪竇教育發展有限公司)  
Multi Ed Limited  
Wainwright Limited  
Barsuma Company Limited (駿帆有限公司)  
The Hong Kong Institute of Contemporary Culture Limited (香港當代文化中心)  
Lam Tai Fai Charitable Foundation Limited (林大輝慈善基金有限公司)  
Hing Tak Public School Limited (公立興德學校有限公司)  
Association of Evangelical Free Churches of Hong Kong (香港基督教播道會聯會)  
Creative Education Foundation Ltd. (啓思教育基金有限公司)  
Free Methodist Mei Lam Primary School Limited (循理會美林小學有限公司)  
The Independent Schools Foundation Limited  
International Christian Schools Limited  
Lamma Island North Rural Committee (南丫島北段鄉事委員會)  
Delia Multi-Cultural Education Foundation Limited (地利亞多元文化教育基金有限公司)  
Fanling Public School (School Board of Directors) Limited (粉嶺公立學校(校董會)有限公司)  
Anglican (Hong Kong) Primary Schools Council Limited (聖公宗(香港)小學監理委員會有限公司)  
The San Wui Commercial Association of Hong Kong Education Organization Limited (僑港新會商會教育機構有限公司)  
Munsang College (Ssb) Limited (民生書院(辦學團體)有限公司)  
Anglican (Hong Kong) Secondary Schools Council Limited (聖公宗(香港)中學委員會有限公司)

**Organisations Registered for Focus Group Meetings (登記參加小組會議的團體)**

A.H.M. Engineering Co., Ltd. (興明亞洲製作) (Category c)  
Amity Drama Club (致群劇社) (Category d)  
Animal Earth (動物地球) (Category r)  
Audiotechnique (音響技術) (Category a)  
Chinese Culture Development Association (中華文化發展聯合會) (Category i)  
Christine Liao School of Ballet (毛妹芭蕾舞學校) (Category d)  
Community Art Network (社區藝術連線) (Category i)  
Community Cultural Concern (社區文化關注) (Category n)

Community Development Initiative (社區發展動力培育) (Category r)  
Community Museum Project (民間博物館計劃) (Category j)  
Coolstar Entertainment Limited (Category g)  
Faithful International Business Development Ltd. (Category c)  
Frozen Fire (Category d)  
Harbour Junior Chamber (香港青年商會) (Category l)  
Heritage Watch (文化傳承監察) (Category r)  
HK Cultural Services Technical Staff Association (Category f)  
HKU SPACE (香港大學專業進修學院) (Category a)  
Hong Kong Association of Travel Agents (香港旅行社協會) (Category o)  
Hong Kong Brands (香港品牌有限公司) (Category g)  
Hong Kong Contemporary Artists Association (香港當代藝術家協會) (Category h)  
Hong Kong Cyberport Management Co Ltd (香港數碼港管理有限公司) (Category s)  
Hong Kong Dancesport Association (香港體育舞蹈聯盟) (Category d)  
Hong Kong Democratic Foundation (香港民主促進會) (Category r)  
Hong Kong Foresight Centre (香港前瞻中心) (Category r)  
Hong Kong Heritage Museum (香港文化博物館) (Category i)  
Hong Kong Museum of Art (香港藝術館) (Category i)  
Hong Kong Rehabilitation Power (香港復康力量) (Category p)  
HONG KONG SOHO ASSOCIATION (香港甦豪協會) (Category l)  
Hong Kong Space Museum (香港太空館) (Category i)  
Insight Communications Ltd (視野傳訊有限公司) (Category l)  
IT Voice (IT 呼聲) (Category s)  
Kwoon Chung Bus Holdings Limited (冠忠巴士集團有限公司) (Category l)  
Kwuntong Theatre (觀塘劇團) (Category d)  
Minimini Gallery (Category i)  
Musechic Ltd. (音樂手作) (Category a)  
Music Department, The Chinese University of Hong Kong (香港中文大學音樂系) (Category a)  
Onion Production (蔥製作) (Category f)  
OpenSource Application Knowledge Association (開放系統研用協會) (Category s)  
Pop Promote & PR Consultant (Category a)  
Premiere Performances (飛躍演奏香港有限公司) (Category a)  
Show Biz (Asia) Ltd (加亞影藝有限公司) (Category c)  
Sol Concept Ltd (Category a)  
Sponsorship Consultants (HK) Ltd (Category l)  
Starlite Holdings Limited (星光集團有限公司) (Category l)  
The Society of Chinese Wisdom & Management (中華智慧管理學會) (Category l)  
Theatre Noir (Category d)  
Tiglion Consultancy Company Limited (Category d)  
Tim's Kitchen Co., Ltd. (桃花源小廚) (Category l)  
Top Promotion & PR consultants (特高宣傳公關事務公司) (Category l)  
Vision + 01 Studio (Category i)  
Wave-Motion Production Co (緯訊製作) (Category f)  
WSM Entertainment Ltd (環星音樂國際有限公司) (Category a)  
現代音像有限公司 (Category a)  
音樂原住民 (Category a)  
香港粵劇商會 (Category b)  
青少年粵劇戲曲協會 (Category b)  
活化本土經濟研究社 (Category g)  
弘藝版畫工作室 (Category h)  
朗日藝術協會 (Category h)  
香港油畫研究會 (Category h)  
兩岸三地品牌策劃 (Category l)  
夕陽頌蘇繡文化發展中心 (Category l)

## **Annex 9: List of Questions for Focus Group Meetings (Category A to V)**

### **Category A: Performing Arts Groups for Concert Hall / Chamber Music Hall**

1. Having regard to performance effect, audience size and financial viability, please give examples of concert halls and chamber music halls that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the West Kowloon Cultural District (WKCD), including facilities that would enhance audience's convenience and comfort?
3. What combinations of venues do you think could benefit from clustering at the WKCD, and why?
4. Would you prefer the acoustic design be able to address the difference in requirements between Western and Chinese orchestral music?
5. What are the ideal seating capacities / configurations you would suggest for the Concert Hall and Chamber Music Hall?
6. Do you have any suggestions on other special ancillary facilities that should be provided in the Concert Hall / Chamber Music Hall building?
7. What specific spatial needs do you have for these halls, onstage and backstage?
8. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the venue?
9. Would it be appropriate that this venue has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
10. What kind of activities could be organised in this building to attract people flow during non-performance times, and what facilities should be provided to cater for such activities?
11. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Category B: Performing Arts Groups for Xiqu Centre**

1. Please give examples of theatres that, in your opinion, are well-suited to Xiqu and are superior from the viewpoint of
  - a) sightlines,
  - b) acoustics,
  - c) overall experience, and
  - d) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the West Kowloon Cultural District (WKCD) including facilities that would enhance audience's convenience and comfort?
3. What are the ideal seating capacities you would suggest for the performance venue and the small theatre of the Xiqu Centre?

4. Currently Xiqu is mostly performed on a proscenium stage, do you have any views on other stage formats to be provided, such as thrust stage? Would you suggest that a traditional stage format be restored in one or more of the Xiqu Centre theatres?
5. In the Xiqu Centre, what do you look for in acoustics quality and distance of the audience to the artists?
6. How would you describe the ideal audience environment for Xiqu? For example, how should audience seating be arranged – one or two tiers, with or without balconies, balcony seating at the rear only, on the sides only, or both at the rear and on the sides of the venue?
7. What secondary performance stages, either indoor or outdoor, would you suggest to ensure the Xiqu Centre's impact? How should the overall environment of the Centre be shaped to best promote the art form?
8. What number of scenery and lighting bars, types of riggings, rigging capacity do you require for this venue?
9. Any specific requirements for the venue's sound and lighting equipment?
10. Do you have any suggestions on other special ancillary facilities that should be provided in the Xiqu Centre?
11. What specific spatial needs do you have for this venue, both onstage and backstage?
12. Would you suggest the inclusion of an orchestra pit? If so, how many musicians are you intending to put there?
13. What specific requirements do you have for a subtitle viewing system to be installed?
14. Do you have any specific requirements regarding the loading/ unloading and temporary storage facilities for the Xiqu Centre?
15. Do you have any specific views on the need, preferred locations and characteristics of the key technical space in the venue? For example, lighting and sound control room, props room, scenery and props workshop, running wardrobe, dressing room, rehearsal room, artist lounge, other essential backstage facilities and press/ VIP space etc. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
16. Which of the facilities in Question 15 above should be located on the same level and what is the maximum level difference if they are located on different levels? What vertical circulation (open staircase, personnel and freight lifts) should be taken into consideration?
17. Would it be appropriate that the Xiqu Centre has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residences be considered?
18. What kind of activities can be organised at the Xiqu Centre to attract people flow during non-performance hours, and what facilities should be provided to cater for such activities?
19. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Category C: Performing Arts Groups for Mega Performance Venue**

1. Please give examples of large scale performance venues of between 10,000 – 20,000 seats that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.

2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the West Kowloon Cultural District, including facilities that would enhance audience's convenience and comfort?
3. Would you recommend grouping the Mega Performance Venue with other uses such as for entertainment activities to promote 24 hour vibrancy, or alternatively to be used for other events?
4. How would you describe the ideal seating capacity, seating layout and audience environment for large-scale performance events that are likely to be held in this venue? Should the seating layout be optimized for end stage performance, at the expense of center stage performance? Or is it essential that a center stage configuration be possible?
5. What specific spatial needs do you have for this venue, both onstage and backstage?
6. To what extent should the venue have its own lighting and sound equipment? Or will outside presenters typically bring their own equipment?
7. What extent of rigging capacity is necessary for this venue?
8. Do you have any suggestions on other special ancillary facilities that should be provided in the building?
9. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the venue?
10. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

#### **Category D: Performing Arts Group for Theatres**

##### **Section 1: Great Theatres I and II**

1. Please give examples of 2,000 seat theatres that, in your opinion, are superior from the viewpoint of
  - a) audience environment,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the West Kowloon Cultural District (WKCD) including facilities that would enhance audience's convenience and comfort?
3. Should Great Theatre I and Great Theatre II be differentiated in terms of venue typology – for example, one designed primarily as a receiving house and the other as an opera theatre with scenery wagon system? Who would use the scenery wagon system?
4. What combinations of venues do you think could benefit from clustering, and why?
5. What are the ideal seating capacities you would suggest for the Great Theatre I and Great Theatre II?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. To what extent should the Great Theatres have its own lighting and sound equipment?
8. What is the range of size of musical ensembles that would need to be accommodated in the orchestra pit? Please give specific examples of instrumentation.
9. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be installed?



10. To what extent do you have a need for stage wagon and revolving stage? If yes, do you have specific requirements? How many, what capacity and travel e.g. for stage wagon?
11. Do you have any specific views on the need, preferred locations and characteristics of the key technical space in the venue? For example, lighting and sound control room, props room, scenery and props workshop, running wardrobe, dressing room, rehearsal room, artist lounge, other essential backstage facilities and press/ VIP space etc. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
12. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the Great Theatres?
13. Are there any ancillary facilities that should be provided in the Great Theatres?
14. Would it be appropriate that this venue has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
15. What kind of activities can be organised in this building during non-performance hours to attract people flow, and what facilities should be provided to cater for such activities?
16. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

## **Section 2: Medium-sized Theatres**

1. Please give examples of medium-sized theatres that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. In terms of venue typology, should the medium-sized theatres be differentiated from each other? If so, how? (e.g. thrust, proscenium, in the round, courtyard, concert theatre, or a hybrid combining two or more of these forms) Which type of the above would you expect to be most frequently used for your productions?
4. Do you have any suggestions on the optimal number of seats for the medium-sized theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. In the medium-sized theatre, what do you look for in acoustics quality and distance of the audience to the artists?
7. What specific spatial needs do you have for this venue, both onstage and backstage?
8. Should the medium-sized theatre stages have an orchestra pit? If so, what are the specific requirements?
9. Do you see a need for the medium-sized theatre stages to have revolving stage?
10. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be provided?
11. Do you have any suggestions on special ancillary facilities that should be provided in the medium-sized theatres?

12. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the medium-sized theatres?
13. What kind of activities can be organised during non-performance hours to attract people flow to the medium-sized theatres, and what facilities should be provided to cater for such activities?
14. Would it be appropriate that these theatres have one or more resident companies associated with them? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
15. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Section 3: Black Box Theatres**

1. Please give examples of black box theatres that, in your opinion, are superior from the viewpoint of
  - a) audience environment,
  - b) overall experience,
  - c) flexibility, and
  - d) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Would you prefer the black box theatres be differentiated from each other? If so, how?
4. Do you have any suggestions on the optimal number of seats for the black box theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. Do you have any suggestions on special ancillary facilities that should be provided in or near the black box theatres?
8. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the black box theatres?
9. Would it be appropriate that these venues have one or more resident companies associated with them? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
10. What kind of activities can be organised to attract people flow to the black box theatres during non-performance hours and what facilities should be provided to cater for such activities?
11. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Category E: Performing Arts Venue Managers and Arts Administrators**

The West Kowloon Cultural District (WKCD) will consist of different types of performing arts venues including Concert Hall/ Chamber Music Hall, Xiqu Centre, Mega Performance Venue, Great Theatres I and II, Medium-sized Theatres and Black Box Theatres. Based on your specialised areas and experience, you may choose any of the following venues to provide your views.

#### **Section 1: Concert Hall/ Chamber Music Hall**

1. Having regard to performance effect, audience size and financial viability, please give examples of concert halls and chamber music halls that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD, including facilities that would enhance audience's convenience and comfort?
3. What combinations of venues do you think could benefit from clustering at the WKCD, and why?
4. Would you prefer the acoustic design be able to address the difference in requirements between Western and Chinese orchestral music?
5. What are the ideal seating capacities / configurations you would suggest for the Concert Hall and Chamber Music Hall?
6. Do you have any suggestions on other special ancillary facilities that should be provided in the Concert Hall / Chamber Music Hall building?
7. What specific spatial needs do you have for these halls, onstage and backstage?
8. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the venue?
9. Would it be appropriate that this venue has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
10. What kind of activities could be organised in this building to attract people flow during non-performance times, and what facilities should be provided to cater for such activities?
11. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

#### **Section 2: Xiqu Centre**

1. Please give examples of theatres that, in your opinion, are well-suited to Xiqu and are superior from the viewpoint of
  - a) sightlines,
  - b) acoustics,
  - c) overall experience, and
  - d) operational efficiency.Please give any additional comments you may have on these venues.

2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. What are the ideal seating capacities you would suggest for the performance venue and the small theatre of the Xiqu Centre?
4. Currently Xiqu is mostly performed on a proscenium stage, do you have any views on other stage formats to be provided, such as thrust stage? Would you suggest that a traditional stage format be restored in one or more of the Xiqu Centre theatres?
5. In the Xiqu Centre, what do you look for in acoustics quality and distance of the audience to the artists?
6. How would you describe the ideal audience environment for Xiqu? For example, how should audience seating be arranged – one or two tiers, with or without balconies, balcony seating at the rear only, on the sides only, or both at the rear and on the sides of the venue?
7. What secondary performance stages, either indoor or outdoor, would you suggest to ensure the Xiqu Centre's impact? How should the overall environment of the Centre be shaped to best promote the art form?
8. What number of scenery and lighting bars, types of riggings, rigging capacity do you require for this venue?
9. Any specific requirements for the venue's sound and lighting equipment?
10. Do you have any suggestions on other special ancillary facilities that should be provided in the Xiqu Centre?
11. What specific spatial needs do you have for this venue, both onstage and backstage?
12. Would you suggest the inclusion of an orchestra pit? If so, how many musicians are you intending to put there?
13. What specific requirements do you have for a subtitle viewing system to be installed?
14. Do you have any specific requirements regarding the loading/ unloading and temporary storage facilities for the Xiqu Centre?
15. Do you have any specific views on the need, preferred locations and characteristics of the key technical space in the venue? For example, lighting and sound control room, props room, scenery and props workshop, running wardrobe, dressing room, rehearsal room, artist lounge, other essential backstage facilities and press/ VIP space etc. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
16. Which of the facilities in Question 15 above should be located on the same level and what is the maximum level difference if they are located on different levels? What vertical circulation (open staircase, personnel and freight lifts) should be taken into consideration?
17. Would it be appropriate that the Xiqu Centre has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residences be considered?
18. What kind of activities can be organised at the Xiqu Centre to attract people flow during non-performance hours, and what facilities should be provided to cater for such activities?
19. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Section 3: Mega Performance Venue**

1. Please give examples of large scale performance venues of between 10,000 – 20,000 seats that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD, including facilities that would enhance audience's convenience and comfort?
3. Would you recommend grouping the Mega Performance Venue with other uses such as for entertainment activities to promote 24 hour vibrancy, or alternatively to be used for other events?
4. How would you describe the ideal seating capacity, seating layout and audience environment for large-scale performance events that are likely to be held in this venue? Should the seating layout be optimized for end stage performance, at the expense of center stage performance? Or is it essential that a center stage configuration be possible?
5. What specific spatial needs do you have for this venue, both onstage and backstage?
6. To what extent should the venue have its own lighting and sound equipment? Or will outside presenters typically bring their own equipment?
7. What extent of rigging capacity is necessary for this venue?
8. Do you have any suggestions on other special ancillary facilities that should be provided in the building?
9. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the venue?
10. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Section 4: Great Theatres I and II**

1. Please give examples of 2,000 seat theatres that, in your opinion, are superior from the viewpoint of
  - a) audience environment,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Should Great Theatre I and Great Theatre II be differentiated in terms of venue typology – for example, one designed primarily as a receiving house and the other as an opera theatre with scenery wagon system? Who would use the scenery wagon system?
4. What combinations of venues do you think could benefit from clustering, and why?
5. What are the ideal seating capacities you would suggest for the Great Theatre I and Great Theatre II?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. To what extent should the Great Theatres have its own lighting and sound equipment?

8. What is the range of size of musical ensembles that would need to be accommodated in the orchestra pit? Please give specific examples of instrumentation.
9. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be installed?
10. To what extent do you have a need for stage wagon and revolving stage? If yes, do you have specific requirements? How many, what capacity and travel e.g. for stage wagon?
11. Do you have any specific views on the need, preferred locations and characteristics of the key technical space in the venue? For example, lighting and sound control room, props room, scenery and props workshop, running wardrobe, dressing room, rehearsal room, artist lounge, other essential backstage facilities and press/ VIP space etc. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
12. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the Great Theatres?
13. Are there any ancillary facilities that should be provided in the Great Theatres?
14. Would it be appropriate that this venue has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
15. What kind of activities can be organised in this building during non-performance hours to attract people flow, and what facilities should be provided to cater for such activities?
16. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Section 5: Medium-sized Theatres**

1. Please give examples of medium-sized theatres that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. In terms of venue typology, should the medium-sized theatres be differentiated from each other? If so, how? (e.g. thrust, proscenium, in the round, courtyard, concert theatre, or a hybrid combining two or more of these forms) Which type of the above would you expect to be most frequently used for your productions?
4. Do you have any suggestions on the optimal number of seats for the medium-sized theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. In the medium-sized theatre, what do you look for in acoustics quality and distance of the audience to the artists?
7. What specific spatial needs do you have for this venue, both onstage and backstage?
8. Should the medium-sized theatre stages have an orchestra pit? If so, what are the specific requirements?
9. Do you see a need for the medium-sized theatre stages to have revolving stage?

10. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be provided?
11. Do you have any suggestions on special ancillary facilities that should be provided in the medium-sized theatres?
12. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the medium-sized theatres?
13. What kind of activities can be organised during non-performance hours to attract people flow to the medium-sized theatres, and what facilities should be provided to cater for such activities?
14. Would it be appropriate that these theatres have one or more resident companies associated with them? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
15. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Section 6: Black Box Theatres**

1. Please give examples of black box theatres that, in your opinion, are superior from the viewpoint of
  - a) audience environment,
  - b) overall experience,
  - c) flexibility, and
  - d) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Would you prefer the black box theatres be differentiated from each other? If so, how?
4. Do you have any suggestions on the optimal number of seats for the black box theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. Do you have any suggestions on special ancillary facilities that should be provided in or near the black box theatres?
8. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the black box theatres?
9. Would it be appropriate that these theatres have one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
10. What kind of activities can be organised to attract people flow to the black box theatres during non-performance hours and what facilities should be provided to cater such activities?
11. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

## **Category F: Stage Designers and Theatre Technicians**

### **Section 1: Stage Design**

1. Do you have any particular comments on the facilities of the various types of performing arts venues, specifically the stage layout, design and functions of the mechanical systems for stages, the design of orchestra pits, provision of sprung floor for theatre stage, etc? What other considerations should the West Kowloon Cultural District Authority pay attention to in designing the stages of these performing arts venues? Please provide your views on individual performing arts venues according to your specialized areas. The venues include Concert Hall/ Chamber Music Hall, Xiqu Centre, Mega Performance Venue, Great Theatres I and II, Medium-sized Theatres and Black Box Theatres.

### **Section 2: Concert Hall/ Chamber Music Hall**

1. Having regard to performance effect, audience size and financial viability, please give examples of concert halls and chamber music halls that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the West Kowloon Cultural District (WKCD), including facilities that would enhance audience's convenience and comfort?
3. What combinations of venues do you think could benefit from clustering at the WKCD, and why?
4. Would you prefer the acoustic design be able to address the difference in requirements between Western and Chinese orchestral music?
5. What are the ideal seating capacities / configurations you would suggest for the Concert Hall and Chamber Music Hall?
6. Do you have any suggestions on other special ancillary facilities that should be provided in the Concert Hall / Chamber Music Hall building?
7. What specific spatial needs do you have for these halls, onstage and backstage?
8. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the venue?
9. What kind of activities could be organised in this building to attract people flow during non-performance times, and what facilities should be provided to cater for such activities?

### **Section 3: Xiqu Centre**

1. Please give examples of theatres that, in your opinion, are well-suited to Xiqu and are superior from the viewpoint of
  - a) sightlines,
  - b) acoustics,
  - c) overall experience, and
  - d) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. What are the ideal seating capacities you would suggest for the performance venue and the small theatre of the Xiqu Centre?



4. Currently Xiqu is mostly performed on a proscenium stage, do you have any views on other stage formats to be provided, such as thrust stage? Would you suggest that a traditional stage format be restored in one or more of the Xiqu Centre theatres?
5. In the Xiqu Centre, what do you look for in acoustics quality and distance of the audience to the artists?
6. How would you describe the ideal audience environment for Xiqu? For example, how should audience seating be arranged – one or two tiers, with or without balconies, balcony seating at the rear only, on the sides only, or both at the rear and on the sides of the venue?
7. What secondary performance stages, either indoor or outdoor, would you suggest to ensure the Xiqu Centre's impact? How should the overall environment of the Centre be shaped to best promote the art form?
8. What number of scenery and lighting bars, types of riggings, rigging capacity do you require for this venue?
9. Any specific requirements for the venue's sound and lighting equipment?
10. Do you have any suggestions on other special ancillary facilities that should be provided in the Xiqu Centre?
11. What specific spatial needs do you have for this venue, both onstage and backstage?
12. Would you suggest the inclusion of an orchestra pit? If so, how many musicians are you intending to put there?
13. What specific requirements do you have for a subtitle viewing system to be installed?
14. Do you have any specific requirements regarding the loading/ unloading and temporary storage facilities for the Xiqu Centre?
15. Do you have any specific views on the need, preferred locations and characteristics of the key technical space in the venue? For example, lighting and sound control room, props room, scenery and props workshop, running wardrobe, dressing room, rehearsal room, artist lounge, other essential backstage facilities and press/ VIP space etc. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
16. Which of the facilities in Question 15 above should be located on the same level and what is the maximum level difference if they are located on different levels? What vertical circulation (open staircase, personnel and freight lifts) should be taken into consideration?
17. What kind of activities can be organised at the Xiqu Centre to attract people flow during non-performance hours, and what facilities should be provided to cater for such activities?

#### **Section 4: Mega Performance Venue**

1. Please give examples of large scale performance venues of between 10,000 – 20,000 seats that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD, including facilities that would enhance audience's convenience and comfort?
3. Would you recommend grouping the Mega Performance Venue with other uses such as for entertainment activities to promote 24 hour vibrancy, or alternatively to be used for other events?

4. How would you describe the ideal seating capacity, seating layout and audience environment for large-scale performance events that are likely to be held in this venue? Should the seating layout be optimized for end stage performance, at the expense of center stage performance? Or is it essential that a center stage configuration be possible?
5. What specific spatial needs do you have for this venue, both onstage and backstage?
6. To what extent should the venue have its own lighting and sound equipment? Or will outside presenters typically bring their own equipment?
7. What extent of rigging capacity is necessary for this venue?
8. Do you have any suggestions on other special ancillary facilities that should be provided in the building?
9. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the venue?

### **Section 5: Great Theatres I and II**

1. Please give examples of 2,000 seat theatres that, in your opinion, are superior from the viewpoint of
  - a) audience environment,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Should Great Theater I and Theatre II be differentiated in terms of venue typology – for example, one designed primarily as a receiving house and the other as an opera theatre with scenery wagon system? Who would use the scenery wagon system?
4. What combinations of venues do you think could benefit from clustering, and why?
5. What are the ideal seating capacities you would suggest for the Great Theatre I and Great Theatre II?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. To what extent should the Great Theatres have its own lighting and sound equipment?
8. What is the range of size of musical ensembles that would need to be accommodated in the orchestra pit? Please give specific examples of instrumentation.
9. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be installed?
10. To what extent do you have a need for stage wagon and revolving stage? If yes, do you have specific requirements? How many, what capacity and travel e.g. for stage wagon?
11. Do you have any specific views on the need, preferred locations and characteristics of the following key technical spaces: lighting control room and sound control room, props room, scenery and props workshop, running wardrobe, dressing room/ space, rehearsal room, artist lounge, other essential backstage facilities and press/ VIP space. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
12. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the Great Theatres?
13. Are there any ancillary facilities that should be provided in the Great Theatres?

14. What kind of activities can be organised in this building during non-performance hours to attract people flow, and what facilities should be provided to cater for such activities?

### **Section 6: Medium-sized Theatres**

1. Please give examples of medium-sized theatres that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. In terms of venue typology, should the medium-sized theatres be differentiated from each other? If so, how? (e.g. thrust, proscenium, in the round, courtyard, concert theatre, or a hybrid combining two or more of these forms) Which type of the above would you expect to be most frequently used for your productions?
4. Do you have any suggestions on the optimal number of seats for the medium-sized theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. In the medium-sized theatre, what do you look for in acoustics quality and distance of the audience to the artists?
7. What specific spatial needs do you have for this venue, both onstage and backstage?
8. Should the medium-sized theatre stages have an orchestra pit? If so, what are the specific requirements?
9. Do you see a need for the medium-sized theatre stages to have revolving stage?
10. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be provided?
11. Do you have any suggestions on special ancillary facilities that should be provided in the medium-sized theatres?
12. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the medium-sized theatres?
13. What kind of activities can be organised during non-performance hours to attract people flow to the medium-sized theatres, and what facilities should be provided to cater for such activities?

### **Section 7: Black Box Theatres**

1. Please give examples of black box theatres that, in your opinion, are superior from the viewpoint of
  - a) audience environment,
  - b) overall experience,
  - c) flexibility, and
  - d) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Would you prefer the black box theatres be differentiated from each other? If so, how?
4. Do you have any suggestions on the optimal number of seats for the black box theatres?

5. What combinations of venues do you think could benefit from clustering, and why?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. Do you have any suggestions on special ancillary facilities that should be provided in or near the black box theatres?
8. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the black box theatres?
9. What kind of activities can be organised to attract people flow to the black box theatres during non-performance hours and what facilities should be provided to cater such activities?

### **Category G: Hirers and Arts Programme Promoters**

#### **Section 1: General Requirements**

1. What are the performing arts venues you would most likely be looking for your arts events?
2. What particular facilities would you like to see provided in performing arts venues in Question 1 above from the promoters' / hirers' point of view?
3. When choosing venues to present arts programmes, what concerns you most with respect to facilities provision, space design, and venue management?
4. What sort of collaboration/ working relationship would you be look for with the West Kowloon Cultural District (WKCD)?

#### **Section 2: Concert Hall/ Chamber Music Hall**

1. Having regard to performance effect, audience size and financial viability, please give examples of concert halls and chamber music halls that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD, including facilities that would enhance audience's convenience and comfort?
3. What combinations of venues do you think could benefit from clustering at the WKCD, and why?
4. Would you prefer the acoustic design be able to address the difference in requirements between Western and Chinese orchestral music?
5. What are the ideal seating capacities / configurations you would suggest for the Concert Hall and Chamber Music Hall?
6. Do you have any suggestions on other special ancillary facilities that should be provided in the Concert Hall / Chamber Music Hall building?
7. What specific spatial needs do you have for these halls, onstage and backstage?
8. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the venue?
9. Would it be appropriate that this venue has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities

are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?

10. What kind of activities could be organised in this building to attract people flow during non-performance times, and what facilities should be provided to cater for such activities?
11. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Section 3: Xiqu Centre**

1. Please give examples of theatres that, in your opinion, are well-suited to Xiqu and are superior from the viewpoint of
  - a) sightlines,
  - b) acoustics,
  - c) overall experience, and
  - d) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. What are the ideal seating capacities you would suggest for the performance venue and the small theatre of the Xiqu Centre?
4. Currently Xiqu is mostly performed on a proscenium stage, do you have any views on other stage formats to be provided, such as thrust stage? Would you suggest that a traditional stage format be restored in one or more of the Xiqu Centre theatres?
5. In the Xiqu Centre, what do you look for in acoustics quality and distance of the audience to the artists?
6. How would you describe the ideal audience environment for Xiqu? For example, how should audience seating be arranged – one or two tiers, with or without balconies, balcony seating at the rear only, on the sides only, or both at the rear and on the sides of the venue?
7. What secondary performance stages, either indoor or outdoor, would you suggest to ensure the Xiqu Centre's impact? How should the overall environment of the Centre be shaped to best promote the art form?
8. What number of scenery and lighting bars, types of riggings, rigging capacity do you require for this venue?
9. Any specific requirements for the venue's sound and lighting equipment?
10. Do you have any suggestions on other special ancillary facilities that should be provided in the Xiqu Centre?
11. What specific spatial needs do you have for this venue, both onstage and backstage?
12. Would you suggest the inclusion of an orchestra pit? If so, how many musicians are you intending to put there?
13. What specific requirements do you have for a subtitle viewing system to be installed?
14. Do you have any specific requirements regarding the loading/ unloading and temporary storage facilities for the Xiqu Centre?
15. Do you have any specific views on the need, preferred locations and characteristics of the key technical space in the venue? For example, lighting and sound control room, props room, scenery and props workshop, running wardrobe, dressing room, rehearsal room, artist lounge, other essential backstage facilities and press/ VIP space etc. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.

16. Which of the facilities in Question 15 above should be located on the same level and what is the maximum level difference if they are located on different levels? What vertical circulation (open staircase, personnel and freight lifts) should be taken into consideration?
17. Would it be appropriate that the Xiqu Centre has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residences be considered?
18. What kind of activities can be organised at the Xiqu Centre to attract people flow during non-performance hours, and what facilities should be provided to cater for such activities?
19. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

#### **Section 4: Mega Performance Venue**

1. Please give examples of large scale performance venues of between 10,000 – 20,000 seats that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD, including facilities that would enhance audience's convenience and comfort?
3. Would you recommend grouping the Mega Performance Venue with other uses such as for entertainment activities to promote 24 hour vibrancy, or alternatively to be used for other events?
4. How would you describe the ideal seating capacity, seating layout and audience environment for large-scale performance events that are likely to be held in this venue? Should the seating layout be optimized for end stage performance, at the expense of center stage performance? Or is it essential that a center stage configuration be possible?
5. What specific spatial needs do you have for this venue, both onstage and backstage?
6. To what extent should the venue have its own lighting and sound equipment? Or will outside presenters typically bring their own equipment?
7. What extent of rigging capacity is necessary for this venue?
8. Do you have any suggestions on other special ancillary facilities that should be provided in the building?
9. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the venue?
10. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

#### **Section 5: Great Theatres I and II**

1. Please give examples of 2,000 seat theatres that, in your opinion, are superior from the viewpoint of
  - a) audience environment,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.

2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Should Great Theatre I and Great Theatre II be differentiated in terms of venue typology – for example, one designed primarily as a receiving house and the other as an opera theatre with scenery wagon system? Who would use the scenery wagon system?
4. What combinations of venues do you think could benefit from clustering, and why?
5. What are the ideal seating capacities you would suggest for the Great Theatre I and Great Theatre II?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. To what extent should the Great Theatres have its own lighting and sound equipment?
8. What is the range of size of musical ensembles that would need to be accommodated in the orchestra pit? Please give specific examples of instrumentation.
9. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be installed?
10. To what extent do you have a need for stage wagon and revolving stage? If yes, do you have specific requirements? How many, what capacity and travel e.g. for stage wagon?
11. Do you have any specific views on the need, preferred locations and characteristics of the key technical space in the venue? For example, lighting and sound control room, props room, scenery and props workshop, running wardrobe, dressing room, rehearsal room, artist lounge, other essential backstage facilities and press/ VIP space etc. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
12. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the Great Theatres?
13. Are there any ancillary facilities that should be provided in the Great Theatres?
14. Would it be appropriate that this venue has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
15. What kind of activities can be organised in this building during non-performance hours to attract people flow, and what facilities should be provided to cater for such activities?
16. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

#### **Section 6: Medium-sized Theatres**

1. Please give examples of medium-sized theatres that, in your opinion, are superior from the viewpoint of
  - a) acoustics,
  - b) overall experience, and
  - c) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?

3. In terms of venue typology, should the medium-sized theatres be differentiated from each other? If so, how? (e.g. thrust, proscenium, in the round, courtyard, concert theatre, or a hybrid combining two or more of these forms) Which type of the above would you expect to be most frequently used for your productions?
4. Do you have any suggestions on the optimal number of seats for the medium-sized theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. In the medium-sized theatre, what do you look for in acoustics quality and distance of the audience to the artists?
7. What specific spatial needs do you have for this venue, both onstage and backstage?
8. Should the medium-sized theatre stages have an orchestra pit? If so, what are the specific requirements?
9. Do you see a need for the medium-sized theatre stages to have revolving stage?
10. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be provided?
11. Do you have any suggestions on special ancillary facilities that should be provided in the medium-sized theatres?
12. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the medium-sized theatres?
13. What kind of activities can be organised during non-performance hours to attract people flow to the medium-sized theatres, and what facilities should be provided to cater for such activities?
14. Would it be appropriate that these theatres have one or more resident companies associated with them? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
15. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

### **Section 7: Black Box Theatres**

1. Please give examples of black box theatres that, in your opinion, are superior from the viewpoint of
  - a) audience environment,
  - b) overall experience,
  - c) flexibility, and
  - d) operational efficiency.Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Would you prefer the black box theatres be differentiated from each other? If so, how?
4. Do you have any suggestions on the optimal number of seats for the black box theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. Do you have any suggestions on special ancillary facilities that should be provided in or near the black box theatres?



8. Do you have any specific requirements regarding loading/ unloading and temporary storage facilities for the black box theatres?
9. Would it be appropriate that these theatres have one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/ practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
10. What kind of activities can be organised to attract people flow to the black box theatres during non-performance hours and what facilities should be provided to cater for such activities?
11. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

**Category H: Arts Associations/ Arts Groups on Visual Art, Design Popular Culture and Moving Image**

1. Please give examples of museums and exhibitions that, in your opinion, are excellent from the viewpoint of
  - a) design, or aspects of design, of the galleries,
  - b) overall visitor experience,
  - c) operational efficiency, and
  - d) programmingPlease give any additional comments you may have on these venues
2. Should the museum and the exhibition centre (EC) be clustered together for cross-functions and synergy? Should they be clustered with the performing arts venues for cross-fertilization of art forms and functions? Explain.
3. Would you see outdoor exhibition spaces as a good way of promoting visual art on the West Kowloon Cultural District (WKCD)? Explain.
4. How do you perceive the future collaboration between your organization and the museum in the following main thematic areas? Explain.
  - a) Design
  - b) Moving Image
  - c) Popular Culture
  - d) Visual Art (including Ink Art)Any other kinds of collaboration? Explain.
5. What are the primary factors that should be taken into account in determining the locations of the museum and the EC within the WKCD?
6. What are the preferred space requirements and/ or facilities such as artist's studios, workshops, libraries, activity rooms, education corner, and resource centres, etc, for the museum and the EC from your organisation's perspective?
7. One of the planning design principles of the Authority is that the WKCD should be "an integrated arts and cultural district with intrinsic arts and cultural components in public spaces, inside and outside of individual arts and cultural facilities, in the infrastructure as well as in landscaping". In what ways do you think the artworks in these spaces should interact with the environment and the visitors to make the experience more interesting and attractive?

**Category I: Arts Organisations, Arts Centres and Museum Professionals**

1. Please give examples of museums and exhibitions that, in your opinion, are excellent from the viewpoint of
  - a) design, or aspects of design, of the galleries,
  - b) overall visitor experience,

- c) operational efficiency, and
- d) programming.

Please give any additional comments you may have on these venues

2. Should the museum and the exhibition centre (EC) be clustered together for cross-functions and synergy? Should they be clustered with the performing arts venues for cross-fertilization of art forms and functions? Explain.
3. Would you see outdoor exhibition spaces as a good way of promoting visual art on the West Kowloon Cultural District (WKCD)? Explain.
4. How do you perceive the future collaboration between your organization and the museum in the following main thematic areas? Explain.
  - a) Design
  - b) Moving Image
  - c) Popular Culture
  - d) Visual Art (including Ink Art)Any other kinds of collaboration? Explain.
5. What are the primary factors that should be taken into account in determining the locations of the museum and the EC within the WKCD?
6. What are the preferred space requirements and/ or facilities such as artist's studios, workshops, libraries, activity rooms, education corner, and resource centres, etc, for the museum and the EC from your organisation's perspective?
7. One of the planning design principles of the Authority is that the WKCD should be "an integrated arts and cultural district with intrinsic arts and cultural components in public spaces, inside and outside of individual arts and cultural facilities, in the infrastructure as well as in landscaping". In what ways do you think the artworks in these spaces should interact with the environment and the visitors to make the experience more interesting and attractive?

#### **Category J: Art Critics, Independent Curators and Arts Publications Professionals**

1. Please give examples of museums and exhibitions that, in your opinion, are excellent from the viewpoint of:
  - a) design, or aspects of design, of the galleries;
  - b) overall visitor experience;
  - c) operational efficiency, and
  - d) programming.Please give any additional comments you may have on these venues.
2. Should the museum and the exhibition centre (EC) be clustered together for cross-functions and synergy? Should they be clustered with the performing arts venues for cross-fertilization of art forms and functions? Explain.
3. Would you see outdoor exhibition spaces as a good way of promoting visual art on the West Kowloon Cultural District (WKCD)? Explain.
4. How do you perceive the future collaboration between your organization and the museum in the following main thematic areas? Explain.
  - a) Design;
  - b) Moving Image;
  - c) Popular Culture;
  - d) Visual Art (including Ink Art)Any other kinds of collaboration? Explain.
5. What are the primary factors that should be taken into account in determining the locations of the museum and the EC within the WKCD?

6. What are your preferred space requirements and/ or facilities such as artist's studios, workshops, libraries, activity rooms, education corner, and resource centres etc, for the museum and the EC?
7. One of the planning design principles of the Authority is that the WKCD should be "an integrated arts and cultural district with intrinsic arts and cultural components in public spaces, inside and outside of individual arts and cultural facilities, in the infrastructure as well as in landscaping". In what ways do you think the artworks in these spaces should interact with the environment and the visitors to make the experience more interesting and attractive?

#### **Category K: Commercial Galleries, Auction Houses and Hires of Exhibition Centres**

1. What are the primary factors that should be taken into account in determining the locations of the museum and the exhibition centre (EC) within the West Kowloon Cultural District?
2. Should the museum and the EC be clustered together for cross-functions and synergy? Should they be clustered with the performing arts venues for cross-fertilization of art forms and functions? Explain.
3. Which crossover with other uses (retail/dining/hotel) do you think would increase the popularity of exhibitions/auctions in the EC?
4. In designing the loading / unloading areas and cargo lifts, what special requirements of the EC should be taken into account?
5. What key requirements are there for locating different spaces (for example, exhibition galleries, storage spaces, shops, etc.) within the EC? Are there any particular facilities which warrant placement on a particular floor (e.g. ground floor) and which of them should be co-located on the same floor?
6. What ancillary facilities (for example, "clean" and "dirty" workshop, cargo lifts and moving equipment, design and graphics studio, photo studio, temporary storage of valuables and display equipment, crate stores etc) should be provided in the EC?

#### **Category L: Art Foundations and Past Arts Performance Sponsors**

1. Please give examples of performing arts venues, museums and exhibition centres that, in your opinion, are excellent from the viewpoint of
  - a) design, or aspects of design, of the venues,
  - b) overall visitor experience,
  - c) operational efficiency, and
  - d) programming.Please give any additional comments you may have on these venues.
2. Should the museum and the exhibition centre (EC) be clustered together for cross-functions and synergy? Should they be clustered with the performing arts venues for cross-fertilization of art forms and functions? Explain.
3. In what ways can the performing arts/ museum events and services be designed to attract collaborations, to give due recognition to sponsorship/ donations and to cater for other needs of sponsors or donors? What spaces and facilities are required to support sponsor's activities?
4. What are the primary factors that should be taken into account on determining the locations of the performing arts venues, museum and EC within the West Kowloon Cultural District?

#### **Category M: Arts Education and Learning Institutions, Including Universities, Teachers and Youth Groups**

##### **Section 1: Universities and Teachers**

1. What educational facilities, services or programmes should be provided in the West Kowloon Cultural District (WKCD) including performing arts venues, the museum and exhibition centre (EC), for the benefit of arts students and practitioners e.g. studios, workshops, etc?

2. What kind of collaborations or relationships do you expect the arts and cultural venues to have with schools and universities to help arts education? In what ways can the facilities within the arts and cultural venues be designed to facilitate such collaborations or relationship e.g. programmes planning to take into account school education and social development, provision of spaces for conducting arts education?
3. One of the planning design principles of the Authority is that the WKCD should be “an integrated arts and cultural district with intrinsic arts and cultural components in public spaces, inside and outside of individual arts and cultural facilities, in the infrastructure as well as in landscaping”. In what ways do you think the artworks in these spaces should interact with the environment and the visitors to make the experience more interesting and attractive?
4. Should the suggested educational facilities be incorporated into the performing arts venues, museum and EC or provided separately in the WKCD (and in what ways)? Explain.
5. Should there be educational facilities for nurturing young arts administrators and artists e.g. internship centre and artist studio, etc.? If positive, how?
6. Should the WKCD provide research facilities and services that would help art scholars, art teachers, art researchers and art students in their pursuit of arts and culture e.g. research library, collection viewing room etc.? If so, how?
7. What services and facilities should be made available in the arts and cultural venues to assist teachers to understand the programmes in teaching their students e.g. visual resource centre, classrooms etc.?

## **Section 2: Youth**

1. What arts and cultural programmes and activities should be provided in the WKCD for young people and what facilities should be provided to cater for such programmes? Do you have any suggestions for new or additional features apart from the existing arts and cultural set up, for example free painting walls, music stages etc.?
2. In what ways should the environment both inside and immediate around the arts and cultural venues be made to attract young people?
3. One of the planning design principles of the Authority is that the WKCD should be “an integrated arts and cultural district with intrinsic arts and cultural components in public spaces, inside and outside of individual arts and cultural facilities, in the infrastructure as well as in landscaping”. In what ways do you think the artworks in these spaces should interact with the environment and the visitors to make the experience more interesting and attractive?
4. Are you interested in receiving arts and cultural education in the WKCD? If yes, what educational functions, services or items do you expect the WKCD to offer? Should these educational facilities be integrated into the performing arts venues, the museums and the exhibition centres or be an independent facility? Please explain.

## **Section 3: Parents**

1. Based on your existing visiting experience, in what ways could the convenience and comfort of visiting the following venues be enhanced?
  - a) For performing arts venues;
  - b) For museum and EC;
  - c) For dining and retail areas; and
  - d) For public space?
2. What educational functions, services or programmes should be provided in the WKCD for the benefit of young children and young people? Should these facilities be incorporated into the performing arts venues, museum and EC or provided separately in the WKCD (and in what ways)? Explain.

## **Category N: Urban Development and Green Group**

1. In what ways should environmental design considerations be incorporated in the West Kowloon Cultural District – water recycling system, central water cooling plant, solar energy, low/ zero carbon planning?

#### **Category O: Tourism and Retail**

1. Based on your experience and knowledge of mainland and overseas’ tourists, what would attract them to visit the West Kowloon Cultural District (WKCD) in terms of
  - performing arts programme
  - museum programme
  - usage of open space
  - retail and dining facilities
  - entertainment facilities and
  - iconic architecture/artworks?
2. Based on your experience and knowledge of local visitors, what would attract them to visit the West Kowloon Cultural District (WKCD) in terms of
  - performing arts programme
  - museum programme
  - usage of open space
  - retail and dining facilities
  - entertainment facilities and
  - iconic architecture/artworks?

#### **Category P: Persons with Disabilities**

1. Apart from adopting the concept of “Access for All” in designing the West Kowloon Cultural District (WKCD) and its facilities, what specific issues would you like the Authority to focus on in the provision of programmes or design of buildings and open spaces at the WKCD to enhance the appreciation of art and participation in arts/ cultural performance of the persons with disabilities, including but not limited to navigational aids, theatre audio guiding systems, displays for touching, and simultaneous text displays?
2. What are your expectations for the WKCD to nurture persons with disabilities with artistic talents, such as displaying their creative works?
3. What specific spatial needs do you have for the performing venues, exhibition venues, onstage and backstage?
4. Please give examples of “Access for All” arts and cultural venues.
5. Please give any additional comments you may have on these venues.
6. Do you have any suggestions on other special facilities that should be provided in the WKCD venues?
7. Based on your existing visiting experience, in what ways would the convenience and comfort of persons with disabilities visiting the following venues be enhanced
  - a) For performing arts venues;
  - b) For museum and exhibition centre;
  - c) For dining and retail areas; and
  - d) For public spaces?
8. How would persons with disabilities be attracted to visit the WKCD and participate in activities?

#### **Category Q: Senior Citizens**

1. Based on your existing visiting experience, in what ways would the convenience and comfort of senior citizens visiting the following venues be enhanced
  - a) For performing arts venues;
  - b) For museum and exhibition centre;

- c) For dining and retail areas; and
  - d) For public spaces?
2. What facilities are necessary to be included within the West Kowloon Cultural District (WKCD) for the benefit of senior citizens?
  3. How would senior citizens be attracted to visit the WKCD and participate in activities?

**Category R: Community Groups, District Councils, Legislative Council, Ethnic Minority Groups etc.**

1. What are your expectations towards the performing arts venues, museum, exhibition centre or even the overall development of the West Kowloon Cultural District including its planning, provision of programmes and relationship building with the community?
2. Do you have any suggestions on other special ancillary facilities that should be provided in the performing arts venues, museum and exhibition centre to enhance audience's convenience and comfort?

**Category S: Information Technology Organizations**

1. Design elements:  
In what ways should the West Kowloon Cultural District (WKCD) apply the information technology in design? Do you know which types of information technology can enhance the creative process of artists?
2. Planning design principles:  
Which types of information technology can facilitate art pieces to interact with the surrounding environment and visitors in order to promote its interest and attractiveness?
3. What are your views concerning the building of the technology infrastructure and the use of communications networks for communications within the WKCD?
4. What are your views on the use of technology and communications networks to extend the activities and messages of the WKCD to areas outside its physical limits?
5. What are your views on inclusion of digital art at the WKCD?

**Category T: Secondary School Councils**

1. What arts and cultural programmes and activities should be provided in the West Kowloon Cultural District (WKCD) for secondary school students and what facilities should be provided to cater for such programmes? Do you have any suggestions for new or additional features apart from the existing arts and cultural set up, for example free painting walls, music stages etc.?
2. In what ways should the environment both inside and immediate around the arts and cultural venues be made to attract secondary school students?
3. What services and facilities should be made available in the arts and cultural venues to assist teachers to understand the programmes in teaching their students (e.g. rental centre, visual resource centre, studios, classrooms and workshops)?
4. What kind of collaborations or relationships do you expect arts and cultural venues to have with schools to help arts education? In what ways can the facilities within the performing arts venues, museum and exhibition centre be designed to facilitate arts education?
5. In the planning design principles, which are to guide the future development of the WKCD, artworks should be an intrinsic part of the WKCD development. In what ways do you think the artworks should interact with the environment and the visitors to make it more interesting?
6. What educational functions, services or programmes should be provided in the WKCD for the benefit of secondary school students? Should there be educational facilities, such as workshops, classrooms, resources

centres and arts libraries? Should these educational facilities be incorporated into the performing arts venues, museum and EC or provided separately in the WKCD (and in what ways)? Explain.

**Category U: Primary School Associations**

1. What arts and cultural programmes and activities should be provided in the West Kowloon Cultural District (WKCD) for primary school students and what facilities should be provided to cater for such programmes? Do you have any suggestions for new or additional features apart from the existing arts and cultural set up, for example free painting walls, music stages, etc?
2. In what ways should the environment both inside and immediate around the arts and cultural venues be made to attract primary school students?
3. What services and facilities should be made available in the arts and cultural venues to assist teachers to understand the programmes in teaching their students (e.g. rental centre, visual resource centre, studios, classrooms and workshops)?
4. What kind of collaborations or relationships do you expect arts and cultural venues to have with schools to help arts education? In what ways can the facilities within the performing arts venues, museum and exhibition centre be designed to facilitate arts education?
5. In the planning design principles, which are to guide the future development of the WKCD, artworks should be an intrinsic part of the WKCD development. In what ways do you think the artworks should interact with the environment and the visitors to make it more interesting?
6. What educational functions, services or programmes should be provided in the WKCD for the benefit of primary students? Should there be educational facilities, such as workshops, classrooms, resources centres and arts libraries? Should these educational facilities be incorporated into the performing arts venues, museum and EC or provided separately in the WKCD (and in what ways)? Explain.

**Category V: School Sponsoring Bodies**

1. What educational functions, services or programmes should be provided in the West Kowloon Cultural District (WKCD) for the benefit of school students? Should there be educational facilities, such as workshops, classrooms, resources centres and arts libraries? Should these educational facilities be incorporated into the performing arts venues, museum and exhibition centre or provided separately in the WKCD (and in what ways)? Explain.
2. Should, and in what way could, the WKCD provide facilities and services that would help art teachers and art students in their pursuit of the development in the arts and cultural field (e.g. facilities that provide functions of research, library and data collection)?

## **Annex 10: Detailed List of All Themes/Categories/Sub-categories of Views**

### **Themes, Categories, and Sub-categories<sup>139</sup>**

#### **1. Overall Look**

- 1.1 Harmonising with Harbour-front and the Ridgelines
- 1.2 Distinct from and in contrast to its Surrounding
- 1.3 Exhibiting a Green Setting
- 1.4 Presenting an Urban Setting
- 1.5 Showcasing Hong Kong's Unique Local and Traditional Characteristics
  - 1.5.1 Local Characteristics
  - 1.5.2 Traditional Characteristics
- 1.6 An Innovative Mix of Local and International Features
- 1.7 Other Opinions on Overall Look
  - 1.7.1 Landmark
  - 1.7.2 Night Scenery
  - 1.7.3 Historical (Collective Memory)
  - 1.7.4 Others

#### **2. Ambience**

- 2.1 Relaxing
- 2.2 Exciting
- 2.3 Traditional
- 2.4 Contemporary
- 2.5 Inviting
- 2.6 Inspiring
- 2.7 Other Opinions on Ambience
  - 2.7.1 Free
  - 2.7.2 Friendly
  - 2.7.3 Artistic/Cultural Feel
  - 2.7.4 Others

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139. A “**theme**” is a distinct topic of interests emerged from the views of the respondents in qualitative analysis. In this study, “Overall Look” is the first theme and views under it are concerned with the outlook of the core arts and cultural facilities of the WKCD. A “**category**” of views is a group of views under a particular theme sharing some common characteristics. In this Study, “1.5 Showcasing Hong Kong's Unique Local and Traditional Characteristics” is one of the categories under theme 1 “Overall Look”. Views under this category are all concerned with showing the unique characteristics of Hong Kong. “**Sub-categories**” are further grouping of views under a particular category. In this study, “1.5.1 Local Characteristics” is one of the sub-categories under category “1.5 Showcasing Hong Kong's Unique Local and Traditional Characteristics”.



### **3. Facilities and Activities<sup>140</sup>**

- 3.1 Performance Venues
- 3.2 Museum/M+
- 3.3 Exhibition Centre
- 3.4 Other Facilities
- 3.5 Other Opinions on Facilities and Activities

### **4. Public Open Space and Facilities**

- 4.1 Public Open Space
- 4.2 Piazza
- 4.3 Promenade
- 4.4 Parks
- 4.5 Green Areas
- 4.6 Themes
- 4.7 Sizes
- 4.8 Relationship with Harbour and Facilities
- 4.9 Ancillary Facilities
- 4.10 Retail-dining-entertainment Facilities
  - 4.10.1 Shops
  - 4.10.2 Restaurants/Cafes
  - 4.10.3 Entertainment Facilities
  - 4.10.4 Others
- 4.11 Other Opinions on Public Open Space and Facilities

### **5. Programmes, Education-related Activities, and Other Software Issues by the WKCDA**

- 5.1 Vision and Mission of the WKCDA
- 5.2 Strategic Positioning of the WKCD
- 5.3 Cooperation with Other Areas/Venues/Organizations
- 5.4 Promotion and Marketing Activities
- 5.5 Audience Building
- 5.6 Events
  - 5.6.1 Top Events
  - 5.6.2 Regular Events
  - 5.6.3 Others

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140. See details for Theme 3 “Facilities and Activities” in **Annex 11**.

- 5.7 Exhibitions
- 5.8 Arts and Cultural Programmes
  - 5.8.1 Types of Arts and Cultural Programmes
  - 5.8.2 Programmes for Persons with Disabilities
  - 5.8.3 Others
- 5.9 Research Programmes
- 5.10 Education-related Programmes
- 5.11 Training Programmes
- 5.12 Nurturing Programmes
  - 5.12.1 Nurturing Local Talents
  - 5.12.2 Others
- 5.13 Sponsorship Programmes
- 5.14 Management of Venues/Public Open Space
  - 5.14.1 Opening Hours
  - 5.14.2 Hiring/Charges/Entrance Fees
  - 5.14.3 Usage Rules
  - 5.14.4 Maintenance
  - 5.14.5 Ticketing
  - 5.14.6 Others
- 5.15 Management and Operation
- 5.16 Other Opinions on Programmes, Education-related Activities, and Other Software Issues by the WKCDA

## **6. Travelling to and from the WKCD**

- 6.1 Connectivity with Adjacent Areas and Rest of Hong Kong
- 6.2 Means of Transport Connection
  - 6.2.1 MTR
  - 6.2.2 Express Rail Link (XRL)
  - 6.2.3 Bus/Shuttle Bus
  - 6.2.4 Minibus
  - 6.2.5 Taxi
  - 6.2.6 Water Transport/Ferry
  - 6.2.7 On Foot
  - 6.2.8 Private Car
  - 6.2.9 Others
- 6.3 Means of Pedestrian Connection
  - 6.3.1 Walking Experience
  - 6.3.2 Foot Bridges

- 6.3.3 Subways
- 6.3.4 Pedestrian Decks
- 6.3.5 Others
- 6.4 Other Transport Facilities
- 6.5 Other Opinions on Travelling to and from the WKCD
  - 6.5.1 Traffic Congestion
  - 6.5.2 Air Pollution
  - 6.5.3 Noise Pollution
  - 6.5.4 Fares
  - 6.5.5 Others

## **7. Travelling within the WKCD**

- 7.1 Consideration Factors
  - 7.1.1 Convenience
  - 7.1.2 Visual Effect
  - 7.1.3 Comfort
  - 7.1.4 Environmental Friendliness
  - 7.1.5 Others
- 7.2 Barrier-free Access Facilities for Persons with Disabilities
- 7.3 Means/Facilities of Internal Transport
  - 7.3.1 Internal Monorail
  - 7.3.2 Travellers
  - 7.3.3 Cycling
  - 7.3.4 Riskshaw
  - 7.3.5 Electric Vehicles
  - 7.3.6 Others
- 7.4 Other Opinions on Travelling within the WKCD
  - 7.4.1 Fares
  - 7.4.2 Others

## **8. Planning Design Principles**

- 8.1 Creativity
- 8.2 Accessibility
- 8.3 Connectivity
- 8.4 Integration
  - 8.4.1 With Neighbourhood Communities
  - 8.4.2 Cultural Diversity

- 8.4.3 Others
- 8.5 Vibrancy
- 8.6 Uniqueness
- 8.7 Sustainability
  - 8.7.1 Environmental-friendly
  - 8.7.2 Avoid “Wall Effect Buildings”
  - 8.7.3 Low Carbon
  - 8.7.4 Others
- 8.8 Other Opinions on Planning Design Principles
  - 8.8.1 Information and Communication Technologies (ICT)
  - 8.8.2 Others

## **9. Development**

- 9.1 Pace of Development
  - 9.1.1 Phasing
  - 9.1.2 Organic Growth
  - 9.1.3 Others
- 9.2 Clustering
- 9.3 Other Opinions on Development

## **10. Macro Issues**

- 10.1 Hong Kong Cultural Context
- 10.2 Hong Kong Cultural Policies/Strategies
  - 10.2.1 Long-term Cultural Policies
  - 10.2.2 Creative Industry
  - 10.2.3 Resources Allocation
  - 10.2.4 Others
- 10.3 Cooperation/Competition with Other Countries/Regions
- 10.4 Promotion and Marketing Activities
- 10.5 Nurturing Programmes
  - 10.5.1 Nurturing Local Talents
  - 10.5.2 Others
- 10.6 Audience Building Programmes
- 10.7 Research in Arts and Culture
- 10.8 Education/Training in Arts and Culture
  - 10.8.1 Managers of Arts and Cultural Venues
  - 10.8.2 Technical/Supporting Staff

- 10.8.3 Others
- 10.9 Sponsorship Programmes
- 10.10 Other Opinions on Macro Issues

## **11. Other Issues Raised**

- 11.1 Public Engagement Exercise
  - 11.1.1 Holistic Approach
  - 11.1.2 Arrangement
  - 11.1.3 Effectiveness
  - 11.1.4 Consultation Leaflet and Questionnaire
  - 11.1.5 Stakeholders
  - 11.1.6 Follow-up Actions
  - 11.1.7 Others
- 11.2 Any Other Opinions
  - 11.2.1 Express Rail Link (XRL)
  - 11.2.2 Others

## **Annex 11: Detailed List of Categories/Sub-categories under Theme 3 “Facilities and Activities”**

### **3.1 Performance Venues**

- 3.1.1 Mega Performance Venue (MPV)
  - 3.1.1.1 Overall Experience
  - 3.1.1.2 Seating Capacity
  - 3.1.1.3 Artistic Direction
  - 3.1.1.4 Programming
  - 3.1.1.5 Education Facilities
  - 3.1.1.6 Resident Company
  - 3.1.1.7 Hiring/Charges
  - 3.1.1.8 Ticketing
  - 3.1.1.9 Front of House Area
  - 3.1.1.10 Audience Area
    - 3.1.1.10.1 Seating Arrangement
    - 3.1.1.10.2 Seat Spacing
  - 3.1.1.11 Onstage
  - 3.1.1.12 Backstage
    - 3.1.1.12.1 Dressing Rooms
    - 3.1.1.12.2 Green Rooms
    - 3.1.1.12.3 Storage Space
  - 3.1.1.13 Orchestra Pit
  - 3.1.1.14 Rehearsal Facilities
  - 3.1.1.15 Acoustics
  - 3.1.1.16 Lighting
  - 3.1.1.17 Onstage Machineries
    - 3.1.1.17.1 Rigging System
    - 3.1.1.17.1 Multimedia
  - 3.1.1.18 Ancillary Facilities
    - 3.1.1.18.1 Loading/Unloading
    - 3.1.1.18.2 Car Parks
    - 3.1.1.18.3 Toilet Facilities
    - 3.1.1.18.4 Dining Facilities
  - 3.1.1.19 Subtitle System
  - 3.1.1.20 Filming/Recording
  - 3.1.1.21 ICT
  - 3.1.1.22 Facilities for Persons with Disabilities

- 3.1.1.23 Other Spatial Needs
- 3.1.1.24 Other Opinions
- 3.1.2 Great Theatres
  - 3.1.2.1 Overall Experience
  - 3.1.2.2 Seating Capacity
  - 3.1.2.3 Artistic Direction
  - 3.1.2.4 Programming
  - 3.1.2.5 Education Facilities
  - 3.1.2.6 Resident Company
  - 3.1.2.7 Hiring/Charges
  - 3.1.2.8 Ticketing
  - 3.1.2.9 Front of House Area
  - 3.1.2.10 Audience Area
    - 3.1.2.10.1 Seating Arrangement
    - 3.1.2.10.2 Seat Spacing
  - 3.1.2.11 Onstage
  - 3.1.2.12 Backstage
    - 3.1.2.12.1 Dressing Rooms
    - 3.1.2.12.2 Green Rooms
    - 3.1.2.12.3 Storage Space
  - 3.1.2.13 Orchestra Pit
  - 3.1.2.14 Rehearsal Facilities
  - 3.1.2.15 Acoustics
  - 3.1.2.16 Lighting
  - 3.1.2.17 Onstage Machineries
    - 3.1.2.17.1 Rigging System
    - 3.1.2.17.1 Multimedia
  - 3.1.2.18 Ancillary Facilities
    - 3.1.2.18.1 Loading/Unloading
    - 3.1.2.18.2 Car Parks
    - 3.1.2.18.3 Toilet Facilities
    - 3.1.2.18.4 Dining Facilities
  - 3.1.2.19 Subtitle System
  - 3.1.2.20 Filming/Recording
  - 3.1.2.21 ICT
  - 3.1.2.22 Facilities for Persons with Disabilities
  - 3.1.2.23 Other Spatial Needs
  - 3.1.2.24 Other Opinions

- 3.1.3 Medium-sized Theatres
  - 3.1.3.1 Overall Experience
  - 3.1.3.2 Seating Capacity
  - 3.1.3.3 Artistic Direction
  - 3.1.3.4 Programming
  - 3.1.3.5 Education Facilities
  - 3.1.3.6 Resident Company
  - 3.1.3.7 Hiring/Charges
  - 3.1.3.8 Ticketing
  - 3.1.3.9 Front of House Area
  - 3.1.3.10 Audience Area
    - 3.1.3.10.1 Seating Arrangement
    - 3.1.3.10.2 Seat Spacing
  - 3.1.3.11 Onstage
  - 3.1.3.12 Backstage
    - 3.1.3.12.1 Dressing Rooms
    - 3.1.3.12.2 Green Rooms
    - 3.1.3.12.3 Storage Space
  - 3.1.3.13 Orchestra Pit
  - 3.1.3.14 Rehearsal Facilities
  - 3.1.3.15 Acoustics
  - 3.1.3.16 Lighting
  - 3.1.3.17 Onstage Machineries
    - 3.1.3.17.1 Rigging System
    - 3.1.3.17.1 Multimedia
  - 3.1.3.18 Ancillary Facilities
    - 3.1.3.18.1 Loading/Unloading
    - 3.1.3.18.2 Car Parks
    - 3.1.3.18.3 Toilet Facilities
    - 3.1.3.18.4 Dining Facilities
  - 3.1.3.19 Subtitle System
  - 3.1.3.20 Filming/Recording
  - 3.1.3.21 ICT
  - 3.1.3.22 Facilities for Persons with Disabilities
  - 3.1.3.23 Other Spatial Needs
  - 3.1.3.24 Other Opinions
- 3.1.4 Blackbox Theatres
  - 3.1.4.1 Overall Experience



- 3.1.4.2 Seating Capacity
- 3.1.4.3 Artistic Direction
- 3.1.4.4 Programming
- 3.1.4.5 Education Facilities
- 3.1.4.6 Resident Company
- 3.1.4.7 Hiring/Charges
- 3.1.4.8 Ticketing
- 3.1.4.9 Front of House Area
- 3.1.4.10 Audience Area
  - 3.1.4.10.1 Seating Arrangement
  - 3.1.4.10.2 Seat Spacing
- 3.1.4.11 Onstage
- 3.1.4.12 Backstage
  - 3.1.4.12.1 Dressing Rooms
  - 3.1.4.12.2 Green Rooms
  - 3.1.4.12.3 Storage Space
- 3.1.4.13 Rehearsal Facilities
- 3.1.4.14 Acoustics
- 3.1.4.15 Lighting
- 3.1.4.16 Onstage Machineries
  - 3.1.4.16.1 Rigging System
  - 3.1.4.16.1 Multimedia
- 3.1.4.17 Ancillary Facilities
  - 3.1.4.17.1 Loading/Unloading
  - 3.1.4.17.2 Car Parks
  - 3.1.4.17.3 Toilet Facilities
  - 3.1.4.17.4 Dining Facilities
- 3.1.4.18 Subtitle System
- 3.1.4.19 Filming/Recording
- 3.1.4.20 ICT
- 3.1.4.21 Facilities for Persons with Disabilities
- 3.1.4.22 Other Spatial Needs
- 3.1.4.23 Other Opinions
- 3.1.5 Concert Hall
  - 3.1.5.1 Overall Experience
  - 3.1.5.2 Seating Capacity
  - 3.1.5.3 Artistic Direction
  - 3.1.5.4 Programming

- 3.1.5.5 Education Facilities
- 3.1.5.6 Resident Company
- 3.1.5.7 Hiring/Charges
- 3.1.5.8 Ticketing
- 3.1.5.9 Front of House Area
- 3.1.5.10 Audience Area
  - 3.1.5.10.1 Seating Arrangement
  - 3.1.5.10.2 Seat Spacing
- 3.1.5.11 Onstage
- 3.1.5.12 Backstage
  - 3.1.5.12.1 Dressing Rooms
  - 3.1.5.12.2 Green Rooms
  - 3.1.5.12.3 Storage Space
- 3.1.5.13 Orchestra Pit
- 3.1.5.14 Rehearsal Facilities
- 3.1.5.15 Acoustics
- 3.1.5.16 Lighting
- 3.1.5.17 Onstage Machineries
  - 3.1.5.17.1 Rigging System
  - 3.1.5.17.1 Multimedia
- 3.1.5.18 Ancillary Facilities
  - 3.1.5.18.1 Loading/Unloading
  - 3.1.5.18.2 Car Parks
  - 3.1.5.18.3 Toilet Facilities
  - 3.1.5.18.4 Dining Facilities
- 3.1.5.19 Subtitle System
- 3.1.5.20 Filming/Recording
- 3.1.5.21 ICT
- 3.1.5.22 Facilities for Persons with Disabilities
- 3.1.5.23 Other Spatial Needs
- 3.1.5.24 Other Opinions
- 3.1.6 Chamber Music Hall
  - 3.1.6.1 Overall Experience
  - 3.1.6.2 Seating Capacity
  - 3.1.6.3 Artistic Direction
  - 3.1.6.4 Programming
  - 3.1.6.5 Education Facilities
  - 3.1.6.6 Resident Company

- 3.1.6.7 Hiring/Charges
- 3.1.6.8 Ticketing
- 3.1.6.9 Front of House Area
- 3.1.6.10 Audience Area
  - 3.1.6.10.1 Seating Arrangement
  - 3.1.6.10.2 Seat Spacing
- 3.1.6.11 Onstage
- 3.1.6.12 Backstage
  - 3.1.6.12.1 Dressing Rooms
  - 3.1.6.12.2 Green Rooms
  - 3.1.6.12.3 Storage Space
- 3.1.6.13 Orchestra Pit
- 3.1.6.14 Rehearsal Facilities
- 3.1.6.15 Acoustics
- 3.1.6.16 Lighting
- 3.1.6.17 Onstage Machineries
  - 3.1.6.17.1 Rigging System
  - 3.1.6.17.1 Multimedia
- 3.1.6.18 Ancillary Facilities
  - 3.1.6.18.1 Loading/Unloading
  - 3.1.6.18.2 Car Parks
  - 3.1.6.18.3 Toilet Facilities
  - 3.1.6.18.4 Dining Facilities
- 3.1.6.19 Subtitle System
- 3.1.6.20 Filming/Recording
- 3.1.6.21 ICT
- 3.1.6.22 Facilities for Persons with Disabilities
- 3.1.6.23 Other Spatial Needs
- 3.1.6.24 Other Opinions
- 3.1.7 Xiqu Centre
  - 3.1.7.1 Overall Experience
  - 3.1.7.2 Seating Capacity
  - 3.1.7.3 Artistic Direction
  - 3.1.7.4 Programming
  - 3.1.7.5 Education Facilities
  - 3.1.7.6 Resident Company
  - 3.1.7.7 Hiring/Charges
  - 3.1.7.8 Ticketing

- 3.1.7.9 Main Xiqu Theatre
  - 3.1.7.9.1 Front of House Area
  - 3.1.7.9.2 Audience Area
    - 3.1.7.9.2.1 Seating Arrangement
    - 3.1.7.9.2.2 Seat Spacing
  - 3.1.7.9.3 Onstage
  - 3.1.7.9.4 Backstage
    - 3.1.7.9.4.1 Dressing Rooms
    - 3.1.7.9.4.2 Green Rooms
    - 3.1.7.9.4.3 Storage Space
  - 3.1.7.9.5 Orchestra Pit
  - 3.1.7.9.6 Rehearsal Facilities
  - 3.1.7.9.7 Acoustics
  - 3.1.7.9.8 Lighting
  - 3.1.7.9.9 Onstage Machineries
    - 3.1.7.9.9.1 Rigging System
    - 3.1.7.9.9.2 Multimedia
  - 3.1.7.9.10 Ancillary Facilities
    - 3.1.7.9.10.1 Loading/Unloading
    - 3.1.7.9.10.2 Car Parks
    - 3.1.7.9.10.3 Toilet Facilities
    - 3.1.7.9.10.4 Dining Facilities
  - 3.1.7.9.11 Subtitle System
  - 3.1.7.9.12 Filming/Recording
  - 3.1.7.9.13 ICT
  - 3.1.7.9.14 Facilities for Persons with Disabilities
  - 3.1.7.9.15 Other Spatial Needs
  - 3.1.7.9.16 Other Opinions
- 3.1.7.10 Small Xiqu Theatre
  - 3.1.7.10.1 Front of House Area
  - 3.1.7.10.2 Audience Area
    - 3.1.7.10.2.1 Seating Arrangement
    - 3.1.7.10.2.2 Seat Spacing
  - 3.1.7.10.3 Onstage
  - 3.1.7.10.4 Backstage
    - 3.1.7.10.4.1 Dressing Rooms
    - 3.1.7.10.4.2 Green Rooms
    - 3.1.7.10.4.3 Storage Space

- 3.1.7.10.5 Orchestra Pit
- 3.1.7.10.6 Rehearsal Facilities
- 3.1.7.10.7 Acoustics
- 3.1.7.10.8 Lighting
- 3.1.7.10.9 Onstage Machineries
  - 3.1.7.10.9.1 Rigging System
  - 3.1.7.10.9.2 Multimedia
- 3.1.7.10.10 Ancillary Facilities
  - 3.1.7.10.10.1 Loading/Unloading
  - 3.1.7.10.10.2 Car Parks
  - 3.1.7.10.10.3 Toilet Facilities
  - 3.1.7.10.10.4 Dining Facilities
- 3.1.7.10.11 Subtitle System
- 3.1.7.10.12 Filming/Recording
- 3.1.7.10.13 ICT
- 3.1.7.10.14 Facilities for Persons with Disabilities
- 3.1.7.10.15 Other Spatial Needs
- 3.1.7.10.16 Other Opinions
- 3.1.7.11 Other Opinions
- 3.1.8 Outdoor Performance Areas
  - 3.1.8.1 Overall Experience
  - 3.1.8.2 Seating Capacity
  - 3.1.8.3 Artistic Direction
  - 3.1.8.4 Programming
  - 3.1.8.5 Education Facilities
  - 3.1.8.6 Hiring/Charges
  - 3.1.8.7 Ticketing
  - 3.1.8.8 Onstage
    - 3.1.8.9 Backstage
      - 3.1.8.9.1 Dressing Rooms
  - 3.1.8.10 Acoustics
  - 3.1.8.11 Lighting
  - 3.1.8.12 Onstage Machineries
    - 3.1.8.12.1 Rigging System
    - 3.1.8.12.2 Multimedia
  - 3.1.8.13 Ancillary Facilities
    - 3.1.8.13.1 Loading/Unloading
    - 3.1.8.13.2 Car Parks

- 3.1.8.13.3 Toilet Facilities
- 3.1.8.13.4 Dining Facilities
- 3.1.8.14 Filming and Recording
- 3.1.8.15 ICT
- 3.1.8.16 Facilities for Persons with Disabilities
- 3.1.8.17 Other Spatial Needs
- 3.1.8.18 Other Opinions
- 3.1.9 Other Opinions on Performance Venues
  - 3.1.9.1 Artistic Direction (In General)
  - 3.1.9.2 Programming (In General)
  - 3.1.9.3 Resident Company (In General)
  - 3.1.9.4 Acoustics (In General)
  - 3.1.9.5 Lighting (In General)
  - 3.1.9.6 Subtitle System (In General)
  - 3.1.9.7 Filming/Recording (In General)
  - 3.1.9.8 ICT (In General)
  - 3.1.9.9 Other Opinions

## **3.2 Museum/M+**

- 3.2.1 Positioning
- 3.2.2 Overall Experience
- 3.2.3 Collection/Exhibits/Programming
  - 3.2.3.1 Collaboration with Other Art Form
  - 3.2.3.2 Others
- 3.2.4 Spatial Needs
- 3.2.5 Facilities Requirements
  - 3.2.5.1 Loading/Unloading
  - 3.2.5.2 Multimedia
  - 3.2.5.3 ICT
  - 3.2.5.4 Facilities for Persons with Disabilities
  - 3.2.5.5 Others
- 3.2.6 Outdoor Exhibition Space
- 3.2.7 Museum Themes
  - 3.2.7.1 Design
  - 3.2.7.2 Moving Image
  - 3.2.7.3 Popular Culture
  - 3.2.7.4 Visual Arts (Cover Ink Art)
  - 3.2.7.5 Others

### 3.2.8 Other Opinions on Museum/M+

## 3.3 Exhibition Centre

### 3.3.1 Positioning

#### 3.3.1.1 Types of Exhibitions/Events

#### 3.3.1.2 Viability and Sustainability

#### 3.3.1.3 Others

### 3.3.2 Spatial Needs

### 3.3.3 Facilities Requirements

#### 3.3.3.1 Loading/Unloading

#### 3.3.3.2 Multimedia

#### 3.3.3.3 ICT

#### 3.3.3.4 Facilities for Persons with Disabilities

#### 3.3.3.5 Others

### 3.3.4 Relationship with Museum/M+

### 3.3.5 Other Opinions on Exhibition Centre

## 3.4 Other Facilities

### 3.4.1 Local Hong Kong Culture Museum

### 3.4.2 Chinese Culture Museum

### 3.4.3 Learning-related/Education Facilities

### 3.4.4 Research Facilities

### 3.4.5 Library/Resources Centre

### 3.4.6 Martial Arts Museum

### 3.4.7 Literature Museum

### 3.4.8 Calligraphy Museum

### 3.4.9 History Museum

### 3.4.10 Arts Village/Hostel

### 3.4.11 Mobile Arts Museum

### 3.4.12 Digital Arts Gallery

### 3.4.13 Children Museum

### 3.4.14 Children Theatre

### 3.4.15 Youth Gallery/Museum

### 3.4.16 Youth Theatre

### 3.4.17 Facilities for Film

### 3.4.18 Meeting/Convention Facilities

### 3.4.19 Media Centre

- 3.4.20 Residential/Hotels/Offices
- 3.4.21 Ancillary Facilities
  - 3.4.21.1 Laybys for Coaches and Vehicles
  - 3.4.21.2 Loading/Unloading
  - 3.4.21.3 Car Parks
  - 3.4.21.4 Toilet Facilities
  - 3.4.21.5 Others
- 3.4.22 Facilities for Persons with Disabilities
- 3.4.23 Others

### **3.5 Other Opinions on Facilities and Activities**

- END OF ANNEXES -