

## **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)?