

## 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”.

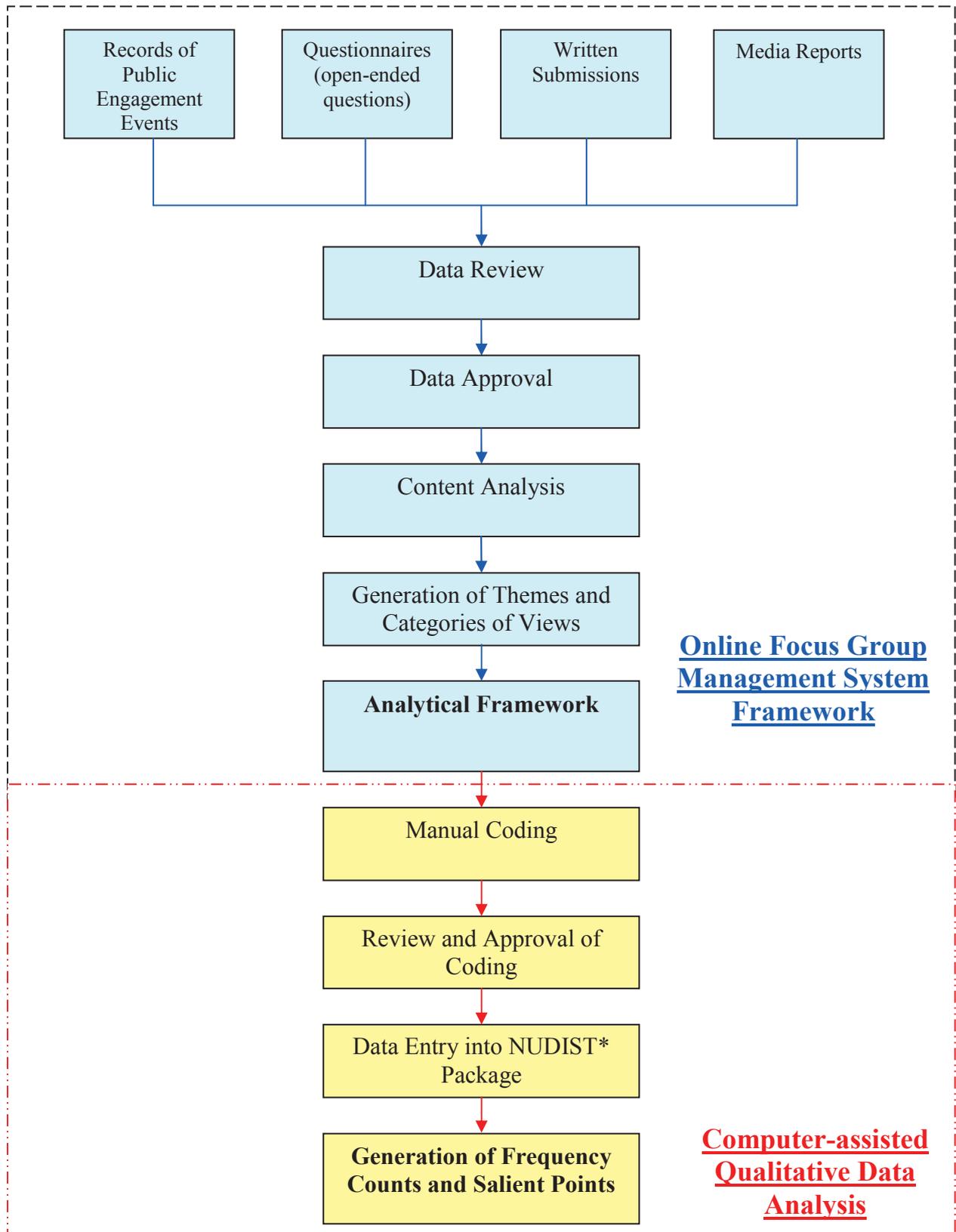
- 2.2.1.8 A separate detailed list for various facilities and activities under Theme 3 (Facilities and Activities) is shown in **Annex 11**. This list covers overall experience, seating capacity and arrangement, artistic direction, programming, spatial requirement, ancillary facilities, and so on for 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 WKCDA	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 WKCDA	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 WKCDA						

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”.

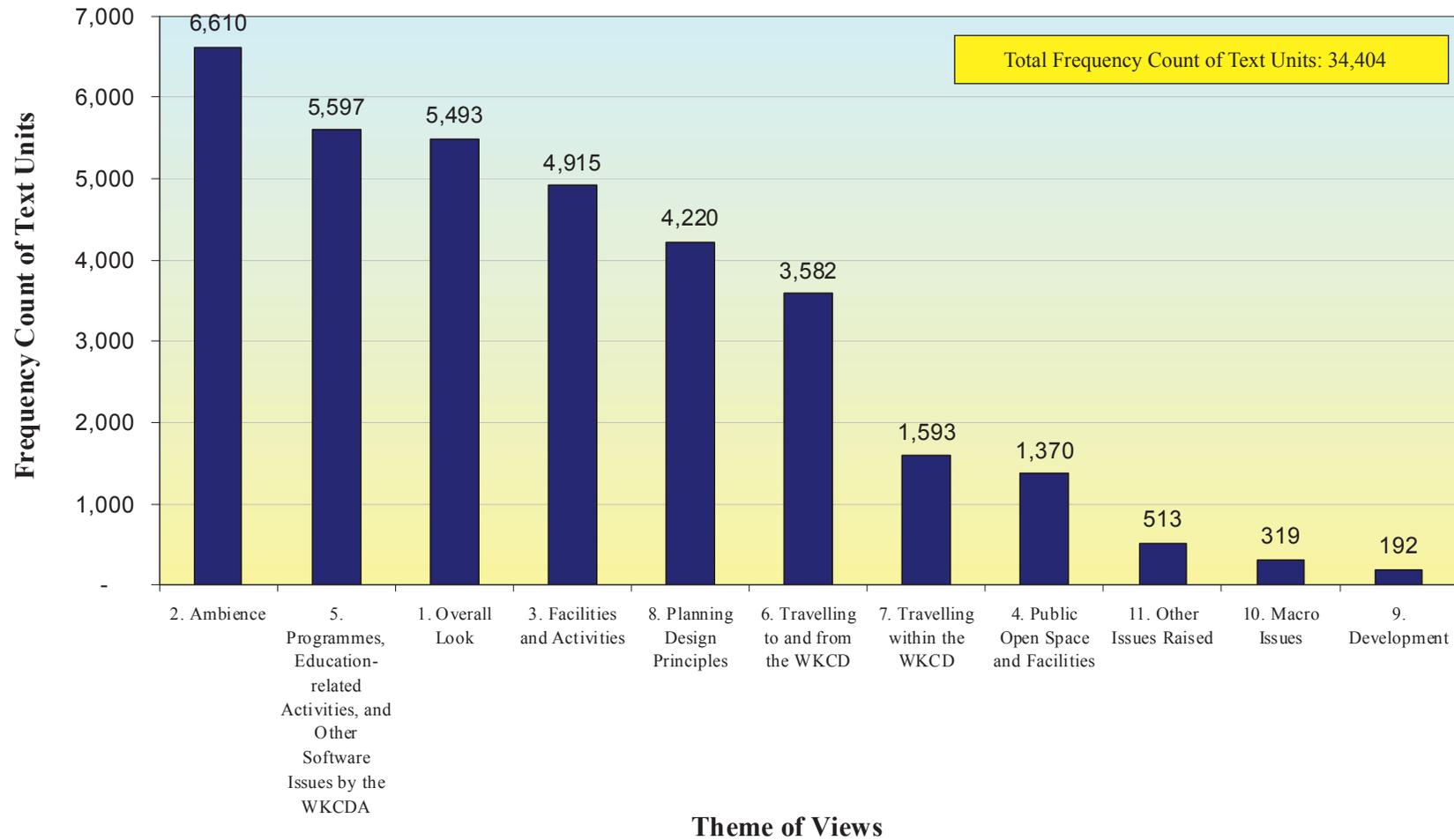
12. An example of “salient point” presented under category of view 1.5.1 “Local Characteristics” is “The WKCD should construct a cultural district to international standards but emphasising local characteristics.”

## **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**



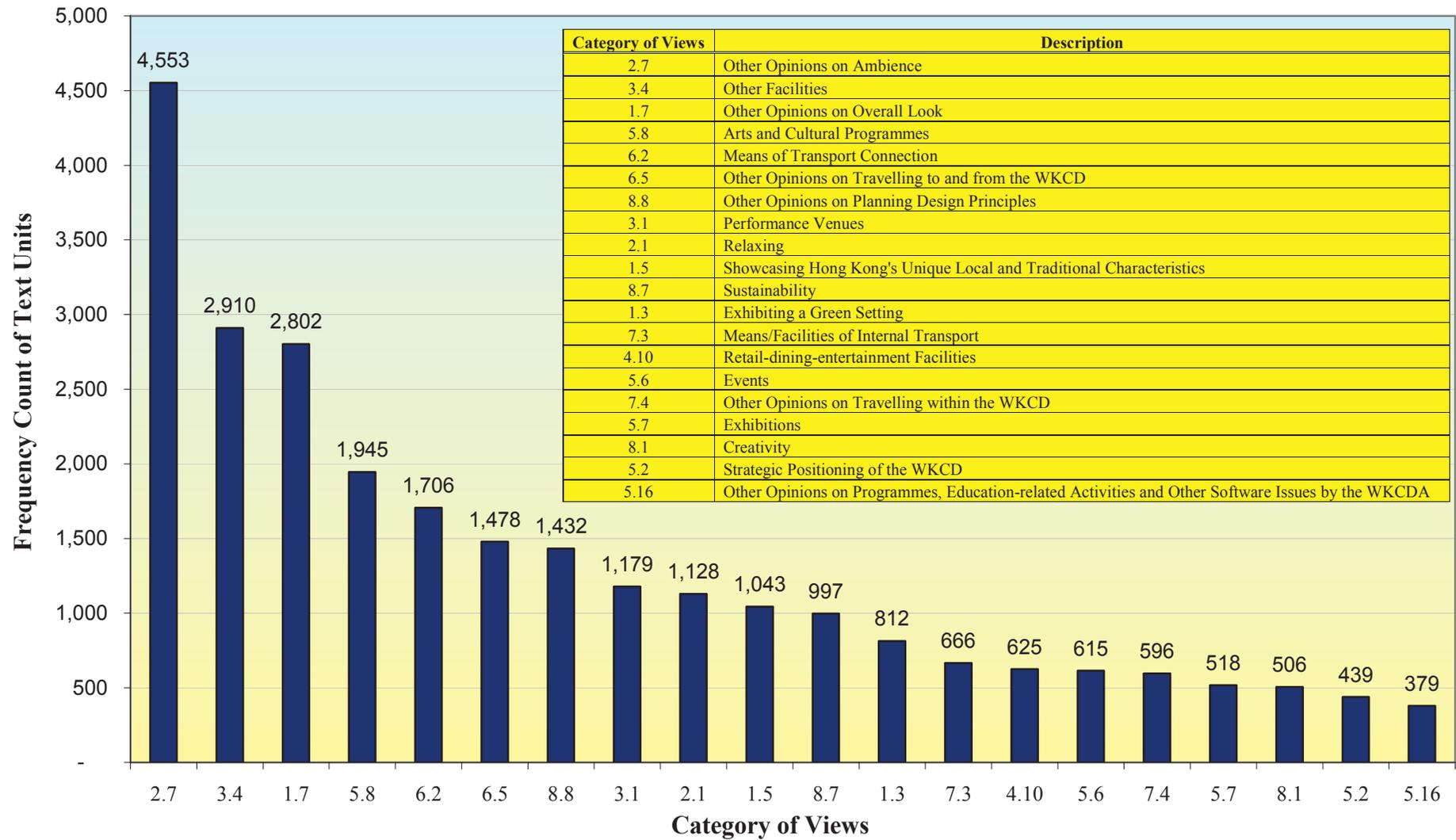
### 2.3.2 Top 20 Categories of Views

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**

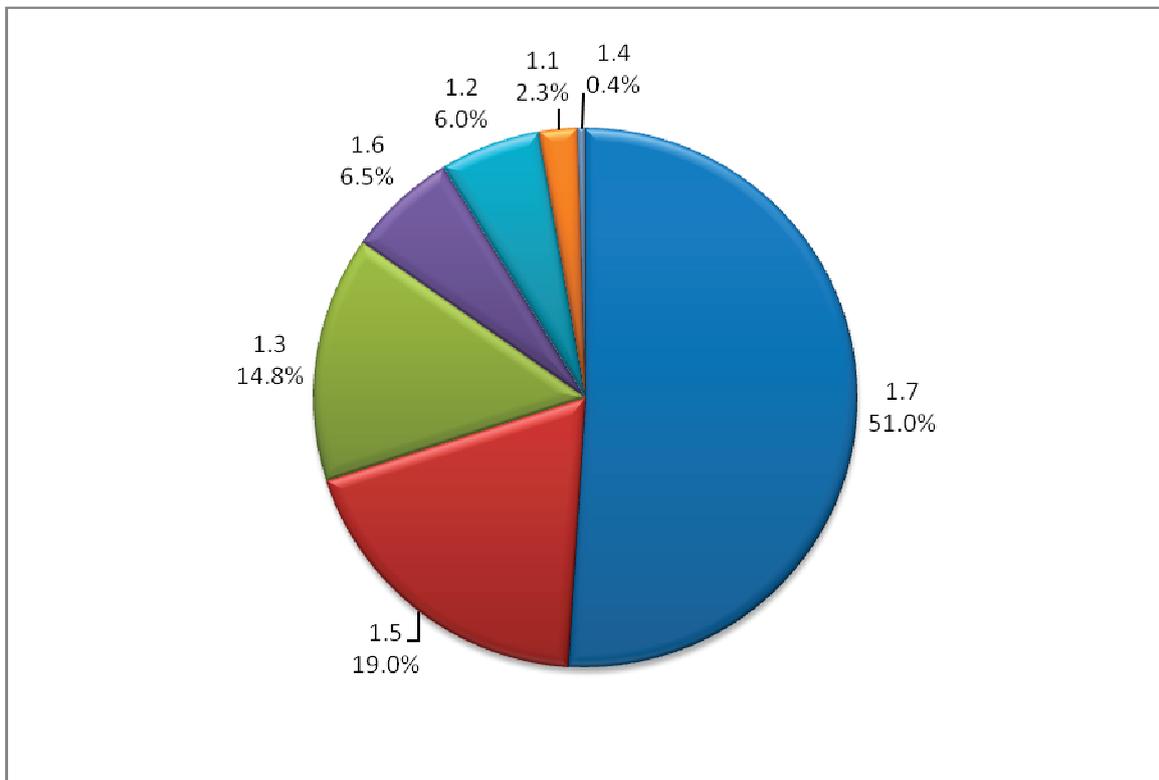
- 2.3.3.1 This section presents a summary of the responses received in the form of “salient points” associated with a category or sub-category under a theme. As pointed out in the earlier paragraphs, views expressed in various sources are organised into “text units” -- a phrase, a sentence or a sequence 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***

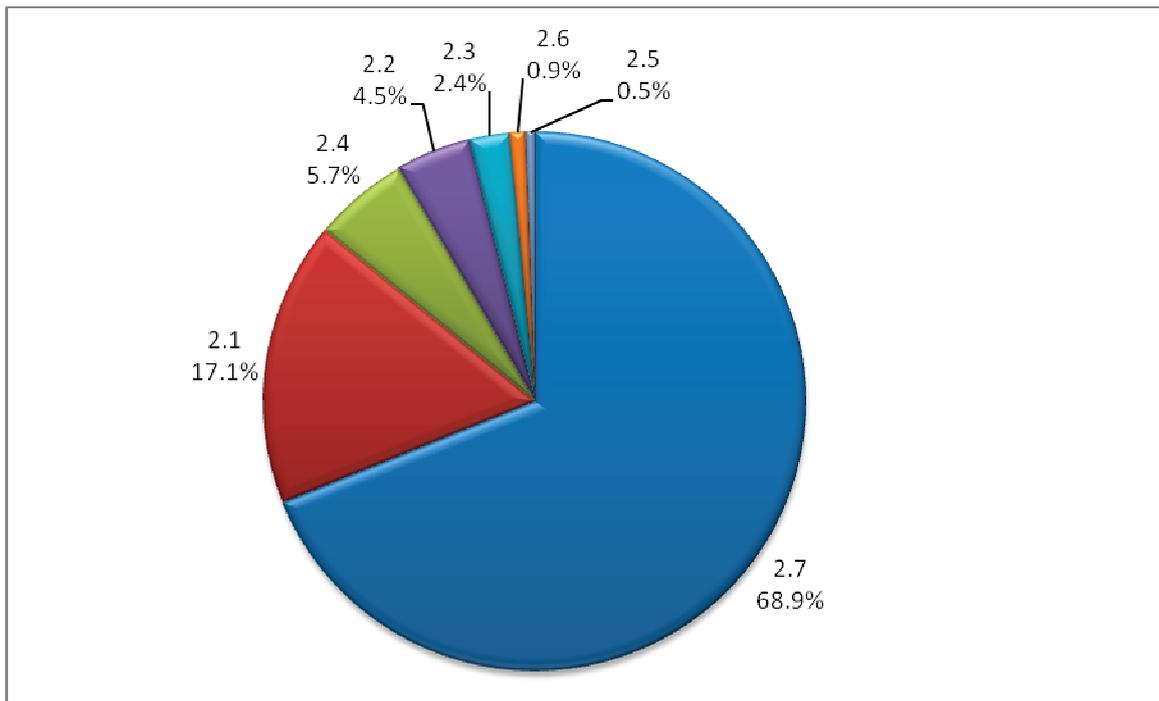
2.3.3.69 Specific building style suggestions include: “*siheyuan*-style buildings”, “egg-shaped buildings”, “Roman style buildings”, “Gothic style buildings”, “temple style buildings”, “red brick buildings”, “an arch”, “a dragon”, “a pearl”, and “a giant canopy”.

## 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***

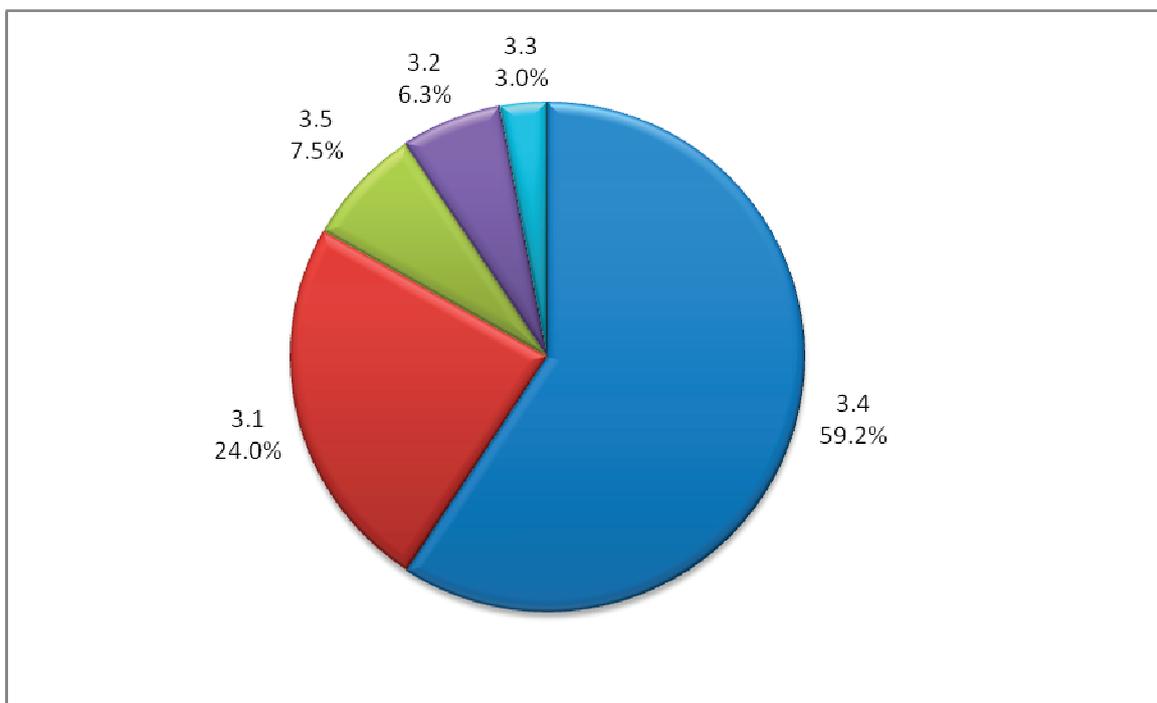
- 2.3.3.256 Ambience plays second fiddle, since providing a variety of programmes should be the key.
- 2.3.3.257 Ambience is not created from what lies outside, but what lies inside. If the content is rich, it will automatically create a good ambience. It is necessary to pay attention to what is inside 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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3.1.7 Xiqu Centre (215 text units).....	48
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3.1.5 Concert Hall (163 text units) .....	59
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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.

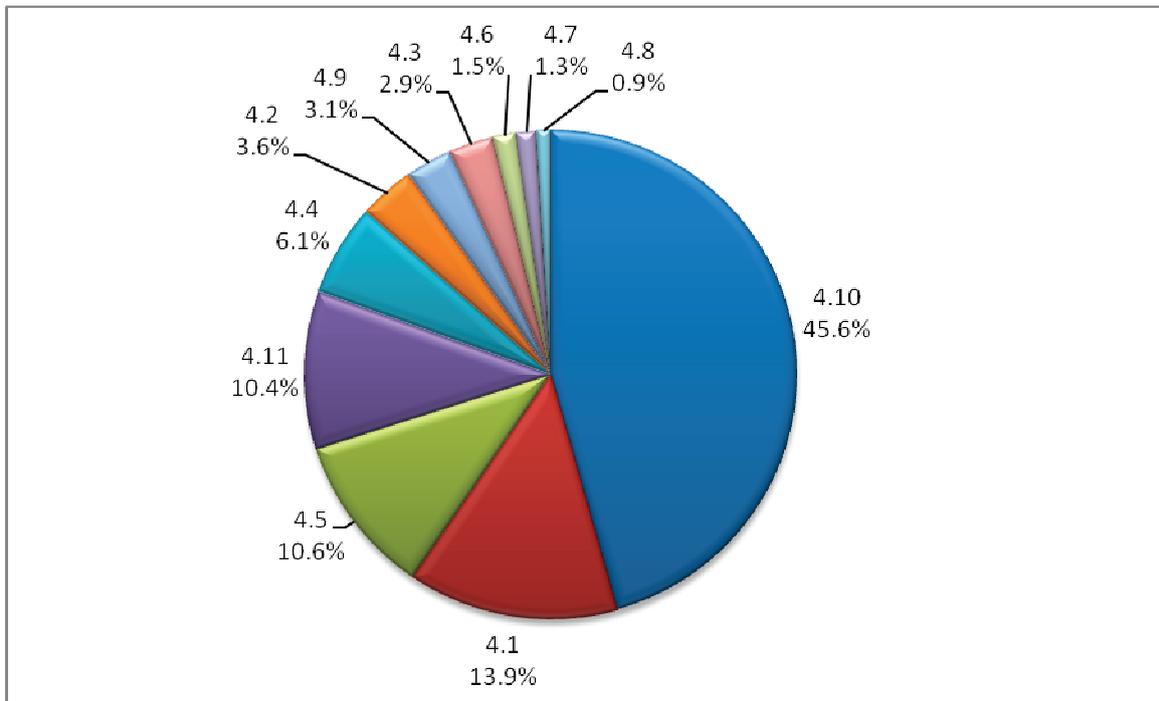
2.3.3.841 There should be a “creative jam” for local arts groups, artists, and creative industries to cluster together, as well as to participate in creative works and performances.

## 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

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4.11 Other Opinions on Public Open Space and Facilities (143 text units).....	110

## **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.

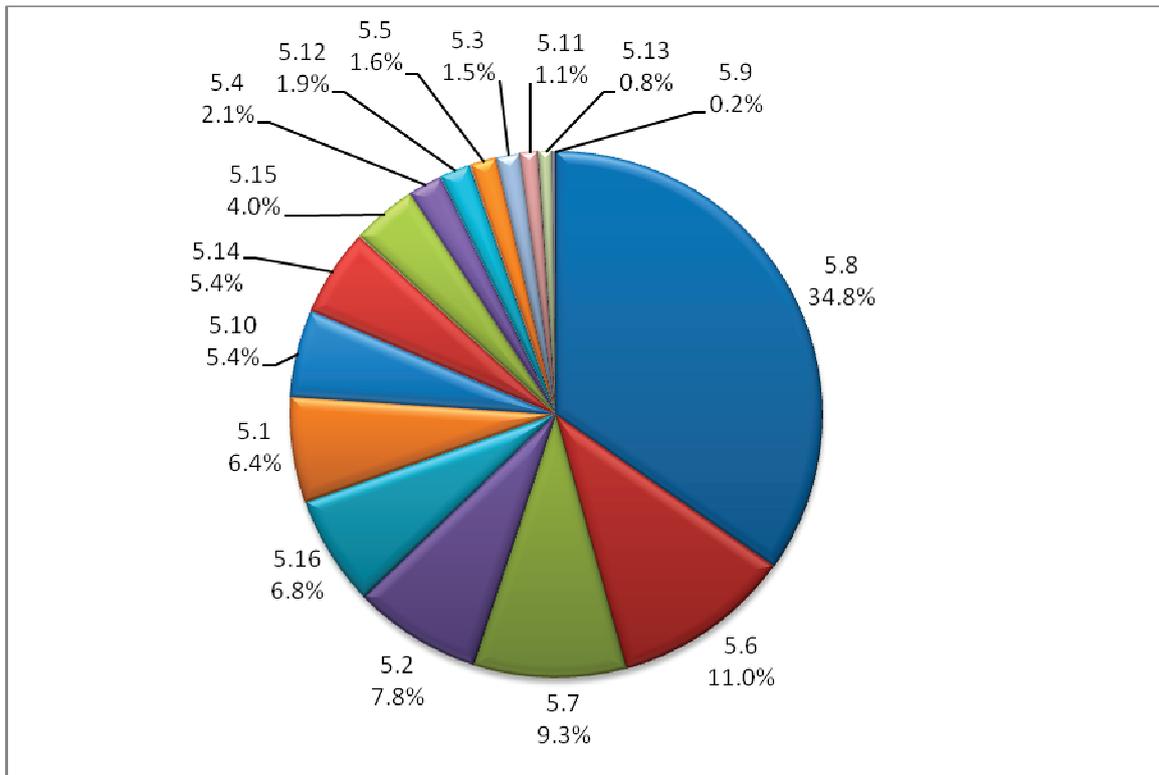
2.3.3.1087 In the planning of public open space, Development Bureau and the relevant Government departments should proactively take part in and provide professional advice, in order to inject elements of greening and sustainable development.

## **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;

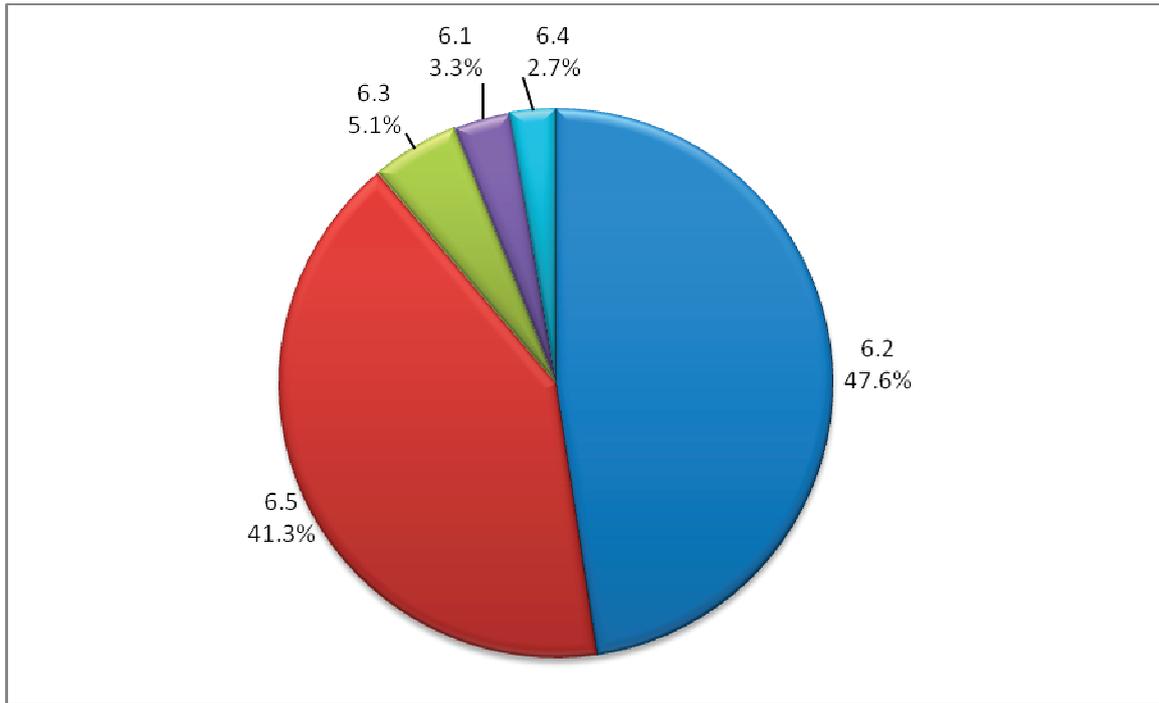
- (b) host cultural activities; and
- (c) set up the proposed “community cultural networks” and “community cultural centres”.

## **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
6.2.8 Private Car (38 text units) .....	135
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6.3.4 <i>Pedestrian Decks (8 text units)</i> .....	137
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6.1 <i>Connectivity with Adjacent Areas and Rest of Hong Kong (118 text units)</i> .....	138
6.4 <i>Other Transport Facilities (96 text units)</i> .....	138
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-transports 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.

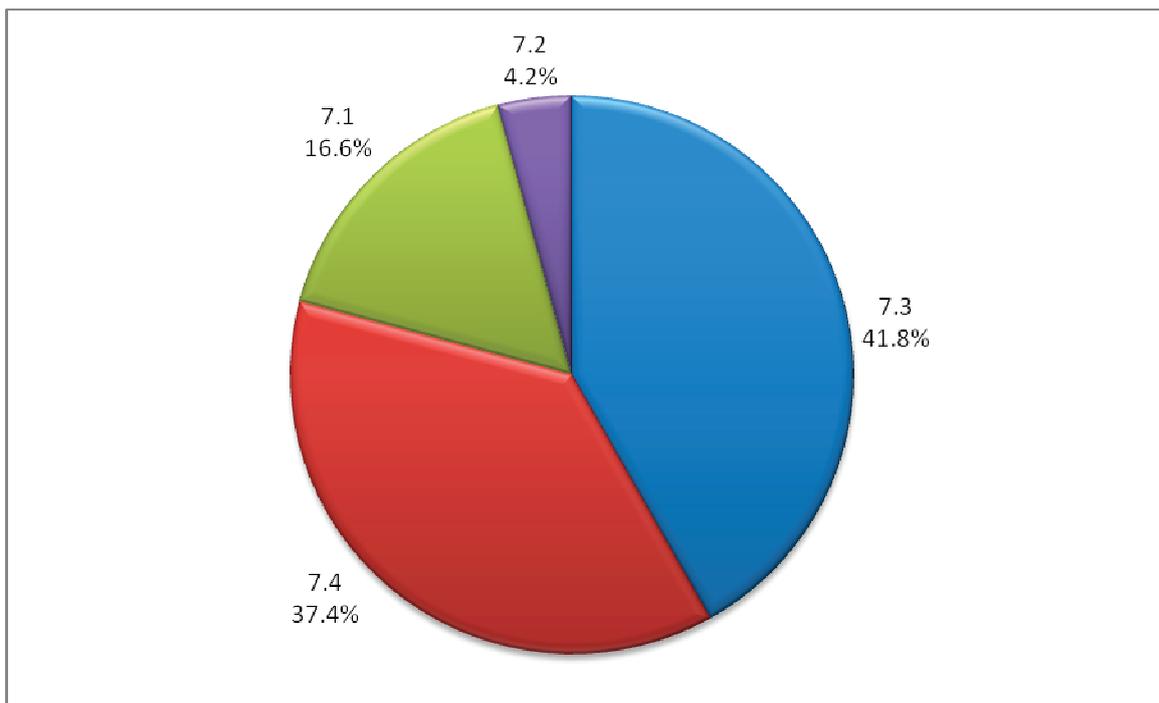
- 2.3.3.1346 Clear signage should be provided.
- 2.3.3.1347 Large-scale transport interchange system may not be suitable at the cultural district.
- 2.3.3.1348 Multi-language brochures and websites of the public transportation system should be provided to visitors and travelers.
- 2.3.3.1349 Transport 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

<b>Category/Sub-category (frequency count of text units)</b>	<b>Page</b>
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## **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.

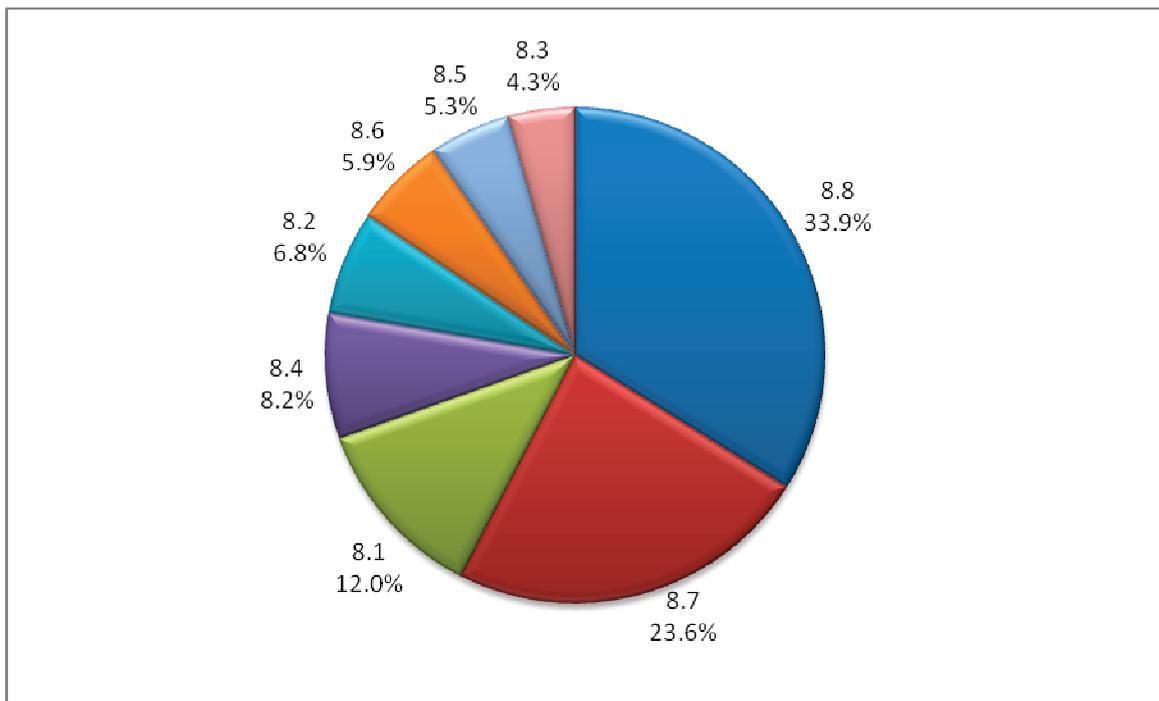
- 2.3.3.1455 Transportation should not be too concentrated at the interchange in order to diversify the traffic.
- 2.3.3.1456 Enough transport is needed to deal with the traffic after activities are ended.
- 2.3.3.1457 Different transport should be available at different period of time.
- 2.3.3.1458 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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8.7 Sustainability (997 text units) .....	153
8.7.1 <i>Environmental-friendly (522 text units)</i> .....	153
8.7.2 <i>Avoid “Wall Effect Buildings” (169 text units)</i> .....	155
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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.

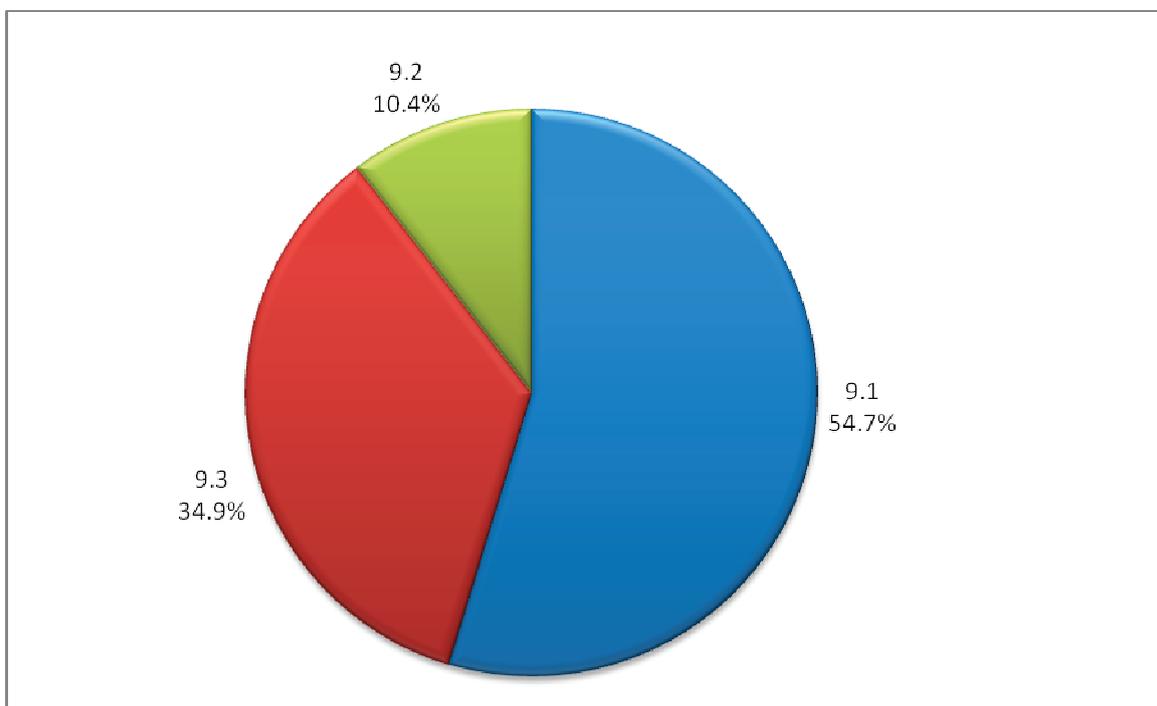
- 2.3.3.1654 Buildings should not be built for the sake of having a landmark.
- 2.3.3.1655 The WKCD should coordinate and interact with the existing cultural facilities.
- 2.3.3.1656 There is a view that the image and ambition of Hong Kong as an international city can be well presented by a breakthrough, 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>
Overview.....	169
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<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.

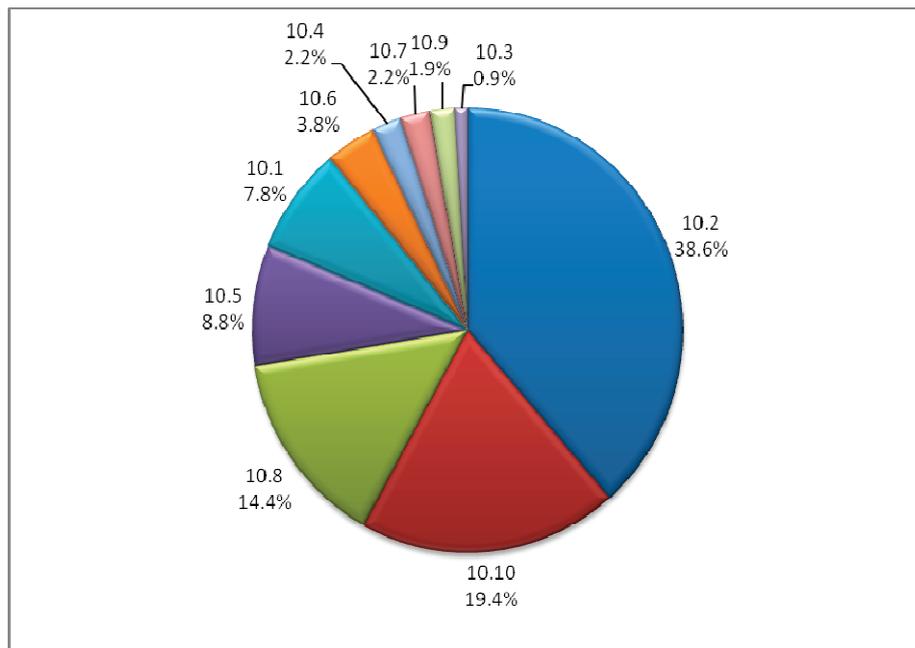
- 2.3.3.1692 The development should be fast as the industry and commerce are based on the culture.
- 2.3.3.1693 The development should be sustainable and eco-friendly.
- 2.3.3.1694 The hardware and software can be developed at the same time.
- 2.3.3.1695 Do not be a part of commercial or property development.
- 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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10.8.1 Managers of Arts and Cultural Venues (18 text units).....	177
10.8.2 Technical/Supporting Staff (5 text units).....	177
10.8.3 Others (23 text units).....	177
10.5 Nurturing Programmes (28 text units).....	177
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## **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.

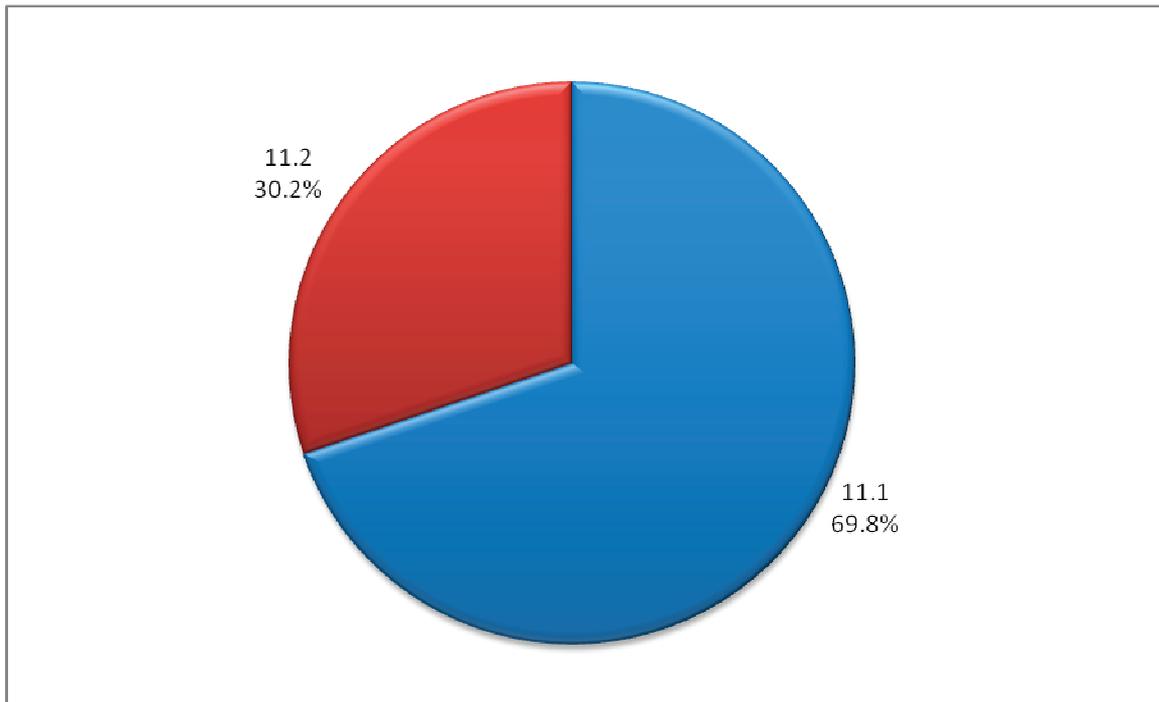
2.3.3.1747 The development of the WKCD is not an end in itself but a means to enhance the overall competitiveness of Hong Kong vis-à-vis its competitors in the region.

## 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

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<i>11.2.1 Express Rail Link (XRL) (60 text units)</i> .....	185
<i>11.2.2 Others (95 text units)</i> .....	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 WKCD 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 WKCD 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 WKCD 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.