

Category D: Performing Arts Groups for Theatres

Section 1 – Great Theatres I and II

1. Please give examples of 2,000 seat theatres that, in your opinion, are superior from the viewpoint of a) audience environment b) overall experience, and c) operational efficiency. Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the West Kowloon Cultural District (WKCD) including facilities that would enhance audience's convenience and comfort?
3. Should Great Theatre I and Great Theatre II be differentiated in terms of venue typology - for example, one designed primarily as a receiving house and the other as an opera theatre with scenery wagon system? Who would use the scenery wagon system?
4. What combinations of venues do you think could benefit from clustering, and why?
5. What are the ideal seating capacities you would suggest for the Great Theatre I and Great Theatre II?
6. What specific spatial needs do you have for this venue, both onstage and backstage?

7. To what extent should the Great Theatres have its own lighting and sound equipment?
8. What is the range of size of musical ensembles that would need to be accommodated in the orchestra pit? Please give specific examples of instrumentation.
9. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be installed?
10. To what extent do you have a need for stage wagon and revolving stage? If yes, do you have specific requirements? How many, what capacity and travel e.g. for stage wagon?
11. Do you have any specific views on the need, preferred locations and characteristics of the key technical space in the venue? For example, lighting and sound control room, props room, scenery and props workshop, running wardrobe, dressing room, rehearsal room, artist lounge, other essential backstage facilities and press/VIP space etc. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
12. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the Great Theatres?
13. Are there any ancillary facilities that should be provided in the Great Theatres?

14. Would it be appropriate that this venue has one or more resident companies associated with it? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
15. What kind of activities can be organized in this building during non-performance hours to attract people flow, and what facilities should be provided to cater for such activities?
16. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

Section 2 - Medium-sized Theatres

1. Please give examples of medium-sized theatres that, in your opinion, are superior from the viewpoint of a) acoustics b) overall experience, and c) operational efficiency. Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?

3. In terms of venue typology, should the medium-sized theatres be differentiated from each other? If so, how? (e.g. thrust, proscenium, in the round, courtyard, concert theatre, or a hybrid combining two or more of these forms) Which type of the above would you expect to be the most frequently used for your productions?
4. Do you have any suggestions on the optimal number of seats for the medium-sized theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. In the medium-sized theatre, what do you look for in acoustics quality and distance of the audience to the artists?
7. What specific spatial needs do you have for this venue, both onstage and backstage?
8. Should the medium-sized theatre stages have an orchestra pit? If so, what are the specific requirements?
9. Do you see a need for the medium-sized theatre stages to have revolving stage?
10. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be provided?
11. Do you have any suggestions on special ancillary facilities that should be provided in the medium-sized theatres?

12. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the medium-sized theatres?
13. What kind of activities can be organized during non-performance hours to attract people flow to the medium-sized theatres, and what facilities should be provided to cater for such activities?
14. Would it be appropriate that these venues have one or more resident companies associated with them? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
15. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?

Section 3 - Black Box Theatres

1. Please give examples of black box theatres that, in your opinion, are superior from the viewpoint of a) audience environment b) overall experience, c) flexibility and d) operational efficiency. Please give any additional comments you may have on these venues.

2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Would you prefer the black box theatres be differentiated from each other? If so, how?
4. Do you have any suggestions on the optimal number of seats for the black box theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. Do you have any suggestions on special ancillary facilities that should be provided in or near the black box theatres?
8. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the black box theatres?



9. Would it be appropriate that these venues have one or more resident companies associated with them? If no, please explain. If so, do you think that a full residency which would provide for integrated rehearsal/practice facilities is the most appropriate solution? Or could a performance residency where the ancillary facilities are elsewhere be more appropriate? Under what conditions? Should a combination of full and performance residencies be considered?
10. What kind of activities can be organized to attract people flow to the black box theatres during non-performance hours and what facilities should be provided to cater for such activities?
11. Would you be interested in using any of the piazzas for performances? What requirements would you have for this to be possible?