

## 1. BACKGROUND AND KEY ISSUES

### 1.1 THE STUDY

The Consultancy Study on the Provision of Regional / District Cultural and Performance Facilities in Hong Kong was carried out in the period from end 2001 to mid 2002. The objectives of the study were:

- to make a clear assessment of community needs for cultural and performance facilities at the regional and district level
- to identify facility requirements in light of these needs
- to review and redefine the roles of existing cultural and performance venues and make recommendations for the rationalisation of provision if necessary in the form of a Rationalisation Plan
- to identify requirements for additional new regional and district cultural and performance facilities if necessary in the form of a Strategy for New Facilities Provision
- to recommend an effective means of implementation, including private sector involvement.

It should be noted that the Rationalisation Plan and Strategy for New Facilities Provision are consultants' independent recommendations rather than current policy commitments of the Government. The implementation of the consultants' recommendations will be subject to government decision.

The Study was divided into four stages. They were:

- Stage 1: Background Studies
- Stage 2: An Assessment of Community Needs for Regional / District Cultural Facilities
- Stage 3: A Rationalisation Plan for Existing Regional / District Cultural Facilities
- Stage 4: A Strategy Plan for New Regional / District Cultural Facilities.

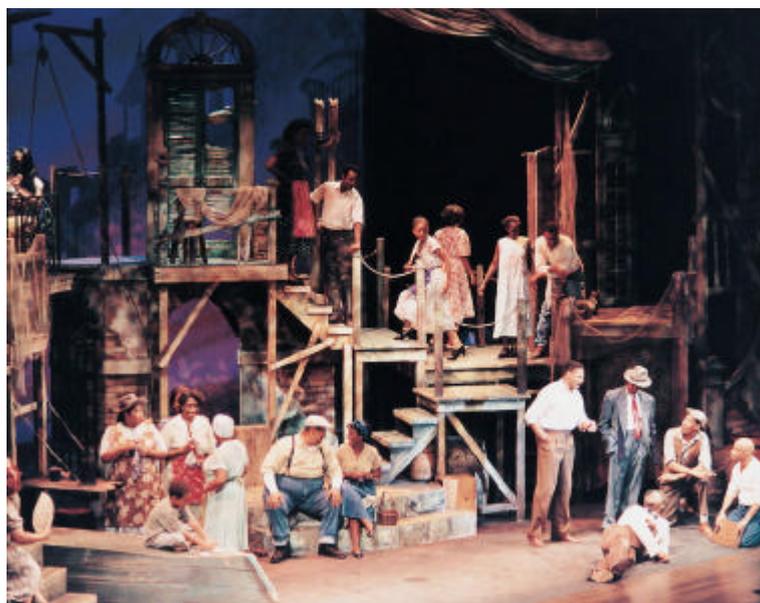
## 1.2 BACKGROUND STUDIES

Background studies were undertaken which covered six research task areas:

### 1.2.1 Policy Directions and Issues – The Changing Context

A review of Hong Kong and overseas literature and policies on arts development and cultural facilities policy was carried out. Many of the key international trends in cultural policy are being reflected in the consideration and preparation of a cultural policy for Hong Kong led by the Home Affairs Bureau (HAB). Support for the following policy areas was revealed:

- culture and arts education for all
- public art and the use of non-dedicated facilities for cultural activities
- private sector participation in cultural development
- creating artistic identities for cultural facilities
- exploring new funding and management models for the arts in order to reduce the levels of subsidy to programmes and facilities which are high by international standards
- promoting cultural activities in all districts of Hong Kong to attract tourists
- strengthening District Councils' roles and functions in community development.



Many key international trends in cultural policy are reflected in the consideration and preparation of a cultural policy for Hong Kong.

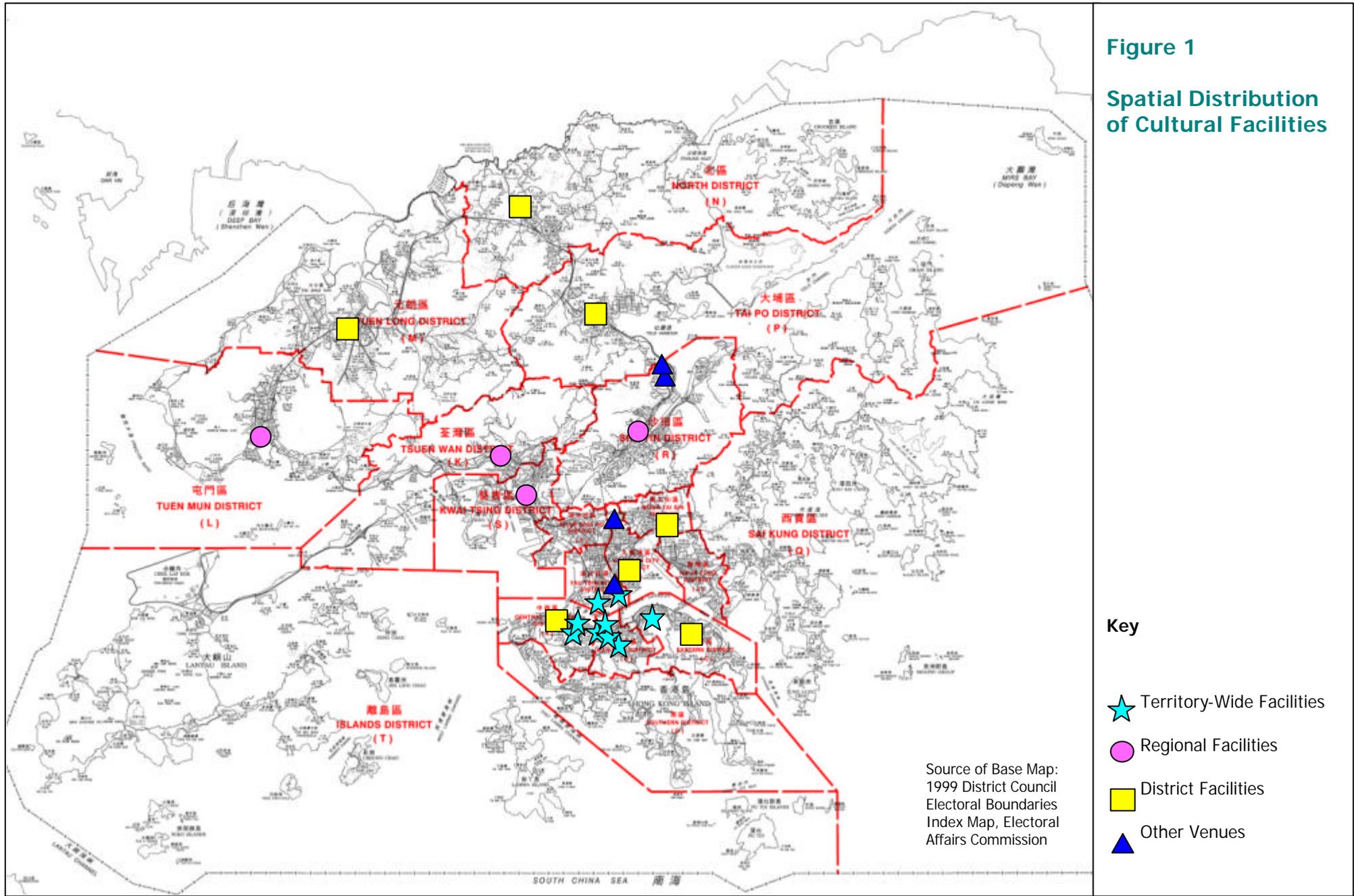
### 1.2.2 Structure of Current Facility Supply and Management Arrangements

A profile of existing and planned provision of cultural facilities and non-dedicated facilities and their use was prepared. The Study considered 24 major facilities which have a significant performing arts component within their programme, and were designed principally to service performances – see **Table 1** and **Figure 1**. The distribution and use of non-dedicated facilities such as community halls, schools and leisure facilities was also reviewed.

**Table 1: Cultural Facilities in Hong Kong**

Name	District	Type	Managed by	Inauguration Year
Hong Kong Cultural Centre	Yau Tsim Mong	Territory-wide	LCSD	1989
City Hall	Central & Western	Territory-wide	LCSD	1962
Hong Kong Academy for Performing Arts (APA)	Wanchai	Territory-wide	APA	1985
Hong Kong Arts Centre	Wanchai	Territory-wide	Hong Kong Arts Centre	1977
Hong Kong Fringe Club	Central & Western	Territory-wide	Hong Kong Fringe Club	1983
Hong Kong Coliseum	Yau Tsim Mong	Territory-wide	LCSD	1983
Queen Elizabeth Stadium	Wanchai	Territory-wide	LCSD	1980
Hong Kong Convention and Exhibition Centre (HKCEC)	Wanchai	Territory-wide	HKCEC	1988, extension in 1997
Sunbeam Theatre	Eastern	Territory-wide	Sunbeam Theatre	1972
Sha Tin Town Hall	Sha Tin	Regional Facilities	LCSD	1987
Tsuen Wan Town Hall	Tsuen Wan	Regional Facilities	LCSD	1980
Tuen Mun Town Hall	Tuen Mun	Regional Facilities	LCSD	1987
Kwai Tsing Theatre	Kwai Tsing	Regional Facilities	LCSD	1999
Yuen Long Theatre	Yuen Long	District Facilities	LCSD	2000
Sheung Wan Civic Centre	Central & Western	District Facilities	LCSD	1988
Ngau Chi Wan Civic Centre	Wong Tai Sin	District Facilities	LCSD	1987
Sai Wan Ho Civic Centre	Eastern	District Facilities	LCSD	1990
Ko Shan Theatre*	Kowloon City	District Facilities	LCSD	1996
North District Town Hall	North District	District Facilities	LCSD	1982
Tai Po Civic Centre	Tai Po	District Facilities	LCSD	1985
Baptist University Academic Community Hall	Kowloon City	Other Venues	Baptist University	1978
Polytechnic University Jockey Club Auditorium	Yau Tsim Mong	Other Venues	Polytechnic University	2000
Chinese University Lee Hysan Concert Hall	Sha Tin	Other Venues	Chinese University	2001
Chinese University Sir Run Run Shaw Hall	Sha Tin	Other Venues	Chinese University	1981

\* Ko Shan Theatre was re-opened in 1996 after redevelopment  
LCSD: Leisure and Cultural Services Department



**Figure 1**  
**Spatial Distribution**  
**of Cultural Facilities**

The use in terms of bookings and attendance, the hiring costs and arrangements and staffing and management arrangements were analysed in the Study. The key issues and implications for facility provision and management include:

### Facility Supply

- the provision of cultural facilities in Hong Kong has been public sector led
- compared with other international cities, the overall level of performing arts facilities provision in Hong Kong is lower, particularly for small (up to 500 seats) to middle scale (500 to 1000 seats) facilities
- there are inadequate home base facilities for major producing organisations in Hong Kong
- there are limited “alternative spaces” for experimental performances

### Facility Location and Distribution

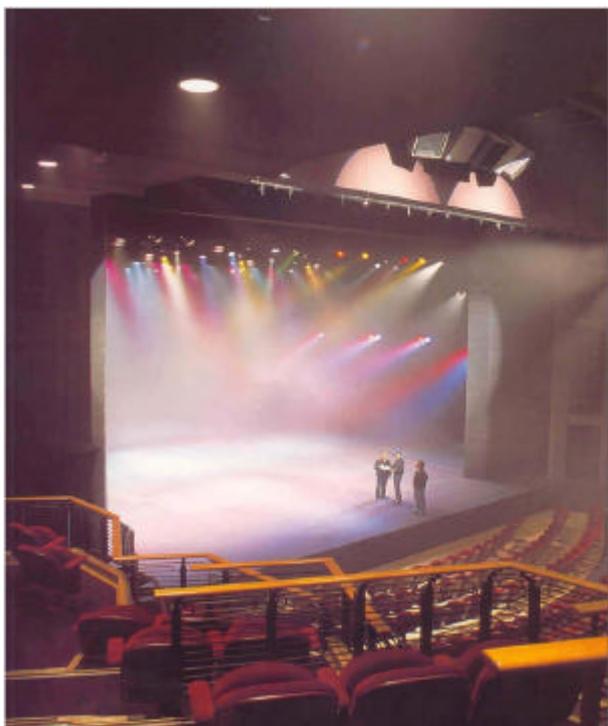
- most cultural facilities in Hong Kong have good access to public transport
- territory-wide cultural facilities are largely concentrated in the city centre
- regional and district cultural facilities are spread across Hong Kong
- there are perceived gaps in provision on a regional and district basis

### Facility Design

- most facilities exist in the form of cultural complexes which include a number of multipurpose venues
- the design of provision has followed particular models and standards, with little consideration of specific community needs
- the lack of diversity in the nature and distribution of cultural facilities is hampering arts development in Hong Kong
- new regional and district cultural facilities in Hong Kong are of an inappropriately high standard for their community level functions
- inappropriate environment for some urban cultural facilities in Hong Kong (above wet markets, poor backstage access, unwelcoming ambience, lacking street presence)

### Facility Usage and Participation

- the overall usage rate of public cultural facilities has increased steadily over the last decade
- public cultural facilities are reasonably well utilized, mainly for cultural use
- public cultural facilities present a wide range of cultural programmes
- LCSD supports a wide range of cultural / entertainment programmes presented at public cultural facilities
- overall attendance rate for indoor cultural programmes organised by LCSD has been maintained at between 68% and 77% over the last decade
- limited use of existing cultural facilities by visitors to Hong Kong



The two new civic centres, which are of very high international standards, appear to have increased the public expectation of district cultural facilities standards.

(Photo: Kwai Tsing Theatre, Auditorium)



(Photo: Yuen Long Theatre)

### Facility Operation and Management

- public cultural facilities are heavily subsidised
- the rental cost of private cultural facilities, including some University venues, is significantly higher than that of public facilities
- the rental cost of the two new regional and district civic centres, i.e. Kwai Tsing Theatre and Yuen Long Theatre, is as high as that of Hong Kong Cultural Centre, if the charge is calculated on a per seat basis
- the rental cost of non-dedicated facilities is significantly lower than dedicated facilities
- a stronger in-house marketing function and lower subsidy level is usual in overseas facilities

## Facility Development

- wider spread of facilities ownership and involvement of different tiers of government in facilities development in other cities worldwide
- where there is a range of different management and ownership models for facilities worldwide, there is a corresponding variety in range and scale of facility compared with HK
- opportunities for Hong Kong to adopt new facilities ownership and management models (in-house, outsourcing or corporatisation)
- opportunities for Hong Kong to stimulate the provision of cultural facilities by the private sector
- high cost and long development programme of public cultural facilities in Hong Kong
- there is some scope for reducing the cost of facility development by pursuing alternative development processes and ensuring the technical fit out of facilities is appropriate to their intended use
- opportunities for partnerships between Government and other sectors in the development of cultural facilities
- opportunities to establish benchmarks for different scales and types of facility

## Non-dedicated Facilities

- the use of non-dedicated facilities for cultural activities is a feature of cultural development in other countries
- a range of factors are constraining the use of non-dedicated facilities in Hong Kong
- community centres / community halls in Hong Kong are concentrated in areas with a higher proportion of public housing developments
- community centres / community halls are used for a wide range of community activities; common cultural uses include social dance lessons, Chinese opera rehearsals and performances and youth activities
- opportunities for better use of schools and community centres / community halls for cultural activities
- the distribution of schools and indoor recreation facilities follows the distribution of population
- schools and indoor recreation facilities are seldom used for cultural activities
- limited scope for providing small scale performance venues in heritage buildings but significant scope for providing exhibition spaces in public areas through both the commissioning of public art and use of internal public space such as foyers of buildings etc.



The use of non-dedicated facilities for cultural activities is a feature of cultural development in other countries. Such use in Hong Kong, which is currently constrained by a range of factors, is widely supported by the arts community and the general public.

(Photo: Hong Kong Park, Garden Plaza)

### 1.2.3 Future Planned Supply

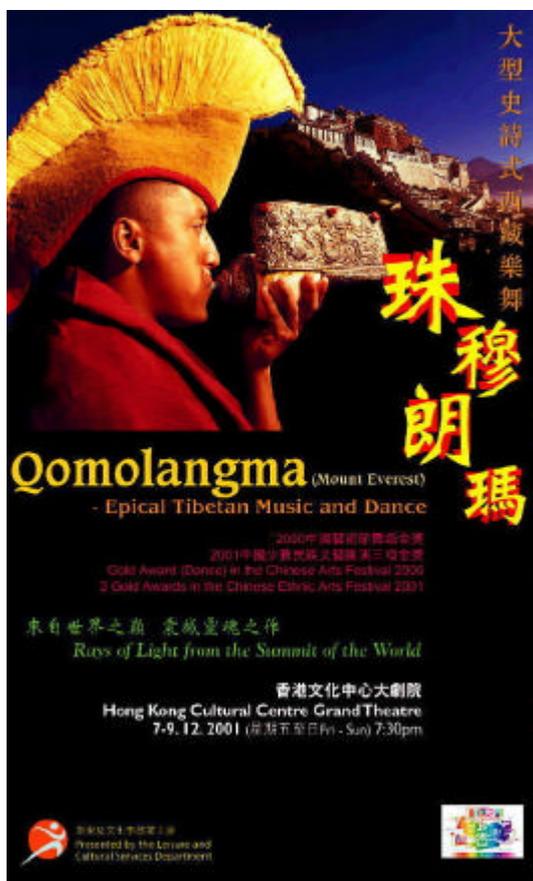
The study identified a number of planning proposals which indicate potential locations for dedicated and non-dedicated cultural facilities:

- West Kowloon Reclamation Arts District will be the main focus for the development of new cultural resources – there are no firm plans for dedicated cultural facilities in other areas.
- The ongoing Focus Study on Aberdeen Harbour also contains some proposals for entertainment and performance facilities.
- There are proposals for flexible venues that could be used for staging performances including the Consultancy Study on Requirement for Major Sports and Recreation Venues which recommends the provision of a 5000 seat indoor stadium in Mei Foo to replace the existing Queen Elizabeth Stadium.
- The Hong Kong Arts Development Council (ADC) proposed a number of cultural facilities projects in their 3 year plan. It is noted that many of their proposals involve adaptive reuse of non-dedicated facilities.
- A number of sites have been identified for cultural developments by the former Provisional Urban Council and the former Provisional Regional Council.

### 1.2.4 Public Survey

A telephone based public survey of approximately 1500 Hong Kong residents was undertaken in November / December 2001 to collect information on their usage of, and views on, regional / district cultural facilities. These can be summarised as:

- the participation in cultural / entertainment activities at regional / district cultural facilities appears to have increased over the past few years
- the attractiveness of activities and the availability of information are the main factors encouraging participation in cultural / entertainment activities, as opposed to locating cultural facilities closer to where people live
- the economic downturn in recent years has not heavily impacted on the cultural habits of users. However, the survey also suggests that some users will be more willing to participate when economic conditions improve or when the cost of participation reduces significantly
- the public is largely satisfied with the nature of cultural / entertainment activities presented at town halls / civic centres
- the public is satisfied with the physical accessibility and the quality of existing regional / district cultural facilities in Hong Kong. The views on the sufficiency of facilities however are divided
- a wider use of non-dedicated facilities for cultural activities is welcomed by the public including the use of schools
- the profile of users of regional / district cultural facilities tends to be skewed towards the better educated, with above average personal income.



The attractiveness of activities and the availability of information are the main factors encouraging participation in cultural/entertainment activities, as opposed to locating cultural facilities closer to where people live.

### 1.2.5 Site Visits and Consultations

A series of site visits to over 50 venues, consultations with stakeholders including venue managers and operators, arts companies, hirers and representative groups, and District Council Forums with district council members were undertaken. The consultations revealed concerns about:

- older civic centres showing their age
- inappropriate neighbouring environment particularly for older civic centres
- the adequacy and quality of ancillary services at many venues
- the need for greater flexibility in the management of public facilities including the desire in some cases for greater operational autonomy
- the need for the creation of better venue identity including greater street presence
- strong competition for the use of major venues
- high cost of using private cultural facilities as compared with public cultural facilities
- specific problems associated with the use of heritage buildings and other non-dedicated facilities for cultural activities
- long term resourcing issues and constraints on the availability and timing of funding for improvements and the provision of any new cultural facilities
- the need for audience development, promotion of arts education, public art and private sector participation
- the need to move towards the provision of specific facilities for specific purposes i.e. high quality specialised facilities for professional use and modest flexible facilities for community use
- the development of two new civic centres at Kwai Tsing and Yuen Long appears to have increased the public expectation of district cultural facilities standards
- the wider use of school facilities for community cultural purposes is generally supported.



**There is a need to move towards the provision of specific facilities for specific purposes - high quality specialised facilities for professional use and low cost flexible facilities for community use.**

(Photo: Hong Kong Cultural Centre)

### 1.2.6 International Experience

Six international case studies for Singapore, Melbourne, London, Amsterdam, New York and Toronto were carried out to highlight key lessons for Hong Kong which include:

- in some of the cities studied a much more significant role is played by the government at the district level in cultural services provision
- compared with Hong Kong the ownership and management of cultural facilities is much more diversified in most of the case study cities
- most cities have a larger number of facilities per head of population, especially at the small-scale
- compared with Hong Kong the case study cities fund the development of the arts through a much wider diversity of funding sources and are not so reliant on a single level of government funding for capital development or operation and management
- marketing and audience development are more heavily resourced at venue-level
- like Hong Kong, most of the case study cities are developing city cultural plans and policies. The role of cultural and creative industries in local economic development, employment and services, as well as community development of the arts through audience development initiatives, arts education and outreach programmes are two significant themes which are increasingly emerging from these plans and which may have lessons for Hong Kong
- although in many cities the development of facilities takes place within the framework of broader policies and strategies for cultural policy, the planning of an individual facility is usually unique to the facility and is carried out through specific project feasibility studies
- partnerships between the different public, private and not-for-profit sectors are common in the development of cultural facilities in many other cities.



**International cities fund the development of the arts through a much wider diversity of funding sources and are not so reliant on a single level of government funding for capital development or operation and management.**

(Photo: Globe Theatre, London)

## 2. NEEDS ASSESSMENT

### 2.1 APPROACH

A needs assessment has been carried out to identify rationalisation and new facility requirements for the proposed Strategy for cultural facilities provision at the regional / district level. The Strategy will provide a framework for the more detailed planning of individual facilities recommended. For the purposes of this study the term "demand(s)" is defined as what is perceived to be required by stakeholders whereas the term "need(s)" is defined as requirements which can be justified in terms of clearly assessable demand. However, the approach to needs assessment emphasises that cultural needs cannot be "calculated" using statistics of facility usage, activity participation, population distribution etc. alone. There are a wide range of intangible issues and factors such as the priorities of the Government ("policy driven" needs) and aspirations of artists and the supply of cultural activity ("supply led" needs) as well as measures of expressed demand. It is also assumed in the analysis that facility and programme prices will continue to be subsidised at current levels. Any future reductions in subsidies can also be expected to reduce future needs.

The needs assessment approach for this Study is therefore similar to other international approaches at the macro level, i.e. to consider a wide range of factors influencing the cultural needs and to give weighting to the factors based on their relative importance using professional judgments as well as quantifiable data. It has drawn both on qualitative perceptions of requirements by key stakeholders and factors which are measurable including:

- needs and demands of arts groups
- needs and demands of District Councils and district arts organisations
- needs and demands of other arts activity organisers
- unmet needs and demands measured by the number of unsuccessful applications for facilities
- needs and demands of visitors to Hong Kong
- needs and demands of Hong Kong residents as expressed in the public survey
- changes in the level, distribution and demographic profile of the resident population
- the distribution of existing cultural facilities in the 18 districts
- an analysis of gaps and weaknesses in existing provision.

## 2.2 RESULTS

The assessment of needs for additional cultural facilities was drawn together at the **territory-wide** level and the **regional/ district** level and can be summarised as follows:

Territory-wide Level	Regional / District Level
<p><u>Significant growth of needs</u> as a result of:</p> <ul style="list-style-type: none"> <li>• policy support to arts development</li> <li>• policy aspirations to sustain economic and tourism growth</li> <li>• policy aspirations to improve residents' quality of life and business environment</li> <li>• anticipated population growth</li> <li>• increasing public participation in cultural / entertainment activities (as a result of continuous marketing / audience building activities and arts education)</li> </ul>	<p><u>Significant growth of needs</u> as a result of:</p> <ul style="list-style-type: none"> <li>• policy support to arts education</li> <li>• policy support to district arts activities and community participation</li> <li>• anticipated population growth and redistribution</li> <li>• increasing public participation in community cultural / entertainment activities</li> </ul>
<p>The needs will be partially met by:</p> <ul style="list-style-type: none"> <li>• commitments such as the West Kowloon Arts District development</li> <li>• excluding community / non-professional use of high quality cultural facilities</li> <li>• conversion of non-dedicated facilities into dedicated facilities (e.g. heritage buildings, industrial / warehouse buildings)</li> <li>• temporary use of non-dedicated facilities for cultural / entertainment activities (e.g. commercial facilities, parks and other public spaces)</li> </ul>	<p>The needs will be partially met by:</p> <ul style="list-style-type: none"> <li>• spare capacity of existing regional / district cultural facilities</li> <li>• giving priority to community / non-professional use of regional / district facilities</li> <li>• conversion of non-dedicated facilities into dedicated facilities (e.g. residential buildings, public buildings)</li> <li>• temporary use of non-dedicated facilities for cultural / entertainment activities (e.g. parks and other public spaces, community halls, school halls)</li> </ul>
<p>The demands are broadly consistent with the needs and the planned provision.</p>	<p>The overall demands are greater than quantifiable needs and there is no significant planned provision. The demand should be reviewed on a district by district and a case by case basis.</p>

Drawing on all relevant factors considered for the needs assessment mentioned in Section 2.1 above, the prioritisation of needs for purpose built facilities at the regional / district level can be summarised for 13 districts as follows:

District	Priority	Remarks	Approach to Meeting Needs
Kwun Tong	High	High level of needs at present	New Provision
Sham Shui Po	Moderately High	Moderately high level of needs at present	New Provision
Sai Kung	Moderately High	Expected moderately high level of needs in the medium to long term	New Provision
Islands	Moderately High	Expected moderately high level of needs in the medium to long term	New Provision
Kowloon City	Moderately High	Expected moderately high level of needs in the long term	New Provision
North District	Moderately High	Expected moderately high level of needs in the long term	New Provision
Tai Po	Average	Average level of needs at present	New Provision
Southern	Average	Average level of needs at present	New Provision
Yau Tsim Mong	Average	Average level of needs at present	New Provision
Eastern	Average	Average level of needs at present	Rationalisation of Existing Provision
Sha Tin	Average	Average level of needs at present	Rationalisation of Existing Provision
Tuen Mun	Average	Expected average level of needs in the long term	Rationalisation of Existing Provision
Yuen Long	Average	Expected average level of needs in the long term	Rationalisation of Existing Provision

Note: No additional action on existing / new provision is required in the remaining 5 districts, i.e. Central and Western, Kwai Tsing, Tsuen Wan, Wanchai and Wong Tai Sin.

Medium term: 2008 to 2012; Long term: 2013 and beyond

### 3. RECOMMENDED STRATEGY

#### 3.1 STRATEGY FRAMEWORK

The analysis of the distribution and hierarchy of existing facilities and the needs analysis show that changes have occurred in response to the changing needs and tastes of the population, to the changing geography of the territory (i.e. distribution of population and accessibility by road and rail), and to changing administrative control of facilities investment and management. This means that a new, more proactive and transparent, **framework** is required for the rationalisation of existing and provision of new facilities.

The Study has considered four options for such a framework (Table 2) and proposed a new, two tier approach:

- territorial facilities (including specialist venues)
- community facilities (including cross district cultural facilities and local district cultural facilities).

**Table 2: Options for a Planning Framework for Cultural Facilities**

Option	1	2	3	4 Preferred Option
<b>Description</b>	Existing Classification	Existing Planning Guidelines on New Arts Venues*	Option 2 + New Tier to Promote Vertical Integration of Arts Facilities	Hybrid of Options 1, 2 & 3
<b>Hierarchy</b>	Territory-wide venues	Territorial facilities	Territorial facilities Specialist venues**	Territorial facilities (including specialist venues)
	Regional venues	Community facilities	Community facilities	Community facilities (including cross district facilities and local district facilities)
	<i>District venues</i>			
<b>Performance</b>	Limited significant change on existing framework prolonging existing inefficiencies	No impact on rationalization of existing framework and cannot improve efficiency in use of existing regional level facilities.	Best in meeting the needs of the arts community but needs considerable capital and management resources to implement	Balancing the needs of the arts community and the general community. Most cost effective.

\* Hong Kong Planning Standards and Guidelines (HKPSG) Chapter 3 Section 9

\*\* planning concept to promote the vertical integration of arts facilities (see HKPSG Chapter 3 Section 9) - different types of facilities for one or a few related artforms/functions to be provided at one location, e.g a dance centre with venues for performance, rehearsal, training and research etc. all under one roof. The agglomeration of facilities and residency of arts groups will help specialist venues build up venue identity and audience loyalty, thereby allowing the venues to draw audience/participants from all over the territory and to

attract tourists with special interests to Hong Kong.

The key objective of the new framework is to allocate facilities more efficiently to meet specifically identified needs of the arts community and the wider community as a whole. It should be noted that some facilities may be able to serve both territorial and community functions.

The defining characteristics of cultural facilities at the territorial and community levels within this framework are set out in **Table 3**.

**Table 3: Defining Characteristics of Cultural Facilities at the Territorial and Community Levels**

Territorial Cultural Facilities		Community Cultural Facilities	
General Facilities	Specialist Venues	Cross District Cultural Facilities	Local District Cultural Facilities
<b>Catchment</b>			
<ul style="list-style-type: none"> <li>all Hong Kong population</li> <li>high proportion of visitors</li> </ul>		<ul style="list-style-type: none"> <li>up to 4 to 5 districts</li> </ul>	<ul style="list-style-type: none"> <li>a district or a neighbourhood within a district</li> </ul>
<b>Location</b>			
<ul style="list-style-type: none"> <li>main concentration in central urban area – clusters in “Cultural Districts”</li> <li>locations with high degree of accessibility from all areas of Hong Kong</li> </ul>		<ul style="list-style-type: none"> <li>locations with high degree of accessibility by public transport from the service area</li> <li>good pedestrian accessibility</li> </ul>	
<b>Function and Role</b>			
<ul style="list-style-type: none"> <li>exclusively for cultural performance (exceptions are large multipurpose venues eg. HKCEC, HK Coliseum)</li> <li>all main performance mediums catered for by range of venues</li> <li>primary venue for international touring performances</li> </ul>	<ul style="list-style-type: none"> <li>integrating different types of facilities for one or a few related artforms / functions at one location</li> <li>primary venue / home for Hong Kong leading professional performing companies</li> <li>for small / specialist professional performing companies with territorial / visitor market</li> </ul>	<ul style="list-style-type: none"> <li>for major community cultural performance</li> <li>for major “festivals” and civic events</li> <li>for some cultural participation activities</li> <li>most artforms catered for by high / modest quality multipurpose facilities</li> </ul>	<ul style="list-style-type: none"> <li>for day to day community cultural participation and regular community cultural performance</li> <li>for small-middle scale local community “festivals” and civic events</li> <li>all artforms catered for by basic quality flexible facilities and flexible open / covered space</li> </ul>

Territorial Cultural Facilities		Community Cultural Facilities	
General Facilities	Specialist Venues	Cross District Cultural Facilities	Local District Cultural Facilities
<ul style="list-style-type: none"> <li>primary venue / home for Hong Kong leading professional performing companies</li> <li>for small / specialist professional performing companies with territorial / visitor market</li> <li>for some major community "festival" and civic events</li> </ul>		<ul style="list-style-type: none"> <li>very limited role for international touring performances</li> <li>"touring" venue for Hong Kong leading professional performing companies</li> <li>venue / home for small / specialist professional performing companies with community market</li> </ul>	<ul style="list-style-type: none"> <li>"outreach" programme venue / potential home base for Hong Kong professional and small / specialist performing companies</li> </ul>
<b>Facilities</b>			
<ul style="list-style-type: none"> <li>full range of venue sizes available</li> <li>highest quality / international standard facilities</li> <li>some specialist facilities provided – e.g. studio, "black-box"*</li> <li>larger scale would have full support facilities available (on- or associated off-site) including food and beverage, storage, front-of-house, office accommodation</li> </ul>	<ul style="list-style-type: none"> <li>size of venues / provision of specialist facilities dependent on the functions of venues</li> <li>highest quality / international standard facilities</li> <li>provide facilities for performances, rehearsals, training and research etc.</li> <li>full support facilities including food and beverage, storage, front-of-house and office accommodation</li> </ul>	<ul style="list-style-type: none"> <li>high / modest quality standard facilities</li> <li>some cross district cultural facilities may specialise in specific media</li> <li>specialist participation / training (dance / music) facilities provided</li> <li>limited support facilities available (on- or associated off-site) including food and beverage, storage, workshops</li> </ul>	<ul style="list-style-type: none"> <li>flexible performance and participation spaces of flexible size range including large spaces (e.g. amphitheatres, playgrounds) for mass participant events. Simple, innovative standard facilities including open and temporary space</li> <li>basic technical fit-out for most performance and participation mediums</li> <li>basic rehearsal and training facilities provided</li> <li>basic support facilities including storage and shared office space</li> </ul>

Territorial Cultural Facilities		Community Cultural Facilities	
General Facilities	Specialist Venues	Cross District Cultural Facilities	Local District Cultural Facilities
<b>Management</b>			
<ul style="list-style-type: none"> <li>full time professional management provided by:                             <ul style="list-style-type: none"> <li>government department or other public agency</li> <li>not-for-profit organisation</li> <li>private owner / manager</li> <li>resident arts organisation</li> <li>contracted private management company</li> <li>partnership of the above organisations through public private partnership (PPP)** arrangement</li> </ul> </li> </ul>		<ul style="list-style-type: none"> <li>professional management provided by:                             <ul style="list-style-type: none"> <li>government department</li> <li>not-for-profit organisation</li> <li>contracted private management company</li> <li>resident arts organisation</li> <li>partnership of the above organisations through public private partnership (PPP)** arrangement</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>management provided by:                             <ul style="list-style-type: none"> <li>government department</li> <li>district arts organisation</li> <li>not-for-profit organisation</li> <li>community organisation</li> <li>partnership of the above organisations through public private partnership (PPP)** arrangement</li> </ul> </li> </ul>
<b>Other Characteristics</b>			
<ul style="list-style-type: none"> <li>range of public, not-for-profit and private ownership available</li> <li>some venues to provide permanent homes for Hong Kong leading professional performing companies</li> <li>non-dedicated facilities may contribute at territorial level</li> </ul>	<ul style="list-style-type: none"> <li>venues to provide permanent homes for Hong Kong leading professional performing companies</li> <li>maybe converted from existing cultural facilities / non-dedicated facilities</li> </ul>	<ul style="list-style-type: none"> <li>government ownership</li> <li>part of facilities may be non-dedicated</li> </ul>	<ul style="list-style-type: none"> <li>government or other community ownership</li> <li>may be shared use site with other civic facilities</li> <li>part of facility may be non-dedicated</li> </ul>

\* experimental or free-form theatre which can be easily shaped to the needs of each type of performance (usually little scenery or props are used).

\*\* see Section 4.3 below

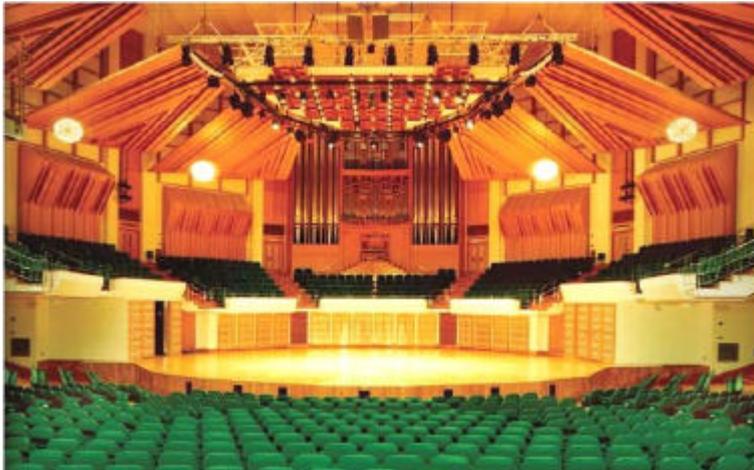
## 3.2 RATIONALISATION PLAN FOR EXISTING FACILITIES

### 3.2.1 Roles and Functions

A Rationalisation Plan for existing LCSD managed facilities is provided as the first part of the Strategy. **Table 4** below makes proposals specific to each existing individual facility, including issues of age, design artform strengths and external environment. It also considers the ability to dispose of some existing facilities and release resources for new facilities in the long term.

**Table 4: Rationalisation Plan for LCSD Facilities**

Facility	Proposed Principal Usage Level	Overall Vision
<b>HK Coliseum and Queen Elizabeth Stadium</b>	Territorial	<ul style="list-style-type: none"> <li>Commercial entertainment facility for large scale commercial productions.</li> <li>Facility for non-cultural / entertainment uses, i.e. sports activities (highest priority) and civic functions.</li> <li>May be redeveloped for other uses when new facilities are provided at other locations.</li> </ul>
<b>HK Cultural Centre</b>	Territorial	<ul style="list-style-type: none"> <li>Future of Hong Kong Cultural Centre to be assessed as soon as possible as part of West Kowloon master planning.</li> <li>Focus entirely on professional territorial arts and cultural functions.</li> <li>Limited external hiring to amateur or non cultural activities only for income generating purposes.</li> <li>Allow time for maintenance within usage expectations.</li> <li>Develop the usage of front of house facilities and range of customer services in line with international standards.</li> <li>Potential for major long term redevelopment after completion of West Kowloon Reclamation Development</li> </ul>
<b>Kwai Tsing Theatre</b>	Territorial (Specialist Venue)	<ul style="list-style-type: none"> <li>In the short term develop as a specialist venue for drama.</li> <li>Consideration of long term residency for a professional drama company.</li> <li>Develop cultural activities programme in and around foyer.</li> <li>Actively seek private sponsor in partnership with the performing company for residency.</li> </ul>
<b>City Hall</b>	Community (Cross District Facility)	<ul style="list-style-type: none"> <li>Develop focus as Cross District Community Cultural Facility with some continued territorial function.</li> <li>Continued territorial focus for Music, possibly through an arts partnership.</li> <li>Programme to upgrade reflecting age and usage of the building.</li> <li>Take steps to beautify immediate external environment to develop attractive public space due to importance of location.</li> <li>Create opportunities for better external cultural use.</li> </ul>



Hong Kong Cultural Centre will be rationalised as a territorial cultural facility focusing entirely on professional territorial arts and cultural functions. City Hall will be rationalised as a cross district community cultural facility with some continued territorial function.

(Photo: Hong Kong Cultural Centre, Concert Hall)



(Photo: City Hall, Theatre)



Kwai Tsing Theatre will be rationalised as a specialist venue for drama performances.

(Photo: Kwai Tsing Theatre)

Facility	Proposed Principal Usage Level	Overall Vision
<b>Sha Tin Town Hall</b>	Community (Cross District Facility)	<ul style="list-style-type: none"> <li>• Develop focus as Cross District Community Cultural Facility (main auditorium) with high proportion of community cultural use.</li> <li>• Ensure equal priority to hirings from across the districts served for community events which need a large scale auditorium.</li> <li>• Short term possible territorial focus for Dance, through an arts partnership.</li> <li>• Maintain some professional drama use of Cultural Activities Hall in short term.</li> <li>• Community cultural use of Cultural Activities Hall and ancillary facilities in long term.</li> <li>• Develop use of external environment and joint programming development of amphitheatre in park.</li> </ul>
<b>Tuen Mun Town Hall</b>	Community (Cross District Facility)	<ul style="list-style-type: none"> <li>• Develop focus as Cross District Community Cultural Facility (main auditorium) with high proportion of community cultural use.</li> <li>• Ensure priority to hirers from across the districts served for events which need a large scale auditorium.</li> <li>• Community cultural use of Cultural Activities Hall and ancillary facilities.</li> </ul>
<b>Yuen Long Theatre</b>	Territorial (Specialist Venue)	<ul style="list-style-type: none"> <li>• Specialist venue for Chinese artistic expression through music and opera and work for children with continued community function.</li> <li>• Possible use for residency purposes through a partnership with a professional cultural organisation</li> <li>• Consider developing backstage areas as temporary small scale drama space for children's activity.</li> <li>• Also explore opportunities to utilise adjacent Chiu Lut Sau School Hall if required for community cultural activity.</li> </ul>
<b>Tsuen Wan Town Hall</b>	Community (Cross District Facility)	<ul style="list-style-type: none"> <li>• Develop focus as Cross District Community Cultural Facility (main auditorium) with high proportion of community cultural use.</li> <li>• Ensure priority to hirers from across the districts served for events which need a large scale auditorium.</li> <li>• Potential partnership with a professional music company.</li> <li>• Community cultural use of Cultural Activities Hall and ancillary facilities.</li> </ul>
<b>Tai Po Civic Centre</b>	Community (Local District Facility)	<ul style="list-style-type: none"> <li>• Remains a facility for community cultural use in the short term.</li> <li>• Facility becomes a non-dedicated school facility managed by Education Department but with potential for shared community cultural use when a new community cultural facility is developed in the medium term - subject to detailed feasibility study.</li> </ul>

Facility	Proposed Principal Usage Level	Overall Vision
<b>North District Town Hall</b>	Community (Local District Facility)	<ul style="list-style-type: none"> <li>Remains a facility for community cultural use in the short / medium term.</li> <li>Facility becomes a non-dedicated civic facility but with potential for shared community cultural use / or is re-developed for a different function when a new community cultural facility is developed in the long term - subject to detailed feasibility study</li> </ul>
<b>Ngau Chi Wan Civic Centre</b>	Community (Local District Facility)	<ul style="list-style-type: none"> <li><u>Option 1</u>: Maintain as Local District Community Cultural Facility as more arts organisations develop specific performance spaces, or</li> <li><u>Option 2</u>: Develop as home and performance space for an arts organisation with more community cultural functions at other facilities, or</li> <li><u>Option 3</u>: Dispose of facility / site and create new Local District Community Cultural Facility - subject to detailed feasibility study and potential funding through Public Private Partnership (PPP)*</li> </ul>
<b>Sheung Wan Civic Centre</b>	Community (Local District Facility)	<ul style="list-style-type: none"> <li><u>Option 1</u>: Dispose of facility / site and create new Local District Community Cultural Facility- subject to detailed feasibility study and potential funding through PPP*, or</li> <li><u>Option 2</u>: Evaluate whether any major re-design can solve some of principal co-locational problems, without new build. Maintain as Local District Community Cultural Facility as more arts organisations develop specific performance spaces, or</li> <li><u>Option 3</u>: Develop as home and performance space for an arts organisation with more community cultural functions at other facilities – least suitable in long term.</li> </ul>
<b>Ko Shan Theatre</b>	Community (Local District Facility)	<ul style="list-style-type: none"> <li>Rationalise as Local District Community Cultural Facility.</li> <li>Focus professional use on Chinese Opera / Operatic songs and programs for children and families through utilisation of external space in park. Develop working relationships with the Leisure Section of LCSD for development of Park.</li> </ul>
<b>Sai Wan Ho Civic Centre</b>	Community (Local District Facility)	<ul style="list-style-type: none"> <li>Remain as Local District Community Cultural Facility</li> <li>Consider development as home for a small to middle scale professional arts organisation with focus on small scale professional arts use, including performing arts with and for young people.</li> </ul>

\* see Section 4.3 below

### 3.2.2 Management Developments for Existing Facilities

The rationalisation plan for existing facilities is also supported by advice and some specific recommendations on management approaches for the implementation of the plan. It should be noted that further development of these management recommendations should be the subject of a management study.

## Towards Corporatisation of Public Cultural Facilities

In the long term, if corporatisation of some of the facilities occurs, this could be on the basis of Government retaining ownership of the building and granting a long leasehold to a not-for-profit entity to operate the facility. The following are management developments for consideration as and when corporatisation of public cultural facilities is implemented:

- use an incremental approach to implementation
- a service-level agreement should be established for each of the facilities, linked to a business plan, and setting clear targets and outputs
- each facility should have independent legal status or a group of facilities could be clustered under one operator
- the board of management of a facility, or cluster of facilities, should include community, business, arts and other relevant representation and expertise
- funding agreements should be established for each facility or cluster of facilities, based on agreed business plans, and specifying the outputs and community access policies required in return for Government subsidy
- the opening of any new facilities should be preceded by a clear launch and development plan, reflecting the business plans of existing facilities.

## Recommended Management Developments for LCSD Cultural Facilities

In order to advance the approach to corporatisation set out above, some specific steps could be taken in conjunction with the rationalization plan – particularly in the area of marketing. These include recommendations for:

- **Strengthening Programming and Marketing Functions** – It is recommended that:
  - a greater degree of participation in programming be ceded to the managers of the venues
  - a marketing and development plan be developed by the marketing and planning team for facilities or for clusters of facilities, providing them with a clear sense of direction, agreed objectives and implementation
  - audience research should be commissioned to produce more detailed profiling of current audiences (e.g. capturing patron data through an enhanced box office system), and identify market gaps
  - community consultative groups should be established (particularly important for community cultural facilities) through developing the existing role of the Customer Liaison Meetings and District Council consultation meetings
- **A Venue Positioning and Identity Initiative** – It is recommended that within marketing plans there should be a positioning statement which draws attention to key characteristics which are to be cultivated and broadcast to the public through programme, marketing and other aspects of the facility's operation. It is also recommended that longer-term audience development partnerships continue to be explored between arts organisations and facilities by marketing managers. This should build on the existing audience building initiatives including Open Days, Foyer Performances and schools programmes.

- **Developing Sponsorship and Business Partnerships** – It is recommended that in the short term strategies to forge partnerships with the business sector are developed for the Hong Kong Cultural Centre and the new facilities at Kwai Tsing Theatre and Yuen Long Theatre on a pilot basis. It is recommended that in the medium term these facilities be supported in the implementation of such strategies, including staff training.



The programming and marketing functions of public cultural facilities should be strengthened.

### 3.3 STRATEGY FOR THE PROVISION OF NEW FACILITIES

The results of the Needs Analysis and the approach of the Rationalisation Plan indicate that the development of some additional new cultural facilities will be required in the Territory by 2016. However the analysis also suggests that a new process for the planning, funding and management of new facilities is also required in Hong Kong which:

- Involves more stakeholders including the arts profession and the community in the process
- Changes Governments role from simply one of sole provider to include roles as partner and facilitator
- Achieves Government objectives of cost effectiveness in both capital development and operation
- Reflects international trends in best practice for planning, funding and management.

Strategy recommendations are made at the territorial and community levels and for non-dedicated facilities. The recommended strategy approach and proposals are consistent with the approach and standards of the Hong Kong Planning Standards and Guidelines (HKPSG).

### 3.3.1 A Strategy for Provision of New Territorial Facilities

The Strategy recognises and complements the development of the **West Kowloon Arts, Cultural and Entertainment District** which will create Hong Kong's first dedicated cultural precinct as a private sector led development.

In the longer term consideration should also be given to the promotion of an **Arts District** in the Central or Wanchai area of Hong Kong Island at the Tamar site or other area of the Central / Wanchai reclamation as recommended in the Planning Department's Cultural Facilities Study (1999); or on the Queen Elizabeth Stadium site if the stadium is redeveloped for other uses. However, it is recommended that the development of any new facilities within such schemes should be subject to the feasibility study process described in Section 4.2 below before implementation.

The strategy also supports **Partnerships to Support Cultural Developments by Other Agencies**. These initiatives would be based on partnering other Government, stakeholder, higher education institutions and cultural industry representatives to fund and develop territorial facilities. The principal current example is to work in partnership with Hong Kong Arts Development Council on implementation of their current territorial initiatives. It is proposed that the development of any new facilities through such partnerships should also be subject to the feasibility study process described in Section 4.2 below before implementation.



**New cultural resources will be focused in the West Kowloon Arts, Cultural and Entertainment District.**

(Photo: Winning Scheme of the West Kowloon Arts District Design Competition)

### 3.3.2 A Strategy for Provision of New Community Facilities

The Strategy proposes two broad types of community provision – Cross District Facilities and Local District Facilities.

#### Cross District Facilities

The primary role of cross district community cultural facilities is to meet the needs of the community for larger scale and higher quality facilities that can only be cost-effectively provided for groups of districts. They will accommodate larger scale community cultural performance and participation, civic events of the district communities and provide the main focus for the presentation of professional arts performance outside of the main territorial facilities. They may also provide a suitable home base for some major arts groups. Cross District Facilities in different areas of Hong Kong would house facilities which are different in function and design. As mentioned in Section 3.2, cross district community cultural provision would be based primarily on the existing town halls and future provision would continue to reflect this pattern:

- they would be located at highly accessible locations within their service area
- they would be planned primarily by the relevant sections of LCSD in consultation with the other departments of government and in consultation with the community
- they may be co-located with other cultural facilities meeting territorial or local district cultural functions and with other community and civic uses.

The needs for new cross district cultural facilities have been assessed. The principal new development requirement to meet the needs is a facility which has been termed the "Cross District Community Cultural Centre" (CDC). The main space within a CDC would be a large-scale auditorium, well equipped to professional standards to accommodate approximately 800 – 1000 people. It would normally have a purpose-designed auditorium and ancillary facilities. The facility would normally also have a supporting space of about 500 seats in a flexible theatre format, suitable for smaller scale productions. Most of these requirements can be met by the rationalisation of four existing facilities (see Table 4). A proposal for one additional CDC development is set out in **Table 5** below. It should be noted that the proposal should be the subject of the technical and market feasibility studies recommended in Section 4.2 below.

**Table 5: Summary of Strategy for New Cross District Community Cultural Centre**

Districts	New Facility	Notes
Kwun Tong, Wong Tai Sin, Kowloon City, Sai Kung	<b>Develop new CDC</b> providing large scale and medium scale spaces at Kwun Tong	At reserved civic centre site at Kwun Tong (or at Kwun Town Centre, to be identified by URA Kwun Tong Town Centre Redevelopment Project)  Development may be led by LCSD through PPP* initiative

Note: Preliminary proposal subject to detailed planning and feasibility studies.

Implementation of the proposals subject to government decision.

\*PPP initiative – public private partnership initiative (see Section 4.3 below)



New cross district community cultural facilities will provide the main focus for the presentation of professional arts performance outside of the main territorial facilities and accommodate the larger scale community cultural performance and participation, and civic events of the district communities.



(Photo: Tuen Mun Town Hall, Auditorium)

## Local District Facilities

The needs of the districts are set out in Section 2.2 above. The principal new development requirement to meet future community level needs in the districts is the creation of a new form of facility, the "**Community Cultural Centre**" (CCC). Community Cultural Centres would be developed as the primary focus for arts and creative activity in a District but may also provide outreach programme venues and a potential home base for small / specialist performing companies and district arts groups. Each would be different in its function and design dependent on a range of factors to be assessed individually on a case by case basis in a feasibility study.

However it is anticipated that the development principle for a CCC would emphasise the **flexible use of space based on the sharing of community facilities** and resources for a range of cultural, civic and social purposes in order to **specifically reduce both the capital and operating costs of community facilities** compared with the existing form of stand alone civic centre provision. These principles include:

- a CCC would be located centrally and accessible to the majority of residents in the District
- a CCC could be planned jointly between all sections of LCSD, and other relevant departments, such as HAD and ED, with responsibility for the provision of facilities for the community, and in consultation with the community. The development could be led by LCSD
- a CCC is normally co-located with at least one or more facilities for the community such as a library, Indoor Games Hall, Community Hall, school, museum / heritage site, social or welfare facilities
- a CCC would have facilities such as meeting spaces and workshop areas which are common and accessible to users of all spaces
- a CCC could be developed or provided as part of a Cross District Community Cultural Centre, including the rationalisation of existing Civic Centres and Town Halls
- a CCC could be built as part of a planned school village concept
- a CCC could be a refurbishment of existing under utilised premises such as a vacated school, office building, community hall or heritage building
- a CCC could integrate, rather than duplicate, some of the functions of a civic centre and a community hall which are complementary to cultural activities such as sessions and classes for pastimes and hobbies, some more passive sports, and social events
- the primary use of a CCC would be cultural / social. It is not expected that a CCC would provide for all the welfare and other emergency functions of existing community centres / community halls.

It is proposed that the main space within a CCC is designed as an auditorium for performances with typically 400 to 600 seats in a highly flexible format. Although this may be its primary intent, the flexibility of a CCC would enable the facility to be used for a range of community civic and social functions.

The key design issue for these spaces is ensuring that when in performance mode they have the correct ambience for a performance enabling the space to be made to feel permanent. They would be better equipped than current community centres but not to the level of current civic centres. They would be designed to enable visiting performing companies to bring in additional equipment if they required.

In terms of arts programme and usage each CCC will develop a particular local arts focus in consultation with the district arts organisations, local schools and other educational and social institutions and stakeholders and with the audience development and other programmes of LCSD and of Education Department. In practice LCSD may initially be responsible for developing local programmes, including support for the outreach programmes of professional arts groups but, over time it is expected that LCSD programming will form only a minor role compared with community developed programmes.

In terms of management, it is anticipated that the management arrangements may also be different for every centre, depending on the co-location issues and the exact nature of facilities created. Management could be by a single department such as LCSD, contracted to an independent body such as a District Arts Organisation, or a newly formed community organisation established for the purpose or a combination of options through contractual arrangements. In some CCCs partnership arrangement could also be formed with a professional arts company. The operational policies such as hiring, charges, length of booking periods again will be different for each centre, in response to community needs, the degree of integration of civic centre and community hall functions and as a result of the feasibility study<sup>1</sup>. The feasibility study, and its public private partnership (PPP) evaluation<sup>2</sup>, would assess the appropriate management arrangements for each new CCC facility which will depend on a number of factors including the advantages and disadvantages outlined in **Table 6** below, specific issues relating to each individual development (e.g. location, community and purpose), and issues relating to Government policy, procedures and legislation at the time.

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<sup>1</sup> see Section 4.2 below

<sup>2</sup> see Section 4.3 below



Community Cultural Centres would be developed as the primary focus for arts and creative activity in a District. Each would be different in its function and design, reflecting the local characteristics of the area.

(Photo: Evergreen Cultural Centre, Coquitlam, Vancouver)



The spaces inside Community Cultural Centres will have the flexibility to be used for a range of community civic and social functions. The new Community Cultural Centre concept combines community hall and cultural facility functions.

(Photos: Tampines Cultural Centre, Tampines East Community Club, Singapore)

**Table 6: Potential Advantages and Disadvantages of CCC Management Arrangements**

<b>Management Arrangements</b>	<b>Possible Advantages</b>	<b>Possible Disadvantages</b>
Government department – LCSD	<ul style="list-style-type: none"> <li>• Knowledge of running cultural facilities</li> <li>• Knowledge of Government systems</li> <li>• Relationship with other Government Departments</li> </ul>	<ul style="list-style-type: none"> <li>• Continues Government’s role as provider rather than facilitator</li> <li>• Does not help with community capacity building</li> <li>• Does not harness venue managers’ local knowledge fully</li> <li>• May militate against local partnership developments</li> <li>• One step removed from Community</li> <li>• Less cost effective</li> </ul>
Independent contractor such as district arts organisation or newly formed community organisation established for the purpose	<ul style="list-style-type: none"> <li>• Directly represent community and its cultural ambitions and needs</li> <li>• Flexibility of policy development and programming</li> <li>• Less hindered by Government structures and bureaucracy</li> <li>• More potential to raise money from other partners</li> </ul>	<ul style="list-style-type: none"> <li>• Lack of experience of facility management and governance in the community</li> <li>• Need to invest in training and development</li> <li>• Lack of experience in Government of working in this way</li> </ul>
Partnership arrangement with professional arts company	<ul style="list-style-type: none"> <li>• Opportunities for development of projects with the community</li> <li>• Shared programming</li> <li>• Shared costs – company may have access to other sources of finance</li> <li>• Development of an identity for the centre</li> <li>• Could contribute to resolving arts accommodation problems</li> </ul>	<ul style="list-style-type: none"> <li>• Conflict between needs of professional company in the centre and broader needs of community</li> <li>• Risk of wrong identity being developed for the centre</li> <li>• Professional companies also have little experience of facility management and governance</li> </ul>

The priority districts for the development of CCC's are summarised in **Table 7** but it should be noted that these proposals should be the subject of the technical and market feasibility studies recommended in Section 4.2 below.

**Table 7: Summary of Strategy for New Community Cultural Centres**

District	Location	Possible Development Option	Notes
Islands	Tung Chung	LCSD through PPP* Initiative	At reserved civic centre site (or community hall site)
Kowloon City	South East Kowloon Reclamation	Private or Not for Profit Sector	
North District	Fanling	LCSD through PPP* Initiative	At reserved civic centre site
Sai Kung	Tseung Kwan O	LCSD through PPP* Initiative	At reserved civic centre site (or community facilities site)
Sham Shui Po	Redevelopment of Lai Kok Estate and Partial Sinking and Decking of Tonkin Street	LCSD through PPP* Initiative	Site to be identified by the ongoing Housing Department's Study on Restructuring of Cheung Sha Wan District
Southern	Aberdeen	Private or Not for Profit Sector	Site to be identified or to be incorporated into other development in Southern District
Tai Po	Tai Po	LCSD through PPP* Initiative	Possible Pilot Project to test the concept  At reserved civic centre site
Yau Tsim Mong	West Kowloon Reclamation	Private or Not for Profit Sector	In combination with facilities with territorial functions  Site to be identified by Housing, Planning and Lands Bureau's West Kowloon Cultural District Project

\* see Section 4.3 below

Note: Preliminary proposals subject to detailed planning and feasibility studies.  
Implementation of the proposals subject to government decision.

### 3.3.4 A Strategy for Non-Dedicated Facilities

The Strategy also recognises that non-dedicated facilities can make a significant contribution to cultural presentation and development in Hong Kong. In some districts all future new provision may be met in this way. The Strategy highlights where non-dedicated facilities can be expected to make a contribution to new provision. The programme for provision of these facilities will be set by other government and non-government agencies, including other cultural sector stakeholders and the private sector.

## Community Centres / Community Halls

Existing community centres and community halls are expected to continue to make a limited contribution to cultural provision based on their existing distribution. No overall improvement programme to improve their ability to host cultural performance is proposed. It is expected that the standards and management of **new** community hall facilities will make an enhanced contribution to accommodating cultural activities in districts. It should also be noted that the Community Cultural Centre concept recommended above combines, rather than duplicate, community hall and cultural facility functions.

## Schools

Policy developments are already leading to the opening up of school facilities to the community, for social and cultural purposes e.g. workshops and meetings. However, the current design of school halls both in terms of their physical and technical specification as well as their location within a school site, usually makes them inappropriate for performances. It is also noted that there is no scope for expansion and upgrading of existing schools. However the development of new school and educational facilities in Hong Kong could strengthen cultural facility provision at territorial and community levels by:

- any move to specialisation, where a school or higher education facility wishes to develop a specific strength in the performing arts would require a dedicated small facility
- a larger cultural facility maybe considered appropriate for a future school village concept and may also be developed as a cultural centre for the community
- consideration could be given to changing the basic design of some school halls in areas where provision is very limited. This would include considering their location within the school, to ensure security, easier access by the public and easier management.



**New community hall/education facilities will make an enhanced contribution to accommodating community cultural activities.**

## Parks, Amphitheatres and Public Spaces

The strategy recognises that parks, amphitheatres and other public spaces such as waterfront promenades and piazzas in front of buildings can provide a significant permanent and temporary addition to performance and participation facilities at all levels of provision including facilities for informal street theatre, installation art, and other free performances and such spaces are particularly appropriate for community festivals and other events. More formal open spaces such as amphitheatres in parks and piazzas and spaces for temporary structures can house formal performances and events using permanent stages and retractable covers.

The strategy supports the designation and operation of "Cultural Parks" which would formalise the provision and management of such facilities at parks and spaces such as Victoria Park, Hong Kong Park, Kowloon Park, and the new town parks to provide for open air and temporary performing venues. Similarly waterfront promenades should be laid out which create and allow the use of such spaces at West Kowloon, South East Kowloon, Sai Kung waterfront and Aberdeen Harbour. The urban spaces will provide capacity at both the territorial and community level but an important contribution at the community level can be made by the new town parks and piazzas.



**Parks, amphitheatres and other public spaces such as waterfront promenades and piazzas in front of buildings can provide a significant permanent and temporary addition to performance and participation facilities at all levels of cultural facility provision.**

(Photo: Hong Kong Cultural Centre, Piazza)

## Heritage Buildings

The strategy supports the contribution which can be made by the reuse of heritage buildings both in terms of their potential contribution as appropriate places for the presentation of the arts and in terms of the conservation of the architectural heritage of Hong Kong which is a cultural objective in its own right. The study has shown however that there are limitations to the creation of performance spaces within most heritage buildings, though some may be more appropriate to the housing of other art forms such as the visual or media arts.

## Other Buildings and Facilities

The Strategy recognises that a contribution to meeting needs may also be made by converting buildings and spaces for cultural, social or community uses such as:

- industrial and warehouse premises – conversion of the whole or parts of buildings (on a permanent or temporary basis) into arts spaces, offices / studios for arts groups and small performing venues. Examples include the Hong Kong Fringe Club converted from a warehouse for cold storage and the temporary use of industrial premises by a dance company as their home base.
- residential or commercial premises – including older buildings (with high ceilings) for conversion into arts spaces, offices / studios for arts groups, especially buildings in older urban districts with street frontage. Examples of arts spaces converted from residential and commercial premises include Para Site Art Space converted from residential premises, Shanghai Street Artspace Exhibition Hall and workshops converted from a shop and residential premises and Museum of Site converted from a village house.
- government premises – including the conversion of redundant spaces into temporary arts spaces. Examples include temporary use of the former Government depot at Oil Street and the former Cattle Depot in Ma Tau Kok as an “artists village”, the use of some spaces in a former military hospital as a home base for Chung Ying Theatre, and the Warehouse Teenage Club of Aberdeen converted from a former police station.

In general the needs are for basic and adaptable spaces with adequate ceiling heights, power supplies and supporting facilities such as loading/unloading and parking facilities. In some cases the use of other buildings and facilities for performances and exhibitions, which fall within the definition of public entertainment, is restricted by licensing requirements and planning restrictions – e.g. there may be conditions specifying required measures for crowd control and fire prevention / control associated with the granting of “places of public entertainment” licences; the use of residential and government premises for cultural and performance facilities may require planning permission from the Town Planning Board.



**The Conversion of redundant spaces into temporary arts spaces can contribute to the meeting of cultural needs.**

(Photo: Cattle Depot)

## 4. STRATEGY IMPLEMENTATION

The Strategy for new provision therefore recommends the provision of limited, modest, flexible community facilities. It is stressed that in a strategic study such as this, specific expenditure proposals are to be considered by the Government. Individual project proposals will have to be subject to detailed feasibility studies including detailed local market assessments and a range of factors such as:

- the availability of a suitable site
- the availability of Government funding
- the identification and availability of private sector development partners
- the planning and development of other facilities in mixed development projects.

Subject to these provisions, some of the key implementation issues are summarised below.

### 4.1 ORGANISATIONAL RESPONSIBILITIES

Subject to government decision on the findings and recommendations of the consultancy study:

- **Home Affairs Bureau (HAB)** will be responsible for setting the policy and strategy for the rationalisation plan and new facilities strategy and securing its agreement with Government; advocating on behalf of the strategy; co-ordinating the securing of resources to implement the strategy; co-ordinating the roles of the relevant departments of government, and providing policy support to those departments to achieve implementation.
- **Leisure and Cultural Services Department (LCSD)** will be responsible for studying the cost-effectiveness of the rationalisation plan and its impact on operations, resources, financial and organizational structure and staffing; conducting staff consultation; implementation of the rationalisation plan; adoption and implementation of agreed management changes with the guidance of HAB. In the longer term LCSD will also be responsible for detailed business plans and management plans for existing (and new) facilities and feasibility and market studies for new facilities, with the support of other relevant departments.
- **Home Affairs Department (HAD)** will be responsible for adoption of proposals for new facilities within long term existing programmes and future programmes, – in particular joint users building projects which include a Community Cultural Centre.
- **Education Department (ED)** will have particular responsibility for co-ordinating the community cultural content of school village developments.
- HAB, LCSD, HAD and ED will be supported by other Government bureaux / departments including the Planning Department and Lands Department. **Planning Department** will assist in the identification of suitable sites for the proposed facilities as required and make necessary site reservations on relevant town plans to effect the proposed cultural developments. **Lands Department** will be consulted during detailed feasibility studies on land matters and development funding approaches.

When the above organisations take forward and implement the plans on cultural and performing facilities, they should closely liaise with and consult the **district community** and the **arts community**.

## 4.2 FEASIBILITY STUDIES

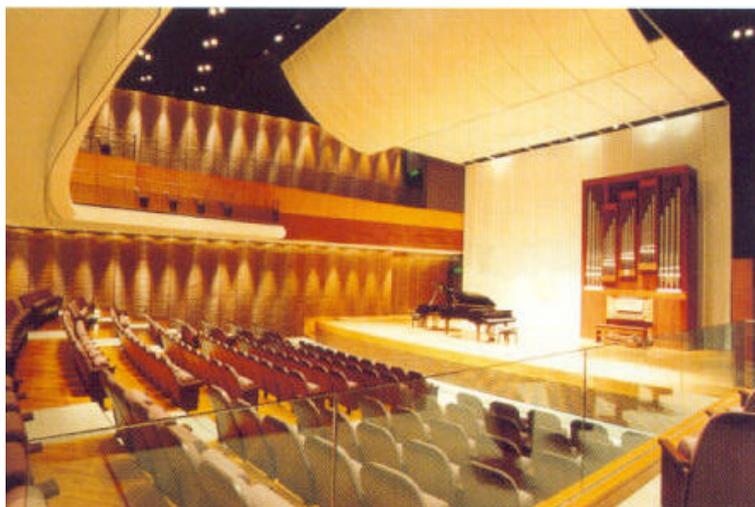
Throughout the Strategy for the Provision of New Facilities and for the redevelopment of some existing facilities in the Rationalisation Plan, emphasis has been placed on the importance of carrying out detailed feasibility and market studies for each new development investment – as is consistent with international practice and in view of the fact that proposals have been made on the basis of this preliminary strategic study. A subsequent more detailed feasibility study would take the form of a scoping exercise to illustrate to Government or other stakeholders the options available for meeting a particular set of cultural objectives, and the market demand, design, planning and development and financial implications. As well as establishing the most feasible way of achieving objectives such studies can also demonstrate to stakeholders that it is inappropriate for certain proposals or options to be advanced.

## 4.3 FUNDING OF CULTURAL FACILITIES DEVELOPMENTS

The Strategy for New Provision set out above for the implementation of community facilities is expected to be implemented by either the private sector, not for profit organisations, the relevant public agencies concerned, or through a partnership of two or more of these sectors. However, the development of new cultural facilities may also provide opportunities for alternative government funding approaches under the Public Private Partnership (PPP) initiative. The PPP Initiative promoted by the Efficiency Unit (EU) is defined to include private finance initiatives (PFI), joint ventures, partnership companies and investments and franchises. In addition the EU has promoted "outsourcing" initiatives to procure management and other services which have already been adopted for the provision of cultural facility services. The PFI approach may be particularly relevant to the development of cultural facilities and could include the private sector constructing and / or maintaining the facility for the public sector or financing a free standing project by designing, building, financing and / or operating the facility, covering costs by direct charges and availability payments by Government. All PPP approaches require the financial evaluation of public development projects to ascertain the level of risk and return on the project and secure an appropriate level of private sector participation in construction, ownership and operation, and the public contribution in terms of land premium, contract or income guarantees. It is recommended that a PPP evaluation is carried out for all cultural developments as part of the feasibility studies recommended above.

The development of some facilities may also present opportunities for more direct private sector implementation than has been the case in Hong Kong to date. At the same time however it is recognised that the development and operation of any cultural facility is unlikely to be financially viable in conventional commercial terms – particularly when compared with other form of commercial and residential development in a high land cost environment such as Hong Kong. In these circumstances the participation of the private sector through joint initiatives such as so-called "planning gain" incentives or other forms of public / private partnerships such as cross-subsidisation and development partnerships should be encouraged.

The development of new community cultural facilities may also be funded by releasing existing/committed resources for other community facilities. For instance, a community cultural centre may integrate the functions of a community hall and a civic centre – a single facility may be provided instead of building separate facilities. Some existing/planned community hall sites or civic centre sites may therefore be released for other uses.



The development of new cultural facilities will provide opportunities for private sector implementation or alternative government funding approaches.

(Photo: Lee Hysan Concert Hall, Chinese University)

#### 4.4 DEVELOPMENT AND OPERATING COSTS

The capital costs (excluding land costs) for each new cultural facility will vary according to the specification which emerges through a consultative design development process. However it is recommended that the following “capital budgets” should be set as target maximums for capital expenditure based on international experience and local Hong Kong comparatives:

- Cross District Community Cultural Centre – approximately HK\$175 million
- Community Cultural Centre – approximately HK\$60 million.

The operating costs for a new CDC such as that proposed at Kwun Tong have been estimated from LCSD staffing, overhead and operating costs for the civic centres and town halls. Using a slightly revised management and manpower structure with 35 staff, costs are estimated at HK\$10.5 million per annum giving a total operating cost, including central overheads, of HK\$34.0 million per annum.<sup>3</sup> The operating costs of a new CCC have also been estimated using typical LCSD unit costs for staffing, overheads and operating costs but based on the consultant’s recommended management structure and staffing mix (including use of contract staff). CCC staff costs for approximately 8 staff are estimated at HK\$2.1 million per annum giving a total operating cost of HK\$4.5 million per annum.

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<sup>3</sup> Staff costs include both permanent and contract staff, but exclude resident contractors and part-time staff (part-time ushers and ticketing assistants).

## 4.5 IMPLEMENTATION

The recommendations for new purpose built facilities at the / community level can be summarised as follows:

Facilities	Districts to be Served	Location
Cross District Community Cultural Centre (CDC)	Kwun Tong, Wong Tai Sin, Kowloon City, Sai Kung	Reserved civic centre site in Kwun Tong (or URA project site in Kwun Tong)
Community Cultural Centre (CCC)	Islands	Reserved civic centre / community hall site in Tung Chung
	Kowloon City	South East Kowloon Reclamation
	North District	Reserved civic centre site in Fanling
	Sai Kung	Reserved civic centre / community facilities site in Tseung Kwan O
	Sham Shui Po	To be identified by the Study on Restructuring of Cheung Sha Wan District
	Southern	To be identified
	Tai Po	Reserved civic centre site in Tai Po
	Yau Tsim Mong	To be identified by West Kowloon Cultural District Project

A flexible development programme should be prepared drawing on the needs priorities and a range of factors which are likely to affect this programme such as:

- the availability of suitable site
- the availability of Government funding
- the identification and availability of private sector partners
- the planning and development of other facilities in mixed development projects.

Such a development programme should be reviewed and revised regularly to take account of any changes in the planning and development of new growth areas, e.g. planning intentions and changes in population projections.

The consultants expect that the planning and design of a new cultural facility, including the conduct of a detailed planning and feasibility study, will take 2 to 3 years depending on the scale of the development, whilst another 2 years will be required for facility construction.