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**Joint Subcommittee to Monitor the Implementation of the
West Kowloon Cultural District Project**

**A summary of issues/suggestions raised by the Joint Subcommittee
on public engagement exercise and development of cultural software
in relation to the West Kowloon Cultural District project**

The Joint Subcommittee to Monitor the Implementation of the West Kowloon Cultural District Project ("Joint Subcommittee") will meet with the Administration and representatives of the West Kowloon Cultural District Authority ("WKCD") on 16 April 2010 to discuss: (a) the Report on Stage One Public Engagement ("PE") Exercise for the West Kowloon Cultural District ("WKCD") project; and (b) the development of cultural software to complement the WKCD project. This paper summarises the key discussions made by members of the Joint Subcommittee on the PE exercise and development of cultural software in relation to the project.

(A) Public engagement exercise

Issues/suggestions raised by Members	Administration's responses and undertakings in response to Members' concerns
(1) Approach for the public engagement exercise	
(a) To realize the vision of a people-oriented and community-oriented WKCD, it was of paramount importance that the public would be fully engaged in the development of WKCD. The Administration should adopt a bottom-up and community-driven approach for PE, and provide opportunities	(a) WKCD acknowledged the importance of engaging the public through a bottom-up approach, particularly in soliciting their views on the scale and number of venues to be built, so that the WKCD project would not become a "white elephant". (b) Section 20 of the WKCD Ordinance (Cap. 601) had provided exceptionally

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<p>for the public to express their views in a non-prescriptive manner. The PE exercise should also serve as a platform for the exchange of views between the WKCDA and various stakeholders.</p> <p>(b) The Consultation Panel ("CP") should be tasked to provide a forum for the public to express their views and invoke extensive discussion on WKCD, and all meetings of CP should be open to the public.</p>	<p>for the establishment of a Consultation Panel, comprising members from different sectors, to gather public views on matters relevant to the functions of the Authority. The scope of public consultation would be broad and inclusive. All meetings of CP were open to the public. The agenda, minutes and papers of the meetings would also be uploaded onto the website of WKCDA for public inspection.</p>
<p>(2) Conduct of public engagement exercise</p>	
<p>(a) The WKCDA should gauge the views of the public at large through a series of workshops and focus group meetings organised at all levels of the community.</p> <p>(b) The conduct of the PE exercise should be transparent; the public should have access to the audio/video records of the PE process through the website; and the results of the PE exercise should be summed up in a comprehensive manner to facilitate future monitoring by members of the public.</p> <p>(c) The WKCDA should ensure that public views on software development were widely solicited in the PE exercise, in addition to those relating to the</p>	<p>(a) The PE exercise for the WKCD project would be broadly divided into three stages. Stage 1 of the PE exercise was conducted around the end of 2009 to collect views from the public and stakeholders on the planning of WKCD. Taking into consideration the views collected, the three Conceptual Plan Consultants would each prepare a Conceptual Plan Option, and the Project Consultant would prepare the preliminary Schedules of Accommodation for the arts and cultural facilities in WKCD.</p> <p>(b) Stage 2 of the PE exercise would commence in the summer of 2010 to collect public views on the three Conceptual Plan Options and the preliminary Schedules of Accommodation for the facilities in the WKCD. By the end of 2010, the WKCDA would select a preferred</p>

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<p>Development Plan "DP" and arts and cultural facilities for WKCD, and views so collected would be taken into account and transformed into a concrete plan for the WKCD development.</p>	<p>Conceptual Plan Option. The Project Consultant would, according to the selected Conceptual Plan Option, formulate a detailed DP and carry out detailed technical feasibility studies.</p> <p>(c) Stage 3 of the PE exercise would commence in 2011 to collect public views on the detailed DP and the detailed Schedule of Accommodation for the facilities in WKCD. Taking into account the public views, the DP would be finalised for submission to the Town Planning Board for consideration.</p> <p>(d) The PE exercise could be conducted in different formats for different target audience. Apart from general planning matters, open public forums and small group meetings would be organised to solicit the views of the public and stakeholders on their expectations on the provision of arts and cultural programmes and education activities for WKCD. The views collected in the PE exercise would be made known to the public. The CP would assist in the planning of the PE exercise, including the format of the activities and the target audience of consultation. It would also ensure that the exercise was conducted in an open and transparent manner.</p>
<p>(3) Stage 1 of the public engagement exercise</p>	
<p>(a) The design of the questions of the Stage 1 PE exercise kept dragging on some widely discussed principles and trivial details on hardware facilities.</p>	<p>(a) Questions on matters concerning WKCD's general planning and provision of facilities and open spaces in the arts and cultural venues for Stage 1 PE exercise were prepared,</p>

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<p>(b) Some members of the public were concerned about the abstract contents of the questionnaire for the exercise.</p> <p>(c) Flexibility should be allowed in the design of WKCD to cater for the needs of the younger and future generations, and it was important for WKCD to solicit the views of young people in the PE exercise.</p> <p>(d) The Administration and WKCDA were criticized for their lack of interest to participate in discussions initiated by the local cultural sector on the WKCD project.</p>	<p>based on the recommendation of the Performing Arts Committee and Museum Committee, as well as input from the consultants commissioned by the WKCDA. The focus of these questions was to solicit views from the users' perspective for the building of a people-oriented WKCD.</p> <p>(b) Members of the public could express views on WKCD through various channels during the Stage 1 PE exercise, including the focus group meetings, public forums, Facebook discussion, questionnaires, face-to-face interview etc. To solicit the views of young people, open forums were organised for secondary and post-secondary school students. WKCDA had commissioned the Public Policy Research Institute of the Hong Kong Polytechnic University as the Analysis and Reporting Consultant to collate and analyse the views collected. The full report on the Stage 1 PE exercise would be made public. The Conceptual Plan Consultants would attend all PE events to listen to public views directly, and would include in the Conceptual Plan Option a statement on how they had taken on board the public views received on their work.</p> <p>(c) The Administration met regularly with local artists and arts groups for the establishment of a collaborative relationship in the development of cultural software.</p>

(B) Development of cultural software to complement the WKCD project

<p>Issues/suggestions raised by Members</p>	<p>Administration's responses and undertakings in response to Members' concerns</p>
<p>(1) Software development in relation to WKCD</p>	
<p>(a) Whether the WKCD project would be able to enhance the cultural standard and cultural ambiance of the community would hinge on the timely implementation of a comprehensive strategy for developing cultural software and humanware.</p> <p>(b) WKCD was a cultural rather than an economic investment. Hence, complementary measures, such as development of local culture and strengthening of arts education, should be put in place to underpin the project.</p> <p>(c) The development of cultural software was far more urgent and important than the construction of hardware facilities. There were concerns as to whether the development of software, such as the nurturing of artists/arts professionals, the development of small and medium-sized arts groups, audience building and arts education could measure up to and complement the hardware development in WKCD.</p> <p>(d) With the advent of the WKCD project, investment in cultural</p>	<p>(a) The Government was committed to the development of cultural software, which was pivotal to the success of the WKCD project, the positioning of Hong Kong as an arts and cultural metropolis, and the development of creative industry and local arts. The WKCD project was a strategic cultural investment to take forward the arts and cultural development in Hong Kong.</p> <p>(b) WKCD would serve as a platform for international cultural exchange and co-operation, and various activities had been/would be organised to prepare WKCD for such a role. These activities included overseas exposure of local flagship arts groups at renowned performance venues, the organisation of the Greater Pearl River Delta Cultural Cooperation Meeting and the Asia Cultural Cooperation Forum.</p> <p>(c) The Hong Kong Arts Development Council ("HKADC") and the Academy for the Performing Arts, with their respective role in the nurturing of small and medium-sized performing arts groups and the training of performing artists/technical professionals, would play an increasingly important role in the development of cultural software in the WKCD project. Efforts would also be made to strengthen the role of the Leisure and Cultural Services</p>

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<p>software development should be pitched at a much higher level.</p>	<p>Department ("LCSD") in outreach work to promote performing arts programmes organised at venues under its management.</p> <p>(d) To enhance closer partnership between schools and artists, the first Art Mart, co-organised by the Home Affairs Bureau ("HAB"), Education Bureau and LCSD was held in January 2009. The Administration would continue to provide support for the development of the arts through various grant schemes administered by HKADC and the Venue-Partnership Scheme operated by LCSD.</p> <p>(e) The Administration acknowledged the need to enhance funding provision for cultural software development. In the 2008-2009 financial year, more than \$800 million had been invested directly in cultural software development, apart from the related funding provision to the Education Bureau and other University Grants Committee funded institutions.</p>
<p>(2) WKCDA's role in the development of cultural software</p>	
<p>(a) There were concerns about how the WKCDA would fulfil its role in the development of cultural software, including (i) how WKCDA was to cultivate and nurture local talents in arts, local arts groups and arts-related personnel in accordance with section 4(2)(f) of the WKCDA Ordinance; (ii) whether a portion of the upfront</p>	<p>(a) The upfront endowment to WKCDA had largely been prioritized and earmarked for the design and construction of the Core Arts and Cultural Facilities.</p> <p>(b) WKCDA would, upon the commissioning of the Phase One facilities in 2015, assume the costs and expenses for operating WKCD (including those for cultural software</p>

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<p>endowment of \$21.6 billion would be earmarked for the development of cultural software; and (iii) the distribution of responsibility between the Government and WKCDA in cultural software investment.</p> <p>(b) A committee should be established under WKCDA to study the development of cultural software.</p> <p>(c) A vision to transform Hong Kong into a cultural metropolis should be a vital attribute of the future Chief Executive Officer of WKCDA.</p>	<p>and programme development) by revenues generated from various facilities concerned as well as from the rental proceeds derived from the retail, dining and entertainment facilities vested with the WKCDA.</p> <p>(c) The development of cultural software was largely under the purview of HAB. WKCDA would continue to discuss with the Administration for mapping out the role to be played by the Authority in complementing the Administration's policy in cultural development to avoid overlapping of resources.</p> <p>(d) To achieve the cultural vision of WKCD, relevant background and experience in the arts and cultural environment was included as one of the appointment requirements for the Chief Executive Officer.</p>
<p>(3) Development of cultural vision for Hong Kong</p>	
<p>(a) More time and space should be allowed for the progressive development of cultural hardware and software for WKCD, as the ideas relating to these elements would evolve and gradually take shape over a period of time through various interactive arts and cultural programmes and activities in the community.</p> <p>(b) The Administration in general lacked the cultural vision in enhancing the quality and</p>	<p>(a) While Hong Kong could capitalise on the advantages of being both the convergent point of the eastern and western culture and an integral part of the Chinese culture in the development of its cultural position, it was the Government's policy to promote the freedom of artistic expression with a view to developing a vibrant and pluralistic arts and cultural scene.</p> <p>(b) The Administration would take into account public views in the constant review of its cultural policy with a view to promoting arts and cultural</p>

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standard of arts performances in Hong Kong, which was essential for building up a solid audience base for the arts and cultural facilities in WKCD.	activities at all realms, including traditional and avant-garde arts, as well as elite and popular arts.

Council Business Division 2
Legislative Council Secretariat
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