

馬逢國先生：就剛才三位講者所說的一些內容，我本人印象最深刻的是第二位講者，即是朱先生(Jason Chu)所說創意教育的問題。我們看得到，好像我前一階段所說，教育和培養人才是最重要的，因為沒有人才的話，創意工業則無法可以開展。所以在這方面，剛才我看到特別是課程的內容是頗新鮮，剛好跟盧先生說過，香港的大學教育在設計這個課程，以及配合創意工業來說，我的看法是落後了五年，而盧先生則說可能會是十年，我是完全同意的。所以在該方面，我覺得是有非常高的參考價值。其實我還想發問很多問題，不過我寧願留給台下的參與者去發問。我覺得這是一個很重要的部分，香港是否能夠通過無論是公營的教育制度，或是私人舉辦的一個教育機構，去開展一些類似這樣的課程，這是十分重要。要提及的特別不單只是大學或專上學院的教育，而是整個中學教育是否能夠配合，以及為這個教育制度有一個連貫性，讓我們整個城市的年青一代都在這方面有所準備，這是很重要，我只想補充這一點。

MR LO: I do not have a lot to add to what I said earlier except that I would like to congratulate the organisers for bringing this group of speakers today. I think that the mix is extremely interesting.

Like Mr Ma I was also fascinated by Mr Chu's presentation. It just struck me as this is exactly the type of industry we want to develop in Hong Kong. This is exactly the type of education we want to develop in Hong Kong.

I would just like add that in my view, as we talk about Hong Kong developing a future creative industry, I think we should be ambitious. We should be looking at nothing less than the very top end of that creative industry because we must always remember Hong Kong as a city of 6.5 million people only in a country of 1.3 billion people and in an Asian community of several billion people. So we should choose the most highly value added type of creative industries. That will make the most contribution to the Hong Kong economy and that will help Hong Kong best to position ourselves in the future and make the best use of our resources. Thank you.

黃英琦女士：其實三位講者所說的，我們也很希望香港可以思考一下，以及可以

思考一下怎樣去做得到。我記得中央政策組做這個報告、這個 mapping document 的時候，其實是面對一個很基本的困難，因為我們香港的統計處把一個傳統工業和傳統產業的思維來分類。大家記得在九五年的時候，我們的選舉是有新九組，其實該九組就是由產業署分類的九組。如果我們現在是談論一個很有創意的工業的時候，其實每組也有一些，我知道香港大學的許博士是用了很多時間才找到一些資料出來。這使我們想起甚麼呢？將來我們要認識創意工業為甚麼如此重要，其實怎樣去量度，以及 mapping 的準確性是很重要。其實怎樣可以使統計處可以有一個新思維，或者給我們的數據是可以有一個更新一點的想法去做呢？

當然，我跟其他兩位 Panel members 一樣，對 Mr Chu 的 DigiPen 整個課程也非常感興趣，但是我覺得其實他的課程最獨特之處，就是他把遊戲的設計(game design) 看成為一個文化的課程，因為除了是要唸數學，或是 computer science 以外，其實大家會看到他最後的一張 slide 是有一個很廣闊的通識教育課程。在這個通識教育課程裏，是會學得到社會文化和寫作。其實，你說為甚麼一個 game designer 要懂得這些東西呢？我覺得這正是香港的設計教育需要來一個突破，因為我們本身的思維就是「你去唸設計，這是技能上和手作的東西。」就如職訓局現在的想法。但是我相信如果我們要香港的創意工業繼續發展的話，第一，我們期望創意人才的知識面是否要闊呢？如果知識面要闊的話，無論他是專長於時裝設計，或是多媒體遊戲的設計，究竟他是否真的需要一個很闊的通識教育呢？

當然，最後一位講者提及一些策略，一些 branding 的策略，其實對香港是很有啟發性，但我本身看到今天在座來參與的朋友，剛才在 break 的時候，知道原來很多都是認識的，亦有很多是來自教育界、慈善團體和第三產業，亦有建築師和文化界的，但想來想去，為甚麼好像沒有太多商界的朋友呢？商界的朋友或者今天是否只佔少數，這使我想起，我們今天談了很多很闊、很遠，也很大的一些策略和計劃，但今天最主要的主題其實就是跨越，如果我們真的是要跨越的時候，為

甚麼我們不能吸引到更多商界的朋友今天坐在這裏聽，謝謝大家。

MS CHENG: Like my other three panellists I am very interested in Mr Chu's talk and I think I have found where my next career would be.

But I think a very important thing that is learned from the DigiPen is the fact that how one can mix art and sciences. I have always thought that a science person is non-creative and is not able to enhance the quality of life. But I think the teaching that is given there really shows the very difference.

Indeed, one of the creative industries in the baseline study is architecture which is actually together with, amongst other things, engineering and a number of other of what one would have thought to be very technological or technical things. So I think this change of thinking is fundamental for us to be able to actually develop creative industries and I really hope that that is going through by making this cultural conceptual thinking in the right mind.

Mr Keeley's talk on smart city branding is particularly interesting. Of course, there are many points to be picked from there but I think one that impresses me most is the strategic project concept. "Focus" I think is the word that I would like to emphasise. Given the wide diversity of creative industries, I think one has to, when one is formulating a policy, and I daresay not just the short term, it has to be a long-term policy, as to how we are going to focus. We have to have faces as to which particular creative industry we would be supporting and that is, I think, where the focus would be important. Otherwise it would be too diversified and the efforts that the whole of Hong Kong is putting in may not be felt.

Dr Pratt's talk again is very interesting because in setting out the mapping exercise he brought out one absolutely fundamental point which he has said actually I think probably three or four times. I am sure I would be forgiven for mentioning it again. That is that it must be based on evidence. It must be based on certain evidential studies. Research is what you need to do in order to know which of the creative industries and how you are going to be able to help it.

Having said that, I think one also has to be flexible. To make it too definitive might defeat the purpose of calling what we have been calling these creative industries. Looking, for example, in the baseline studies we have got

11 industries identified. I think it has been said in a number of places of the baseline studies that that is not exhaustive.

Cultural tourism, for example, has not been particularly included and that is one area which again will be developing in Hong Kong.

Another point from the various speakers is to focus on the development of the local specific matters. For example, Shamshuipo could be an area that can be developed with specific features that are local to that small region. Soho streets could be an area that can be exploited, if I use the word very unkindly, to create a lot of economies, be it wining and dining or be it looking at the various features.

So I think we should not limit ourselves and be very creative as well I would say. Thank you.