

► Session 5:

New Frontiers for Asia's Creative Industries

17 November Afternoon

Moderator: **Mr Christopher CHENG**

Former Chairman, Hong Kong General Chamber of Commerce

Inspiring Creativity

Professor John HOWKINS

Author of *Creative Economy*

*Cultural Industries and Education in Korea:
a Chungkang Story*

Dr LEE Soo Hyung

President of Chungkang College of Cultural Industries,
Korea

Creative Hubs and Creative Forum

Mr Ben EVANS

Director of London Design Festival

Back to the Culture

Mr CHANG Tsong Zung

Person-in-Charge of Hanart T Z Gallery

Developing Culture as Good Business

Ms FOONG Wai Fong

Author of *Culture is Good Business*

Closing Remarks

Dr Patrick HO

Secretary for Home Affairs
The Government of the Hong Kong
Special Administrative Region

Question and Answer

**Professor
John HOWKINS**
*Author of *Creative Economy**



Inspiring Creativity

Intellectual property is one of the most important, if not the most important way to regulate the creative economy, because at the core of the creative economy is that group of people, sometimes working as individuals and sometimes as a group, wander around, have ideas, and we must be allowed to do so freely.

I am going to talk about creativity and money. I am going to talk about the interaction between these two things. I was once speaking at a conference which was running badly over time, and I think we had like five or ten minutes for my session with about four speakers, and the chairman said, 'I want you to express your philosophy of life in two words.' I thought for a few seconds and I thought my philosophy of life is fun and money. Creativity, fun and money. If it is not fun, it really is not worth doing.

The OECD, a Paris-based organisation, has discovered that this year half of the working population in the rich industrial countries spend their time, earn their living, and create their wealth, by dealing in ideas, which loosely can be called by working in the creative economy. This is a remarkable achievement and it reminds me of what I call tipping point, which happened in 1962, when the American State Department, under Professor Fritz Machlup, published a seven-volume survey which said that 50 percent of the then American working population were engaged in information, which we now call the service industries. We have moved in those 40 years from the world that is dominated by the shuffling around of information to a world which is dominated by people having ideas; people having their own ideas, not shuffling around other pieces of information, with technology designed by other people, but with the freedom and the expectation that they will have their own ideas.

Having reached this point, there is no turning back. The creative economy is growing twice as fast as the traditional service industries and about four times as fast as traditional manufacturing.

FROM SERVICE INDUSTRY TO CREATIVE BUSINESS

The video business is primarily a retailing business; 80 to 90 percent of people working in video are selling the stuff. So the video business is a creative business, but it is also a service business. The leaders of this change are people working, the professional full-time workers, in the arts and culture sectors. But what is happened is by no means restricted to them. In fact, they are now a minority. They are a small minority of what is happening. The point about this 50 percent is that virtually everybody is now either in the creative economy or dependent upon it. Everybody is no longer just a consumer of arts and culture, but they are a producer as well. This changes everything. It is as significant as the change to a manufacturing society. Even if you were a farmer, a miner or a

Question & Answer

HOW TO NURTURE
CREATIVE MANPOWER
TO FULL EMERGENCE
TO CREATIVE
INDUSTRIES?

Q. If indeed creative industries are becoming so promising, how about we look at the pattern of employment in our universities? For example, do young people now like to go into the creative industries or are they still motivated by medicine, law, finance, et cetera, and how should we provide more encouragement so that we will be able to have the creative manpower we need in order to bring about this transformation, the emergence of the creative economy?

LEE SOO HYUNG: Only from my experience in Korea - you are asking whether youngsters are ready for the full emergence into the cultural industries. I think they are, but I presume, like many other Asian countries, this bias on the side of society and the parents really is more of an obstacle for youngsters to fully bloom their inner creativity through the educational system. But our school started in 1996, and in the last four or five years I have seen rapid change in their perceptions towards what youngsters really want and what youngsters really are able to do with their creativity. I think it is a very promising sign in Korea, and maybe in other Asian countries.

shopkeeper living in Europe or America at the end of the 19th century, you were in a manufacturing society, and the morals, the way of life, was dominated by a manufacturing ethos. To my mind, if you live in a creative economy, it changes the way you value yourself and other people.

I have recently been working with a group of very young people in their 20s - they had a completely different attitude to work. If you look at young people generally, you see this change in their attitude towards the way that they handle their own ideas. To them, creativity is a right. It is actually a human right. It has sort of replaced the right to work. The right to have ideas is now the right to work. The right to be different, the right to be novel, even to be shocking and marginal. They want their own ideas. They want to own their own ideas. They pursue their ideas with passions and emotions. They are not afraid of showing passions and emotions.

In fact, in many businesses, passion and emotion is necessary to succeed. If you are not passionate about your ideas, you will not succeed, for two reasons. We need emotion to drive our own brains. Emotion is a fuel of conceptualisation. You cannot be unemotional about a new idea. You cannot be unemotional about being creative. So in terms of managing the brain and managing the creation of new ideas, you have to be emotional. You have to learn how to manage your emotions. Then secondly, in order to exist in any sort of community, you have to convince other people that your idea is the best thing, so you need emotions and passion for that as well. Young people also have a very strong attitude towards education. They feel they have a right to education, a right to learning, not in the way of passively perceiving what other people might wish them to know, but in it the sense of actively discovering what it is that they want to know. To them, ideas are power and status. Ideas give them power over themselves, a stronger sense of self-identity; it gives them power and status in their group; if they are lucky, it gives them fun, it gives them pleasure.

THINKING IS A PROPER JOB

In that context, what is it that Asia should do? I want to address two themes of the forum. One is the aim to develop Asia's cultural industry, and the second is to facility Asia's cultural exchange and co-operation. My purpose throughout is to see how we can help people express themselves, because it is only if people can express themselves that they are content as human beings. I think the only way that a society can be organically growing and can have a sense of pride in itself, is if the society can feel that people are allowed to express what they want. I want to make three suggestions. First, a suggestion about a concept, and then I want to make two practical proposals. The concept is summed up in a phrase, 'thinking is a proper job'. Thinking, using creative imagination, is not something that you do at weekends only, or when you have a spare five minutes or in the lunch hour, because then you will not be very good at it, you will not be serious about it, and people will not treat you seriously. Thinking is a proper job.

There is a Greek called Plato who said that an unexamined life is not worth living; a life that is not thought about and worked out is not worth living. And I would say that an uncreative life is not worth living; that someone who is not creative, someone who does not develop and take charge of and exploit their own creative imagination, one's life is not worth living. So that is a concept. I now want to make two practical proposals on the back of that. The first is a proposal about intellectual property.

We read a lot in the newspapers about the central banks' interest rates and currency exchange rates. In the creative economy, interest rates are really irrelevant for almost every sector. There are a few that they are very important to, such as film distribution. For most people, as I say, trying to manage their brains, interest rates are irrelevant. The real central banks of the creative economy are the patent offices that set the rules in every country for patents and copyright.

The ability of a truly great thinker is the ability to get rid of a bad idea. As we go through the day, we make the most of our ability to read, to look at things, to talk about things, and we want to do so without any restrictions on our ability to do that. Then every so often we have an idea that we think, 'That is really good', or, 'It is worth thinking about, developing and hanging on to', and if it seems to us to have some value. Then we will become proud of it and we will talk about it in rather possessive terms, people say, 'It is my idea', and people talk about 'John has had this idea, what do you think of it?' Sometimes in that process, we want to assert a private property right and say, 'This is my idea and I want to own it and I do not want anybody else to do anything with it until I say so.' I thought that Dr Ho's remarks about western and Asian creativity in the Opening Session were extremely interesting and very profound. What struck me is that they have direct relevance to what I am talking about now, because on the left of his chart he talked about western creativity and on the right he talked about Asian creativity. The western creativity was bound up with notions of individuality, elitism, what in the west we sometimes call the romantic notion of the author, the single genius. On the right, the Asian kind of creativity was collaborative, you have discipline, that it was collaborative.

INTELLECTUAL PROPERTY: THE CONFLICT BETWEEN WANDERING AND OWNING

That has an immediate application to the way in which we treat intellectual property. Intellectual property law in Europe and North America is dominating the legal systems worldwide; it is based on western creativity. I describe the process of wandering and then owning - mostly wandering, sometimes owning - is that clearly those things are in conflict. I cannot wander freely and pick up ideas from everywhere and make notes, copy, appropriate, play around, alter this and alter that and whatever. If those ideas that I am looking at have signs saying, 'Private property, keep out', they are in conflict. One of the six missions

JOHN HOWKINS: I think there is, if you like, a positive and a negative answer to that. One of the reasons, in my view, why England is such a funky place is because of the decline of our manufacturing industries. So in the 1950s and 1960s there were a lot of young people, well educated, with no work to go to. They came out of universities and for various reasons to do with the spread of television, the growth of small publishing and the music industry, they went into businesses that were attractive from a lifestyle point of view.

So I think the answer is: the negative one, in other words a demographic shift caused by a decline in manufacturing; and a positive one, that there were, emerging on the back of technologies, some industries, sectors or activities that provided a very attractive lifestyle. We have in England a phrase which is 'half mocking' or sometimes 'all mocking', which is that television design is a lifestyle career. You do it because it is fun, and you do not do it to build up a business or you do not do it to get rich, you do it because it is a lot of fun. I think that is very attractive.

BEN EVANS: I was going to make pretty much the same sort of point. There was an interesting story from the UK recently about media studies courses, and it is the generation on from the one John was describing, but it had a complete explosion and it became the most popular course that you could do in higher education, and it became a bit of a problem, because everyone wanted to do it, there were only so many courses and at the other end there were not enough jobs to cater for graduates.

More importantly, there have been a generation who have learned, part of the core curriculum in schools, ICT, design and technology, and that has also prompted a sea change in perspectives and attitudes. Because it is not just the people who go into the creative industries themselves, it is the people who go into creative industries more broadly that have an understanding of creative endeavour. And I think that side is as important, because they are the clients of the future, they are the people who are going to be enabling, commissioning and furthering the success of the creative industries. That seems to be one of the big changes in the UK system.

FOONG WAI FONG: How do we get our young people to go from not taking business or IT or engineering, but say for example, to take English literature, or history or philosophy? I think the marketplace is changing. In China especially, I think with the explosion of television and popular culture and pop culture, many young people really want to be in the creative business. I was told the enrolment into performing arts courses has picked up a lot. They want to become stars. But unfortunately the demand is for the stage kind of roles, that is they want to become film stars or singers. But we need a lot of people in the backstage as well, the professional managers as well.

I personally think that the government can help by perhaps allocating some of the government scholarships to channel some of those resources to develop the professional art managers

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of the Hong Kong Government is freedom of speech and protecting intellectual property rights. Those things, of course, are in conflict. The purpose of intellectual property law is to regulate that conflict, we need to have laws on private property, because we need to allow people to make money but at the same time we are only doing that for the public good. And they pass laws to allocate private property rights for a limited amount of time.

Over the last 20 or 30 years, because of demographic changes, changes in working habits, technology changes, governments have tended more and more to listen to the industries that distribute creative products, and that means to strengthen intellectual property rights, and the public domain where people can wander at will, is shrinking. There are some quite dramatic examples of this. This is why I say intellectual property is one of the most important, if not the most important, way to regulate the creative economy, because at the core of the creative economy is that group of people, sometimes working as individuals and sometimes as a group, wander around, have ideas, and we must be allowed to do so freely.

I have over the last year been working on writing a charter on intellectual property with some other people. The other people come from all over the world, with one glaring exception. There is nobody from Hong Kong or China. Especially given Dr Ho's remarks, I hope that if this idea finds favour in this forum, if this idea is found interesting, we might discuss it further and we can work out the ways in which we can get an Asian presence into the intellectual property charter.

My second practical proposal - ways in which people in creative economies of different countries can learn from each other. I think it would be wonderful if Hong Kong, maybe as an outcome of this particular forum that took place last year and this year, was able to set up some sort of permanent unit or centre on the creative industry.

I know there are many institutions, universities, colleges, bodies, already look at individual sectors, but the idea of having a body to look at creative industries as a whole would be worth pursuing. In conclusion, I said at the beginning that I want to talk about creativity and money, and I do, because that is what takes up most of my time. But of course arts and culture are much more important than just creativity and money. David Tang said the arts were spiritual nourishment, and I think that puts it rather nicely. They are to do with the spirit. Being creative is a spiritual matter. It is an intellectual, spiritual, sensual matter, and it is nourishment. We live in complicated and difficult times, with people becoming more fearful and lonelier in many parts of the world, and I think people accepting their own creative potential and exploiting their own creative spirit is the best possible response to that.

I think in a way the creative economy is the infrastructure of the arts and culture. The economics is the infrastructure for arts and culture, and I think today we need that more than ever. 

Dr LEE Soo Hyung

President of Chungkang
College of Cultural
Industries, Korea

Cultural Industries and Education in Korea: Chungkang Story



Chungkang foresaw the change in the industry and started as the first college named after cultural industries, which was an altogether unfamiliar concept with the public and the Government in Korea in 1996. It was a challenge and at the same time a risk. Yet, we still had firm beliefs about the coming wave and the mission to deal with it, with culture being placed in the centre.

When Dr Ho and the other delegates visited our college last August and suggested presenting my college on the forum, I was slightly hesitant because Chungkang was yet a small college with a promised yet developing future. However, I think the story of Chungkang is just one of the many examples of when one small college foresees the future and carries out the dream; it is there where the telling of a rather interesting story unfolds. So, not as much as a president of the Institute, but as a witness of the College since its birth, I will tell you what Chungkang has been doing to carry out this dream.

A story cannot start without a setting, so just to keep things in order I will briefly summarise the general facts about Chungkang. Chungkang is located an hour, about 50 kilometres south of Seoul's metropolitan area, in the city of Icheon Kyunggi province. Icheon is traditionally famous for the ceramic industry. However, ever since my college with untraditional contents of education entered into the city, we have seen some changes in how the local community transforms. Our campus is established in over 100 acres. The landscape of the campus throughout four seasons, maybe as you can see, is beautiful, which I think is an important nutrient for students' creativity. Chungkang was founded in the year 1996. Here, I must briefly mention the founder, the late Yun Ho Lee. He was a businessman all his life, but he had a firm belief and a great vision aimed towards educating young people. His spirit lives in every aspect of the college and is a source of everything we have achieved during the last nine years.

In 1996, we started with seven departments. Today, we have 17 departments, half of them being specialised largely on cultural industries, and the rest indirectly related to the field, such as information technology and human care divisions. The enrolment number at our college is approximately 3,500 students. We have overall 80 full-time faculty members, about 40 industry-based adjunct professors and about 150 part-time lecturers. The average age of these faculty members is 41 years old, presenting a relatively young, dynamic and up-to-date pack of professors.

CREATIVE INDUSTRY EDUCATION: CHALLENGES AND RISKS

Now, I would like to present you with a brief introduction to our programmes. We have five divisions, or you may call them schools: game animation, design

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that we require. I gave away some of my speaking fees to fund a scholarship for people to take an undergraduate programme in philosophy. There are a lot of the foundations and companies out there who are awarded scholarships - maybe this is one area that can help us accelerate.

BEN EVANS: Can I just add a point, because my parents, or my mother in particular, was concerned about my lack of career structure, within the creative sector - I did a degree in architecture and then postgraduate work in cultural history. The kind of employment that led to was either project-based work or a portfolio of part-time employment. Sometimes you get full-time work but it is a different kind of employment structure. For my parent's generation, that was a challenge to them that their children were entering into that kind of world. I think that is something you share. I think people ought to be aware of the different kind of labour market that the creative industries is about, because there is less of a conventional career structure, and it requires a certain self-sufficiency which is a skill that you do not really learn in education. It is something that you just need to pick up yourself, I think.

industry, performing industry, IT and human care divisions. Animation, 'manwha' (cartoons), computer game departments belong to game animation division. Computer graphic design, digital video and web production, living ceramic design, fashion design, surface design and food styling belong to our design industry division. The division of performing industry, which has started just this year, has musical and stage design majors. These three divisions are major representatives of the cultural industries. A few of the major programmes are the first out of those ever introduced in Korean higher education. Now, some of you might be thinking, 'What would be so special about Chungkang that made her come all the way here from Korea?'

To answer the question, first I have to explain the reason why we founded Chungkang, in the middle of an already very crowded Korean higher education market, in terms of numbers and capacity. Here is a quote from the chairman of the Federation of Korean Industries, which could also represent the general sentiment of people in Korean industry sectors: 'Korea has 300 four-year universities, and 160 two-year colleges. However, there are few that meet the needs of businesses and industries.' The industry wants a manpower that does not require repetitive OJT, on the job training.

There came our primary reason to open the college with a new paradigm. Our goal is to 'tailor the young generation into workplace-friendly and knowledge talented workers', not another ivory tower operating remotely from the industry. In addition to the fundamental and earnest need from the workplace, Chungkang chose and targeted the field of cultural industry into which the manpower, that is the students, the college educated, will flow. In order to meaningfully succeed as a latecomer in the higher education market, we had to envision the rising industrial wave. Korea was one of the fastest growing countries from 1970. Heavy industry was the pushing power behind what they call 'miraculous economic growth' in Korea. However, as Ronald Inglehart predicted, and I quote here, 'As a society becomes economically better off, the societal concerns shift away from materialistic values toward post-materialistic emphasis upon creativity, self-expression and quality of life.'

Chungkang foresaw the change in the industry and started as the first college named after cultural industries, which was an altogether unfamiliar concept with the public and the Government in Korea in 1996. It was a challenge and at the same time a risk. Yet we still had firm beliefs about the coming wave and the mission to deal with it, with culture being placed in the centre.

We have developed, maintained, and constantly renew the school around three main concepts: industrial values, creativity, and global awareness. I will show you how we orchestrate faculties, students and supporting mechanisms around these three main driving forces. First, in order to permeate industry into the college, at the faculty level we recruit and highly value faculty members who have had industrial experience in their own fields. After they are hired, every semester they are encouraged to participate in the upgrading and retraining of


themselves, through various programmes related to the industry. Every one or two years, they are required to complete an industrial survey, followed by necessary curriculum reform and improvement, according to the survey. Every faculty member keeps a so-called 'family company or firm' with which they have close interaction, like doing co-projects. Also, in order to maintain the quality of industry-based adjunct professors, we rotate them every three years to bring in fresh new industry blood into the classroom.

CULTURAL IMMERSION AND RAISE OF GLOBAL AWARENESS

At the student level, all students are required to do an internship in the real world at various industrial job sites. Many of these students are hired on the scene of internship. Some programmes run on-campus studios where students work on the projects that the industry subcontracts. At the college level, we undergo many projects with industry, such as the family cluster project of Kyunggi province; the 'tritas project', which is triangle of technology assistance for small and medium enterprises as well as on-campus venture incubators. Annually we run the Chungkang Festival where both industry and college constituencies' participation, exchange and occasionally hiring of students by the industries occur. We run job placement offices which educate, develop and assist students in successfully meeting the challenges of the ever-changing work environment in the field of cultural industries. As this forum witnessed during the last two days, creativity is the core of everything we do. So how do we attempt to promote creativity within the boundary of the college as much as possible? At the faculty level, we run faculty teaching and learning centres where faculty members can get feedback and innovation for improvement of their teaching. We regularly run cultural immersion programmes involving all faculty members to accumulate the richness of culture. We also hold various workshops for faculty members to add perspectives to the role of professors in the field of cultural industries. Also, never before actualised in any other two-year colleges in Korea - and this is a very big project for our college - starting last year we offer leave, we call creative leave, for faculty rejuvenation in the field of cultural industries.

At the student level, similar cultural immersion programmes are implanted where they are exposed to various cultural events and fields, which are very rare for Korea's college-bound youngsters, who spend most of their school years straining to earn good grades. This is, I presume, more or less the case for other Asian countries too. Whatever their major may be, these young minds have to have a rich soil from which creativity can breed. Many departments run intensive creativity camps during the summer; we have very long summer and winter vacations, so during the summer or winter recess, where the students deepen their major areas. Many students participate in various student club activities revolving around their major courses. Students also actively participate in national level expos, exhibitions, and contests to extend their in-class learning to the real world.

We also provide galleries and showcases on the campus where student work is exhibited year-round, and as the first ever in Korea we have an animation library and comics museum on the campus, both playing roles of furnishing a creative learning environment for the students. We run various national contests and fairs, to name a few, like the Chungkang 'manwha' animation contest, Chungkang costume play contest, Chungkang online web contest and Chungkang clay olympics, where future generations participate and are exposed to cultural industries. As these contests and fairs evolve throughout the year, they become a significant passage for youngsters to boost their creativity collectively. Chungkang has a strong commitment and active engagement in globalisation. Global awareness is a fundamental part of what we do and believe at Chungkang. We have sister school agreements for reciprocal education with colleges from China, the United States, Japan, Italy and France. Through various methods of co-operation, they enrich the learning experience by allowing all of us - faculty, students and even administration - to interact with people from diverse cultural backgrounds. As an effort for global awareness on a more professional level, the college holds an annual international symposium on diverse cultural industry sectors and issues.

Where do we go from here? We have a long way to go, but I know, and we know, that three things are clear. First, Chungkang will take a lead in the field of cultural industries in Korea, and possibly in the world. Second, Chungkang will keep offering a role model for vocational education in cultural industries. And in order to fulfil the first two missions, thirdly, we will constantly renew, refresh, and rejuvenate. 



Mr Ben EVANS

Director of London Design
Festival



Creative Hubs and Creative Forums

The London experience is that creative talent migrates from across the UK, Europe and across the world. Its status as a creative hub is its international outlook. It is the home to numerous communities. Being open to be influenced as well as seeking to influence itself is the core characteristics, perhaps, of an international creative hub and the conditions that make them work.

Over the last ten years there has been a sea change in thinking. I can only really talk authoritatively about London and the UK, but I hope that the story I am telling will be relevant to the audience today.

This idea of the creative industries is a relatively new concept in the UK. Before, they were a collection of apparently unrelated cottage industries with variable scale, value and importance. Now, many claim it as the UK's largest sector, and the *Financial Times* claims it is even outstripping the financial services industry. It is certainly earning tens of billions of pounds for the UK economy and employing millions of people. What was the change that brought that about? For a start, data was produced. Ten years ago in the UK, we simply did not know the true value, the scale or importance of the sector. I say 'sector' because some policy-makers, including me at the time, had long argued that it was a sector, but it seemed to fall on deaf ears with the government, and more importantly perhaps, with business.

LOOKING UP THE BUZZWORD

We had no ammunition to substantiate this argument. It took a change in the government in 1997 in the UK and the commissioning of a major study that mapped out the different industries and for the first time placed them all together. They included advertising, crafts, fashion, film, software, particularly games software, the music industry, publishing, television, design and the arts. There is still some debate about what should and should not be included, but that pretty much covers the list. The study I think also had another important effect. The different industries themselves started to see the value of the sector as a whole. They realized they were more important; they had a stronger voice, when they acted together.

I also want to talk about the change in thinking elsewhere. It is not just the creative industries themselves. Creativity has become a buzzword in management, and consultants like Cap Gemini make considerable sums teaching bankers, accountants, civil servants and others how to be creative thinkers. I have enjoyed going to a couple of these seminars and talking to middle-ranking managers from building societies about how to be creative, which for some of them is a challenge. The argument goes that we all have to be creative if our national economies and our cities are to prosper in this



competitive age. I think it is also generally accepted that the future of our labour market is in brains and skills. What we need are adaptable, idea-oriented people, and that is where our collective future lies.

Meanwhile, leading economists like Richard Florida – I know he has been quoted a number of times in the last few days – author of *The Rise of the Creative Class*, have made a reputation out of it. He spends his time touring the world, advising governments, agents and corporations on the key to a successful and competitive city, region, organisation or indeed nation. He goes on to say, and I quote, 'Place becomes the aggregator of labour market activity, solving the chicken-and-egg problem, what comes first, the jobs or the people - place brings the jobs and the people together.' So place it is, where the highly skilled and creative people are or perhaps choose to go. There is another great quote from the CEO of Hewlett Packard, 'When we make a decision about where to put one of our company factories or research and development units or laboratories or offices, we only have one criterion in mind - we go where the highly skilled and creative people are. End of story.' I think that is rather significant from a country of that kind of scale and size.

ESSENCES OF A CREATIVE CITY

The Creative City Indexes. I hope we can all now see why they matter to cities eager to climb the ladder and the rankings. Being a leading creative city worths a great deal. London is in a fortunate position, for all sorts of reasons. It has had a reputation as a creative centre for some time. In fact, it can reasonably claim to be top of the tree. We set up our festival and forum a couple of years ago, with the support of the British Government, and one of the things we did was touring other places, and began very hesitantly standing up and making this kind of audacious claim about London being the world creative city. What we discovered was that pretty much everyone agreed, and we said it in New York, we said it in Tokyo, we said it in Paris and we said it in Milan. I remember standing up rather nervously in Milan, which I regard as one of the great creative cities, but they all agreed with us. The only place where we do not get agreement on that is in London itself, interestingly, but that is another story.

So the characteristics of this are that creative industries are mature. Many of them have been growing for 40 or 50 years in the London economy. Certainly many of them are world-class. Very importantly, there is breadth and depth. There are probably 20 or 25 different creative industries which can attain that kind of world-class status. And, I think importantly, they are led by international stars of the highest quality. This all acts as a magnet. The London experience is that creative talent migrates from across the UK, Europe and across the world. Its status as a creative hub is its international outlook. It is home to numerous communities. Being open to be influenced as well as seeking to influence the itself is the core characteristics, perhaps, of an international creative hub and the conditions that make them work. I will also argue perhaps that creative

endeavours and businesses are rather different from most sectors. It is a very international language, perhaps a borderless world for creativity. There are local and regional differences which should always be celebrated, but essentially in that sector you can work very easily in any part of the world, in other creative cities.

HOLDING CLOSE THE INTERNATIONAL LANGUAGE OF CREATIVITY

London seems to have embraced this. There are over a hundred different languages now spoken in its schools, and there is an international community numbering well over a million, perhaps significantly boosted by the free movement of labour across the 20 or so countries within the European Union. Its art and design colleges are full of international students, and another statistic which I cannot quite believe, but apparently true, is that the UK educates one-third of all of Europe's design graduates. So the London system, the London method of education is having quite an impact across the continent. Certainly, and this is probably a historical thing, the world's media tends to look to London for new ideas and stories.

Meanwhile, echoing what John said earlier, the creative sector continues to grow at three times the speed of the economy overall, and in London one in five of all new jobs are in the sector. So I hope I am arguing that the creative sector is an economic success story and therefore a substantial net earner for UK Plc. But despite all these advantages that London has, its status is being challenged. Other cities want to build prosperity on the back of creative endeavour. Other cities want to enhance their reputations. Other cities want success. They are all very natural ambitions. They send delegations to look at what happens in London, and I have spoken to a number of groups from different countries and cities. They want to know what activities they can do to achieve their aim and climb these 'creative city indexes'.

LONDON DESIGN FESTIVAL: THE PLATFORM TO PROMOTE TALENTS

Last year, amid that challenge and awareness of places, we started a new initiative to consolidate and build on London's premier position, the London Design Festival. It aims to promote and celebrate creative excellence in the city and enable new opportunities for it. It is an umbrella event. We do not directly run hardly any of the events ourselves. We draw together activities and initiatives from across the city, working with partners to produce events. This year, there were over 75 different major events over a ten-day period. These partners vary. National museums and galleries, the art and design colleges obviously, the professional membership bodies, the major retailers; but also business organisations, governments and agencies, trade shows, creative businesses, and the key cultural institutions. Together, they make a rather powerful group, representing many sides of the sector.





By combining this activity into one ten-day period, what we get is a concentrated promotion of creative talent. You can have a new higher platform perhaps from which to shout from, and I hope a new 'must-be-at' international event each year. The activity ranges from serious business seminars, to major exhibitions, to screenings, to retail activities, to dinners and full-scale parties. It is always important to have a lot of parties in a festival. This year we attracted audiences of around 150,000 people, including many thousands from abroad. We knew it had an impact just from the press cuttings we got, especially abroad. In fact, we did rather better in the international press than we did domestically. I think what is also interesting is the growth of activities in other places, and perhaps we had some inspiration from that. I know of activity in Nairobi, Melbourne, Buenos Aires, Paris and Copenhagen, to name but a few. So every city is beginning to get its act together, to try to create new activities that promote the creative talent that resides in that city. But what seems to have engaged others the most is our central activity, something again we rather grandly call the 'World Creative Forum'.

We went and spoke to the World Economic Forum which is long-established, 30 or so years, and they manage to attract political and world business leaders, asking if they were interested in doing a sister event. They said, 'No, not really, we are economists and it is all going very well, thanks very much', but they said to us that we were not the first people to go and talk to them about that, implying that if we did not do it, someone else would, and that event would not be in London. So we went to register the name on the website that afternoon, which I am pleased to say it was still available.

**DIALOGUE MAKING:
THE WORLD CREATIVE FORUM**


The World Creative Forum is a two-day conference fostering dialogue about the importance of creativity to business and society. It is deliberately open in that it engages thinkers and practitioners from across the globe to share perspectives and build networks. It also extends its hand out to other sectors. I talked about business organizations, management organizations, trying to engage in other sectors. But we have tried to involve speakers and delegates from science, education, business, government, technology and the arts. I absolutely agree with Richard Florida that we should all be creative in our outlook. It is very important to talk. One of the reasons that we have done this is that there was not a single event which sought to represent the different design and creative disciplines in London. There were lots of good initiatives and events but they existed in relative isolation from each other, and there seemed to be also an opportunity to pool all of those together and create that higher platform.

Likewise, we do not talk to each other enough, across the different creative disciplines. People tend to work within their own worlds. Nor do we talk with those other sectors, business, science or government. I am a strong believer in dialogue, enabling opportunity and progress, especially across different worlds.

Indeed, it is a great pleasure to be here on the other side of the world, talking at this excellent event. These other world cities all want to establish themselves as international creative hubs, a phrase I use a lot, which seems to subscribe to the arguments I have outlined today, and understand their importance.

I can see that Hong Kong can grow as an important international creative hub, perhaps as the creative centre of Southeast Asia. There are certainly strengths here. The design produced here is of a high quality, and there is a major talent based here. But it is perhaps its role as a hub - and what I mean by that is a place to go, a place to do business - that is the city's greatest asset. There are rivals, certainly Singapore and Shanghai, but perhaps Seoul, Bangkok, Kuala Lumpur even. I have been talking to Australians recently and they would like to be part of this wider region and are developing a whole number of initiatives to build a creative reputation, with the aim of being the natural hub for the wider region.

I have no idea at all which city will dominate, but I do know it is a status worth having. I believe in the argument that the 21st century is the creative century. Creativity is today's added value and tomorrow's profit. Events like this are therefore very important, and I have tried to offer you a view today from London which says that you need to draw together your strengths and create an activity that celebrates and promotes those strengths. I was recently in Buenos Aires in Argentina and it was very interesting how they had no real sense of what their own strengths were; in this case, in particular, leather goods. The quality of leather that comes out of Argentina is quite incredible, the best I have ever seen, but they shy away from it, because it is just a known and a given, and almost too omnipresent to realize it as a strength and opportunity.

In the meantime, I hope that we can continue to talk and share experiences at events like this. 

Back to the Culture

Mr Chang Tsong Zung

Person-in-Charge of Hanart T Z Gallery



At this stage today, much of the weight required to endorse Asian art and culture comes from abroad, and it is with the quiet, persistent work of small projects like the Asia Art Archive that the centre of gravity may slowly shift to correct the imbalance.

When we think of culture, let us say we imagine the word 'Great Wall', an image of history and time looms forward, and then mention the word 'Paris' and the mind conjures up European cultural life with cafes and art. This is the allure of art; this is the allure of culture. It adds the way we imagine ourselves and also adds the way how other people imagine us. As we speak about creative industry and cultural projects, we should ask how we can add to this allure and how the projects may have lasting values.

On lasting value, when we think of visitors coming to see our own city, we know that people always want to know and get involved with what is special about a place, what gives it character, so everything that is truly magical and alluring is always genuine, something authentic, something that has sprung up from the roots. That is why theme parks are rarely featured in the imagination of a place while a simple indigenous, say a wet market may loom large. Therefore, some of the best places to look for worthwhile cultural projects are to look at where we live. But to see our own worth it is sometimes necessary to take a perspective from abroad, to reflect from a new geographical angle or from a new historical perspective, just like the example just given about Argentinians not being aware of their excellence in leatherware.

THE HONG KONG REFLECTIONS

I wish to take three perspectives. One has to do with Hong Kong and our immediate neighbour, how Hong Kong may actually take advantage of our geographical proximity to China and how we actually have acted as a mediator to the world, to its new culture and new art, specifically; and also how we may gain access to creativity up north. The second perspective is about Hong Kong's repository of Chinese traditional cultural resources. We often think of Hong Kong as a very modern city but I think we can also find resources in traditional culture which actually is lacking even across the border in China. The third perspective I want to take is Hong Kong as an international platform for culture.

I have taken examples from my work as a curator and promoter of new art, new art from this part of the world, especially China, Taiwan and Hong Kong. I am showing you some examples of events I have done. They also serve to illustrate what I perceived over the last 15 years, what is helpful to creative art, and the contributions each event may make to fulfill a need of the cultural situation. In 1988 and early 1989, I organised a ten-year retrospective of the first group of avant-garde artists called the 'Stars Group'. The Stars Group started as

a very radical group in 1979, and by 1989 a lot of new artists came up, and when people talk about the current situation, there was very little available but I thought perhaps a view back at the pioneers was in order and would help us to look at the Chinese situation at the time. This was actually the first group of contemporary Chinese artists, radical artists, to actually make an appearance in Hong Kong and also make a coherent statement about their work. They turned out to be enormously successful. The exhibition travelled also to Taiwan and they also became one of the most attended events in that decade, I think.

In the 1980s, a radical art was considered something undesirable, and the official cultural institutions in China did not quite know where to place it. But with time, as we all realise, every four or five years people look back and say, 'Well, that was all right'. In the 1980s what Chinese artists really needed was access to the outside world. By the end of the 1980s China has already made a survey through their creative work of what they perceived as modern and western, and what they really felt lacking was they were not sure whether their art could be endorsed on the international platform, and whether it was something that had a voice beyond the Chinese border.

PLATFORM OF CONTEMPORARY ART IN CHINA

In the early 1980s, I made another exhibition with the help of the Hong Kong Arts Centre next door, for the Hong Kong Arts Festival. In 1993 there was the first major survey of contemporary new art from China, and also the first major exhibition to have travelled beyond the Chinese borders. It was shown in Hong Kong. Then it went on to many cities. It travelled in America for three years, and it did not come back until 1998, so it travelled for five years.

What our exhibition really illustrated is that Hong Kong at that time was able to make use of the position that Hong Kong was in, being a freer port than China, by far, and also with access to China which outsiders did not. Also, there was an interest among intellectuals in China on the Hong Kong platform. So we tried to make interpretations of the contemporary cultural scene, and tried to make people aware of what China was doing, and also tried to interpret it in ways which are neither completely western nor official in China.

Again, early in the 1990s, that was when China first actually found a platform internationally. In 1993 there was the first exhibition of Chinese contemporary or experimental artists in Venice. In 1994 the first exhibition of Chinese new artists in Sao Paulo; two of the major international platforms were for new art. They were not official. At the time, it was a little controversial in China, but that was in fact inevitable because this type of art represented what culture was like at the time. People in fact in the early 1990s were looking back to the Cultural Revolution, trying to make sense of a time that they thought they had abandoned in the 1980s, and they tried to find values which in fact they shunned in the 1980s. So, relations with the past through pop art were one thing that they did.



But after the early 1990s, things started to change. Chinese artists became much more confident, but they also realised that what they had always thought to be utopia, to be something forward looking, to be inventive, was in fact something that had been influenced by cultures from abroad. Now they were there themselves.

By the mid-1990s, one new trend started to emerge in China; that was the interest in looking back at its own history, especially recent history, in order to question the whole concept of modernity. The exhibition, 'Reckoning with the Past', was a show that was made for and event during the Edinburgh Arts Festival in 1996. That was also the first event that brought together China, Hong Kong and Taiwanese artists. It was intentional because the concept was that until 1911, until the end of the Qing Dynasty, the Diasporas of China had actually a coherent worldview, so the looking-back on history has a common source.



One painting from Beijing actually has reversed a very famous picture of Mao Zedong by going in the opposite direction. That painting in fact also has made use of very subtle artistic hint. The landscape at the back refers to romantic painting in Europe, which points at the romantic origin of the ideology of Communism. On the eve of the handover, Lucia Cheung from Hong Kong painted a very traditional landscape, but up close you see the skyline of Central and Wan Chai, with the white-haired girl from the Chinese revolutionary opera leaping onto the stage.

CHANGING ROLE OF HONG KONG AS THE CHINESE ART MEDIATOR

Over the last 15 years, which spans several exhibitions, Chinese art has changed a lot, but more importantly the way Chinese artists look at the world has changed. Until the mid-1990s people from the outside - specialists and curators - had no access to the Chinese creative world. People had no mobile telephones. In fact, it was very difficult to phone somebody in the early 1990s. But now everybody has a mobile and it is impossible to keep any information secret. So the role of Hong Kong played in mediating art and culture from China has changed. In the last few years, the best role that we have been able to play, firstly, is still to continue to bring and mediate Chinese art, and also bring it together with Chinese art from outside, like Hong Kong, Taiwan, the Diaspora, also to participate on the Chinese platform. Hong Kong can bring artists to work in China, and that is what has been happening.

Now I want to go on to the second perspective I wanted to take, which is how Hong Kong makes use of the depository of China's traditional resources. Much has been said about Hong Kong's role as a mediating platform for East meeting West and about its example as a modern city for China. Today, the value of the modern and the ways it should relate to history and cultures are increasingly being questioned and reconsidered. Hong Kong as a modern city has been slow

to turn its attention to historical heritage, I am afraid, but perhaps it is precisely here that cultural projects may find fertile ground.

Visitors to Hong Kong are sometimes surprised to find that Hong Kong is more traditionally Chinese, if not in physical, architectural artefacts, then in attitude; even more traditionally Chinese than China, though daily life is thoroughly mercantile and highly westernised. But Hong Kong has largely escaped the violent cultural devastations of Mao Zedong's rule and traditional customs have carried on wherever families cared about it. We still celebrate five traditional holidays, when in China every holiday is political except for the Chinese New Year. Hong Kong still teaches the standard Chinese script when China has stayed with the vulgarised simplified characters first introduced in the 1960s. Old memories have been preserved in customs and habits. So fantasies about history have given us great martial arts fiction, it has given us Kung Fu films and comics. In short, one of the richest products for the cultural industry here is traditional Chinese culture, so Hong Kong should probably try to make itself the most significant centre for Chinese scholarship and it should sponsor the revitalisation of traditional custom in a big way. The reason for this is that, the most original way to go forward into modernity is to find inspiration from one's own tradition, because others have no access. I would like to describe a project which I have been trying to do to revive traditional culture. It has to do with traditional festivals and craft. The demise of important traditional craft is mainly the result of removal from practical use today. For example, lacquer. Once lacquer faced higher prices than porcelain but now it is rarely used at all. When craft ends in museums and handicraft shops, the objects often start to deform, they start to grow into these overly wrought objects, but ugly. That is because technical skill and connoisseurship are no longer governed by rules of usage.

REVIVING TRADITIONAL CELEBRATION

So, for a valuable craft to be used it needs a proper occasion. In fact, a higher ordinary occasion is needed to lift the aesthetic spirit of a craft. Therefore I have started to revive some traditional festivals in a Chinese village where I am preparing to produce bamboo, lacquer craft and a few things. Until now I have only mobilised friends to join the events which are celebrations or festivals, so that eventually we will try to find some uses for the crafts. The next step is drawing children of the village, so these will become renewed traditions.

Here are some examples. For the dragon boat festivals we produce fans. For mid-autumn festivals we have made special tea ware. For more formal celebrations I have organized traditional-style birthday celebrations, parties, so that ritual vessels and other objects, may find a place in actual usage. Some of the customs, I must confess, are recently invented. But the main spirit of the celebrations are pretty much there. This is a very good custom which has been preserved; all these activities add colour to daily life, and that is the function of culture. The industry of celebration should provide access to tradition and it should revive customs and give us a richer sense of ourselves.






From the point of view culture allures, celebrating customs in a big way will also make Hong Kong loom large in other people's imagination of us. Furthermore, I am sure celebrations can be big business, though it still has to be proven.

THE ASIAN ART ARCHIVE

Lastly, I wish to speak about another example, and that is about Hong Kong's position as an international platform. In the past decade, there has been a rapidly growing interest in Asian contemporary art. Major museums, international venues, international events like the Venice Biennale have started to embrace Asia. To maintain its attention and also to go forward from the present stage to more sophisticated scholarship on contemporary art, a proper centre of information is needed, and this is how Asia Art Archive came to be founded three years ago. The non-profit archive, partly supported by the government, formally launched its website and calendar in March 1992, with free public access. In two years there have been 170,000 visits to the web site, with increasingly frequent visits, which demonstrate its growing popularity. Over two years of its existence or its opening to the public, the archive has also made 11,000 catalogued items which are available on the web and its current events calendar, which is the only one in the world for contemporary Asian art internationally, recording 3,000 Asian art events over the last two years. Not only is the web page of Asia Art Archive often the first port of call for curators, experts and historians, the library or archive gets regular international visitors. It is a small project in terms of budget and manpower, but its prestige is high. Hong Kong is probably the best location for such an enterprise because there is so much interest today on China. But if the archive has its headquarters in Shanghai or Beijing, that will somehow lose its global perspective as a neutral Asian archive. As it is, the archive takes advantage of Hong Kong's international image, as well as capturing the world's imagination about Asia here, and to make Hong Kong a fulcrum for Asian dialogue.

We are all aware that cultural resources are also very much about power. Cultural prestige helps to endorse creativity. It legitimises activities. It tells us which artist is an important artist and who is not. In this way, any object passing through a famous museum becomes a recognised piece of art. At this stage today, much of the weight required to endorse Asian art and culture comes from abroad, and it is with the quiet, persistent work of small projects like the Asia Art Archive that the centre of gravity may slowly shift to correct the imbalance. 

Ms FOONG Wai Fong

Author of *Culture is Good Business*



Developing Culture as Good Business

The business people are used to what we call deadlines, top lines, that is revenue, and bottom lines, that is profit. This is not the kind of language that artists and academics are used to. So we need to move forward, we need to have these cross-disciplinary dialogues and do a lot of integration. I think that is the important strategy forward.

There is a paradox in Asia today. Almost without fail, I think most of the Asian economies work very hard. We work so hard, we are trying to refine the production process so much, we cost down. Someone in China told me if the Taiwanese decide to get into any business, you had better get out of it because they are so good at costing down and making it so cheap, and then we export these cheap products to the world and especially to the West, and then we earn this huge amount of foreign reserves, and we invest a lot of these foreign reserves in American treasury bills, at very low interest. In other words, we are financing American consumption.

Then, in most of our Asian economies we have very high saving ratios, as high as 40 percent in Singapore, for example. So we work so hard, we make things so cheaply. Can we continue with this? The whole world today, almost anything that we use for our living is in excess capacity. So how do we sustain this growth? So I was very intrigued by this question. Then I decided to myself that perhaps the best contribution Asia can make to the world is not our cheap labour, it is not how we can make things very cheaply. Our greatest strength perhaps is in our culture. Maybe it is hard for us to catch up, to be leaders in technology and many other areas, because the gap between the West and us is a bit too great, but here, right in our ethics, right in our society, we have tremendous knowledge. Cultures that have survived and even prospered for thousands of years, is an accumulation of knowledge. If we could put them with modern interpretation, apply them to modern living, perhaps we can make a better contribution to the world.

Now, a lot of people are also saying that we are now entering a new world, the era that we are used to, with the industrial economy, is ending, and we are going into a new world and this new world has not been born yet and we do not know what it is looking like. It is the new world, new thinking. Even in China they are practising the market economy. So if we are to promote culture, who should be providing the leadership and resources? Worldwide, governments including Asia are downsizing and they have limited resources. They have to contend with social security, providing education; we have an aging population. So I think that perhaps the driver for this so-called culture-led development or culture-led growth should be in the business sector.

CULTURE TO MAKE 'GOOD' MONEY AND MORE SMILES

Now, when we mention the word 'business' in English, it does not evoke too much emotion, because it is quite neutral in its interpretation. The West does not take very well to big business, but the word 'business' is quite neutral. But if we translate 'business' into Mandarin - in Hong Kong, a lot of people will say 'seung yip', 'sang yi', but I think the Taiwanese have done quite a good job. They have coined a new word for business, 'chi ye', that is very different. I am almost into a kind of missionary job, trying to persuade the business people, because they are the people who have made a lot of money from the old economy, they have the old wealth. Then I want to persuade people who are working in culture to work alongside with the business people, but they will not talk. When you talk to the business people, the people who are involved in culture go to them for donations, so how can there be money in culture? The people who are involved in culture do not like the business people. So how do I do that? One day I saw an article, in English, called 'Culture is Good Business', and it is an American professor talking about how art has re-energised a neighbourhood in New York. When translated into Chinese, that means culture is something good. But then the Chinese word is so wonderful, that began to make them think that it is a lively idea: culture is actually lively ideas, and is good. If the community has more culture, we can actually save costs on our medical bills because people are happier and less stressed.

Last month when I was here in Hong Kong I went to the Sam Hui concert, I thought it was so healing. After listening to him for almost two hours, he articulated all the worries and anxieties and concerns of Hong Kong society. So if there is more culture, it is good business. Good business means good money. So after I published the book I found myself very popular. The business people loved me. They said okay, culture is good business. So you are telling me there is money in culture? Then the people who are in culture are also very nice to me because now they can afford the Armanis and do not have to be so poor. But I think there are some concepts.

Asia, in our road to develop the cultural industry, has to accelerate the paradigm shift and raise awareness. I think one of the most important things we have to do is to make this idea that culture is good business more widespread. But we need a redefinition or a reinterpretation of business.

Here I bring you a quote: 'The respected business leader, he brings goodness ... enhances our lives.' So what they do is they bring goodness to the community, and whatever they do brings us good things that enhance our lives. A business must have a purpose and meaning, and profit is not a purpose. Profit is an outcome of good management.

The American publisher Norman Lear says: 'An enterprise that serves customers with creative ideas almost always take good care of their shareholders. These

companies do well because they are doing it right.' Maybe we will look at Andy Warhol; 'Making money is art, and working is an art, and good business is the best art of all.'

EVERYONE CAN BE THE EMPEROR

There is also a very important phenomenon or feature of the modern world that we are living in today. Culture is going to the people, democratising culture. I would like to use the Ikea as the best example to illustrate this, that in the past it used to be the emperors, the courts, the nobility that can afford culture, good things, fine things, but today if you are a middle-class person, if you have the purchasing power, it is accessible to you. So it is becoming more and more accessible to the common man. Also, there is a trend of converging of culture and business. Look around us. A lot of things that we use today have become mediums of expression. Look at your watches, look at your eyewear. Business uses art and increasingly art is also being managed as a business. Now let us have a look at Asia, at what is happening right now. How big is the creative portion of our GDP? Not very big, as you can see here. As Richard Englehardt pointed out, the statistics on Asian cultural industries are very hard to get and the statistics I am presenting here may conflict with some of the statistics from some other speakers, but these are just some estimates. So we can see it is a very small portion of our economy. Then we should have a broader definition of culture. I would like to suggest that culture is lifestyle. I think it is also how we work, how we play, how we learn, all those things. So it is not just confined to the music and dances and the things that we used to know as high culture.

Here, there is a kind of definition provided by the Taiwanese Government, and they have included 13 sectors: visual art, music, performing art, craft, design, publishing, television and broadcast, movie, advertising, cultural exhibition facilities, designer brands and fashion, and so on. But I want to point out they are the first to include creative lifestyle. I am also suggesting that we should expand that creative lifestyle to more things, like well-being and health maintenance, culinary art, cultural tourism, and continuing education. A lot of people do not realise that continuing education is becoming a big consumption.

Now, why is art going to the masses? Art is going to the masses because we have a middle class today. Out of the six billion people in the world, two billion are considered as middle class. I say in the book, everyone can be an emperor, because you can afford to buy these things yourself. Now, from art being funded by the state to being sponsored by corporations, it has to be paid for by the people. If you want to make art a good business, you have to make it so good that people are willing to pay for it. From our very beloved Chinese artist, Wu Guanzhong, he says that art cannot be a breakaway kite. We also make assumptions that when people get wealthier they will spend more money on culture. Let us look at one statistic from Taiwan which is quite surprising. Between 1991 and 2001, the GDP of Taiwan went up from US\$9,000 to \$12,000, but the percentage of spending on art or culture, culture and leisure

consumption, actually fell from eight percent to 6.2 percent.

TO OVERCOME THE 'COPY EXACT'

You may want to challenge me and say how can art be good business, then? Some of them tell us it is good to have art, it is good to have culture, but it is for my children, not for me. Then there is also the 30 years or 40 years of having an export-led development model, where it is made by or in Asia. You know the multinationals; their development model in Asia is called 'copy exact'. So if we have been working like that for so many years, so how can we break out of that and start to create things? That is why there are companies in China, I think Konka is the brand, to have decided not to become an OEM, because the moment you become an OEM, you just take orders, you do not think about creation. Our entire education and social infrastructure is built around the OEM and copy exact sort of mentality. So this is another little challenge that we have to overcome.

The Chinese in particular have tremendous creative DNA. If you go back into our history and look at the wonderful things that we have - how did we print on bamboo scripts? That was not from idealism, not that it was nice to do that. It was necessity; we did not have the material. So creativity comes about because of necessity. I think creative people have a message, they have a conviction about their ideas, that they think they could help us improve our lives.

There were questions about 2008 when Beijing hosts the Olympics, what should we be presenting? You know the trouble with us Asians and Chinese is we have such a rich culture, just like a Chinese meal; we have to have 20 courses. We cannot just have burger and salad. How do we organise that? When we have too much, we overwhelm people. I want to venture a suggestion, because I had the good fortune of watching Tam Dun presenting the music for the 1997 handover in Hong Kong and the theme was called 'Tian Di Ren'. I think that is a more central philosophy of the Chinese, and very appropriate for our time, because I think the world is going through this huge crisis of how man is living in harmony with the environment, with nature.


And distinguishing mass and value. I just want to make this point about development of cultural resources. When the wise Governor of Yunan province tells me that they are building a highway to the Shangri-La, my heart sank. What is the Shangri-La? Shangri-La is so inaccessible. In our imagination it is the lost horizon and when it is so easy to get there, it is no longer the Shangri-La. So you still do tourism for the Shangri-La, not mass tourism but value tourism. You limit it to maybe 2,000 people a year who can visit the Shangri-La. That is the business model. Then whether it should be a commodity versus a collector, I think Liuligongfang has done it very well. If you want Yang Wei San's product, it is a collector's item. If you want a normal accessory item, it is a commodity. Then you have to decide whether it should

be studio made, handmade or factory made. So it is all sorting out. I also want to suggest that it is not an either/or situation. You can exist together. You can have collector versus commodity existing side by side.

CALL FOR CROSS-DISCIPLINARY DIALOGUES

I just want to end here by saying we have a very urgent need if we want to get our development of the cultural industry forward. We should really focus on developing very specialist education in this field. It is really about integrating a lot of knowledge, getting the artists to work with the managers, getting the managers to work with artists. I have to report to you, in the last few years I have been working with academics, not just artists, and it has been a learning journey because the people who work in these two worlds are very different. The business people are used to what we call deadlines, top lines, that is revenue, and bottom lines, that is profit. This is not the kind of language that artists and academics are used to. So we need to move forward, we need to have these cross-disciplinary dialogues and do a lot of integration. I think that is the important strategy forward.

My last point is that, I would like to suggest to the Hong Kong Government and the people who are initiating this forum, to perhaps introduce an initiative to help Asian cities to discover about themselves, to discover what is unique about themselves. There is a similar programme in Europe called the 'European Capital of Culture', which has helped many small cities to find out about their culture and what is unique about them, and to put them on the map. There is a lot of thinking through that we have to do.

I would like to suggest you to imagine this picture. Imagine that you are sitting at the coffee shop in the Intercontinental Hotel in the evening and looking across the waters at the skyline of Hong Kong. You see there, I call them monuments of the human enterprise. All those wonderful buildings, the wonderful skyline, were built by the enterprise of the Hong Kong people. But that is Hong Kong's success story part one. As we go forward, we need part two. So what is the part two going to be like? If West Kowloon is going to be the part two, what is it going to look like? I think that same thinking will have to happen in many other cities, and if we can initiate a programme like this, to help us think through this, increase our awareness, increase the paradigm shift, I think it will help us go forward in building a cultural industry for Asia. 

Dr Patrick HO

Secretary for Home Affairs,
HKSAR

Closing Remarks

In a highly globalised world as we face today, where the influence of physical boundaries fades away day after day, where capital, know-how and technology are increasingly people-specific, and where factories, infrastructure and great buildings do not necessarily add value to the competitiveness of a city, it is people, and most importantly creative people, that determines the fate of a city.

Distinguished guests, ladies and gentlemen, during the last few days of the second Asia Cultural Co-operation Forum, our distinguished speakers have shown us, each in his or her unique but equally impeccable way, how creativity and culture works in reality and the immense benefits, be it social, economic or cultural, it brings forth. I started this forum with an open mind, and I ended up with much, much food for thought, so much that it has inspired me to have another round of deep soul-searching of what really makes a creative society. At the beginning of this forum, I said that 'creativity lies in culture' and that 'creativity originates from the core values that a society holds'. Three days ago, I thought I have grasped the fundamentals of what made a creative society. But that view of mine proved inadequate and a bit too narrow after I have had the chance of listening to and reflecting on the thought-provoking speeches delivered over the past few days, as well as the enlightening chats and debates that took place among hundreds of participants in this hall, over the dining table and in nearly every place where they met.

For creativity, what really counts, as I realize after much soul-searching, is people. And it is people, and people only, that ultimately make or break a creative society. In a highly globalised world as we face today, where the influence of physical boundaries fades away day after day, where capital, know-how and technology are increasingly people-specific, and where factories, infrastructure and great buildings do not necessarily add value to the competitiveness of a city, it is people, and most importantly creative people, that determines the fate of a city. Whichever succeeds in attracting, nurturing and retaining a critical mass of creative people, that city will survive. London, New York, Tokyo, just to name a few, are the best proof. Then, the question is: how do we, on the one hand, provide an environment that is conducive to the development of creative people such that the creative genes of our society are recognised at the earliest possible stage and given the fullest support, encouragement and motivation, both socially and economically, for them to grow and flourish as well as to make their birthplace a permanent home in the development of their creative businesses and artistic adventure? And how do we, on the other, attract creative talents and creative enterprises from all over the world to come to our cities, make home there and develop their creative businesses there?

To answer these questions, I think we should first ask ourselves how creative talents behave and what their preferences are. Creative people are fluid people. They move around in search of places that suit them most. They are IT-savvy, so the availability of state-of-the-art IT infrastructures and services is indispensable. And they are pluralistic, hence a society with a great degree of tolerance and a diversity of social and cultural activities are a magnet to creative people. What creative talents ultimately look for is a place with a creative lifestyle, a place which is constantly interesting and fun to be, and above all else, a place where they can validate their identities as creative people.

In a nutshell, creative talents tend to be attracted to and stay in places with a set of characteristics, the most crucial of which include: (a) connectivity, the free flow of information, capital, talents and goods, guaranteed by the presence of a free and open society underpinned by political stability and a high degree of transparency in public affairs; (b) the rule of law and full protection of copyrights, as well as a clean and efficient government; (c) an embracing society that cherishes tolerance, plurality and diversity, allowing divergent views to co-exist peacefully; and (d) a rich and vibrant culture, encouraging different forms of artistic creation in various spectra of the community, and with openness to diversity of all kinds.

But you will ask: these descriptions are helpful, but they are too qualitative and lack the vigour of a scientific-based survey which gives a more precise and accurate picture of how a city performs in the global competition for creativity. Indeed, economies around the world do make an effort to measure the creativeness of themselves. Presently, this mainly takes the form of baseline studies which map out the basic facts of an economy's creative industries. Measured in terms of gross domestic products, creative industries dwarf in the face of other heavyweight sectors. In Hong Kong, for example, creative industries account for slightly less than four percent of our GDP in 2001, a hardly impressive share. The GDP figure, however, only depicts part of the picture. Like I always say, like the delicate cream on a piece of cake, it is always the creative parts that add most values to services and products. A T-shirt, being a commodity, is worth only a few dollars. But the same T-shirt with the logo of, say, Hello Kitty, could be worth far more.

The baseline studies that have been completed so far primarily zero in on measuring the GDP contribution of creative industries. While useful, this only surveys the downstream aspect of a creative economy. What we want to know more is what makes a society creative and hence enables creative industries to flourish? This calls for a scientific survey of the upstream aspects of a society - the values, institutions, practices and customs - that attract creative talents and creative enterprises to come to our cities, make home there and develop their creative businesses. On this account, we are inevitably let down by conventional studies of national competitiveness such as the World Economic Forum Growth Competitiveness Index, the Heritage Foundation Index of Economic Freedom, IMD World Competitiveness Index, etc. They fail in fully measuring the features

that characterise a creative economy. There is clearly a pressing need for developing a set of scientific tools to measure the creativity of our cities. Only by doing so could we disentangle the effects of various factors and draw parallels for comparison with our neighbouring cities.

Together with other major cities in mainland China, Hong Kong is ready to pursue a creativity agenda – the compilation of a 'Creativity Index' that measures creativity fully, having regard to both the occidental and oriental aspects. Through a common creativity agenda, we believe that we can build up our creative societies and strengthen our creative alliance. The conceived Creativity Index will be compiled by reference to a wide range of hard data - trade volumes and other statistics, for example - as well as soft, qualitative indicators which measure attitudes and values. In essence, it will consist of five 'Cs', namely: (a) creative outputs/outcomes: what are the products and services a city excels at? To what extent creativity and culture adds values to what would otherwise be commodity products? In what way creative approach transforms what used to be ordinary and uninteresting? (b) human capital: what is the pool of talents of a city? Is there a wide spectrum of talent, each making his or her own unique contribution that makes a city constantly interesting and full of excitement? (c) structural/institutional capital: is there free flow of information, capital and people? Is there solid institutional protection for individual rights and freedom? Is rule of law enforced to the fullest extent? Is there clean and efficient government? (d) social capital: is there sufficient stability in a city, both socially and politically? Is there enough respect for people with different tastes and background? Is there peaceful coexistence of people with sharply diverse views and ideas? And finally, (e) cultural capital: does a city have a rich and vibrant culture? Can a city be embracing enough to appreciate and accept cultures of different nature, and eventually absorb them, where possible, into its own mainstream culture?

Creativity is not the monopoly of the western world. In designing the 'Creativity Index', we have, therefore, taken into account the distinct features of oriental values such as harmony, co-existence, discipline and respect for collectivity. This, I believe, will give a fuller picture of creativity, especially for cities in this part of the world.

Of course, the underlying values of creativity in its western sense - tolerance, freedom, emphasis on the rights of individuals, etc - are also duly attended to. Through the compilation of the 'Creativity Index', we aim to measure the upstream value of what makes a city creative in a more balanced manner.

Ladies and gentlemen, in the long history of our humanity, we have gone through various stages: From the initial period when the physically fittest and strongest survived and ruled, to the age when those who were best at creating wealth surpassed the rest. But, my dear friends, after these few days of discussions, it has become quite obvious to every one of us and I can proudly

conclude that the 21st century and beyond belongs to you, the creative ones. The creative people are the ones who know no limits. You are the ones who dream the impossible. You are the ones who venture into the unknown territories of the universe and discover its truths and beauties. You are the ones who, purposefully or unknowingly, give rise to ways and reasons to sustain the legacy of our humanity. You are the ones who dare to fly high, reach out your hands, and touch the face of God.

Thank you again for coming to Hong Kong and to this forum. I wish you all a very safe trip home. Thank you very much. 🌈