

HK a Creative Metropolis Summary Table of Recommendations

Policy Objectives and Programs for Building the Creative Ecology		No.
<i>On Creative Knowledge Base and Creative Talents</i>		
<i>Creating more opportunities for creative expression & learning (para. 4.3-4.5)</i>	<ul style="list-style-type: none"> Organize a series of programs such as creative weeks, festivals or events themed on creative invention; programs could factor in current tourist promotion campaigns, art and music festivals or entertainment expo 	1
	<ul style="list-style-type: none"> Introduce programs of “creative workers in residence” (artists, designers, media artists, etc.) at venues managed by LCSD and public institutions 	2
	<ul style="list-style-type: none"> Encourage industry organizations to offer more employment / training opportunities through internship, mentorship and training schemes for youth talents who are looking for opportunities in film, media, art, design, software and architecture industries. 	3
<i>Building diversified learning Paths (para.4.6- 4.8)</i>	<ul style="list-style-type: none"> Invite independent institutes and educational organizations (e.g. art institutes, creative schools and professional colleges and educational organizations) from overseas to develop diversified learning paths. Targets include overseas learning centers and research institutes providing knowledge-specific courses or creativity training programs. This will fit in their business plans to develop the regional market of creative education and training in China. 	4
	<ul style="list-style-type: none"> Use Cyper Port also as a knowledge incubator or cluster for the cultural creative industries by inviting leading creative schools, educational institutions and research institutes to set up knowledge branches at its premises. 	5
	<ul style="list-style-type: none"> Encourage professional and entrepreneurial development by expanding the scope of the Continuing Education Fund to cover more creative subjects as well as making its applications more generous. Encourage more private innovation to offer opportunities for creative learning and training. 	6
	<ul style="list-style-type: none"> Relax immigrant controls and expanding quotas for youth creative talents from abroad and the Mainland China to attract them to learn and work in Hong Kong 	7

<i>On Creative Knowledge Base and Creative Talents</i>		
<i>Enhancing a culture friendly Environment (para 4.9)</i>	<ul style="list-style-type: none"> Initiate a series of free activities accessible to all through public agencies such as the LCSD and the Hong Kong Arts Development Council. Activities such as free concerts, exhibitions, workshop and festivals held in public places would invite further participation in cultural and creative activities. 	8
	<ul style="list-style-type: none"> Encourage families to take part in cultural activities by means of incentives such as family tickets, annual passes and free admission for children and the elderly. Family units should and could function as “cultural incubators” with the existence of a favorable environment. 	9
	<ul style="list-style-type: none"> Encourage private corporations to develop cultural programs for the community. Examples: promoting “moving arts” in public transport (e.g. MTR & public buses) or public art programs in hospitals, public buildings, shopping malls and commercial venues 	10
	<ul style="list-style-type: none"> Create an information-sharing platform with the Government acting as a facilitator for the compilation and dissemination of news, calendar of activities, directory data and information relation to art, culture and creative industries. This would provide vital cultural contents / information accessible to all. 	11
<i>Develop Hong Kong</i>	<ul style="list-style-type: none"> Organize international exchange programs for building creative networks, 	12

<i>into a centre for cultural exchange (para 4.10)</i>	providing a unique meeting place for the promotion of creativity, inventive activities, innovation and for sharing best practices among professionals, practitioners in the field as well as workers of the creative sector.	
	<ul style="list-style-type: none"> • Make the Asia Cultural Co-operation Forum (ACCF) become an institutionalized platform for Asian countries, serving as an information window, research and networking platform, an initiator of new social and economic agendas / programs as well as facilitator of collaborative projects on topics related to culture and creativity. Promote regular international exchange programs through the collaboration among public agencies and overseas counterparts. 	13
	<ul style="list-style-type: none"> • Boost up resources and functions of the Arts Development Council in order that it could play a more proactive role in promoting art education and cultural exchange programs. 	14

<i>On Refining Hong Kong's Urban Spaces</i>		
<i>Spaces-making strategies for creative spaces with cultural & historical value (para 5.2-5.5)</i>	<ul style="list-style-type: none"> • Adopt a cultural-led approach as a parallel model of urban development. A district-based / city-based conservation policy should be applied to those historic and cultural areas or places where there exist a number of tenement houses, historical and heritage buildings and vibrant local markets or street scenery and community fabrics. Pilot projects should be introduced in those districts such as Central, Sheung Wan, Wanchai, Yau Ma Tei, Mongkok, Shek Kip Mei and Kwun Tong to preserve local culture and community characteristics. 	15
	<ul style="list-style-type: none"> • Give incentives to the private sector and encourage developers to embrace a cultural dimension of urban development. Land use policy should place higher value on culture and some portions of land use can be designated for cultural uses and for promoting activities related to the cultural and creative industries. 	16
	<ul style="list-style-type: none"> • Widen and refine the scope of the legal framework in relation to preservation of heritage and historical buildings to include a broader scope of cultural ecology. 	17
<i>Spaces-making strategies for developing creative clusters (para5.6-5.7)</i>	<ul style="list-style-type: none"> • Agglomerate and preserve historical buildings and cultural venues to create economic value, attract tourists and promote cultural consumption. The Central Police Station Compound can be preserved and developed in connection with neighboring cultural venues (such as the Fringe Club) and the leisure district of Lan Kwai Fong, as well as the cultural market and antique shops alongside the Hollywood Road. 	18
	<ul style="list-style-type: none"> • Foster clusters development by converting obsolete industrial buildings for new economic and production spaces for the creative sector. Potential locations in Hong Kong are Sun Po Kong, Ma Tau Kok, Yau Tong, Kung Tong, To Ka Wan, Kwai Chung or Fotan where obsolete industrial areas could be redeveloped into creative spaces and “loft units”. 	19
	<ul style="list-style-type: none"> • Renovate factory estates built in the 1950s and 1960s and now taken over by the government into incubation centers, providing affordable office spaces and common facilities for creative micro-businesses; or, with engagement of social organizations and private foundations, the estates could be the hotbed for social enterprises. These factory buildings which are dispersed in Cheung Sha Wan, Shek Kip Mei, Tai Wo Hau, San Po Kong, Kowloon Bay and Kung Tong could be renovated into incubation centers. 	20
<i>On Refining Hong Kong's Urban Spaces</i>		
<i>Spaces-making strategies for developing creative clusters (para5.7)</i>	<ul style="list-style-type: none"> • Build a successful public-private partnership model for planning, building, managing and operating the emerging creative clusters in the West Kowloon and South-east Kowloon districts. In the case of West Kowloon, clustering strategies introduced in new development areas could agglomerate cultural landmarks, venues, sports and amenity in close proximity to maximize their cultural and economic impacts. 	21

	<ul style="list-style-type: none"> Review relevant building and construction ordinances to facilitate cluster development, incorporate a cultural and creative dimension, guiding and encouraging private sector and developers to embrace, art, culture, aesthetics for urban space development (e.g. restructure their capex to incorporate the mentioned elements) 	22
	<ul style="list-style-type: none"> Conduct a thorough cluster mapping, and the cluster-making policy should be evidence-based and supported by feasibility studies. 	23
	<ul style="list-style-type: none"> Form clusters across the boundary for extending and strengthening the regional profile of Hong Kong’s creative industries. The close relationship between Hong Kong and Shenzhen is a favorable condition for the governments at both sides to initiate some sorts of collaboration on cluster-making. 	24
<i>Enlivening public spaces (para5.8)</i>	<ul style="list-style-type: none"> Relax the boundary between private spaces and public spaces to promote public participation in cultural activities at street level. 	25
	<ul style="list-style-type: none"> Impose statutory requirements subject to the specific contexts of a development site and/or give appropriate incentives to enhance public accessibility to commercial buildings. 	26
	<ul style="list-style-type: none"> Introduce a new model for the administration of public parks – “<i>Open-the-Parks Scheme</i>” – to open such facilities to individuals to translate their creativity into cultural and creative practices or creative business ideas. Example: public parks could be adopted / sponsored by private corporations or handed over to private sector or art groups and NOGs to operate. Pilot schemes could be introduced to the public parks such as the Victoria Park, Southorn Park, Harbour Road Garden, Kowloon Park, or Cultural Centre Piazza. 	27
	<ul style="list-style-type: none"> Encompass social interaction elements and culture-centered activities at waterfront areas such as the “Central Waterfront”, “Wanchai Development Phase II”, “Hung Hom Harbour-front areas” or the “Tsim Sha Tsui Promenade Beautification Project” Examples of possible initiatives: visual arts and performing arts and sponsored by the corporate sector and the LCSD, live concerts in cultural plazas, alfresco film festivals or fashion shows, etc to build cultural diversity and variety in these areas. 	28

<i>Strengthen the City’s Institutional Thickness</i>		
<i>Conducive environment for capacity building of NGOs in the creative sector (para 6.1-6.3)</i>	<ul style="list-style-type: none"> Enact legislation on a mandatory provision for a percentage of the overall building cost dedicated to artworks for new building or construction work; adopt a voluntary “Percent for Art Scheme” through Government Departments involved in all public projects, including building or construction work 	29
	<ul style="list-style-type: none"> Give further incentives such as tax rebate to individual and corporate donations for arts and culture to encourage social investment in culture. 	30
	<ul style="list-style-type: none"> Explore new funds jointly contributed by the public-private sectors to provide additional resources for such new developments as “arts in public spaces”, “cultural exchange”, “community engagement in creative arts”, “cross-media collaboration projects” or “entrepreneurship program for arts and culture organization”. Example: a larger portion of the Lottery Funds to be allocated to creative and cultural activities could serve for this purpose. 	31
<i>Promoting collaboration in the NGO sector (para 6.3)</i>	<ul style="list-style-type: none"> Rationalize the existing funds such as the “Community Investment and Inclusion Fund (CIIF)” to provide additional resource to the capacity building of NGOs on arts and culture. The CIIF could encourage and sponsor new programs with joint partnership between social services NGOs and arts and culture NGOs for delivering social services to communities. Higher priority can be given to applications re promotion of cultural diversity, tolerance and community engagement in creative and arts and culture activities. 	32
	<ul style="list-style-type: none"> Enlist district organizations’ support and mobilize local resources to promote 	33

	cultural diversities in different districts. Each of the 18 districts may consider organizing its own cultural activities; or activities organized through cross-district cooperation would achieve synergy effect. Public agencies such as the Tourism Board or the District Boards may form partnership with different bodies to co-ordinate major activities in a larger scale.	
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<i>Sustain a Vibrant Creative Economy</i>		
<i>Promoting cross-sector fertilization and broad-based creativity (para 7.1-7.3)</i>	• Create a more favorable environment for R&D in the cultural and creative industries; encourage new developments in business model for the industries in addition to strengthening IPR protection of the media industry (such as film, music, broadcasting and digital media, etc.).	34
	• Formulate a new economic policy framework to harness broad-based creativity for service innovation not only in the bounded domain of the creative industries but also the service economy in general. Existing policy mechanism should be re-oriented to promote innovation and efficiency through the bodies of the Innovation and Technology Commission and the Productivity Council. Give incentives and proper recognition to industry practitioners to encourage cross-sectoral inventive and creative activities.	35
	• Encourage an alliance of creative industries and research bodies through project-based collaboration to encourage creativity to address the needs of the society. The University Grant Committee should introduce fundamental changes in its funding mechanism to encourage more quality market-led researches or application researches in partnership with private corporations.	36
<i>On Creative Leadership and Cross-sector Partnership</i>		
<i>High-level decision making & coordination (para 8.2)</i>	• Take a top-down approach and set up a high-level body for strategic and decision making and for coordinating efforts across Government Bureaux and public agents.	37
<i>Delineating scope and responsibilities across different Government Bureaux and Departments (para 8.2)</i>	• Delineate relevant policy ownership in the government machinery (e.g. the Home Affairs Bureau versus Commerce and Economic Development Bureau in promoting creative industries; the Education Bureau versus the Arts and Development Council in promoting arts education). Development Bureau can act a policy anchor for reviewing and refining existing urban development policy and take on the new role of “space-making” for the creative city.	38
<i>Public engagement in policy formulation (para 8.2)</i>	• Make decision-making of the creative city agenda transparent and evidence-based so that it can serve as a consensus-building process. Dialogues with communities shall always be open so that public views and professional expertise can be absorbed and integrated.	39
	• Set up a cultural and public engagement-based think tank to monitor the dynamics of cultural landscape and creative economy of the urban city, and to encourage informed decision-making for policy and planning of the creative city.	40
<i>Brand-making of the creative city (para 8.2)</i>	• Promote and market Hong Kong’s creativity agenda internationally to put the city print on the world cultural map and maximize the “branding-the-city” impacts. Promotion campaigns could be in forms of expo, brand-making campaigns, regular programs via the government overseas offices. To promote Hong Kong as a creative city, it is worth considering setting up a central promotion agency to launch a branding exercise for the creative city agenda, with input from the relevant Government bodies.	41
<i>Cultivating cultural-</i>	• Instil a sense of culture sensitivity and a sympathetic attitude to creativity and in	42

<i>sensitive governance (para 8.2)</i>	the Government sector. Cultural professionals from the private market could be hired in the top management of the departments related to arts and culture. The current Government's procurement system for acquiring various creative services is considered too cost-driven and rigid, and should be reviewed.	
<i>Promoting partnership among public sector agencies (para 8.3-8.4)</i>	<ul style="list-style-type: none"> • Form engagement and collaboration with the sector of public agencies. The roles and functions of the various cluster actors (i.e. Trade Development Council, Urban Renewal Authority, Tourism Board, Productivity Council and Innovation and Technology Commission) should be re-examined to ensure that they incorporate creative agenda in respective areas of businesses in line with the macro policy set. Public agents such as Tourism Board, Trade Development Council, Art Development Council are encouraged to form strategic alliance in partnership with NGOs, chambers of commerce and industry organizations to take new initiatives. 	43