

如何促進青年參與創意產業研究  
A Study on How to Facilitate Youth Participation  
in Creative Industries

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# **A Study on How to Facilitate Youth Participation in Creative Industries**

## **Summary Report**

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The cultural and creative industries (CCI) are deemed to be an emerging force to advance economic development in the world. CCI interacts with other economic and cultural sectors to bring about both tangible and intangible values to society and the economy at large. The engagement and participation of young people in CCI is significant to their development in both economic and non-economic aspects in addition to the continual development of CCI.

In 2009, CCI were defined by the government as one of the six economic areas where Hong Kong enjoyed clear advantages. Though the government indicated that it is concerned about the development of CCI, whether Hong Kong has implemented effective policies and measures in fostering high quality talents and in creating a favourable environment to facilitate the development of CCI and youth participation in CCI is still in doubt.

This study aims to investigate the strategies in facilitating youth participation in CCI. Firstly, the study reviewed the development of CCI and relevant policies in South Korea, Singapore and Taiwan where the levels of economic development of these Asian regions are similar to that of Hong Kong. The study compared and analysed these policies with those in Hong Kong.

Secondly, a territory-wide youth telephone survey was designed to understand the desires of Hong Kong young people to participate in CCI and their evaluation on the performance of the relevant industries. Thirdly, in-depth interviews with relevant stakeholders were conducted in order to understand the current development of CCI in Hong Kong as well as the situation of youth participation and the obstacles the stakeholders face.

Information for comparison of the industries among Hong Kong and the three other regions was collected from the Internet, relevant research reports, annual reports, statistical reports, articles, official documents, official websites and official data. This study reviewed the current status of CCI in the four regions from six aspects: (1) definition; (2) economic contribution; (3) development background; (4)

government role; (5) policies, measures, laws and regulations; and (6) training of talents. It compared and summarised the observations on the development of CCI and on the facilitation of youth participation in the industries.

The youth telephone survey was conducted between 22nd March and 7th April 2014 among young people in Hong Kong aged 18 to 34. By random sampling, 520 eligible young people were successfully polled, with a response rate of 51.1% and a standard error of  $\pm 2.2\%$ .

Individual in-depth interviews were conducted between 19th April and 14th May 2014. A total of 19 stakeholders were successfully interviewed which included 8 young practitioners and 11 experts or experienced practitioners. Young practitioners were recruited through the service units of The Hong Kong Federation of Youth Groups and snowball sampling. The young practitioners ranged from 24 to 32 years old, with half males and half females. Their practice period ranged from 2.5 to 13 years. The experts and experienced practitioners were interviewed through invitation. The interviewees included experienced entrepreneurs, experienced professionals, education and policy advocates, organisers and government officials.

The following section summarises the major findings and the analysis of the review, the telephone survey and the interviews. The findings are followed by a discussion and recommendations.

## Discussion

### **1. Hong Kong young people are interested to take part in CCI, but the lack of career prospects and performing opportunities make it difficult for them to participate in CCI.**

The study found that many young people are interested in taking part in CCI; however, as they think that the industries lack career prospects and performing opportunities, they find it difficult to participate in CCI.

The survey found that one-third (32.9%) of the respondents were interested in taking part in CCI, which is not a low percentage. But in general, they did not agree that there would be good career prospects when taking part in CCI. Neither did they think that society deemed the young people's creativity as important.

In-depth interviews also revealed that many young practitioners possess the basic professional knowledge of CCI. They showed interest and passion in CCI. Nevertheless, they thought that performing opportunities in CCI were limited. Furthermore, they thought that it might be difficult to enter the sector and that the economic return for those who were able to enter the sector was poor. All these factors discouraged the young people from participating in the sector.

For instance, one young practitioner interviewee had already worked for 4 years in the area of computer graphics. However, he often needed to work until after midnight while on a low salary (approximately \$10,000 per month) and the promotion prospects were dim. Therefore, he changed his job to the post of marketing officer where he was offered a higher salary even though he had no relevant experience at all. Another interviewee who gained an engineering design degree said that only 10% of his peers from the same major programme worked in the design field after graduation. The jobs of the rest of the interviewee's peers were unrelated to design.

**2. Young people lack confidence in the prospects of the local CCI. The overall development of the sector is not good. The main reasons are that Hong Kong fails to open up the mainland and overseas markets significantly and the local market is also limited. The government should demonstrate commitment and take action to help the sector grow and enhance its competitiveness.**

Interviewees of the study thought that the reason why they lack career prospects and performing opportunities in the local CCI is that the overall development of the sector is not good. Respondents of the survey rated an average of 5.02 points out of 10 on whether they thought Hong Kong to be "Asia's Creative Capital". Additionally, they only gave average ratings of 5 to 6 points when evaluating the 11 component domains<sup>1</sup> of the Hong Kong CCI.

In fact, the value added of CCI only contributes to 4.9% of Hong Kong GDP. The number of persons engaged in CCI is around 200,000 or 5.5% of the total employment. The industry scale is not large. In the in-depth interviews, the relevant stakeholders also thought that the overall development of the sector is not

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<sup>1</sup> Please refer to chapter 2 for the 11 component domains.

good. Due to the limited demand of the local market, the industries must rely on the mainland and the overseas markets. The work of opening up such markets is mainly done by people from individual component domains or individual entrepreneurs. Hong Kong as a whole has not opened up external markets on a large scale, thus it fails to establish the Hong Kong branding. They thought that the government should demonstrate commitment and take action to help the sector grow and build up its position in the competitive world market.

The study also found that the majority of young respondents generally agreed that there is a need to further develop Hong Kong's CCI; of those polled, 88.6% were in favour of strengthening its development. The main reason for this was that they find the industrial base of Hong Kong too narrow. Some of the respondents hoped to see further development of art and culture in Hong Kong. Some hoped that people would have more performing opportunities. If the scale of CCI could be enlarged, young people should have more opportunities to participate and perform.

**3. Hong Kong lacks both an overall strategy for the development of CCI and a leading body for coordinating relevant policies. In contrast, the governments of South Korea, Singapore and Taiwan are playing an active role in promoting the industries. They have set up high-level policy-making bodies to lead on and assist in the development of the industries.**

The results of the survey found that the young respondents only rated an average of 5.05 points for how much importance the government attached to CCI. In general, young people do not believe that the government cares about the development of the industries. This is because the government shows ineffectiveness in leading the sector development.

In reference to the development strategies of the industries in South Korea, Singapore and Taiwan, the governments in these regions play a more active role. They have set up high-level coordinating bodies or policy-making bodies to lead on and assist in the development of the industries.

For instance, the Korean government has maintained the budget for the Ministry of Culture to 1% or above of the total government budget. It has also facilitated the establishment of the Korea Creative Content Agency which is responsible for

coordinating all relevant affairs, including investment and expanding its industries to the overseas markets. The Singapore government also plays a catalytic role in promoting its creative industries. It invests in infrastructures, improves the law, educates the audience, nurtures talents and stimulates local demand. It has also set up the DesignSingapore Council and the Media Development Authority to coordinate and develop the work in these areas. In Taiwan, the government plays a modest intervention role in regulating and subsidising its culture and creative industries. It has set up the Ministry of Culture to coordinate the work in such areas.

In Hong Kong, the government has not set a specific direction or goal for the development of CCI. Also, there is not a decision-making body specifically responsible for leading the development of CCI. The “Create Hong Kong” agency that was set up in 2009 is mainly responsible for the administrative work involved in promoting the creative industries. It focuses mainly on funding events and projects while the development of culture and art is the responsibility of the Home Affairs Bureau. Both of them are responsible for their own area of work. Since there is no overall direction and vision for the development of CCI, resources are scattered and the results are ineffective.

Some relevant stakeholders who were interviewed for this study thought that the lack of a high-level decision-making unit in the government structure that is responsible for formulating an overall development direction of the industries results in the failure to produce substantial benefits when promoting CCI.

**4. The government fails to generate supporting policies in response to the specific needs for the development of CCI; in particular, in response to the business problems such as the high cost of local rent and the shortage of investment funds. South Korea, Singapore and Taiwan have generated more comprehensive measures in promoting CCI, such as increasing the demand and improving the quality of CCI and facilitating investments.**

South Korea, Singapore and Taiwan have generated more comprehensive measures in promoting CCI than Hong Kong. South Korea issued the Framework Act on Cultural Industry Promotion in 1999. In addition to the government’s responsibility in assistance in CCI and investment, the law also required the provision

of different kinds of professional consulting services; the facilitation of investments; and the protection, promotion, and circulation of creative products. The Korean government has also strengthened the business environment of one-person creator enterprises, such as assisting in technology development and transforming creativity into careers.

Singapore set a goal in 2002, known as “Vision 2012”, where it aimed to raise the share of creative industries in GDP and the percentage of employment within the industries. The government stimulates the demand of culture and art by funding schemes. It has also devised measures such as building new museums to strengthen Singapore’s status as a city for art and culture. It encourages the public sector to integrate effective design in its buildings and services. In addition, it has set up the DesignSingapore Council and the Media Development Authority in order to increase the demand, improve the quality and facilitate investments and the trading of copyrights.

Taiwan passed the Cultural and Creative Industry Development Act in 2010. In addition to laying the foundation of CCI by setting up a relevant research institute, the Act also promotes the development of CCI using three strategies: creating a robust ecology for the industries, using multiple policy tools and raising the innovation of the industries. For example, the government has released the land and marketing resources of the public sector in order to lower the business cost of the CCI enterprises. The enterprises may also receive a tax exemption if they invest in innovation research.

In contrast, Hong Kong has not formulated comprehensive supporting policies to promote the development of CCI. The government mainly supports CCI through the funding of individual projects. For instance, Create Hong Kong provided a total funding of \$122 million in 2013 of which \$27 million was used in film development and film production, while \$95 million was used in design and other creative industries. Create Hong Kong has also conducted a number of projects that are involved with promoting the development of new enterprises, expanding the market, setting up creative communities, and encouraging the use of design among SMEs.

Some experts and experienced practitioners that were interviewed believed that the development of the Hong Kong CCI is hindered by two major operational problems. The first one is the high cost of rent which makes it hard for businesses to survive and the second one is the lack of funders willing to invest in CCI. These

problems limit the growth of the industries; however, the government fails to formulate supporting policies in response to the specific needs of CCI development, including public space policies, land use policies and incentives for investing in CCI. The fore-mentioned interviewees also stressed the importance of nurturing people so that they can appreciate art; encouraging government departments and public bodies to use local creations, and providing business support for local creators when they launch their products.

**5. The nurturing of talents in CCI needs to be sustainable and systematic. The professional standard of local practitioners is still elementary and mixed. CCI also need a comprehensive type of talent. The standard of the practitioners in general needs to be improved.**

In the youth opinion survey, the respondents thought that the first condition to promote CCI is “to strengthen talent nurturing in CCI” (42.7%), showing that young people are generally concerned about whether there is enough relevant talent.

In recent years, tertiary colleges and universities in Hong Kong have offered some programmes on CCI. There are at least 23 publicly-funded degree programmes and 14 self-financing degree programmes on CCI, in addition to a number of other relevant programmes at different levels. These study programmes provide young people with the basic requirements that are necessary to join CCI. However, some young practitioners and experienced practitioners interviewed thought that the standard of the practitioners is still elementary and mixed though many have undergone professional training. The standard needs to be improved. Moreover, some experienced practitioners who were interviewed emphasised that CCI are cross-sector integrative industries and therefore need cross-sector comprehensive training.

The Singapore government has provided many opportunities of nurturing relevant talents in recent years. This includes providing specific scholarships, setting up new schools of art and design, and providing training and workforce mapping in manual skills, such as the Creative Industries Apprenticeship Scheme. The government has also attracted overseas talents to Singapore to join exchange activities. These measures should be useful references for Hong Kong when improving the professional standard of young talent.



**6. There is a lack of concern for creativity in the community, which then limits the performing opportunities of young practitioners in CCI. The art and cultural literacy and appreciation ability among youth and the general public needs to be improved so that the development of CCI will be more sustainable and energetic.**

The lack of concern for creativity in the community limits the performing opportunities of young practitioners in CCI. Many practitioner interviewees expressed that their customers have minimal knowledge of aesthetics and quality of creative works. They also said that the public does not know how to appreciate quality creations. This limits the demand of quality creative products in the market.

A society rich in cultural literacy and appreciative of art and culture helps to cultivate CCI. Therefore, elements in the spirit level of culture and the implications of exploring art and culture cannot be ignored.

In Singapore and Taiwan, there are measures to produce an appreciative audience and to bring art and culture into the daily lives of youth and the general public. In Singapore, schools of basic education implement the “Thinking School, Learning Nation” policy so as to develop a creative and critical thinking culture among students.

However, stakeholders who were interviewed thought that the exam-oriented school education in Hong Kong is unable to nurture young people’s creativity. The indifferent attitude towards the study of art results in the generally poor art and cultural literacy of young people. They suggested that the art and cultural literacy of the community can be enriched by nurturing the art and creation appreciation ability of youth and the general public. It may also be enriched by the approach of integrating art with daily life.

## **Recommendations**

**Based on the above findings and discussion, we think it is worthwhile considering the following recommendations in order to facilitate young people to participate in the creative industries in Hong Kong:**

- 1. The government should set up a high-level decision-making body responsible for facilitating the development of CCI as well as for formulating and coordinating the direction of the development.**

**The HKSAR government defined CCI as one of the six economic areas where Hong Kong enjoyed clear advantages. It should demonstrate further commitment to facilitating the development of CCI. We believe that the government should set up a high-level decision-making body that would be specifically responsible for facilitating the development of CCI. This body should formulate the overall direction for CCI development, the vision and the concrete goals. In addition, the work for the promotion of art and culture and the development of creative industries should be coordinated together.**

- 2. The government should generate supporting policies in response to the specific needs for the development of CCI which should include the following:**

- a. Setting up a cultural and creative industries park.**

**In response to the problem of the high cost of rent which makes it hard for creative businesses to survive, the government should help the sector to maintain the production base. For instance, it may make reference to the Hong Kong Science Park which is used to foster the development of innovation and technology, or the Cyberport which is used to foster information and communication technology. The government should help growing SMEs within CCI and nurture new enterprises together**

**with young creators by setting up a cultural and creative industries park, and by providing affordable workplaces with supporting facilities.**

- b. Setting up an online platform and playing an active role in marketing Hong Kong CCI as a whole.**

**There are many small businesses or even one-person businesses in CCI where it is difficult for them to carry out large-scale promotions. The government should play an active role in marketing Hong Kong CCI as a whole in order to help the sector grow. For example, it could set up an online information platform similar to the online Yellow Pages and implement a marketing strategy to promote local CCI talents as a whole.**

- c. The government setting a leading example by considering it a high priority to use local creative products.**

**To demonstrate its recognition of local creative products and to provide more opportunities to local young practitioners of CCI, the government should set a leading example by considering it a high priority to use local creative products. It should also encourage other public organisations to make similar arrangements in areas such as the production of various kinds of publicity materials, artwork purchases, architectural design and software production. It should emphasise the creative elements in these project requirements.**

- d. The government should introduce encouraging measures to cultivate young people's habit to appreciate art and culture, such as distributing coupons for art and cultural programmes.**

**The government needs to further promote the appreciation of art and culture so as to enrich the cultural literacy of youth and the general public and to create an environment of appreciation and**

**creativity. In order to cultivate young people's habit to appreciate art and culture, the government may consider using a practical way of encouraging them to watch performances by distributing coupons for art and cultural programmes to primary and secondary school students.**

- e. Encouraging government departments to improve efficiency as much as possible in support of the development of CCI.**

**The government needs to review the different kinds of measures and services of its departments. The government departments should improve efficiency as much as possible in support of CCI development. For example, it should review whether the booking policies are convenient for film or video recording in the use of a public space or public venues.**