

Measuring the Impact of Investments in Culture and Creative Industries

The EU Expert workshop “Measuring the Impact of Investments in Culture and Creative Industries” was held on 3rd of May and chaired by Mr. Philippe Ker, the Managing Director of KEA, Brussels (Belgium) and Shenzhen (China).



This is the first of our expert workshops on the topic “creative industries”, with an aim to provide a platform for professionals in the field for an in-depth discussion and idea exchange with EU expert. The participants include Prof. John Clifford Aiken (Academy of Visual Art of HKBU), Dr. Gabriele Gauler (Goethe Institute), Dr. Edmund Lee (Hong Kong Design Centre), Dr. Lam Yan Yan (Hong Kong Design Institute), Grace Yee (Kwan Fong Foundation), Hilary Tsui (art curator) and staff members. It started off by having each of them sharing their expectation on this workshop.



Participants of the night raising their opinions

Mr. Kern pointed out that the idea of measuring creative industries is new and is relatively stronger in Northern Europe than the south. He used the example of Mons, European

The European Union Academic Programme (EUAP) is a consortium of four universities in Hong Kong (Hong Kong Baptist University, The University of Hong Kong, The Chinese University of Hong Kong and Lingnan University), co-financed by the European Union. It is designed to strengthen EU-Hong Kong relations through academic work and enhance the understanding of the EU.



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Capital of Culture 2013 to demonstrate the scope of measurement in a city level. Rather than using tourism as an indicator, the up-to-date approach will be reviewing how culture through affecting different stakeholders can lead to creation of jobs and new enterprises.

He then used the case of Nantes in assessing government's input in the local creative industries. Artistic intervention and creating narrative were essential in transforming Nantes from an industry city to artistic destination. Some tried to compare the case with the city of London to see if the city government's intervention was really effective in flourishing the local art scene.

Then the discussion turned to the difference in definition of "culture" in HK and in Europe, and whether this could account to a different measuring indicator. The popularly received Rubber Duck (Florentijn Hofman) in HK was used as an example to tell the local general public's expectation on art and culture.

Lastly, some shared their views on Hong Kong's room to improve on creating a better atmosphere for local creative industries. "Don't panic, organize!" would be the motto that could best conclude the discussions of the night. The EUAP expect to hold follow-up workshops on this topic in the near future.

