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HONG KONG COALITION

HONG KONG EAST-MEET-WEST CENTRE FOR THE INTERNATIONAL CULTURAL EXCHANGE

DEVELOPMENT STRATEGY

MAY 2024

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Chapter I Development of Hong Kong as an East-meets-West Center for International Cultural Exchange

Today's world is in the midst of great changes that have not been seen in a century. With the deepening of a new round of technological revolution and industrial transformation and the emergence of new features and demands resulting from the change in the principal contradiction facing Chinese society, significant opportunities and challenges have been brought to the development of China's cultural industry. In 2021, the Fifth Plenary Session of the 19th CPC Central Committee clearly stated the goal of building China into a cultural powerhouse by 2035, signaling that cultural development will be at the foundation and premise of building a modern socialist country in all respects.

1.1 Background

The *Cultural Development Plan for the 14th Five-Year Plan Period* issued by the General Office of the CPC Central Committee and the General Office of the State Council proposes to "promote the construction of regional cultural industry belts and industrial clusters around the Guangdong-Hong Kong-Macao Greater Bay Area". This indicates that under the significant regional development strategies, the cultural industry welcomes important opportunities and vast space for development. Cross-regional cultural cooperation and coordination can effectively integrate and pool high-quality factors of production such as talent, funds, and technology to encourage the gathering of cultural sectors and the development of specialized clusters.

The *Outline of the 14th Five-Year Plan* has a dedicated chapter emphasizing the need to "enhance China's soft power". In Chapter 10, it is mentioned that we should not only "inherit and carry forward excellent Chinese culture" and "intensify the creation,

production, and dissemination of outstanding cultural works" but also "enhance the influence of Chinese culture" and "expand the supply of high-quality cultural products". Continuously improving its cultural soft power and the reach of Chinese culture is a significant strategy for the country in the new era. Promoting Chinese culture globally and showcasing excellent cultural works that have Chinese development characteristics, reflect national conditions, and embody Chinese wisdom can help strengthen China's influence in international communication.

In the chapters concerning Hong Kong and Macao, Hong Kong is newly positioned as an East-meets-West center for international cultural exchange. This signifies that Hong Kong, being a hub woven with Eastern and Western cultures, can not only help expand the soft power's influence of China but can also leverage its own strengths to serve as a distinguished carrier of diverse excellent foreign cultures. Hong Kong's open, free lifestyle, combined with its unique historical background, has nurtured a creative culture that amalgamates Eastern and Western cultures. With its extensive international networks and top-notch cultural and arts facilities, Hong Kong has laid a sound foundation for hosting world-class cultural and arts events in the future and further fostering positive cultural exchanges and collaborations with the Mainland China and foreign countries. Building Hong Kong into an East-meets-West center for international cultural exchange can help showcase China's image to the world, tell China's stories well, and enhance the sense of identification and pride in Chinese culture among Hong Kong, Macao, and Taiwan people.

Apart from cultural exchanges, Hong Kong can also contribute to the development of the country's external cultural trade, engage in international cultural cooperation and competition on a larger scale, in broader fields, and at higher levels, and introduce more outstanding cultural products with Chinese characteristics to the world.

1.2 Advantages of Hong Kong in developing the East-meets-West center for international cultural exchange

1.2.1 Based in Hong Kong: Cultivating and pooling arts, cultural and creative talent

The construction and development of Hong Kong into an East-meets-West center for international cultural exchange rely on its existing cultural heritage, which represents its cultural strength. On the other hand, to support this initiative, there needs to be a mature cultural industry in place, with talent serving as the primary driving force for industry development. The cultural industry is driven by innovation and creativity, and talent provides cultural resources with contemporary and progressive connotations, values, and forms of expression through creativity, knowledge, and skills. In today's society, the demand for spiritual and cultural consumption is constantly increasing. Cultural products and services have become the mainstream of social consumption. Developing the cultural industry can offer new engines for economic growth to Hong Kong.

Based on functions and characteristics, this study categorizes talent into three main types: (1) Creative Talent, primarily engaged in cultural content creation and design, including artists, art creators, designers, and craftsmen. They are typically the core of the cultural industry value chain and crucial factors of production in generating high-value-added knowledge products and content; (2) Professional Technical Talent, capable of utilizing professional skills to design, showcase, and transform innovative ideas into goods and services, such as digital game producers, animation creators, editors, and program directors. They play an essential role in the midstream and upstream sectors of the cultural industry; (3) Management and Business Talent, possessing market and industry experience and innovative strategic thinking. They understand both the cultural and commercial attributes of the cultural industry and can

apply operational principles of the cultural industry value chain. This category includes cultural enterprise executives, producers, agents, curators, and intermediaries, who are often found in the midstream and downstream segments of the cultural industry and can influence and propel the development layout of the cultural industry.

Looking across cities worldwide with well-developed cultural industries such as New York, London, Paris, Milan, Amsterdam, Tokyo, and Seoul, it is easy to find that they all have attracted a pool of highly skilled talent in the arts, cultural and creative fields. Hong Kong, with its unique linguistic environment of "biliteracy and trilingualism" and the exceptional advantage of being backed by the motherland yet connected to the world under the "one country, two systems", possesses significant edges in attracting overseas talent. Moreover, it is crucial to roll out favorable policies by the government to magnetize talent to Hong Kong.

To proactively trawl for foreign talent, the Government of the Hong Kong Special Administrative Region (HKSAR) introduced the Top Talent Pass Scheme in the *2022 Policy Address* and optimized the approval procedures of existing schemes. The *2023 Policy Address* proposed to "Attract and Retain Talents", announcing the establishment of the physical office of the Hong Kong Talent Engage to provide support for incoming talent on all fronts. The government also has expanded the coverage of universities under the Top Talent Pass Scheme while relaxing the stay period under the existing visa scheme. In addition, following a review in 2023, the Talent List Hong Kong comprises eight categories of professions [1] under Creative Industries, Arts and Culture, Performing Arts, namely Arts Promoters, Conservators for Movable Cultural Heritage, Creative Industries Professionals in Publishing, Digital Marketing and Branding Specialists, Creative Industries Professionals in Film, Performing Arts Professionals in

[1] Talent List Hong Kong (2024). Talent List: Creative Industries, Arts and Culture, Performing Arts. https://www.talentlist.gov.hk/tc/iso2.html. Accessed March 15, 2024.

Arts Technology, Creative Industries Professionals in Music, and Creative Industries Professionals in Digital Entertainment.

Moreover, Hong Kong's major pillar industries are finance, trade, and professional services. They benefit from Hong Kong's free and vibrant market economy and also potentially provide factors of production that can bolster the development of arts, cultural and creative industries. Achieving cross-industry collaborative partnerships in markets can speed up the cultivation of the cultural industry ecosystem and increase incentives for talent to come to Hong Kong.

In terms of arts, cultural and creative education, the five major internationally renowned universities in Hong Kong offer a diverse range of courses (see Table 1), covering various fields such as literary history, design, media, fashion, and textiles. Furthermore, the Hong Kong Academy for Performing Arts provides courses in Chinese Music, Composition & Electronic Music, Conducting & Cultural Leadership, Keyboard Studies, Strings, Woodwind, Brass & Percussion, and Academic Studies, primarily committed to cultivating professional performing arts talent. Although nurturing talent takes time, with increased investment in educational resources from colleges and universities and diversified talent training programs, interdisciplinary and cross-field versatile talent will better contribute to the development of arts, cultural and creative industries.

Table 1 Arts, Culture, and Creativity-related Courses of Five Universities in Hong Kong

Universities	Departments and Courses
The University of Hong Kong	**Faculty of Architecture** **Faculty of Architecture** ● Design+ ● Architecture Studies ● Landscape Studies ● Urban Studies ● Surveying **Faculty of Arts** ● Art History ● Musicology/Composition **Faculty of Engineering** ● Innovation Design and Technology **Faculty of Social Science** ● Expressive Arts Therapy
The Chinese University of Hong Kong	**Faculty of Arts** ● Arts ● Philosophy in Chinese Art ● Fine Arts ● Visual Culture Studies ● Cultural/Intercultural Studies ● Cultural Management **School of Architecture**

	● Architectural Studies/Architecture ● Urban Studies ● Urban Design
The Hong Kong Polytechnic University	**School of Design** ● Urban Environments Design ● Interaction Design ● Advertising Design ● Information Design ● Media Design ● Interior Design ● Product Design ● Service Design ● Social Design **School of Fashion and Textile Design** ● Fashion and Textile Design ● Global Fashion Management ● Sustainable Fashion and Innovation ● Intelligent Wearable Technology
City University of Hong Kong	**College of Liberal Arts and Social Sciences** ● Television and Broadcasting ● Media and Communication ● Communication and New Media ● Integrated Marketing Communication ● Chinese and History (Cultural Heritage Stream) **School of Creative Media**

	● Creative Media ● Arts and Science in New Media **Department of Architecture and Civil Engineering** ● Architectural Engineering ● Architecture and Surveying
Hong Kong Baptist University	**School of Creative Arts** ● Film, Television and Digital Media ● Producing for Film, Television and New Media ● Music ● Visual Arts ● Marketing for the Creative Economy

Data source: Official websites of universities, collected by One Country Two Systems Research Institute

1.2.2 Connecting the Mainland China: Rich cultural resources and market linkage

Spreading Chinese culture is one of the central missions of the East-meets-West center for international cultural exchange. Hong Kong serves as a crucial hub influencing the development of Lingnan culture. In the realm of cultural development, Hong Kong and the Lingnan region complement and influence each other. Many intangible cultural heritage items from the Lingnan region, such as Cantonese opera, lion dance, and Wing Chun, are also present in Hong Kong's public entertainment. Through its historical evolution, Hong Kong has gradually fostered a hybrid and diverse cultural environment today. While embracing Western culture, it also continues the inheritance of traditional ethnic knowledge and festive customs.

The Chinese civilization is extensive and profound, with a long history. It is

composed of the excellent cultures of all ethnic groups. China has a vast territory and is home to abundant resources and different regional cultures. Many cities bear significant historical memories and possess rich cultural heritage, including cultural relics, historical and cultural ancient cities, famous towns and villages, historical buildings, and intangible cultural heritage, all of which are existing cultural resources and integral parts of Chinese culture. By leveraging cultural activities and exhibitions, cultural product development, culture and tourism, cultural and creative industries incubation, digitization, and online promotion to demonstrate the characteristics of Chinese culture, not only can the dissemination of culture be facilitated, but also the integration of cultural resources with the cultural market can lead to dual economic and cultural benefits.

To grow into the East-meets-West center for international cultural exchange, Hong Kong needs to create an internationally competitive cultural industry. Connecting the Mainland China can provide Hong Kong with rich cultural resources and broad markets. In recent years, stimulating the integrated development of the Guangdong-Hong Kong-Macao Greater Bay Area has led to frequent people-to-people exchanges between Hong Kong and cities in the Greater Bay Area in the Mainland China, which has brought about favorable conditions for encouraging cultural exchanges and the development of the cultural industry. The *Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area* (the *Outline Development Plan* for short) elaborates on the construction of a cultured Bay Area and a Bay Area for leisure in sections 2 and 3 of Chapter 8, respectively, from cultural and tourism perspectives. It proposes to "leverage the advantages of the geographical proximity of Guangdong, Hong Kong, and Macao, jointly launch programs to protect key cultural heritage sites, co-organize different types of cultural heritage exhibitions and performances, and make good use of the rich cultural relics and monuments, world cultural heritage, and intangible cultural heritage

of the Greater Bay Area to strengthen the cultural soft power of the Greater Bay Area." Regarding cultural exchanges between China and foreign countries, the *Outline Development Plan* "encourages Hong Kong to serve as a platform for cultural exchange between East and West, and promote the fine traditions of Chinese culture." In driving cultural prosperity, it calls for improving the cultural and creative industries system and cooperating in music performances, cultural exhibitions, and book and design fairs, among other areas.

Overall, boosting the development of the cultural industry can foster collaboration between Hong Kong and other cities in the Mainland China to support different aspects of the cultural industry value chain. Being an international financial center, Hong Kong possesses top-tier, world-class professional service talent, enabling it to offer high-quality financial services and complementary professional support to the cultural industries in Mainland China cities.

1.2.3 Engaging with the world: A window to present Chinese and foreign arts and culture

As a crossroads of Eastern and Western cultures, Hong Kong, with its exceptional geographical advantage, attracts cultural institutions and artists from around the world to visit and hold large-scale cultural events and international film festivals. It provides opportunities for overseas arts and cultural expression and serves as an excellent platform for international exchange. Being an international city, Hong Kong also brings together people from different countries and regions who reside and work there. Their diverse cultural backgrounds and experience contribute to the integration and innovation of local society and culture, injecting vitality and dynamism into cultural development.

Hong Kong houses modern arts facilities and venues such as art galleries, theaters,

cultural centers, and museums. These high-quality performance and exhibition spaces offer excellent technical and venue support for the presentation of arts and culture from home and abroad. Its vibrant capital market supplies numerous opportunities to the integration of arts with commerce. Art auctions, cultural transactions, and other activities are common in Hong Kong, with many galleries and auction houses setting their Asia-Pacific headquarters there. These platforms furnish arts and culture from home and abroad with more channels for display and sale and make Hong Kong a window to showcase overseas arts and culture.

1.3 Challenges to the development of the East-meets-West center for international cultural exchange in Hong Kong

1.3.1 Tense international political landscape

Amidst the tense global political landscape, cultural soft power has become a critical component of national competitiveness. Moreover, with the intensifying competition surrounding international communication capabilities and discourse power, the export of cultural products and international exchanges and collaborations within the cultural industry may be influenced.

Besides, globalization has led to increasingly fierce competition in the field of arts and culture, requiring Hong Kong to maintain its local cultural characteristics while absorbing and integrating international cultural elements to create globally appealing cultural products and content. In a multicultural context where different cultures, art forms, and values meet, Hong Kong also needs to balance various aspects to ensure their harmonious coexistence.

Hong Kong itself holds inherent advantages in cultural exchange and cooperation, able to demonstrate the unique charm of Chinese culture and contemporary Chinese development philosophies and enhance global understanding and recognition of China

through national cultural and artistic activities. Therefore, Hong Kong should proactively engage in international cultural exchanges and cooperation. Through cultural diplomacy, it is expected to improve China's image and help the country have an international voice.

1.3.2 Unclear development planning for arts and cultural industries

Hong Kong currently lacks a clear and systematic development plan for the arts and cultural industries. Especially in terms of funding programs and venue use, it has not yet shaped an industrial development-oriented policy system. The absence of targeted funding programs may adversely affect the quality and diversity of arts and cultural creation and relevant activities, limiting the potential growth of industries. Inadequate venue planning could lead to scattered spaces for arts and cultural activities, hindering the formation of agglomeration effects and economies of scale, and also making it challenging to draw international arts and cultural resources.

The development of culture is a bottom-up process, which requires extensive social engagement and vitality at the primary level. In the past, government support for cultural development often focused on project funding. Although yielding some results, it may not necessarily meet the needs of current industrial development. The government should adjust its development ideas to promote the development of arts and culture with the idea of "supporting industrial development" while adopting diverse strategies to offer systematic support.

Chapter II Development of Arts, Cultural and Creative Industries in Hong Kong

2.1 Current situation of local arts, cultural and creative industries in Hong Kong

The arts, cultural and creative industries have made significant contributions to the global economy. According to UNESCO, in 2022, the cultural sector accounted for 3.1% of global GDP. In addition, the cultural and creative industries have generated nearly 50 million jobs worldwide, representing 6.2% of total employment, and employed a higher proportion of young people aged 15-29 compared to other sectors.[2]

The coverage and classification of the cultural and creative industries in Hong Kong are drawn up with reference to international statistical guidelines promulgated by the United Nations, with appropriate adaptation to cater to the economic situation in Hong Kong. Specifically, the cultural and creative industries in Hong Kong comprise 11 component domains as follows: (1) art, antiques and crafts; (2) cultural education and library, archive and museum services; (3) performing arts; (4) film, video and music; (5) television and radio; (6) publishing; (7) software, computer games and interactive media; (8) design; (9) architecture; (10) advertising; and (11) amusement services.

For a long time, the HKSAR Government has positioned the cultural and creative industries as competitive industries, believing they have inherent strengths and significant potential for further development. According to the latest data from *The Cultural and Creative Industries in Hong Kong* released by the Census and Statistics Department of the HKSAR Government, in 2021, the value added of the cultural and creative industries was HK$124.8 billion, representing an increase of 8.0% from 2020. They contributed 4.5% to the GDP of Hong Kong and accounted for 6.2% of the total employment of Hong Kong. Among them, the value added of the software, computer

[2] UNESCO (2022). Re|shaping policies for creativity: addressing culture as a global public good. https://unesdoc.unesco.org/ark:/48223/pf0000380474. Accessed January 22, 2024.

games and interactive media domain, standing at HK$59.4 billion in 2021, accounted for 47.6%, the highest, of the total value added of the cultural and creative industries. Internet services and the development of software and computer games are the primary contributors to the value added of this domain. The value added of the art, antiques and crafts domain ranked second in the cultural and creative industries, registering HK$16.6 billion, taking up 13.3% of the total value added of cultural and creative industries. The increase in the value added of this domain was mainly driven by the import and export trade activities of art, antiques and crafts and art auctioning activities. In recent years, the architecture domain in Hong Kong has actively engaged in various residential and commercial development projects within the region, as well as large-scale urban development and infrastructure projects, resulting in a value added of HK$14.5 billion in 2021, ranking third in the list of contributing domains[3] (Chart 1).

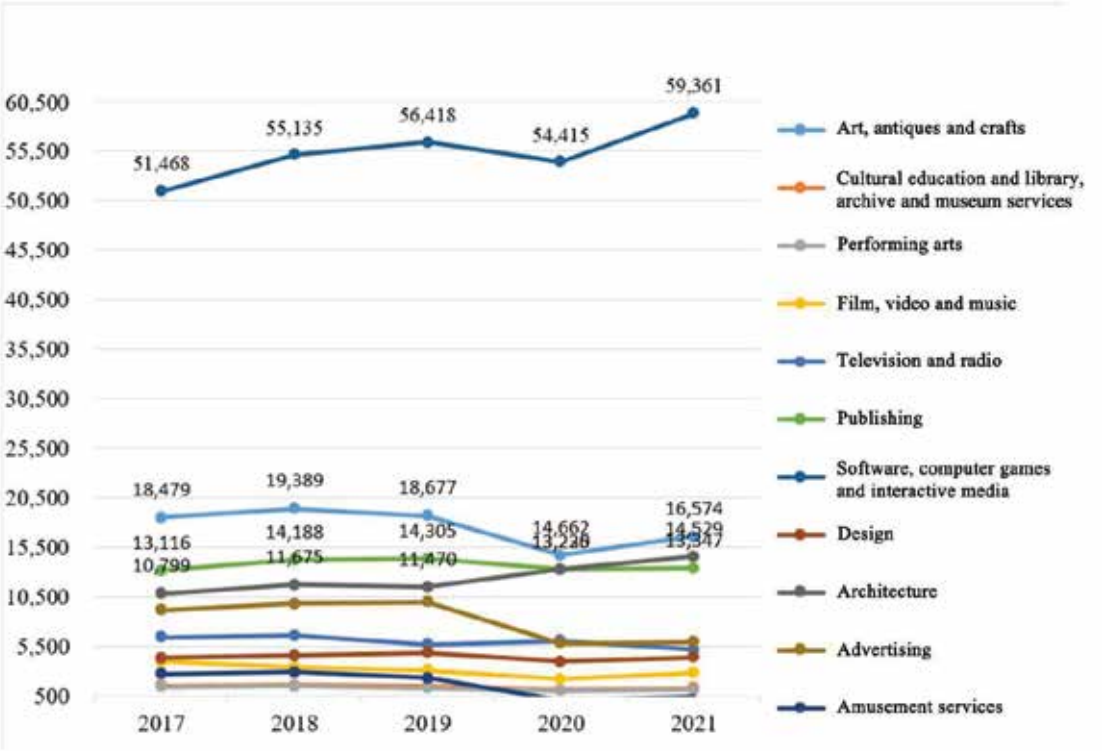
Table 2 Proportion of Employment in the Cultural and Creative Industries to Total Employment in Hong Kong from 2017 to 2021

Year	2017	2018	2019	2020	2021
Number	231,429	234,730	237,150	228,600	225,880
% of total employment*	6.0%	6.0%	6.1%	6.2%	6.2%
*Total employment is based on the Composite Employment Estimates released in the September 2022 issue of the *Hong Kong Monthly Digest of Statistics*					

Source: Census and Statistics Department (2023), *The Cultural and Creative Industries in Hong Kong*·*Hong Kong Monthly Digest of Statistics*, June 2023.

[3] Census and Statistics Department, Hong Kong Special Administrative Region (2023). *Hong Kong Monthly Digest of Statistics June 2023.* https://www.censtatd.gov.hk/en/data/stat_report/product/FA100120/att/B72306FA2023XXXXB0100.pdf. Accessed January 22, 2024.

Chart 1 Value Added Trends and Ranking of Domains in Hong Kong's Cultural and Creative Industries (2017-2021)



(Unit: HK$1 million)

Source: Census and Statistics Department (2023), The Cultural and Creative Industries in Hong Kong Hong Kong Monthly Digest of Statistics, June 2023.
·Collected by One Country Two Systems Research Institute

International data also unveils Hong Kong's arts, cultural and creative industries as being among the top players globally, but there is still room for improvement. According to the latest *Global Innovation Index 2023* released by the World Intellectual Property Organization (WIPO), Hong Kong's Input Rank is eighth out of 141 economies globally, taking into account pillars such as Infrastructure, Market sophistication, and Business sophistication. However, its Output Rank, which mainly examines intellectual property (IP) and scientific and technological innovation, is 24th. Hong Kong ranks 17th among the 132 economies featured in the Global Innovation Index 2023 and 5th in South East Asia, East Asia, and Oceania, behind Singapore, South

Korea, Japan, and the Mainland China.[4] According to the *Creative Economy Outlook 2022* released by the United Nations Conference on Trade and Development (UNCTAD) in 2022, Hong Kong's creative goods exports ranked fifth in the world following the Mainland China, the United States, Italy, and Germany.[5]

In recent years, the HKSAR Government has recognized the importance of promoting the development of arts, culture and creative industries. Significant efforts have been made in administrative structure and industry support, such as the reorganization of CreateHK into the Cultural and Creative Industries Development Agency (CCIDA) and the establishment of the Mega Arts and Cultural Events Fund to attract mega arts and cultural events to be held in Hong Kong. It also has set up the Chinese Culture Promotion Office and held the Chinese Culture Festival to promote and celebrate Chinese culture.

In the *2024-25 Budget*, it is proposed that the HKSAR Government will inject development funds into the film and creative industries; organize the Hong Kong Fashion Design Week annually from 2024 onwards; support large-scale performing arts programs to be staged as long-running performances; and organize the Hong Kong Performing Arts Expo. Such efforts aim to provide incentives to attract private investment and expand new market opportunities.

The industry anticipates that the government's forthcoming *Blueprint for Arts and Culture and Creative Industries Development* will include effective measures to boost cross-departmental coordination and optimize funding support as well as clear and comprehensive industrial policies.

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[4] WIPO (2023). Global Innovation Index 2023. https://www.wipo.int/global_innovation_index/en/2023/. Accessed January 20, 2024.

[5] UNCTAD (2022). Creative Economy Outlook 2022. https://unctad.org/publication/creative-economy-outlook-2022. Accessed January 20, 2024

2.2 Development of arts and cultural industries in neighboring countries and regions

Judging from the global market, the rapid development of cultural trade around the world signifies that China needs to help more high-quality cultural products and services "go global" and has a growing demand for cultural and creative products and services. According to the statistics of UNCTAD, the global exports of creative goods increased from US$419 million in 2010 to US$524 million in 2020, while world exports of creative services climbed from US$487 billion to almost US$1.1 trillion during the same period. According to the Census and Statistics Department, in 2021, total exports (comprising domestic exports and re-exports) of selected cultural and creative goods amounted to HK$747.8 billion. The largest component was audio-visual and interactive media goods (73.3%), followed by visual arts and design goods (14.0%) and performing arts and celebration goods (9.8%). [6]

As the contribution of arts, culture and creative industries to global economic growth continues to rise, it is evident that neighboring countries and regions around Hong Kong are experiencing a rapid emergence of such industries, with an expanding share of their economic contributions. Below is a brief analysis of the selected cases of Shanghai, Shenzhen, Singapore, and South Korea:

2.2.1 Shanghai

In 2017, Shanghai issued *Several Opinions on Accelerating the Innovation and Development of Cultural and Creative Industries in Shanghai* (referred to as "50 Measures of Shanghai Cultural and Creative Industries"), which outlines 50 specific measures to build Shanghai into a center of cultural and creative industries with

[6] The percentage refers to the proportion in the total exports of selected cultural and creative goods in 2021.

international influence. Since the beginning of the 14th Five-Year Plan period, Shanghai has introduced the world's largest number of policies on cultural industry development. In 2021, the Shanghai Municipal People's Government released the *14th Five-Year Plan for Building Shanghai into a Socialist International Cultural Metropolis*, which identifies six key areas for the overall development of Shanghai's cultural industry: film and television production, art trading, performing arts, e-sports, online cultural industry, and creative design industry. After defining such key development areas, Shanghai has built a service support system for the development of cultural and creative industries in five aspects: talent, city branding, leading enterprises, industrial clusters, and information platforms.

The cultural and creative industries have become a strategic pillar for Shanghai. The corresponding industrial clusters represented by cultural and creative parks are taking shape, attracting creative design enterprises and outstanding creative professionals at home and abroad. The robust growth of the city's cultural industry is a result of proactive government policies and phased development plans (see Table 2). In 2022, the cultural and creative industries contributed approximately 13% to Shanghai's GDP, with a per capita output of about US$239,420[7]. In terms of creative design, Shanghai Fashion Week's vitality index ranked among the top five globally, establishing it as the largest ordering season in Asia. The resilient and dynamic atmosphere of the arts, culture, and creative market in Shanghai is further promoting the conversion of cultural and creative resources into factors of production.

[7] People.cn (2023). Shanghai Steps Up Efforts in Boosting Cultural and Creative Industries, About 13% of Its GDP. http://sh.people.com.cn/BIG5/n2/2023/0330/c138654-40357366.html. Accessed February 11, 2024.

Table 3 Relevant Policies for the Development of Cultural Industry in Shanghai from 2019 to 2024

Issuing Time and Department	Relevant Policy Documents
Feb. 2019 Shanghai Municipal People's Government	Several Opinions on Promoting the High-quality Development of Tourism and Accelerating the Construction of a World Famous Tourist City in Shanghai
July 2019 Shanghai Municipal Administration of Culture and Tourism	Three-year Action Plan for Branding of China Shanghai International Arts Festival (2018-2020) Three-year Action Plan for Branding of Shanghai Citizens Art Festival (2018-2020) Three-year Action Plan for Branding of Museums in Shanghai (2018-2020) Three-year Action Plan for Branding of "Intangible Cultural Heritage in Communities" (2018-2020) Three-year Action Plan for Branding of "Shanghai Art Business District" (2018-2020) Three-year Action Plan for Branding of Culture "Entering Subway and Airports" (2018-2020) Three-year Action Plan for Shanghai's Online Audiovisual Brand Building (2018-2020) Three-year Action Plan for Shanghai's Performing Arts Brand Building (2018-2020) Three-year Action Plan for Shanghai's Art Brand Building (2018-2020)
Sept. 2020 Shanghai Municipal Administration of Culture and Tourism	Shanghai New Online Culture and Tourism Development Action Plan (2020-2022)
June 2021 Shanghai Municipal People's Government	Planning for Deepening the Construction of World Famous Tourist City in Shanghai during the 14th Five-Year Plan Period
Aug. 2021 -Publicity Department of the CPC Shanghai Municipal Committee -Science and Technology	Implementation Opinions of Shanghai Municipality on Promoting the Deep Integration of Culture and Technology

Commission of Shanghai Municipality -Shanghai Municipal Cyberspace Administration -Shanghai Municipal Commission of Economy and Informatization -Shanghai Municipal Administration of Culture and Tourism	
Dec. 2021 -Publicity Department of the CPC Shanghai Municipal Committee -Shanghai Municipal Administration of Culture and Tourism -Shanghai Municipal Development and Reform Commission -Shanghai Municipal Finance Bureau	Opinions of Shanghai Municipality on Promoting the High-quality Development of Public Cultural Services
Feb. 2022 -Shanghai Municipal Administration of Culture and Tourism -Shanghai Municipal Commission of Economy and Informatization -Office of the Leading Group for Promoting Cultural and Creative Industries of Shanghai Municipality -Shanghai Municipal	Implementation Opinions on Supporting and Promoting the Development of Industrial Tourism in Shanghai

Commission of Commerce -Shanghai Municipal Education Commission	
July 2022 Shanghai Municipal Administration of Culture and Tourism	Planning of Cultural Relics Protection and Utilization during the 14th Five-Year Plan Period in Shanghai
June 2023 Shanghai Municipal Administration of Culture and Tourism	Action Plan of Shanghai Municipality for Developing New Fields of Culture and Tourism Metaverse (2023-2025) Implementation Opinions on Further Strengthening the Protection of Intangible Cultural Heritage in Shanghai (Draft for Comments)
July 2023 Shanghai Municipal Administration of Culture and Tourism	Action Plan of Shanghai Municipal Administration of Culture and Tourism for Fine Arts Creation (2023-2025) Action Plan of Shanghai Municipal Administration of Culture and Tourism for Stage Arts and Mass Literary and Artistic Creation (2023-2025)
Dec. 2023 -General Office of CPC Shanghai Municipal Committee -General Office of Shanghai Municipal People's Government	Implementation Plan of Shanghai Municipality for Implementing the National Cultural Digitization Strategy
March 2024 Shanghai Municipal Administration of Cultural Heritage	Measures for the Administration of Shanghai International Cultural Relics and Artwork Trade Service Center (Trial)

Data source: Official website of Shanghai Municipal Administration of Culture and Tourism, collected by One Country Two Systems Research Institute

2.2.2 Shenzhen

In 2003, Shenzhen launched its first-ever cultural development strategy to "build a culture-based city", growing into the City of Piano, the City of Libraries, the City of

Design, and the Base of Animation. Subsequently, in 2005, the CPC Shenzhen Municipal Committee and the Shenzhen Municipal People's Government issued the *Outline of Cultural Development Plan of Shenzhen (2005-2010)*, which clarified the strategic vision in detail and proposed to build the cultural industry into the fourth pillar industry of Shenzhen. With active cultural and economic policies and robust financial support from the government, Shenzhen was recognized by UNESCO in 2008 as China's first City of Design.

Thanks to a relatively mature market environment and technological innovation-driven development, Internet cultural enterprises, represented by Tencent, have rapidly developed. The rise of the Internet has also provided strong sci-tech support for the transformation and upgrading of Shenzhen's cultural industry. As a result, the city has gradually established cultural industry development models of "Culture + Tourism", "Culture + Technology", "Culture + Internet", and "Culture + Finance".

In 2020, the General Office of the CPC Shenzhen Municipal Committee and the General Office of the Shenzhen Municipal People's Government released the *Implementation Opinions on Accelerating the Innovative Development of the Cultural Industry*, which highlighted key fields for development: creative design, film, television, and animation, performing arts and music, new media and online culture, cultural software and games, digital publishing, culture and tourism, high-end arts and crafts, high-end printing, and high-end cultural equipment. Subsequently, the COVID-19 pandemic posed new challenges to the cultural and related industries. At the same time, it also catalyzed the application of information technologies such as the Internet, cloud computing, big data, and AR/VR in the cultural field. Leveraging its advantages as a high-tech city, Shenzhen is actively exploring a new ecosystem for the development of its cultural industry.

With proactive and targeted policy support from the government (see Table 3), by 2022, the value added of the cultural and creative industries accounted for over 8% of the city's GDP[8]. Under the "Culture + Technology" industry development model first proposed by Shenzhen, companies have employed advantages brought by sci-tech development to provide traditional culture with new forms and content. A number of cultural and technological enterprises have risen rapidly, among which more than 25% are qualified as national high-tech enterprises. Furthermore, driven by cultural industry development models such as "Culture + Tourism" and "Culture + Creativity", Shenzhen's design industry has achieved leapfrog development over the past few years, propelling economic development in related sectors. The city holds a substantial market share in China in areas such as graphic design, architectural design, industrial design, interior design, and fashion design. Additionally, Shenzhen has successfully established iconic events such as Shenzhen Design Week and Creative December.

Table 4 Relevant Policies for the Development of Cultural Industry in Shenzhen from 2019 to 2024

Issuing Time and Department	Policy Document
Apr. 2019 Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports	Five-Year Plan for Museum Development in Shenzhen (2018-2023) and Long-range Objectives by 2035
Apr. 2020 Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports	Implementation Opinions on Accelerating the Innovative Development of the Cultural Industry
May 2021 Shenzhen Municipal Bureau of	Implementation Plan for Expanding Cultural, Tourism and Sports Consumption in Shenzhen

[8] Shenzhen Special Zone Daily (2023). The Added Value of Shenzhen's Cultural Industry Exceeds RMB 260 Billion. https://www.sz.gov.cn/cn/xxgk/zfxxgj/zwdt/content/post_10449834.html. Accessed February 15, 2024.

Culture, Radio, Television, Tourism and Sports	
Feb. 2022 The 14th Five-Year Plan for the Development of Culture, Sports and Tourism in Shenzhen	The 14th Five-Year Plan for the Development of Culture, Sports and Tourism in Shenzhen
June 2022 -Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports -Publicity Department of the CPC Shenzhen Municipal Committee -Industry and Information Technology Bureau of Shenzhen Municipality	Action Plan for Cultivating Digital Creative Industry Clusters in Shenzhen (2022-2025)
June 2022 -Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports -Shenzhen Local Financial Supervision and Administration Bureau	Opinions on Promoting the Deep Integration of Culture and Finance
July 2022 Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports	Administrative Measures of Shenzhen Municipality on Cultural Industrial Parks
Sept. 2022 -Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports -Publicity Department of the CPC Shenzhen Municipal Committee -Shenzhen Municipal Bureau of Planning and Natural Resources	Administrative Measures of Shenzhen Municipality on Characteristic Cultural Blocks
Mar. 2023 Shenzhen Municipal Bureau of	Measures for the Management and Promotion of Non-state-owned Art Museums in Shenzhen

Culture, Radio, Television, Tourism and Sports	
June 2023 Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports	Several Measures of Shenzhen Municipality on Accelerating the Cultivation of Digital Creative Industry Clusters
July 2023 Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports	Several Measures of Shenzhen Municipality on Building an International E-sports Capital
Oct. 2023 Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports	Operating Rules of Support Plan for Promoting the Innovative Development of Art Industry and Construction of International Art Auction Center in Shenzhen
Feb. 2024 Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports	Operating Rules of Support Plan for Digital Creative Industry Clusters in Shenzhen Operating Rules of Support Plan for Building Shenzhen into an International E-Sports Capital

Data source: Shenzhen Municipal Bureau of Culture, Radio, Television, Tourism and Sports, official website of Shenzhen Municipal Administration of Cultural Heritage, collected by One Country Two Systems Research Institute

2.2.3 Singapore

The Singapore government's achievements in arts and culture set an example in Asia (see Table 4). The government released the Renaissance City Report in 2000, which outlined two primary goals: to establish Singapore as a global city for the arts and a significant world cultural center in Asia in the 21st century and to prioritize culture as a national imperative. The government implemented the Renaissance City Plan in three phases (2000-2004, 2004-2008, and 2008-2012), with a short-term goal of building a regional center and the ultimate ambition of transforming Singapore into a global city for the arts and culture on par with New York and London.

The Singapore government launched Our SG Arts Plan (2018-2022) in 2018 and

released the updated version of Our SG Arts Plan (2023-2027) in 2023. The government has set different tasks and goals for different stages of its cultural and artistic development, such as initially focusing on artistic creation and art education for popularization and gradually establishing professional and modern art business markets. This strategy allows the nation's arts and cultural sectors to maintain sustainable growth and development over the long term without completely relying on government funding. The latest Our SG Arts Plan (2023-2027) concentrates on three strategic objectives: a connected society, a distinctive city, and a creative economy. Beyond launching museum learning experience and art education initiatives from an educational standpoint, and providing professionals with skill enhancement and career promotion channels, the Singapore government is also dedicated to supporting the growth of artists and art groups in IP, new business models, and the adoption of digital technology. This shows that the Singapore government is staying attuned to current trends in promoting the development of arts and culture while continuously reviewing the implementation of previous policies.

To promote the development of Singapore's design sector, the Singapore government set up the Design Singapore Council in 2003. The organization operates as a subsidiary of the Singapore Economic Development Board and is affiliated with the Ministry of Trade and Industry. With a clear vision and strategic position, the Design Singapore Council is committed to driving the development of the design sector as a catalyst for economic growth and social progress. Its primary objectives and key functions include proposing design-driven initiatives and policies through engagement with policymakers, funding and guiding programs, and collaboration with industry professionals and partners, promoting the cultivation of local design talent in partnership with academic institutions, design colleges, industry partners, professional associations, and the like.

Over the years, the Design Singapore Council has made remarkable achievements in the country's design sector. It has recognized outstanding design achievements both at home and abroad through award and recognition programs such as the President*s Design Award. Additionally, it has successfully organized the Singapore Design Week. In November 2020, the organization announced the launch of its inaugural Business Value of Design Programme in collaboration with McKinsey Design, aimed at helping businesses grow and innovate through design.

Table 5 Activity Milestones for Promoting Cultural Development of Singapore

Year	Milestones
2015,2017,2019	Sign a memorandum of cooperation with the British Council
2023	Our SG Arts Plan (2023-2027)
2022	Sign a memorandum of cooperation with United Overseas Bank Limited to support Singapore in building its cultural and artistic ecosystem and establishing itself as the "Art Capital in Southeast Asia"
2022	Sign a memorandum of cooperation with the Embassy of France in Singapore to support artists and art professionals from both countries to develop Artist-in-Residency Programmes on both sides' territories
2019	Develop collaboration with the Australia Council for the Arts, Arts Council Korea, and Creative New Zealand
2018	Our SG Arts Plan (2018-2022)
2018	Sign a memorandum of cooperation with China National Arts Fund
2015	The Design Masterplan Committee releases the Design 2025 Masterplan
2012	Arts and Culture Strategic Review
2008	Renaissance City Report 3.0
2004	Renaissance City Report 2.0
2000	Renaissance City Report

Source: National Arts Council Singapore, collected by One Country Two Systems Research Institute

2.2.4 South Korea

The terminology for South Korea's cultural industry has evolved over time, transitioning from the "cultural industry" and "cultural content industry" to what is now referred to as the "content industry". Currently, the country's "cultural content industry" covers 11 areas: publishing, comics, music, games, films, animation, television programs, advertising, cartoon images, IP, and content solutions.

At present, the cultural content industry is one of South Korea's most representative export sectors. The 2022 Cultural and Creative Industry Survey released by the Ministry of Culture, Sports and Tourism of South Korea in January 2024 shows that the export value of the country's cultural and creative industry reached US$13.24 billion in 2022, an increase of 6.3% over the previous year. According to the data, South Korea's trade in cultural copyrights reached a record US$1.1 billion in 2023, representing a sevenfold increase over three years compared with 2020.

South Korea's cultural and creative industries have reached a level of maturity, but in recent years they have still faced challenges such as the sluggish foreign economy and intensified local competition due to the substantial influx of international capital. In 2023, the Ministry of Culture, Sports and Tourism announced an investment of KRW 790 billion (approximately US$588 million) to support small and medium-sized enterprises and start-ups, primarily those engaged in films, games, radio broadcasting, webcomics, culture, tourism, and so on. The government plans to invest KRW 150 billion (about US$112 million) in fostering the cultural IP industry. In addition, it will financially support post-production industries such as featured over-the-top (OTT) content production, subtitles, and dubbing.

Reflecting on the development of South Korea's cultural industry, in the late 1990s, the South Korean government first put forward the strategy of "developing the country through culture". This strategy emphasized the development of sectors such as films

and television, broadcasting, games, music, and animation to boost local consumption and global promotion of Hallyu culture. The government also issued a series of provisions and regulations such as the New Cultural Policy of the National Government, which provided absolute guarantee for the development of the nation's cultural industry. The successive governments of South Korea have prioritized the formulation of cultural policies and the development of the cultural industry, and set up dedicated governmental agencies to support the development of specific industrial segments (Table 5). In addition, these governments have issued a series of programmatic documents outlining explicit plans for each stage of cultural development. These documents include the Cultural Content Revitalization Plan (2000), the Medium- and Long-term Development Strategy of the Cultural Content Industry (2003), the Cultural Content Export Strategy (2005), the Content Industry Development Strategy (2010), the New Hallyu Culture Revitalization Policy (2021), the Implementation Plan for the Revitalization of International Cultural Exchanges (2021), etc.

Table 6 Cultural Policy Priorities of the Ministry of Culture, Sports and Tourism of South Korea in 2020-2024

Year	Priority
2019	**Promote South Korea-DPRK Cultural Exchanges and Cooperation in Various Fields** 1. Promote the participation of South Korea-DPRK teams in the 2020 Tokyo Olympic Games and the joint bid to host the 2023 Summer Olympic Games, and further strengthen South Korea-DPRK cooperation in literature, arts, bachelor cultivation, cultural relics, and tourism; 2. Expand the construction of public cultural infrastructure to increase support for vulnerable groups; 3. Formulate laws and regulations related to the Status and Rights Protection of Artists, focus on protecting artists' creative activities, and set up sportsmanship centers.

2020	**Develop Hallyu to inject vitality into economic development and enable citizens to enjoy greater cultural benefits** 1. Appropriate funds for the cultural content industry to solve the funding shortage of the industry; cultivate tourism destination cities (Busan, Jeonju, Andong, Gangneung, and Mokpo); and expand the loan scale for the sports industry to support industrial development; 2. Promote the development of tourism and boost exports of consumer goods through Hallyu; 3. Create a citizen-oriented cultural living environment; 4. Establish a sound cultural ecosystem.
2021	**Launch the Tourism Industry Recovery and Redevelopment Program to actively develop digital Hallyu tourism** 1. . Actively utilize local cultural and creative content such as K-pop, with a focus on developing tourism products related to BTS and *Squid Game* with global fan bases; hold events such as the World K-POP Concert and the entertainment industry expo; 2. Develop distinctive tourism content such as demilitarized zone (DMZ) tours and healthcare tourism; 3. Support the development of emerging markets that align with the latest tourism trends, such as workations, pet travel, and rural and fishing village tourism; 4. Leverage metaverse platforms to create a "South Korean Tourism Universe Platform" that encompasses major scenic spots, popular film and television shooting sites, and more in South Korea; support the digital transformation of domestic tourism enterprises, cultivate tourism talent, and foster smart tourism.
2022	**A world-leading cultural powerhouse, empowering its people to engage in a rich cultural life** 1. Strengthen the specific functions of cultural exchange platforms, establish a cooperation system through overseas cultural centers, and hold cultural exchange activities such as Korea Contents Week; 2. Expand the export of Hallyu-related industries, set up Hallyu promotion halls and hold Hallyu expos overseas, and realize the commercialization of Hallyu tourism

	routes domestically; 3. Increase the support for South Korean cultural content, such as hanbok, Korean paper, and Korean language; 4. Expand virtual world platforms to include fields such as games, animation, and fashion, and enrich OTT platforms.
2023	**Launch the first year of South Korea's development into an important tourism country** 1. Provide policy-based financial support for South Korea's cultural and creative content industries, support the development of tourism products integrated with celebrities, sports, and performances, and allocate funds to launch nighttime tourism and pet travel; 2. Carry out large-scale promotion events in 15 cities worldwide, including Tokyo, New York, and London, to invest in AI marketing and the creation of metaverse tourism content; 3. Actively promote the combination of culture and tourism, promote the comprehensive integration of Cheong Wa Dae-related history, culture, and tourism resources, create tourism clusters, and develop characteristic tourism products for domestic and international tourists; 4. Further promote workations and cooperate with enterprises to introduce travel discount coupons and the like; expand the cultivation fund scale of tourism venture enterprises, issue support vouchers, cultivate talents, and increase the budget for healthcare tourism, medical tourism, exhibition tourism, and so on.
2024	**A global cultural powerhouse driven by South Korean culture** 1. Enhance the global popularity of South Korean culture, and strengthen support for the creation of cultural and artistic works and their introduction overseas. Expand support for the overseas circulation of works such as operas, ballets, music dramas, fine arts, literature works, and craftwork. To support representative writers and their creations, implement the excellent work preservation program, and bolster support at every stage, from creation and circulation to overseas

	introduction; 2. Capitalize on the 2024 Paris Olympic and Paralympic Games to hold sightseeing roadshows and carry out publicity activities on South Korean culture and tourism; 3. Establish the K-Cultural and Creative Strategy Fund with a fund scale of KRW 600 billion and consolidate IP protection; 4. Plan to introduce cultural and people's livelihood policies designed to reduce the burden of national leisure expenses, support professional sports talent, and foster the growth of the sports industry.

Data source: Website of the Ministry of Culture, Sports and Tourism of South Korea, collected by One Country Two Systems Research Institute

2.3 Experience summary

Both Shanghai and Shenzhen are gradually transitioning from an industrial economy to an innovative, knowledge-based economy and a service-oriented economy. The upgrading and transformation of their economic structures offer valuable insights for Hong Kong. In the development of its cultural industry, Shanghai has positioned the creation of original and branded cultural content as the core competitiveness of the industry. Literary and artistic works bearing the labels "Shot in Shanghai", "Produced in Shanghai", or "Created in Shanghai" are not only renowned for their high quality, but also often receive support from the government and society in production and publicity.

Take the original TV series *Blossoms Shanghai* as an example. Directed and produced by Wong Kar-wai and bearing the labels "Produced in Shanghai" and "Created in Shanghai", this TV drama not only received funding from Shanghai for significant literary and artistic creation but also effectively leveraged the quality IPs of Shanghai literature. Numerous vintage items representing Shanghai elements were

utilized in shooting. Iconic landmarks such as the Bund, Peace Hotel, and Shanghai Jinjiang Hotel, were chosen for live-action shooting, successfully creating an atmosphere that allows the audience to experience the rapid economic development and urban transformation amid the 1990s through light and shadow. The series aired on CCTV-8 and became the eighth TV series "Produced in Shanghai" in 2023, polishing the brand of Shanghai culture on the national stage.

Shenzhen has embraced the "building of a culture-based city" as a key urban development strategy and made outstanding achievements in cultivating diverse cultural and creative platforms. These include characteristic cultural blocks and performance venues, which together lay a solid foundation for the development of the city's cultural industry. Shenzhen and Hong Kong share a profound historical and realistic foundation for cultural integration. They have substantial potential to collaboratively develop their cultural industries, in areas such as work creation and publicity, venue utilization, and talent exchanges. In terms of venues, Shenzhen is advancing a number of key cultural infrastructure projects, which can not only enhance the city's cultural soft power and comprehensive competitiveness but also effectively utilize resources to facilitate cooperation in the regional cultural industry. At present, the cultural infrastructure under construction and planning in Shenzhen includes the Shenzhen Opera House in Nanshan District and the new venue of Shenzhen Art Museum as well as the Shenzhen Reform and Opening-Up Exhibition Hall and Shenzhen Creative Design Museum in the feasibility study stage. Anticipated to be completed by 2028, the Shenzhen Opera House is envisioned as a world-class high-standard art palace, a new platform for international cultural exchanges in the Guangdong-Hong Kong-Macao Greater Bay Area, a new cultural and artistic landmark in Shenzhen, and a world-class destination for cultural tourism. The new Shenzhen Art Museum aims to establish itself as a national key art museum. This large, modern,

international, and digital comprehensive art gallery integrates collection, exhibition, research, exchange, and education. The site was officially opened to the public in November 2023. Based on the above ideas, Hong Kong can explore partnerships with cities in the Mainland China in areas such as science, technology, education, and culture to jointly develop markets and achieve mutual benefits and win-win outcomes.

Moreover, Hong Kong can take inspiration from South Korea and Singapore in supporting the development of their cultural industries through laws and policies. By adopting a similar approach, Hong Kong may enhance its legal framework and policy guidance for its cultural sector. Additionally, it can learn from Singapore's experience in cultural talent cultivation and international cooperation to nurture cultural talent of international caliber.

Chapter III Strategy of Developing Hong Kong as an East-meets-West Center for International Cultural Exchange

3.1 Accelerating the formulation of policies for the development of arts, cultural, and creative industries

Hong Kong is renowned worldwide as a premier free economic zone and financial center. Its unique geographical location and multicultural background position it as a vital bridge connecting Eastern and Western cultures. In recent years, with the vigorous development of global arts and cultural industries, the HKSAR Government has recognized the importance of accelerating the formulation of policies for the development of arts and culture to promote the prosperity of local arts and cultural industries and elevate Hong Kong's stature in international cultural exchanges.

3.1.1 Establishing a cultural development strategy research and policy implementation supervision institution

To ensure the effectiveness and foresight of policies, there is a need for Hong Kong to strengthen planning and research on arts and cultural policies. This includes conducting in-depth analyses of the current landscape, development trends, market demand, and international comparisons of local arts and cultural industries. During policy planning, various factors such as society, economy, and technologies should be taken into account to ensure the adaptability of policies to changing circumstances.

Building Hong Kong into an East-meets-West center for international cultural exchange entails an international strategic plan. It is suggested that the HKSAR Government sets up an institution dedicated to cultural development strategy research and policy implementation supervision under the existing framework of the Culture, Sports and Tourism Bureau. The operation model of

this institution can be inspired by DutchCulture of the Netherlands.

The Government of the Netherlands adopts the "Arm's Length Principle" as a standard for cultural management. To avoid value judgments on arts, the government takes a neutral stance. The national government issues an international cultural policy framework every four years, with the goal of promoting international cultural exchanges. Such frameworks are highly targeted with clear strategic planning. DutchCulture plays an important advisory role in formulating international cultural policies in the Netherlands.

DutchCulture is authorized by the Ministry of Education, Culture and Science of the Netherlands and the European Commission. The organization is eligible to receive a financial subsidy from the government every four years. The European Commission also sponsors the institutions' activities in Europe. DutchCulture arranges official visits for ambassadors and foreign experts, collects information on cultural exports of the Netherlands, promotes international cultural exchanges and cooperation between the Government of the Netherlands and strategic partner countries, and coordinates cultural activities amid international events.

The Ministry of Foreign Affairs and the Ministry of Education, Culture and Science of the Government of the Netherlands release the International Cultural Policy every four years. The selected priority partner countries include Australia, Belgium, Brazil, China, Egypt, France, Germany, Hungary, India, Indonesia, Italy, Japan, Morocco, Poland, Russia, South Africa, South Korea, Spain, Sri Lanka, Suriname, Republic of Türkiye, Ukraine, the United Kingdom, and the United States.

In addition, DutchCulture monitors and evaluates progress in the Netherlands' cultural development strategy. Foundations and public institutions based on cultural policy absorption funds report on the expenditures of these funds. Their reports need to specify the results achieved for each target.

DutchCulture shares knowledge and experiences of art projects through the TransArtists platform, provides residency opportunities for international artists, and offers opportunities for creative experts to stay and work abroad. However, DutchCulture does not provide fund support. Instead, it mainly plays a guiding role through its platform, and the specific financial and fund support is offered by foundation committees. This structure reflects the trinity decision-making system of "government-committee-foundation" under the Netherlands' public cultural policy.

In terms of cultural heritage protection and development, DutchCulture collaborates closely with the Cultural Heritage Agency and the National Archief of the Netherlands. They assign tasks according to their specific roles: DutchCulture manages the use of funds, programs for foreign visitors, and the digital supply of information, while the Cultural Heritage Agency and the National Archief focus on training and advisory services.

The proposed cultural development strategy research and policy implementation supervision institution can also perform the following functions:

1. **Encourage the government to promote cultural development based on the idea of supporting industrial development**, regularly solicit opinions from industry participants, scholars, and experts to formulate practical support policies for the industry at different stages of development instead of solely providing financial subsidies;

2. **Encourage private market funds to support local arts, cultural, and creative projects.** Financial support from the private market is crucial for the development of arts, cultural, and creative projects. The private sector can be encouraged to invest in these projects through tax incentives, creative industry funds, and venture capital. Dedicated

funds or institutions can be established to provide financial support and loan services.

3. **Establish a "packaged" service office dedicated to advancing the development of the cultural industry. The office offers supporting services such as license applications, venue arrangements, and organization matchmaking to provide convenient services for individuals and companies seeking to develop or settle in Hong Kong.**

4. **Regularly publish updates on development trends and research in the cultural industry (referencing the Korea Creative Content Agency of South Korea)** to help the international community understand Hong Kong's cultural development landscape and priorities, regularly evaluate the effect of existing policies and measures, and conduct analyses from an international perspective to share global information with industrial participants.

3.1.2 Strategic priority development areas of Hong Kong

Among the numerous segments of arts and cultural industries, Hong Kong should strategically prioritize specific areas for development based on its unique strengths and market needs. Art trading, creative design, performing arts, and film production are among the most potential areas in Hong Kong. Policies should focus particularly on the development of these areas and promote their innovation and growth through measures such as professional training, market promotion, and international cooperation.

(1) Art trading

As an important market for international art trade, Hong Kong has well-established auction houses and art exhibition facilities. Policies should support the further

development of the art market by providing measures to facilitate art import and export, strengthening regulation and IP protection of the market, and promoting transparency and fairness in art trading. In terms of the development trend, the art trading market is composed of a primary market dominated by artists, galleries, and art fairs and a secondary market dominated by art auction houses. In recent years, the two markets have been increasingly integrated through art fairs.

- **Overview of local market development**

According to the Art Basel and UBS Global Art Market Report 2024, affected by factors such as the international situation and high inflation rates and interest rates in some regions, the global arts market sales slowed down after two consecutive years of growth in 2023. The total turnover reached US$65 billion, a decrease of 4% from the previous year, but it was still higher than the pre-pandemic level in 2019. Globally, the United States market has maintained its leading position. China (including the Mainland China and Hong Kong) has surpassed the United Kingdom to become the world's second-largest arts market.

By virtue of its prime geographical location, professional service offerings, and active market, Hong Kong has attracted multinational auction houses and international galleries to set up their Asia-Pacific headquarters or expand their operations. In recent years, multinational auction houses in Hong Kong have successively announced the relocation and expansion of their Hong Kong headquarters to secure better exhibition and auction locations. For instance, Phillips moved its new Asian headquarters to the West Kowloon Cultural District in early 2023. The new location spans six floors, with two dedicated to art exhibitions, making it the first international top-tier auction house with permanent exhibition spaces and auction halls in Hong Kong. Christie's new Asia-Pacific headquarters is set to officially open in September 2024. Located in The

Henderson, a new landmark building in Central, Hong Kong, this new space aims to provide one-stop services for art and boutique collectors and enthusiasts. Sotheby's plans to move its exhibition space into Chater House situated in the heart of Central. The new two-floor exhibition space will be used for on-site auctions as well as exhibitions, providing greater flexibility in the auction schedule. Hauser & Wirth's new gallery, located on the time-honored Ice House Street in Central, Hong Kong, opened its doors in January 2024. Designed with a street-front shop style, the gallery closes the distance between arts and the public and offers more interactive spaces for both artists and art enthusiasts.

Hong Kong offers exceptional collection opportunities for Asian collectors and can serve as a driving force for the modern and contemporary arts markets. The diversity of collector tastes and rising demand for Western art are encouraging independent innovation in the market, and local galleries and auction houses can combine their strengths to support the market at various levels. For example, innovative models may encompass online joint exhibitions/auctions across continents or cities, cooperation between international and local galleries, cooperation between auction houses, and cooperation between auction houses and galleries. The collaboration between galleries and auction houses promises to benefit both the primary and secondary arts markets. Occasionally, when auction houses are directly involved in the primary market, they can uncover potential artists who have yet to be discovered in the market, diversifying the pool of artist talent in the arts market.

The global pandemic has presented an opportunity for applied science and technology to be applied to the art trading market. Cross-border cooperation between art and technology has addressed the problem that buyers could not participate in physical exhibitions or auctions in the arts market amid the pandemic. The Art Basel

and UBS Global Art Market Report 2024 reveals that despite a decline in 2022, online sales in the global arts market rebounded with an annual growth rate of 7% in 2023, reaching about US$11.8 billion. Although the sales were lower than the peak of US$13.3 billion in 2021, it was still nearly twice those of 2019 or any previous year and accounted for 18% of the total market sales.

To support Hong Kong in its development into a smart city, **it is recommended to promote the digital transformation of the local arts market, launch online virtual exhibition halls, hold online auctions, and expand real-world AR applications utilizing technologies. These measures can open up new opportunities for galleries and artists, overcome regional and time constraints, and increase benefits for the arts market. Furthermore, it is recommended to promote the integrated development of "art and technology" and "art and finance", encourage digital creation and display of art, and establish a secure online art trading platform.**

- **Expansion of the international development space for Chinese arts**

Hong Kong acts as a bridge linking the arts markets at home and abroad. International gallery brands such as Gagosian Gallery in the United States, White Cube in the United Kingdom, and Galerie Perrotin in France have settled in Hong Kong. International auction houses Sotheby's and Christie's began to expand their operations in the Mainland China from Shanghai after they firmly rooted themselves in the Hong Kong market. Art festivals such as the Art Basel have drawn an influx of galleries and auction houses from the Mainland China to Hong Kong. The region is the first stop for them to go global.

Compared with the development of international galleries in Hong Kong, the development of Mainland China galleries is less remarkable. In the market dominated by Western art, Mainland China galleries mainly exhibit the works of Mainland China

artists, including ink paintings and calligraphy. However, Hong Kong and overseas collectors may not be well-acquainted with the latest artists and works in China. Without the assistance of talent teams knowledgeable about the Hong Kong market, it is challenging for Mainland China galleries to gain a foothold in the market or expand a presence in overseas markets.

Moreover, the regulations governing art import and export in the Mainland China are stringent and the import and export approval process is lengthy. To facilitate the participation of artists from Hong Kong and the Mainland China in regional and national exhibitions with their works, it is essential to coordinate relevant institutions. The Outline Development Plan encourages Hong Kong to play its role as a platform for cultural exchanges between China and the West, while emphasizing the need to create more exchange opportunities for the art community in the Greater Bay Area.

It is suggested that the Greater Bay Area serves as a major platform for cross-border cooperation between the art communities of the two regions. The Hong Kong government and other local governments in the Greater Bay Area can encourage artists from the two regions to conduct exchanges through joint exhibitions and art forums. This will not only enhance mutual understanding of the respective arts markets but also showcase China's artistic and cultural characteristics.

- **Utilization of bonded art warehouses**

Hong Kong's bonded art warehouses provide a range of services including art transportation, storage, and display. These services are provided by professional art warehousing service companies such as Helu-Trans. The company's professional packaging and transportation services, along with museum-grade warehousing and display facilities, have garnered recognition from auction houses, galleries, and art

collectors. Hong Kong should maintain its advantages in this regard.

In addition to offering professional transportation and storage services, these bonded warehouses provide the unique advantage of allowing the import of art into domestic storage facilities before they are purchased or exhibited. At this stage, no tax is levied. Taxes are only paid at the point of importing or exporting these objects. In some countries and regions, bonded warehouses have even hosted art exhibitions to support collectors attending the exhibitions and buying exhibits. Although Hong Kong itself has a low art tax rate, potential destinations in the Mainland China or overseas may take full advantage of the bonded model to reduce tax costs. **It is suggested that through consultation with local governments of the Mainland China cities in the Greater Bay Area, the HKSAR Government consider building a bonded warehouse for art, say in Nansha New Area of Guangzhou, China (Guangdong) Pilot Free Trade Zone, which will offer a green channel including tariff concession for entry and exit approval of specific categories of art. We believe this can stimulate the trading volume of art among sellers in the Mainland China and even the Asia-Pacific region to some extent.**

(2) Creative design

Creative design is an important part of the arts and cultural industries, as well as a new driving force for economic development. Hong Kong should encourage innovation and entrepreneurship among local designers, provide design education and training resources, and support the commercialization and internationalization of design works. At the same time, policies should also promote the integration of design with other industries such as technology and manufacturing to create new growth points.

Hong Kong's design industry is export-oriented. The Mainland China and the Asia-

Pacific region are among the largest export markets for local design services. [9] There is an increasing demand for high-end professional design in China's market. The signing of CEPA in 2006 has secured more preferential treatment for exports of Hong Kong's design products and services to the Mainland China. Hong Kong design companies can combine Chinese culture with international markets and provide appropriate products and services. They should be encouraged to carry out business in the Mainland China.

Many international design firms looking to expand into the Asian market have set up regional offices and headquarters in Hong Kong. Hong Kong has become one of the first choices for the design industry to take root and develop. Over the past 20 years, Hong Kong has seen a nearly threefold increase in the number of design firms. This has helped turn Hong Kong into an international window for Asian trends and styles, as well as a regional hub for innovative ideas, products and talent.

In terms of cultivating design talent and creative projects, relying on the advantages of regional headquarters set up by many international brands in Hong Kong, the government may build a bridge for commercial cooperation to successfully complete the projects cultivated by official institutions. In terms of incubation programs, the Design Incubation Programme launched by Hong Kong Design Centre is mainly for design start-ups; the Centre's Fashion Incubation Programme cultivates five fashion brands every year and provides them with professional guidance such as seed capital.

- **Development suggestions**

i. **It is suggested to deepen the construction of cultural and creative parks, improve supporting plans and services, and continuously provide rent concessions for enterprises so as to form an industrial cluster effect. In terms of community building, efforts should be made to build an East-meets-West community by connecting the existing art, crafts and antique**

industries and studios in Central and Sheung Wan.

ii. **It is recommended to encourage and promote cross-industry cooperation and application development of "design + technology", use science and technology to empower arts, cultural and creative works, and create high value-added products and services.** Innovative technology plays a pivotal role in promoting the development of the cultural industry. The government and relevant institutions should increase expenses in technology R&D and innovation to improve the quality and innovation power of arts, cultural and creative works. For example, the industry should be encouraged to provide immersive arts experiences for audiences through virtual reality (VR) and augmented reality (AR), combine traditional art forms with technology, and thus create unique art and performance forms.

iii. **It is suggested that the government study and promote the transaction and protection of patents for various cultural and creative products.** The cultural and creative industries have produced many unique and valuable works, including art, design, music, and literature. In order to protect the rights and interests of creators and stimulate innovation, we should strengthen patent protection for cultural and creative products. We may encourage creators and enterprises to apply for patents and provide relevant legal and institutional support to ensure the legitimacy and protection of their intellectual property rights. Hong Kong may learn from the development experience of Japan's animation industry to strengthen IP development and industrial chain construction in local cultural industry. At the same time, cooperation between the government and the industry should be strengthened, and the cultivation and promotion of cultural IPs should be

boosted through a public-private partnership mechanism.

iv. **It is suggested to promote the transaction and transfer of cultural and creative products and provide more business opportunities for creators,** such as establishing patent trading platforms or organizing patent trading exhibitions.

v. **It is suggested to deepen the CEPA cooperation framework, encourage Hong Kong designers to develop in the Mainland China, strengthen cooperation and exchanges between designers in both places, increase promotion of activities such as BODW, and provide corresponding subsidy support for domestic and foreign talent participating in exhibitions.**

vi. **It is suggested that the government should actively promote the collaborative development of the government, the industry, and academia/research institutes or of the government, the industry, academia/research institutes and communities.**

(3) Performing arts

The performing arts are an important part of Hong Kong's cultural life. Policies should support the development of performing arts groups by providing resources such as performance venues, financial support and marketing. In addition, policies should encourage diversity and inclusion in performing arts by supporting artists and works from different cultural backgrounds.

- **Development suggestions**

i. **It is suggested that the government re-examine the existing funding plan and allocation of cultural facilities, and consider taking the**

initiative to lead the building of a platform with social and cultural institutions that can provide sustainable venues for performing groups and development space for the creation and innovation of small and medium-sized groups.

ii. **It is suggested to increase talent exchanges, and continuously inject vitality into performance contents through "joint performance" and "joint creation" with the Mainland China cities in the Greater Bay Area.**

iii. **To promote the development of performing arts, a mobile tent theater is proposed to be built at the Central/Wan Chai Promenade.** The government is advised to build a mobile tent theater with 600-800 seats in the promenade with dense middle and high consumption groups or a stadium theater referring to that for the performance activities of the Ghost Festival. Outsourcing will be carried out through the Venue Partnership Scheme and competitive bidding, and a troupe will be responsible for the operation of box office revenue on its own account. The efforts aim to provide a platform for cultivating young artistic newcomers, and inject cultural and creative elements into the Central Waterfront Development Plan.

iv. **It is recommended to develop arts partnerships for arts groups at home and abroad that allow them to establish residencies at the performance venues, provide supporting facilities for the innovation and improvement of their works, and organize regular exchange groups from home and abroad. Through cultural exchange, talent exchange and work sharing and co-creation programs, a good public-private**

partnership will be established to help arts groups achieve long-term stable development.

v. **It is recommended to encourage arts groups to create original performing works and launch performances with the label of "Produced in Hong Kong" or "Hong Kong Performing Arts". At the same time, the government should help arts groups with IP registration of original works and encourage social capital to provide guarantee for the medium and long-term promotion and display of works through sponsorship models such as theater tours, strategic partners and shooting.**

(4) Film production

The film industry is one of the most internationally influential fields in the arts and cultural industries. Hong Kong's film industry has a long history and rich experience. The current policy not only supports the production and distribution of local films, but also provides financial support, tax incentives and marketing measures. **It is recommended that the government regularly review the Film Production Grant Scheme and its effectiveness, and adjust the eligibility conditions periodically.**

In addition, **it is suggested that the government should formulate an international promotion strategy for Hong Kong films, combine traditional films and shooting locations into innovative contents of "culture + tourism", support Hong Kong films to increase their exposure in large-scale national events and expos, and refer to the cultural tourism publicity activities carried out by South Korea during the 2024 Paris Olympic Games.**

3.2 Promoting the development of arts, cultural and creative industries at the regional level

Located in the core of the Greater Bay Area, Hong Kong has the natural advantage of common development with cities in the Mainland China. Through cooperation with cities in the Greater Bay Area, Hong Kong may build an important hub for arts and cultural exchanges between China and foreign countries. This will not only promote cultural exchange and cooperation within the region, but also enhance Hong Kong's clout in international cultural exchange.

3.2.1 Using and optimizing cultural infrastructure

Cultural infrastructure is the material basis for the development of regional arts and culture. The cultural facilities in the region include theaters, museums and libraries, which provide a rich cultural experience for the public. However, in order to meet the growing demand for culture, it is crucial to use and optimize the existing cultural infrastructure.

(1) Case study: BAM Tree Library Milan Park

Internationally, many cities have successfully enhanced the influence of their arts and culture by optimizing cultural infrastructure. For example, the Lincoln Center in New York has become a world-class performing arts center through continuous facility upgrades and program innovations. Another example is the BAM Tree Library Milan Park in Milan, Italy. As one of the largest urban regeneration projects in Europe, the park is operated by a non-profit foundation through a partnership between the city government and COIMA. It is not only a park but also has many stylish and modern buildings. More than 300 community activities in arts and culture, sports and education are held there every year, bringing together the city, residents and cultural and sports

participants from all over the world. It is not only a community park, but also a cultural and sports venue and an important platform for the public to participate in arts and culture.

(2) Making rational planning for the use of cultural venues

The distribution of cultural venues should be reasonably planned to ensure enough space for various arts and cultural activities. The characteristics of different forms of arts and culture should be taken into account to allocate special sites for performing arts, visual arts, and cultural heritage.

The 10-year development blueprint for arts and cultural facilities mentioned in the *2022 Policy Address* detailed development goals for public cultural facilities under the management of the Leisure and Cultural Services Department (LCSD). On the one hand, existing cultural spaces will be renovated or expanded; on the other hand, new projects will be proposed to meet the overall development of Hong Kong. The blueprint will be implemented in two phases. Phase I (2022-2027) focuses on increasing the total number of seats and attendance at performance venues; Phase II (2027-2032) on increasing the number of museums from 15 to more than 20 and the total number of seats at performance venues to 50,000. **The government is commendable for actively promoting the construction of cultural facilities and venues, and should also plan for the use of venues and the clustering effect that can be generated in the future, such as:**

1. **A venue is used for exhibition and teaching scenarios, while realizing cross-domain cooperation:** referring to Italy's ADI Design Museum, which combines the design industry and the functions of a museum. As one of the largest design museums in Europe, it is dedicated to the works that won the prestigious Compasso D'Oro Award.

As an information and research platform, it shares with the public stories of designers/ideas about their works while providing reference for the design community.

2. **Small and medium-sized performances will be gathered to create open arts and cultural communities, so as to realize the popularization of arts and culture and industrial clusters: We may refer to the theater cluster model of Broadway in New York City and the West End in London to develop performance communities dominated by performing arts.** Take Huangpu District of Shanghai as an example. Since 2018, it has promoted the development of the SHOW LIFE program. It has gathered 22 professional theaters and licensed New Performing Arts Spaces within about 1.5 square kilometers around the People's Square, and held more than 10,000 performances from January to July 2019. As a new cultural landmark in Hong Kong, West Kowloon has facilities and spaces such as the West Kowloon Xiqu Centre, Freespace and Waterfront Promenade. Young outstanding small and medium-sized performing arts groups should be given display space or even residencies for performance. The model of small theaters that provide residencies may be referred to. Although they are smaller than general professional theaters, the number of sessions can be increased. At the same time, it should promote the development of the cultural district with the concept of "commerce + tourism + culture", and be committed to creating a new destination favored by young consumers.

3.2.2 Building Hong Kong into a regional cultural center with Chinese characteristics

As an international metropolis, Hong Kong has unique geographical advantages and cultural background. To build itself into a regional culture center with Chinese characteristics, the following fields may be considered to spread Chinese culture:

Tea Culture Tea culture is an important part of Chinese culture. As a place where Eastern and Western cultures meet, Hong Kong has unique advantages in promoting tea culture. It is suggested to hold tea arts competitions, tea culture festivals and other activities to attract domestic and foreign tea culture lovers. At the same time, a tea culture education center will be established to provide a platform for tea arts training and cultural exchanges and cultivate more inheritors of tea culture.

Wushu As a traditional sport in China, martial arts have an extensive mass base in Hong Kong. The government may enhance the international visibility of Hong Kong's martial arts by supporting activities such as competitions and performances. It may also collaborate with international martial arts organizations to organize an international martial arts festival to attract martial arts lovers from all over the world.

Ink Art Ink art is a treasure of China's traditional art, and Hong Kong has rich ink art resources. It is suggested that the government support the innovation and development of ink art, hold ink art exhibitions and workshops, and encourage artists to carry out cross-industry cooperation. At the same time, it will promote Hong Kong ink art through platforms such as international art expos to enhance its international influence.

3.2.3 Organizing performance tours, exhibitions and theme carnivals and expos

Performance tours Performance tours can bring more areas and people into contact with arts and culture. The government may encourage arts groups to carry out

performance tours by providing financial and policy support. At the same time, it may also cooperate with other cities in the region to jointly hold performance tours and expand its influence.

Exhibition An exhibition is an important platform to show the diversity of regional arts and culture. The government may support artists to hold individual or collective exhibitions to display art from different regions and cultures; cooperate with international arts institutions and hold international art exhibitions, so as to enhance the international status of regional arts and culture.

Theme carnivals and expos Theme carnivals and expos can attract a lot of public participation and are good opportunities to promote arts and culture. The government should support the organization of carnivals and expos with arts and cultural themes, such as arts festivals, film festivals, and book fairs. These activities can help display the charm of regional arts and culture, and attract more attention and participation.

Through the above measures, the government can effectively promote the development of regional arts and culture. This can enrich the cultural life of the public and enhance the regional cultural soft power. In addition, it can promote cultural exchanges and cooperation in the region and contribute to the prosperity of arts and culture.

3.3 Improving the budget and taxation of arts, cultural and creative industries

The current budget of the Hong Kong Government for arts and culture is slightly insufficient compared with other fields. With an increasing demand for arts and culture, it is particularly urgent to increase the fiscal budget.

3.3.1 Increasing the budget for arts and culture

It is suggested that the budget for arts and culture should be increased to provide

more financial support for arts groups, so as to promote the diversity and quality of artistic creation. The budget increase can be used to improve cultural facilities, such as museums and theaters, so as to provide better cultural experience for the public. At the same time, it will directly promote the increase of arts and cultural activities and enhance the status of arts and culture in society. More investment will also attract more talent to the field of arts and culture, forming a virtuous circle.

3.3.2 Encouraging market support and funding for arts and cultural activities

The market plays an important role in the development of arts and culture. Encouraging market support and funding for arts and cultural activities can provide a broader space for the development of arts and culture.

It is suggested that the government encourage enterprises and individuals to fund arts and cultural activities by providing incentives such as tax relief, and a certain proportion of tax deduction be given to enterprises and individuals who sponsor arts and cultural activities. Many cities around the world have already implemented similar incentives with remarkable results. For example, the United Kingdom has successfully attracted a large amount of private capital to arts and culture through tax relief to stimulate cultural development.

Tax policies are an important factor affecting the development of arts and culture. Increasing fiscal budgets and optimizing tax policies will usher in new opportunities for the development of Hong Kong's arts and cultural industries. More funds and more favorable tax conditions will attract more talent and enterprises to engage in the field of arts and culture, promoting industrial prosperity. Optimizing tax policies can provide more support for the development of arts and culture. Hong Kong's current tax policies

have limited support for the field of arts and culture. Many arts and cultural activities face a shortage of funds due to their heavy tax burden. **It is suggested that the government consider providing specific tax incentives for enterprises and individuals in the field of arts and culture.** For example, lower tax rates or exemptions may be granted for the creation and sale of arts and cultural products.

3.4 Strengthening international exchanges and cooperation in arts, cultural and creative fields

3.4.1 Expanding the channels of external cultural exchange

The *Outline of the 14th Five-Year Plan (2021-2025) for National Economic and Social Development and the Long-Range Objectives Through the Year 2035* mentions that "We will strengthen cultural exchanges with foreign countries and multi-level dialogue with global civilizations, innovate and promote international communication". As an East-meets-West city, Hong Kong may rely on its own advantages to do a good job in the external exchange of China's culture and contribute to the country's efficiency in international communication. It is suggested that Hong Kong expand the channels of external cultural exchanges. Many cities in the Mainland China and Macao SAR have established sister city relations with overseas cities. Hong Kong may consider launching dialogues with Singapore, Seoul of South Korea, Tokyo of Japan, Taiwan of China and other cities and regions first to promote the establishment of sister city relations so as to strengthen external cultural exchanges.

At present, Hong Kong's cultural exchanges with foreign countries are handled by local economic and trade offices, which focus on promoting economic and trade cooperation with local areas. They have little work in culture. In addition, local economic and trade offices are understaffed, so it is difficult for officials to have in-

depth contact with local cultural departments and organizations and understand local cultural policies and developments. Local offices do not actively follow local cultural policies and developments, which naturally makes it difficult for the government to keep abreast of local cultural updates.

Ignorance of domestic and foreign cultures makes it hard to promote cultural exchanges between China and foreign countries, which is very detrimental to building Hong Kong into an East-meets-West center for international cultural exchange. **It is recommended that overseas offices of Hong Kong should set up a special department dealing with "cultural affairs" to promote cultural exchanges and cooperation between Hong Kong and overseas cities through close economic and trade exchanges, including promoting cooperation among cultural institutions, establishing cultural networks, and developing cultural business.** The department also needs to keep abreast of the latest local cultural policies and developments through various channels, and introduce them to the government and arts and cultural organizations in Hong Kong so that all relevant domains in Hong Kong can be kept informed of the current cultural situation of foreign countries.

3.4.2 Establishing a platform/an organization for regular cross-industry and cross-domain communication between Hong Kong and the Mainland China and foreign countries

The cultural exchange center focuses on cultural exchanges, through which we can get to know each other, broaden our horizons, and even draw our inspiration, so as to promote the innovation of arts and cultural contents and works. Excellent international connectivity is an enabling macro-condition for Hong Kong to become an East-meets-West center for international cultural exchange. However, Hong Kong's cultural circle has always lacked policy support, which is reflected in the absence of exchange

organizations or platforms like chambers of commerce at the institutional level: As far as the Mainland China is concerned, the existing cultural exchange organizations are limited to members of major arts groups or well-known and outstanding arts and cultural elites while there is no window to the outside world for ordinary arts and cultural workers. As far as foreign countries are concerned, with no institutionalized communication platform with foreign arts and cultural circles, many local arts and cultural groups or individuals do not have enough external connections. The lack of external exchanges is detrimental to cultural exchanges between China and foreign countries, stifles the impetus for Hong Kong's cultural innovation, and undermines the basis for building an East-meets-West center for international cultural exchange.

It is recommended that the government should establish an official cultural exchange organization, which is open to all people from local industries and domains related to arts and culture. The organization will encourage members of each party to meet regularly, inspire cross-industry and cross-domain innovative cooperation content projects through exchanges, and promote content innovation in the arts and cultural industries.

It is recommended that the government should engage with various regional or national arts and cultural organizations in the Mainland China for the above-mentioned association, promote regular meetings among members of all parties, and provide a platform for regular exchanges and cooperation between local arts and cultural groups of various sizes and types and individuals and their counterparts in the Mainland China, in a bid to jointly promote Chinese cultural innovation.

Overseas offices of the government are suggested to take the lead in promoting contact between local arts and cultural organizations and foreign arts and organizations and institutions, and establish platforms for arts and cultural exchanges between China and foreign countries in a single domain or even straddling

different domains. In this way, relevant people can have regular contact with overseas arts and cultural personnel, understand overseas arts and culture and their latest development from the nongovernmental level, and contribute to arts and cultural innovation in China. This will be conducive to the innovation of Chinese arts and cultural contents and make them closer to the aesthetics of foreigners.

3.4.3 Establishing a mechanism for regular communication with overseas Chinese organizations and make good use of the role of overseas Chinese as a communication bridge

Overseas Hongkongers and Chinese around the world are important new forces in cultural exchanges between China and foreign countries. As Chinese immigrants who live permanently in foreign countries, they are familiar with both Chinese and foreign cultures, and have a large local network covering different strata. Many of them take an active part in linking China and foreign countries, which is very important to promote cultural exchanges abroad. However, Hong Kong's overseas offices have rarely established contacts with expatriate organizations and failed to make good use of the advantages of expatriates in cross-border cultural exchange.

It is suggested that the above-mentioned relevant departments should appoint officials to actively contact overseas Chinese organizations, and establish a mechanism for regular exchange with overseas Chinese organizations. With the help of overseas Chinese organizations and connections of overseas Chinese, arts groups from Hong Kong and the Mainland China can hold casual folk cultural exchange activities or assist in publicizing upcoming Chinese cultural events in foreign countries, in an effort to promote Chinese culture. At the same time, foreigners' opinions on Chinese culture and Sino-foreign cultural exchanges will be delivered to arts groups and relevant government units in Hong Kong and the Mainland China.

3.4.4 Building Hong Kong's city brand of a center for international cultural exchange

(1) Strengthening cross-domain cooperation in culture, sports and tourism

The cultural centers around the world are well-equipped with industrial facilities, and close to transportation hubs. Their cultural activities are supported by nearby industries. Take Tokyo, Japan as an example. Its art exhibitions are concentrated in Ueno Park, with a railway station next to it, restaurants offering cuisines of many countries and hotels, and many art studios nearby.

Strategic planning should be made for culture-related industries in Hong Kong. Many arts and cultural workers' studios are distributed in old industrial buildings in different old districts of Hong Kong that are far away from the arts and cultural center area, which is not conducive to arts and cultural work. The business on both sides of Victoria Harbour lacks an arts and cultural atmosphere, which is unfavorable for creating a cultural environment. More than a few museums on Hong Kong Island are located in remote areas with poor transportation, which dampens tourists' desire to visit them.

It is suggested that the relevant domains of arts and cultural activities should be mapped to activities of the arts and cultural industries, and cross-domain cooperation in culture, sports and tourism should be encouraged. On tourism, dedicated sightseeing means of transportation including tour buses and ferries should be launched to shuttle back and forth between the cultural districts, so as to ensure smooth traffic between all major attractions in the cultural districts on both sides of Victoria Harbour. The planned use of the buildings in cultural districts should be in concert with cultural themes. For example, West Kowloon has replanned some old buildings in Jordan, Hung Hom and Tsim Sha Tsui for arts and performing arts workshops, or will hold arts performances and exhibitions at hotels on both sides of Victoria Harbour; more featured cultural and

creative shops will be introduced in old areas such as Wan Chai and Sheung Wan to enrich tourists' arts and cultural experience. Hong Kong's characteristic arts and cultural tourism will be incorporated into high-end products, and the itinerary will cover major arts and cultural areas. Travel agencies will be encouraged to promote them, attract tourists from the middle class or above, enhancing Hong Kong's cultural image and increasing the revenue of various arts and cultural industries. In this way, Hong Kong's cultural tourism will turn into a key program, creating conditions for an East-meets-West center for international cultural exchange.

In terms of cultural and sports cooperation, it is suggested to start with holding cultural and sports events with cities in the Greater Bay Area to create a new business card for culture and sports in the Greater Bay Area. It is recommended to hold large-scale international arts and cultural festivals or competitions frequently, and strive to become one of the stops for more well-known international and domestic arts and cultural activities. Efforts should be made to coordinate regional functions with cities in China and Southeast Asian countries, position Hong Kong as a host city of international large-scale arts and cultural events, and facilitate representative arts and cultural activities in China or Southeast Asia to be held in Hong Kong. Thus, this will help attract arts and cultural personnel and audiences from all over the world to Hong Kong, promote the constant convergence of diversified cultures in Hong Kong, and consolidate Hong Kong's status as an international cultural exchange center.

In addition, Hong Kong may cooperate with Nansha of Guangzhou and Qianhai of Shenzhen to hold an international regatta around the Greater Bay Area. With experience in international sailing competitions, Hong Kong may select Nansha of Guangzhou or Qianhai of Shenzhen as the starting and ending points of a regatta, and design a route with well-known landmarks such as Hong Kong-Zhuhai-Macao Bridge and Tsing Ma Bridge to create a world-class business card for the city cluster in the

Greater Bay Area. In addition, Hong Kong may hold other sports events along with the Mainland China cities in the Greater Bay Area to provide new cultural tourism experience.

(2) Upgrading the government's cultural big data platform

There is no complete and in-depth set of statistics on cultural activities in Hong Kong. The main sources are the annual statistics of various venues provided by LCSD, as well as some relevant local data provided by cultural institutions in their respective annual reports. In terms of arts, cultural and sports activities, ticketing platforms are relatively decentralized, which often results in the public's scattered reception of activity information related to culture, sports and tourism. There are three main ticketing platforms in Hong Kong. The largest one is the Urban Ticketing System (URBTIX) of the LCSD. In 2022/2023, it offered 5,600 performances and sold 2.6 million tickets, with a turnover of HK$1.061 billion. It is followed by HK Ticketing, which mainly provides ticketing services for non-LCSD venues, e.g. the Hong Kong Academy for Performing Arts, Hong Kong Arts Centre, and Hong Kong Arts Festival. Cityline focuses on concerts in Hong Kong and Macao, sports and other cultural tickets and activities.

Let's take a look at Damai.cn, the largest ticketing platform in the Mainland China. It takes up about 80% of the market share in the Mainland China, covering concerts, dramas, musicals, sports events, Chinese opera, parent-child activities and exhibitions. Arts, cultural and sports activities can be found on the platform that has convenient access. Hong Kong should optimize and upgrade the existing ticketing platforms and integrate cultural, sports and tourism-related activities. **It is suggested that Hong Kong and cities in the Greater Bay Area jointly develop a sharing platform of "Cultural, Sports and Tourism Activities in Greater Bay Area" to help local cultural, sports and tourism activities in Hong Kong gain reputation. At the same time, it also**

brings cultural activities of cities in the Greater Bay Area and other cities in the Mainland China to Hong Kong people. This will further promote cultural exchanges and people-to-people exchanges, while enhancing understanding and perception of local culture.

Acknowledgements

We would like to thank the following experts, scholars, government departments and organizations for their support to this project:

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Government departments:

Hong Kong Arts Development Council

Consulate General of the Netherlands in Hong Kong

Ministry of Education, Culture and Science of the Netherlands

Ministry of Foreign Affairs of the Netherlands

Ministry of Economy of the Netherlands

Consulate General of Italy in Hong Kong

Municipal Cultural Bureau of Milan, Italy

Embassy of the People's Republic of China in the Kingdom of the Netherlands

Consulate General of the People's Republic of China in Milan

Organizations:

ADI Design Museum

Amsterdam Fashion Institute （AMFI）

Art Basel (Hong Kong)

BAM Tree Library Milan

CLICKNL

Dutch Culture

Depot Museum Boijmans van Beuningen

FOAM (Museum of Photography Amsterdam)

MVRDV Architects

Nieuwe Institute

Network Applied Design Research (NADR)

Teatro alla Scalla Museum

Academia:

Politechnico di Milano

Graduate School of Management

Amsterdam University of Applied Sciences

Faculty of Digital Media & Creative Industries

Research & Education EDMCI

Accademia Teatro alla Scala

Enterprises:

Anteprima

Curiel

Camera Nazionale della Moda Italiana

Inter Milan

Guitar

Gruppo Florence

Nanshan Group

Other experts and scholars (in the order of the number of surname strokes):

Lo Kai Yin	Jewelry designer and Cultural Advisor
Simon Tse	Executive Director, Best Shine Group
Christine IP	Managing Director, CEO (Greater China), United Overseas Bank Limited
Huang Ping	Executive Vice President, The Chinese Institute of Hong Kong
Jannie Ma	Finance & Operations Director, The Hong Kong International Film Festival Society Limited
Louis Yu Kwok Lit	Director, Hong Kong Art School
Mathias Woo	Co-Artistic Director and Executive Director, Zuni Icosahedron
Heidi Lee	Executive Director, Hong Kong Ballet
Andrew Wu	Chinese Paintings and Calligraphy Specialist, Poly Hong Kong Auction Co., Ltd.
Tisa Ho	Former Executive Director, Hong Kong Arts Festival
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