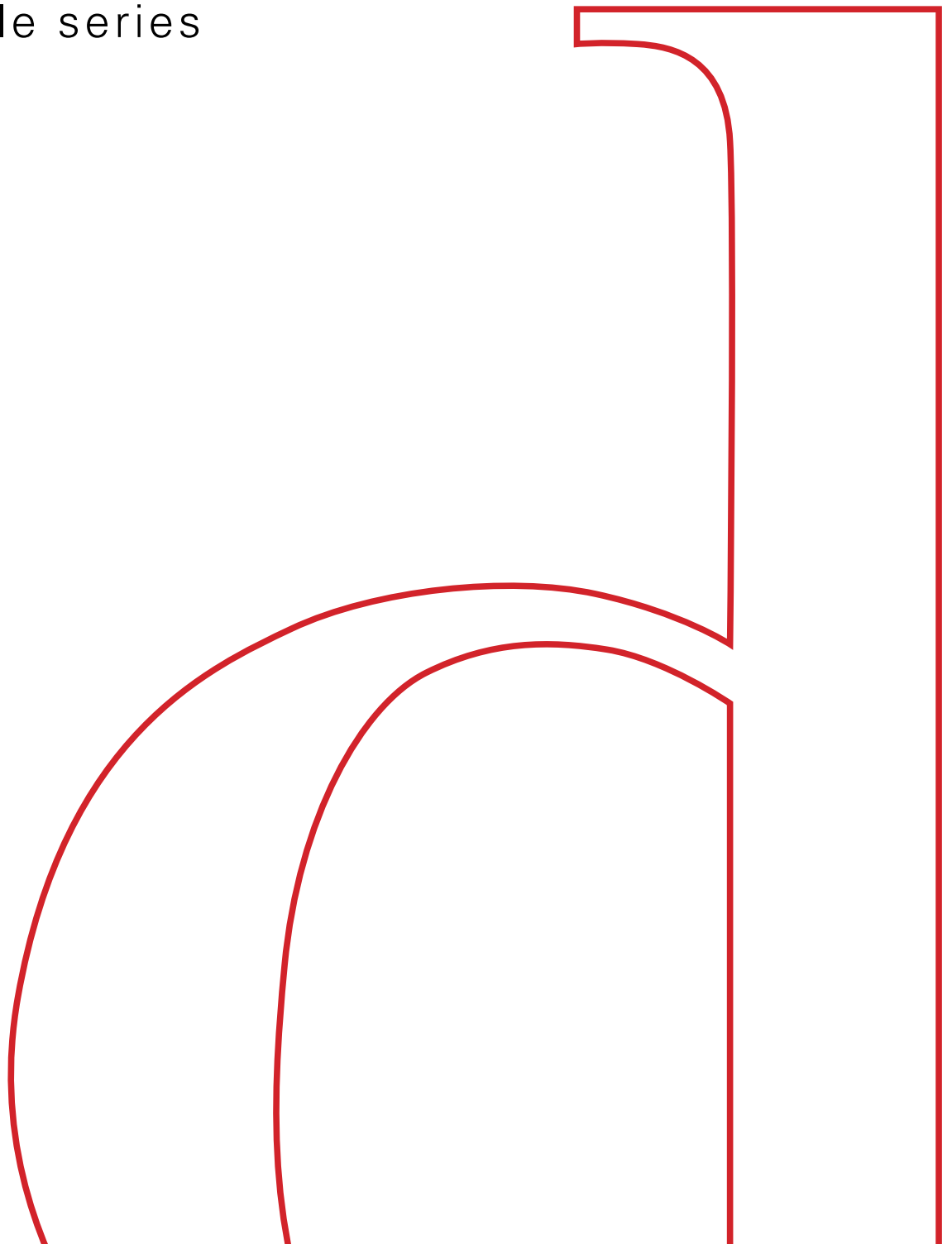


設計驅動改變  
designing change

roundtable series

設計 · 經濟  
DESIGN · ECONOMY



## 關於香港設計中心 About Hong Kong Design Centre

[www.hkdesigncentre.org](http://www.hkdesigncentre.org)

向社會推廣設計的精神是香港設計中心主要職責。香港設計中心乃於2002年由業界支持下成立的非牟利機構，擔當政府策略伙伴，以推動香港成為亞洲設計之都為目標。其公共使命為：

- (1) 提倡廣泛及策略地應用設計為企業和社會創造價值；
- (2) 推廣及表揚傑出的設計；以及
- (3) 教育各界專業人士和公眾，讓他們加強透過設計與創新的思維，促進社會各領域可持續發展。

Design for Society is the major undertaking of Hong Kong Design Centre (HKDC). HKDC is a non-profit organisation and a strategic partner of the HKSAR Government in developing Hong Kong as an international design hub in Asia. Since 2002, HKDC has been on a public mission to

- (1) champion strategic and wider use of design for creating business value and community benefits;
- (2) promote and celebrate design excellence; and
- (3) educate the professions and the community to be resourceful champions for sustained developments through design and innovation.

# 設計驅動改變圓桌論壇

## designing change roundtable series

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此圓桌論壇於2013年3月舉行  
This roundtable took place in March 2013

## 前言

### 設計是

...我們的思想、  
...生活和文化；  
...我們的經濟、  
...城市和未來。

## 設計 · 經濟

時代精神是指某一時代的思潮和文化氛圍，包含那個時代的獨特世界觀體驗、品味觸覺、集體意識和無意識。它們可歸納為某社會某一個時代的獨有文化。

無可否認，社會上一切人類活動，不論是一國、一城、一地的教育、經濟、環境以至社會和經濟發展政策的制訂，都少不了文化的身影。

設計的價值，在於致力透過不同的設計範疇，來推動社會進步。它以滿足社會需要為經，以有效運用資源為緯。

在實踐之時，設計更是社會文化的一種重要宣示。設計帶來更美好的生活，是我們的基因、生活、經濟和未來的一部分。

今日各個國家和城市都在追求成為創意型經濟體，香港也以創新和進步的城市自居，當中設計的文化和視野舉足輕重。香港社會要求進、要生活豐盛、要維持競爭力，私營、公營和政府機構就必須多提倡並廣納設計的文化和視野，發揮創意，靈活應變，從而帶來更多正面的改變。

作為一個推動香港設計與創新思維的機構，香港設計中心啟動了「設計驅動改變圓桌論壇」系列，雲集一群與文化、經濟、決策、策略和政策相關的業界精英和領袖，就一系列精挑細選的設計相關課題，發表各自的意見和見解。

圓桌論壇中所累積的意見，將會記錄在案，並匯編成一份以設計為主題的意見書，發給商界、政府、專業界別和學界的主要持份者、決策者以及具影響力的人士，讓他們了解和認識設計在推動香港成為區內一個創意經濟體的過程中，所擔當的重要角色。

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## PREAMBLE

**DESIGN** is about

...Our Thinking,

...Our Living,

...Our Culture,

...Our Economy,

...Our City,

...Our Future.

## DESIGN • ECONOMY

The Spirit of the Times (Zeitgeist) denotes the intellectual and cultural climate of a particular era, which can be linked to an experience of a certain worldview, sense of taste, collective consciousness and unconsciousness. All this will form the culture of a society of an era when boiled down.

Culture touches all aspects of human activities in society, from education, economy, environment to the social and economic policy formulation of a country, a city or a place.

Through different aspects of DESIGN, DESIGN value is illustrated as a commitment to make a change for the betterment of a society, for it is believed that DESIGN is capable of meeting social needs and advocating effective use of resources.

In practice, DESIGN is an important cultural manifestation of a society. DESIGN leads to a better life and is part of our fabric, DNA, living, economy and future.

While countries and cities around the world try to foster their own creative-based economies, Hong Kong too claims itself to be a city of innovation and progression, of which DESIGN culture and vision are pivotal. Hong Kong needs to maintain its progression, wealth, and competitiveness. To achieve that, both public and private sectors must join hands to advocate and incorporate design culture and vision in their work, and remain resilient along the way.

In line with Hong Kong Design Centre's mission to promulgate DESIGN and innovation advocacy for Hong Kong, the Designing Change Roundtable Series aims to convene leaders whose work is dedicated to the development of culture, economy, strategies and policies, and provide a platform through which to share their views and insights on a series of carefully selected topics, driven by DESIGN.

The views gathered from the roundtable discussion will be documented and compiled into a DESIGN-focused opinion paper to be distributed to key stakeholders, decision-makers and influencers in the business, government, professional and academic communities for advancing their appreciation and understanding of the key role that DESIGN plays in the process of strategy and policy-making and in propelling Hong Kong to become a creative and progressive economy in the region.

# 與會者

## discussants

### Antony CHAN

香港室內設計協會主席  
Chairman,  
Hong Kong Interior Design Association

CREAM設計事務所由陳志毅先生成立於1998年，陳先生為英國及法國註冊建築師，曾參與歐洲聯盟議會大樓的建築設計，並在德國議會大樓建築設計比賽中贏獲第五名。2003年英國Andrew Martin將陳志毅先生列為全球最頂尖的50位室內設計師之一。

CREAM以創新概念和創意思考為設計宗旨，強調時尚氣息、都市脈搏、藝術和生活元素融合的風格，並注重集合線條構圖美，為客戶建立鮮明的品牌形象。

CREAM的作品屢獲殊榮，其中部分主要作品有：蘭桂坊酒店，Hotel De Edge，Yoho Midtown銷售空間，大連時代廣場，Miele Lab，香港設計廊等。

Antony Chan, Founder of CREAM, is a registered architect in both UK & France. He has participated in the European Parliament building project and won the fifth prize in the International Competition for Urban Design Ideas for the German parliamentary quarters. In 2003, He was included in the list of the world's Top 50 designers by the prestigious Andrew Martin International Interior Design Awards. CREAM, established in 1998, with Innovative concepts and thinking, advocates combination of modern urban style, art and living elements, illustrating geometric beauty in design, resulting in impressive brand images for clients. CREAM's projects have achieved various awards, the accolade projects, to cite a few, are: LKF, Hotel De Edge, Yoho Midtown sales space, Dalian Times Square, Miele Lab, HK Design Gallery.



陳志毅

### Karen CHAN

德國寶(香港)有限公司副總裁及  
德國寶集團有限公司執行董事  
Vice President (Marketing & Business Development),  
German Pool (Hong Kong) Ltd. &  
Executive Director of German Pool Group Co Ltd.

陳嘉賢現為香港電器知名品牌德國寶(香港)有限公司副總裁及德國寶集團有限公司執行董事，負責籌劃其家族企業的整體發展、企業提升項目、品牌管理和制訂市場推廣策略。

她個人在工業發展的成就亦深得業界肯定，於2009年榮獲香港工業總會頒發香港青年工業家獎。在公職方面，她是香港工業總會香港青年委員會副主席、香港商務及經濟發展局－BUD企業支援計劃及機構支援計劃管理委員會委員、香港商務及經濟發展局－經濟發展委員會－製造，高新科技及文化創意產業工作小組委員、香港商務及經濟發展局－香港工業貿易諮詢委員會委員及香港職業訓練局理事會理事等。

陳氏畢業於西雅圖華盛頓大學，擁雙學士學位，主修工商管理 and 經濟，後分別獲取紐約大學及香港中文大學雙碩士學位，主修企業及工商培訓和市場推廣。

Karen Chan is Vice President (Marketing & Business Development) of local electrical appliances brand German Pool (Hong Kong) Ltd, and Executive Director of German Pool Group Co Ltd. Running the family business, Chan is responsible for planning the company's overall business development and devising the group's overall marketing and branding strategy.

Chan's dedication and achievements in industrial development are also recognised by the industry for she was awarded the Young Industrialist Award of Hong Kong by Federation of Hong Kong Industries in 2009. On public service, she is Vice-Chairman of the Federation of Hong Kong Industries Hong Kong Young Executive Council, Hong Kong Commerce and Economic Development Bureau (CEDB) Dedicated Fund on Branding, Upgrading and Domestic Sales (BUD Fund) Enterprise Support and Organisation Support Programme Management Committee Member, Hong Kong Commerce and Economic Development Bureau Economic Development Commission - Member of Working Group on Manufacturing, Innovative Technology and Cultural and Creative Industries, Trade and Industry Department Trade and Industry Advisory Board (TID TIAB) Member, and Vocational Training Council (VTC) Member among other capacities.

Karen graduated from The University of Washington in Seattle with a double bachelor's degree in Business Administration and Economy, and later obtained a double master's degree in Education and Marketing from New York University and The Chinese University of Hong Kong respectively.



陳嘉賢

## Toby CHAN

亞洲專利授權業協會創會會長

Founding Chairman,  
Asian Licensing Association

陳立邁博士是本地創意工業的表表者，他於1994年成立禮運有限公司，專注麥嘜麥兜的品牌授權、市場推廣、商品設計、圖書出版及電影發行等。陳博士以專業及創新精神，努力不懈地營造麥嘜、麥兜品牌，令其趣緻的角色造型及豐富的故事內容發揮得淋漓盡致，風行香港、中國內地、台灣以至東南亞各地華文社會。陳博士更與香港旅遊發展局合作把麥兜打造成香港旅遊大使。

對於業界，陳博士亦不遺餘力，出任多項公職。他現為亞洲專利授權業協會創會會長，並出任香港特別行政區商務及經濟發展局知識產權貿易工作小組組員、香港工商品牌保護陣線的副主席、及香港設計中心與香港貿發局合辦的「亞洲知識產權營商論壇」之委員會委員。

Hailed as one of the pioneers of Hong Kong's creative industry, Dr Toby Chan established Regent Lane Limited in 1994, focusing on the brand licensing, marketing promotion, merchandise trade, children publication, and animation production and distribution of the Hong Kong character, McDull & Friends. Drawing on his expertise in product design, marketing and management, Dr Chan successfully boosted the popularity of the character of McDull & Friends across Hong Kong, mainland China, Taiwan and the Chinese communities in South East Asia. McDull was also selected by the Hong Kong Tourism Board as Hong Kong's Tourism Ambassador.

Dr Chan is committed to promoting Hong Kong's creative industry. He is the founding chairman of the Asian Licensing Association. He is also currently serving as a committee member of the Working Group on Intellectual Property Trading under the Commerce and Economic Development Bureau of the Hong Kong Government, Vice-president of Hong Kong Brands Protection Alliance, and member of the Business of IP Asia Forum Steering Committee, jointly organised by Hong Kong Design Centre and Hong Kong Trade Development Council.



陳立邁

## Stanley CHU Yu-lun

香港展覽會議業協會永遠名譽會長

Honorary Life President,  
Hong Kong Exhibition and Convention Industry Association

朱裕倫從事展覽會議服務多年，是香港展覽會議業協會的永遠名譽會長。他於1978年在香港創立雅式展覽服務有限公司，及後發展為雅式集團，在中國國內主要城市及海外30多個國家及地區均設有辦事處及代理處。憑著其在展覽業的建樹和豐富經驗，朱氏在2001及2003年被選為「中國會展十大新聞人物」。

朱氏於為香港大學1973年理學院學士，並於1984年取得香港中文大學工商管理碩士學位及在2011年榮獲香港大學榮譽院士。多年來致力為業界作出貢獻，包括擔任經濟發展委員會屬下會展及旅遊業工作小組成員、香港特別行政區旅遊業策略小組成員及國際展覽業協會亞洲泛太平洋分部主席等。

Stanley Chu is the Honorary Life President of the Hong Kong Exhibition and Convention Industry Association – a testimony of his dedication to the exhibition and convention industry over the decades. In 1978 he founded the Adsale Group, a dynamic international trade media group in the Asia-Pacific region, currently boasting an agency network covering over 30 countries and regions including major cities in mainland China. Chu was named “The Top 10 People in China's Exhibition Industry” in 2001 and 2003, recognising his commitment and extensive experience in the industry.

Chu received an Honorary University Fellowship from The University of Hong Kong in 2011. He also obtained his Master of Business Administration at the Chinese University of Hong Kong in 1984 after receiving his bachelor's degree in Science from the University of Hong Kong in 1973. For years, Chu has been dedicated to promoting the exhibition industry. He is currently a Member of the Working Group on Convention and Exhibition Industries and Tourism under the Economic Development Commission, a Member of Tourism Strategy Group of the Hong Kong Government, and the Chair of the Global Association of the Exhibition Industry Asia Pacific Chapter.



朱裕倫

# 與會者

## discussants

### Roy CHUNG Chi-ping

香港工業總會主席  
Chairman,  
Federation of Hong Kong Industries

鍾志平博士從事工業多年，現為香港工業總會主席。他是上市公司創科實業有限公司創辦人之一，把公司從一間小型原件設備製造(OEM)廠家，發展成現時全球領先的家居裝修及建造產品生產商。鍾氏現為公司的非執行董事。

鍾博士熱心社會服務，並對推動香港工業發展不遺餘力。除出任香港工業總會主席外，亦擔任香港特別行政區政府創新科技署屬下創新及科技督導委員會和香港應用科技研究院檢討委員會的委員、香港設計中心副主席、香港貿易發展局理事會成員、香港貿易發展局創新科技諮詢委員會主席、香港理工大學顧問委員會主席、職業訓練局副主席及英國華威大學校董會成員。

A self-made industrialist, Dr Roy Chung is the Chairman of the Federation of Hong Kong Industries. He is one of the Co-Founders of Hong Kong listed company Techtronic Industries Company Limited, building the company from an original equipment manufacturer (OEM) into a global leader in home improvement products and construction tools today. He is currently the Non-Executive Director of the company.

Dr Chung is dedicated to serving the community and the advancement of the industry. Other than being the Chairman of the Federation of Hong Kong Industries, he is also a Member of the Innovation and Technology Steering Committee and Review Committee on the Hong Kong Applied Science and Technology Research Institute Company Limited of the Innovation & Technology Commission of the Hong Kong Government. He is also the Vice-Chairman of Hong Kong Design Centre, a Council Member of the Hong Kong Trade Development Council, and the Chairman of Innovation and Technology Advisory Committee of Hong Kong Trade Development Council. He is the Court Chairman of the Hong Kong Polytechnic University, the Vice-Chairman of Vocational Training Council, and a Council Member of University of Warwick, UK.



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志  
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### Desmond HUI Cheuk-kuen

文化及發展顧問有限公司執行董事  
Managing Director,  
Culture and Development Consultancy Ltd

許焯權教授是建築師及文化創意產業顧問，獲美國康乃爾大學建築學士、英國劍橋大學哲學碩士及博士學位。他現為文化及發展顧問有限公司執行董事、市區重建局非執行董事、康樂及文化事務署博物館專家顧問、商務及經濟發展局創意智優計劃評審，以及中國傳媒大學兼任教授。他是前香港中文大學文學院副院長(外務及總務)、文化及宗教研究系教授，並創立了文化管理文學士課程、文化及發展研究中心及台灣研究中心。他曾在香港大學教授建築，並任文化政策研究中心總監。

在公職方面，許教授曾任香港古物諮詢委員會成員、策略發展委員會成員、活化歷史建築諮詢委員會增補委員及香港藝術發展局顧問。

Professor Desmond Hui is an architect, and cultural and creative industry consultant. He obtained the Bachelor of Architecture degree from Cornell University in the US and Master cum Doctor of Philosophy from University of Cambridge in the UK. He is currently the Managing Director of Culture and Development Consultancy Limited, Non-Executive Director of the Urban Renewal Authority, Museum Expert Advisor to the Leisure and Cultural Services Department, Assessor for the CreateSmart Initiative under the Commerce and Economic Development Bureau and Honorary Professor of Communication University of China. Formerly, he was Associate Dean of Arts (External and General Affairs) and Professor in the Department of Cultural and Religious Studies of the Chinese University of Hong Kong. He also founded the Bachelor of Arts programme in Cultural Management, Centre for Culture and Development and Taiwan Research Centre there. Prior to that, he taught architecture at the University of Hong Kong and was Director of the Centre for Cultural Policy Research.

On public service, Professor Hui was formerly a Member of the Antiquities Advisory Board, the Commission on Strategic Development, Co-opted Member of the Advisory Committee on Revitalisation of Historic Buildings and Advisor to the Hong Kong Arts Development Council.



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## Freeman LAU

香港設計總會秘書長暨香港設計中心  
董事會副主席

Secretary General of Hong Kong Federation of  
Design Associations cum Vice Chairman of  
Hong Kong Design Centre

劉小康是新與劉設計顧問公司的合伙人，並擔任香港設計總會的總監。1984年至今，他在多個海外及本地的藝術及設計比賽中獲取超過300個獎項。2001年劉氏獲邀參加為申辦2008年北京奧運會主辦權而舉行的海報設計比賽。他的設計榮獲冠軍，並製作成官方的宣傳刊物。他亦從事公共藝術創作及雕塑創作，其作品更獲多個博物館珍藏。近年，劉氏還參與藝術教育和推廣，擔任多間非牟利設計機構的領導職位，當中包括香港設計中心董事會副主席及北京歌華創意中心總監。2006年，劉氏獲香港特別行政區政府頒授銅紫荊星章，肯定其在國際舞臺上為提升香港設計形象所付出的努力。

Freeman Lau is a Partner at Kan & Lau Design Consultants. He is currently the Secretary General of the Hong Kong Federation of Design Associations. Since 1984, he has won over 300 awards in overseas and local art and design competitions. In 2001, he was invited to participate in the poster design competition of the Beijing's bid for the 2008 Olympic Games. His design was awarded First Prize and was turned into an official promotional medium. He has also made extraordinary achievements in fine arts and his works are included in private collections and collections of various museums in Hong Kong and around the world. In recent years, Mr Lau devoted himself to the education and promotion of arts and culture, taking leadership positions at various non-profit organisations, including being the Vice-Chairman of the Board of Directors of the Hong Kong Design Centre and the Director of Beijing Creative Centre. He was awarded the Bronze Bauhinia Star in 2006 for his contribution in enhancing Hong Kong's design image in the international arena.



劉  
小  
康

## Edmund LEE Tak-yue (論壇主持 moderator)

香港設計中心行政總裁

Executive Director,  
Hong Kong Design Centre

利德裕博士現為香港設計中心行政總裁，獲授英國皇家藝文協會院士名銜，並擔任元創方董事會委員、香港工業總會轄下之香港設計委員會委員、香港品牌發展局派任理事、香港貿易發展局設計諮詢委員會委員，以及理大賽馬會社會創新設計院國際顧問委員會委員。利氏亦出任香港高等科技教育學院設計學院諮詢委員會主席。他身兼多項公職，包括多個專業管理組織及服務機構之主席及委員。

Dr Edmund Lee is a fellow of the Royal Society for the encouragement of arts, commerce and manufacturers. He currently serves as a Director of PMQ, a Member of the Design Council of the Federation of Hong Kong Industries, Hong Kong Brand Development Council, Advisory Committee on Design, Licensing and Marketing of Hong Kong Trade Development Council, and the International Advisory Committee of The Jockey Club Design Institute for Social Innovation. He also serves as the Chairman of the Design Faculty Advisory Committee of Technological and Higher Education Institute of Hong Kong. Other public duties include chairmanship or membership of a number of professional management bodies and service organisations.



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# 與會者

## discussants

### Francis LEE

香港設計師協會主席

Chairman,  
Hong Kong Designers Association

香港知名室內設計師李躍華，於1987年開展他的設計和建築事業，曾在多間有名的建築和室內設計公司打滾，擁有豐富的國際經驗。李氏多年來負責過多個國際企業的大規模設計及建築項目，當中客戶遍佈世界各地。他亦積極參與及推動香港的創意工業和設計教育，培育未來設計精英。

他現為李躍華規劃設計有限公司的創辦人，以及擔任香港設計師協會的主席。另外，他亦創辦了FRA Limited (華譽規劃設計有限公司)，及文化共和品牌 (Culture Republic)。

他畢業於香港理工大學設計學院及後獲得設計學碩士。於2009年獲頒香港十大傑出設計師。他是香港貿易發展局設計、市場及品牌授權服務顧問委員會成員，亦為香港學術及職業資歷評審局學科擔任專家。

Francis Lee started his design career by working for a number of famous architectural and interior design firms since 1987. He has gained a broad spectrum of international experience in both interiors and architectural practice. Mr Lee has also led many large-scale architectural and design projects, with clients coming from multi-national corporate and brands from across the world. He is also dedicated to promoting creative industry and design education of Hong Kong, nurturing local design talents.

He is the Founder and Managing Director of Francis Lee & Associates Limited and the Chairman of the Hong Kong Designers Association. He also established FRA Limited and the brand "CULTURE REPUBLIC".

He graduated from The School of Design of The Hong Kong Polytechnic University, obtaining his Master of Design degree. He was awarded as Hong Kong Ten Outstanding Designers in 2009. He is a Member of the Design, Marketing & Licensing Services Advisory Committee of the Hong Kong Trade Development Council, and a subject specialist of Hong Kong Council for Accreditation of Academic & Vocational Qualifications.



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### LEE Jark-pui

國際商會 – 中國香港區會主席

Chairman,  
International Chamber of Commerce - Hong Kong, China

李澤培是現任香港上市公司力寶有限公司董事，曾任香港中華廠商聯合會秘書長、香港煙草業協會執行董事等職位。李氏參與公眾服務超過四十年，貢獻良多，歷任香港產品檢定協會、香港特別行政區政府創新科技署屬下一般支援計劃評審委員會主席等。現時出任主要的公職，包括：義務工作發展局主席、義務工作基金主席、香港義務工作議會主席及國際商會 – 中國香港區會主席。

Lee Jark-pui is currently a Director of Hong Kong listed company Lippo Limited. He previously served as the Secretary-General of the Chinese Manufacturers' Association of Hong Kong and Executive Director of the Tobacco Institute of Hong Kong. Lee has been committed to public service for more than forty years, making numerous contributions to society. He was Chairman of the Hong Kong Association of Certification Laboratories, and the General Support Programme Vetting Committee, Innovation and Technology Commission of the Hong Kong Government. He is currently the Chairman of Agency for Volunteer Service, The Volunteer Service Trust, Hong Kong Council of Volunteering, and the International Chamber of Commerce – Hong Kong, China.



李  
澤  
培

## **Bernard SUEN (論壇主持 moderator)**

香港中文大學創業研究中心項目總監

Project Director, Center for Entrepreneurship,  
The Chinese University of Hong Kong

孫耀先投身創意產業、資訊與通訊科技和教育行業超過25年。憑藉他在香港、中國和海外工作累積豐富的管理和顧問經驗，孫氏曾於私人及上市公司擔當高級營運及管理層的職位。

孫氏現為香港中文大學創業研究中心的項目總監。他在2001年創立了有關新媒體、設計、企業及創意產業管理的課程，並在香港中文大學、香港知專設計學院和澳洲Swinburne University of Technology兼教有關課程。他亦為香港公共和私人機構舉辦與設計、管理和策略，以及創新和企業精神相關的工作坊及講座。自2008年起，孫氏負責主持由香港設計中心與香港中文大學創業研究中心合辦的「志在創業 - 設計與創意工業」課程。他於2011年與香港中文大學區玉輝教授完成由商務及經濟發展局屬下創意香港專責辦公室資助有關香港設計企業路向的研究。

Bernard Suen has over 25 years of experience working in the creative, information and communications technology, and education industries, serving in various top management and operational positions for both listed and private companies with his solid consulting and management experiences gained in Hong Kong, mainland China and overseas.

Currently, he is the Project Director of the Center for Entrepreneurship of the Chinese University of Hong Kong (CUHK). Since 2001, Suen has developed and taught courses in new media, design, entrepreneurship, and management for creative industries for CUHK, Hong Kong Design Institute, and Swinburne University of Technology in Australia. He also conducted workshops and seminars related to design, management and strategy, innovation and entrepreneurship for private and public organisations in Hong Kong. He also leads the annual Entrepreneurship for Design and Creative Business Programme which has been jointly organised by Hong Kong Design Centre and Center for Entrepreneurship of CUHK since 2008. In 2011, he completed the study on the roadmaps of design entrepreneurs in Hong Kong with Professor Kevin Au of CUHK under a case-based research project funded by the Create Hong Kong Office under the Commerce and Economic Development Bureau of the Hong Kong Government.



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以英文姓氏排序

In alphabetical order of surname

# 討論摘要

## Discussion Summary



# 論壇主題：設計·經濟

▶ **利德裕**：2012年的香港設計年活動已經完結，其中一個不停發放的訊息是：設計是我們社會、生活、文化與經濟的一部分。

我對外總是說，2012年香港設計年完結，應可視為香港另一階段的開始。我們在2012年年底展開名為“設計驅動改變圓桌論壇”的活動，希望透過文化、經濟、設計與社會等不同主題，與跨界別的朋友交流意見，擦出火花，並把討論結果轉化為針對業界發展及政府訂定政策的工具。

讓我先介紹來自[香港電器品牌]德國寶 (German Pool) 的副總裁陳嘉賢 (Karen)。邀請她是因為她能代表年輕一輩，引起多方面討論。另外，她也有參與經濟發展委員會的工作。[香港工業總會主席]鍾志平 (Roy) 同樣身肩重任，亦是經濟發展委員會成員之一。朱裕倫 (Stanley) 既是香港展覽會議業協會 (名譽會長)，也是PMQ (元創方) 的其中一位董事會成員。陳志毅 (Antony) 是香港室內設計協會會長。李躍華 (Francis) 是香港設計師協會主席。陳立邁 (Toby) 則是麥兜原創人。我希望能透過這個會議，聽取業界聲音，探討如何以設計助香港經濟發展。

▶ **陳立邁**：我們是麥兜的原創公司，也專注授權 (licensing) 事務。很多人對此不很了解，我們現正努力推廣。這項工作非常艱巨。九十年代初、八十年代末開始出現一些character (卡通人物)，以比較企業化的方式經營，例如老夫子等漫畫，但當時仍未有動畫、出版或產品配合。我的工作比較專注產品設計，除此以外，亦進行很多市場推廣活動。

▶ **利德裕**：香港在保護知識產權等方面做得好，但到底如何把它商業化？授權是明顯的方法和途徑。一會兒我們交流時可再作分享。

陳立邁也創立了亞洲專利授權業協會 (Asian Licensing Association)。李澤培早前謙稱對設計不在行，但設計其實根本是社會一部分，與社會整體營商環境及其他方面，息息相關。相信你能代表國際商業界聲音，為我們帶來香港、大中華以至國際的視野。現在請孫耀先 (Bernard) 介紹自己？

▶ **孫耀先**：我代表香港中文大學創業研究中心參與交流。顧名思義，我們的機構透過培訓、研究及推廣，推廣創業活動，近年以創意文化產業，特別是設計為主要發展範疇。

2003年「香港創意產業基線研究」\*(註一)，許焯權居功至偉。剛才陳立邁說到關於授權業務與跨創意範疇等經濟價值，我知道許焯權為此準備了一些數字，從中可窺見創意產業的不同情況。今天能與各位與會朋友及廠商一同交流，相信會很精彩。

▶ **利德裕**：孫耀先雖說只是做研究，但曾幫我們籌劃過香港設計中心 (下稱「設計中心」) 的課程，亦曾與設計中心創業者進行調查及面試，因此接觸面很廣。

劉小康是此論壇背後的重要支持者。設計中心過往做過不少工作，今後該如何繼續協助社會發展呢？這一點的討論十分重要。我早前從歐洲經倫敦回港，參觀過英國設計委員會 (Design Council)，感到今後對於幫助社會前進和業界發展，需要付出更大努力。

許焯權在文化、顧問等方面下了不少工夫，請你介紹自己及分享你準備的資料，讓我們看看現有六項優勢產業\*(註二)的數據、設計業與其他支柱的比較，以及整體經濟環境。

## 香港創意產業數據的啟示

▶ **許焯權**：現時我主要從事顧問研究工作。孫耀先提到2003年「香港創意產業基線研究」。那時候我們設計了一個採集數據的框架，後來獲統計處採納。現在每年仍會提供相應數據，追蹤11項文化及創意產業的經濟產量，包括產值及就業人數。

我今天跟大家分享的是截至2010年關於六項優勢產業的最新數據，包括文化及創意產業、醫療產業、教育產業、創新科技產業、檢測及認證產業，以及環保產業。上述的排名是根據各產業的產值排列。換句話說，文化及創意產業佔的比例是六項優勢產業中最高的，為總體本地生產總值 (GDP) 的4.6%，較其餘五項產業高出很多。其次是醫療1.5%，教育是1.0%，創新科技是0.7%，檢測及認證是0.3%，環保也是0.3%。最高與最低的差距很遠。

▶ **劉小康**：印象中設計與旅遊業相距不遠，旅遊業佔多少百分比？根據最初的繪圖，旅遊業好像只有大約5%。設計業算是文化及創意產業一小部分，不知實際佔多少？

▶ **許焯權**：我稍後再交待設計業。六項優勢產業的增長方面，2010年與2009年相比，總體上升了15.6%，當中文化及創意產業增長22.8%，其他則是7.8%、6.2%、9.8%、1.5%及19.3%等。文化及創意產業的增長幅度也是一馬當先。

根據2008、2009和2010年的情況，所有產業的總和佔本港GDP 8.4%。2010年的就業人數數字顯示，文化及創意產業達5.4%，醫療2.1%，教育1.9%，創新科技0.8%，檢測及認證0.4%，環保為1.0%。

我也按不同的文化及創意產業排列了2010年的產值和就業人數。以產值排列，最大是軟件、電腦遊戲及互動媒體，佔總體35%。軟件、電腦遊戲及互動媒體產業中，當然有部分是設計。出版是第二大產業，佔17.6%。兩者相加已佔超過50%。在許多其他城市或國家，這兩部分同樣佔最大的份額。接著是建築；藝術品、古董及工藝品；廣告；電視及電台，然後才是設計業。設計業佔整體產值3.8%。而最小的則是表演藝術，只佔1.1%。若以人數排列，名次則有差異，但比重最大的首兩名仍是軟件、電腦遊戲及互動媒體；以及出版。

# 論壇主題：設計·經濟

▶ **利德裕**：若理解正確，這是根據行業分類作統計。因此，雖然部份行業如廣告和建築，有關於設計的部份，但該部分仍計算在其他分類上。

▶ **許焯權**：可以這樣理解。

▶ **劉小康**：這些數字很有趣。廣告界也有很多設計師，而設計師的數字是12,080人，但每年香港設計畢業生有2,000人，這些人去了哪裡？我們從事這行業二十年，自1995年開始已有類似研究。我們認為這些研究的數字不應如此計算。根據香港理工大學及職業訓練局（VTC）畢業生人數，除非設計師只餘10%，否則這個數字便略嫌過少，有點奇怪。另外，設計業較難推算產值，因為很多人從事內部設計（in-house）。其中明顯例子如製造業，工廠中有大量設計師，雖然並非品牌，但很多也是原設計製造商（ODM），在手錶、珠寶、電子產品、包裝等範疇猶其常見。第二，很多服務行業的內部部門如匯豐銀行，擁有龐大設計部門，支援全球數百家公司。研究機構卻認為它們並非盈利部門（profit sector），因此不作相關統計。我認為設計業的著眼點可更廣闊。

另外，政府從來不透露屬下部門有多少設計師，這個也不太合理。整體而言，文化及創意產業在香港目前佔本港GDP約4.6%，而先進國家最高約佔11%。

▶ **許焯權**：他們的範疇定義或許不同。誠然我們很難準確計算各產業裡的所有設計師，這在「香港創意產業基線研究」中已作討論。僅以此數字代表設計師的數目並不全面。然而，我想表達的是，若比較11項文化及創意產業，設計業的產值增幅是最大的，達24%，比重雖不大，潛力卻最大，增長與其他行業相差很遠。人數也位列首兩位，佔4.7%，大於其他產業，反而最大產業如出版甚至出現下跌跡象。無論經濟產值還是就業人數，設計業增長也是最快的。

▶ **利德裕**：感謝許焯權提供的數據。今天雖然是自由討論任何相關的課題，但可從大環境入手，如香港整體經濟架構或營商環境、對設計發展的看法等，由此建立大框架。

## 讓工業透過設計增值

「……香港廠家之所以做得不好，正是因為研發投入低，導致前景模糊。擁有品牌，便須在設計上多投放資源；沒品牌的，尤其是中小企，對此則不太注重。……」

-鍾志平

▶ **孫耀先**：許焯權的數據，揭示了自2009年衍生六項優勢產業概念後，香港一個長期問題：產業結構及轉型，即這來BUD\*（註三）企業支援計劃（發展品牌、升級轉型及拓展內銷市場專項基金），以至我常說，數年前珠三角產業升級的問題。今天有幸得到廠家朋友列席，希望可借此機會討論區域經濟轉變，尤其2008年金融海嘯後，歐美訂單減少，我們在這個所謂升級轉捩點，該如何利用設計增值？

▶ **鍾志平**：作為廠家，我們以製造業為主。在三十多年前，我們的前輩已察覺到設計的重要性，尤其在製造業，因此他們那時在香港工業總會成立了設計委員會。

當時的設計委員會，最重要的任務就是頒發「總督獎」（Governor's Award For Industry）。該獎項在七十年代已經開始，推動廠家計利用產品設計，並以設計作增值。直至97年後改為現時的香港工商業獎 - 消費產品設計獎（Hong Kong Awards for Industry: Consumer Product Design Award）。當時的「總督獎」在香港總督府頒發，非常莊重，劉小康也曾提供不少意見。

我想回應剛才的數據。香港在過去十年，推動設計可謂不遺餘力。縱使撥出的經費較少，但與過往比較，也算是顯著付出。然而，廠家很難計算設計方面的開支，即使計算，也全算在研究及發展項目上。其中發展又分為技術設計、產品設計，甚至辦公室設計。對於廠家支出到底有否增加，並反映在市道上，我們沒有相關數據。我們常說，公司前景取決於其研發支出比例。香港廠家之所以做得不好，正是因為研發投入低，導致前景模糊。

另外，我認為一些廠家很注重設計，如我們這類型及V-Tech、Oregon Scientific等企業，在設計上也投放了很多資源。不過，我認為很多必須用到設計的行業，卻不太注重設計本身。例如珠寶業，設計是非常重要的，卻為何偏偏不濟？我認為那是因為很多香港公司沒有自家品牌。業界或許在想，既然沒有品牌，也就沒有發言權，也就無謂畫蛇添足。即使有新設計，也是別人的，盈利也屬於別人，因此還不如保守地做，跟隨別人的設計。反之，有品牌便有設計，例如本港數家時裝公司均擁有自家設計，因為它們擁有品牌和發言權，也需要借助設計的力量生存下去，因此設計在時裝界尤其多。

我們公司TTI（創科實業）擁有品牌，德國寶有品牌，老朋友（雅芳婷集團的創辦人兼主席）許章榮的雅芳婷也是品牌，都需要設計。擁有品牌，便須在設計上多投放資源；沒品牌的，尤其是中小企，對此則不太注重。國內對知識產權不太緊張。廠商往往只會由美術科從他人的設計上稍稍改造便了事，不必很有創意。

▶ **孫耀先**：然而，劉小康有不少國內客戶也重視設計，會聘用香港設計師建立品牌。

▶ **鍾志平**：有品牌的當然會這樣做，但若品牌不突出，仍在嘗試階段，便會出現我剛才描述的情況。這就是我在工業界看到的現象。當然最理想的做法是透過進行調查，量化設計方面的支出，以準確看清趨勢，然而，現在無法做到。劉小康替我擔任過數次消費產品設計評判，他的評價是每況愈下。我也在反思，為何投資龐大，反而走下坡？

▶ **劉小康**：鍾志平提出了數點。第一個概念，香港製造業對研發的概念非常模糊，也不視為必要的投資，只當作錦上添花。數十年前的珠寶界，除周生生等做零售的企業外，本港還有數家做出口的知名公司。記得當年出版的目錄冊，全世界爭相抄襲。不知該行業現時發展如何，但鍾志平道出一個重點，就是珠寶業不理解設計的重要性。當中教育要負上很大責任。有一段時期，職業訓練局甚至沒有開辦珠寶設計科，香港理工大學

現在也沒有。那這個所謂「六項優勢產業」之一的文化及創意產業，其前景將會如何呢？

▶ **鍾志平**：珠寶設計在香港是一大行業，這從剛過去的珠寶展可見一斑。

**「……設計與品牌管理息息相關。設計為品牌增值，如果沒有品牌，便會缺乏設計的誘因。香港人以往靠管理和英語能力已能生存，但今非昔比，內地鄉鎮企業已取締香港廠家的位置。香港要發展OEM，必須投入設計。……」**

**-朱裕倫**

▶ **朱裕倫**：我從事展覽業三十多年，看過不少參展廠家。現時珠江三角洲的企業正在升級轉型。我們該如何理解升級轉型呢？簡單而言，可透過「微笑曲線」理論解讀。其一端為創新與科技，另一端則為設計及品牌管理。製造方面，則是曲線中間掉下去的部份。在八十、九十年代，製造業當時利用珠江三角洲的廉價勞工和土地，增值高出很多，微笑曲線比較扁平。現時製造業失去優勢，曲線變得尖銳。

設計與品牌管理息息相關。設計為品牌增值，如果沒有品牌，便會缺乏設計的誘因。過往不少廠家的做法是OEM（原始設備製造商），不操控自身命運，純粹根據另一廠家訂單要求生產，毋須任何設計。

有朋友在職業訓練局的講座問學生：「設計師與藝術家有何分別？」鮮有學生能夠解答。他簡單回答說，以廠家為例，藝術家不用顧及客戶感受，不用顧及市場需要；設計首要由客戶的口味和要求出發，再設計產品，配合市場需求。這是設計的第一步，如果沒有品牌，便會只根據買家提出的價錢和設計做事。

然而，現今形勢出現變化，香港不少廠家由OEM轉型至ODM（原始設計製造商）。在八十、九十年代，國內有很多外發加工廠、鄉鎮企業、小廠家經營，但這些工廠和企業，已轉為聘請中大、復旦、清華等大學畢業生。香港人以往靠管理和英語能力已能生存，但今非昔比，內地鄉鎮企業已取締香港廠家的位置。香港要發展OEM，必須投入設計。現時不少OEM生意已變為ODM，但設計卻分文不收，僅為增值。香港下一步要做的，是利用中國市場建立自家品牌。這需要走更多的路。

以造鞋業為例，溫州的廠家已在佛羅倫斯和米蘭開辦設計公司，在當地註冊並聘用意大利設計師。在當地建立品牌後，不直接抄襲，而透過揣摩其他品牌的潮流、顏色、配搭等，重新包裝，並迅速將設計送到溫州，以工廠的數萬勞動力，讓其設計在短短數週內上架，並外銷往美國。商品當然無法銷往意大利，但無疑其他市場。意大利本地同業對此十分反感和憤怒，拒絕到中國參展。在全球化下，設計已不再局限在意大利，當地設計的品牌，可以在溫州製造和外銷。中國聲稱正逐步脫離低端生產的過程，轉型設計與品牌。中國每年生產120億雙鞋子，美國八成的進口也是中國製造。中國現已過量生產，亦理解到長此下去，也是徒勞無功，唯有減少生產和出口，增加內

需，但內需在中國仍然困難。以鞋子為例，美國百貨公司賣鞋沒有品牌，但中國百貨公司貨架上，到處都是品牌名字。這些百貨公司不促銷，只做地主，全以店中店（shop-in-shop）的形式經營。[內地鞋類零售公司]百麗國際現時的店舖數以萬計，[鞋類品牌]達芙妮等全都開設店中店。在這環境下，小品牌無法生存。內需市場現時仍未妥善發展，發展仍困難重重。要發展香港設計業，製造本港市場需求是很重要的。容我稍後再詳加闡述。

▶ **孫耀先**：無可否認設計創造經濟價值和品牌，但是否必須香港設計？

▶ **陳嘉賢**：我們是名符其實的香港品牌。三十年前我們取名德國寶，由德國進口產品，已開始經營OBM（原始品牌生產）。當時還沒有人認識OBM，行內公司大部分只是代理品牌，如為Sony及Panasonic等作銷售網絡。相反，我們打造品牌和生產。我對設計抱正面看法，德國寶打好香港的基礎後，打進中國大陸這個陌生市場。作為香港品牌，德國寶跟隨香港貿易發展局（下稱「貿發局」），過去一年半去過內地二十個一、二線城市，包括東北的長春、大連、哈爾濱，又造訪了成都、南寧、西安、武漢。貿發局在全國推廣香港各行各業的品牌，我們跟隨它同行，感到相當驕傲。我們的經驗是，地區愈偏遠，我們的品牌便愈受歡迎。愈接近香港的廣東省城市，如廣州，經營便愈困難。當地自由行方便，消費者接收到的資訊亦與香港較接近，香港品牌在當地的競爭優勢相對減少，但在東北或二線準備轉為一線的城市，發展則極具潛力。當地用家青睞香港品牌，亦深明香港品牌雖非歐洲品牌，但絕對勝過中國設計或中國出品。哪怕我們的原產地也是中國，亦仍然受到垂青。香港於他們而言是品質保證，猶如香港奶粉是信心保證。

談到設計，廠家必然緊張帳目。TTI等大企業的研發必定超過10%，而像我們這類中小企業，只能與OBM或ODM合作，或與他們建立合作伙伴關係，利用其研發。因此剛才提到的數據，應無法在我們的設計反映出來。我認為設計不應限於產品設計，在市場銷售層面，推廣和包裝的設計亦非常多。我們打造品牌與經營工廠是兩回事，我們打造品牌，會注重包裝、外觀設計，包裝工作不可少。我們當然鍾情更優秀的設計，但實際情況是，在中國大陸做展覽，旁邊參展商的設計，已與我們公司一模一樣。為甚麼會這樣呢？因為我們在半年前曾共同參展，它把我們的設計全盤抄襲，包括攤位、名片、車隊，甚至公司簡介。然而，我的想法仍然正面。因為我們優秀，走在最前，所以才有抄襲價值。既然無法放棄生意，我們必須比它們走得更前。以我們這種中小企的規模，是不可能自行生產所有產品的。核心業務由自己發展。設計與其他增值部分，則配合策略夥伴最優秀的產品。我們的理念是與最優秀的廠家合作，再透過包裝、形象、切合客戶需要的設計增值。我們不認為情況負面，中國大陸仍十分青睞香港的品牌，但我們必須要有清晰定位。

「.....我們的經驗是，地區愈偏遠，我們的品牌便愈受歡迎。愈接近香港的廣東省城市，如廣州，經營便愈困難。在東北或二線準備轉為一線的城市，發展則極具潛力。當地用家青睞香港品牌，亦深明香港品牌雖非歐洲品牌，但絕對勝過中國設計或中國出品。我們這種中小企的規模，是不可能自行生產所有產品的。核心業務由自己發展。設計與其他增值部分，則配合策略夥伴最優秀的產品。我們的理念是與最優秀的廠家合作，再透過包裝、形象、切合客戶需要的設計增值。.....」

-陳嘉賢

至於BUD是另一層次。由於工作性質關係，我有幸成為BUD計劃管理委員會的評審成員，從中可見政府協助中小企發展內銷的方針。發展品牌、升級轉型及拓展內銷市場是「連體嬰」。不是所有公司也能建立品牌，我們比較幸運，三十年前已經成功建立，不用辛苦地從零開始。沒有這類機會的中小企，可藉政府這個專項基金，申請任何一個環節，連繫到升級或發展品牌，以獲發放50萬撥款。這些公司原本不會有預算，現時起碼有機會獲政府撥款50萬，能夠逐步發展設計或品牌。

牽涉到品牌，工作自然多，設計、包裝、標誌也要從頭做起，這對設計業是正面的。我們上一代或再上一代，未必相信設計，到我們年青一輩有機會成為廠家的，或由於曾留學國外，視野較廣闊，看到美國、加拿大或歐洲的情況後，也認同設計的價值。然而，這轉化過程不能一步登天，需要上一輩及自己認同。我們這一代，尤其是香港工業總會旗下青年委員會（YEC）的年輕一代，我們的MED活動，將製造業（Manufacturing）、教育（Education）及設計（Design）三合一。我們對設計有信念，但問題是如何將設計引入企業，進行商業化。上一代追求速度、效率，對設計並不認同，出口業也很難另創新團隊，但我們這一代深信設計的，要負責向上一代解釋。上一代有良好基礎和實業，現在我們接班或準備接班，相信設計能為我們達至另一層次。我們這種香港中小型企業，願意實踐和嘗試，前景應是明朗的。

「.....設計與科技，尤其與我們的產品，是密不可分的。設計不會獨立計算，必然整合到研發，因此有品牌的公司，往往合併研發，很難把設計獨立劃分出來。.....」

-鍾志平

▶ 鍾志平：實際上香港工業發展，設計業和內銷市場是香港最

初的工業。利工民、鱷魚恤當時主要發展設計。內銷市場方面，為甚麼香港中華廠商聯合會（CMA）創辦工展會？那是為外國人而設的嗎？不是，對象是香港人和亞洲人。CMA和工展會分別有八十和五十多年歷史，金利來、紅A塑膠等等，都是香港設計。利工民一款三鈕扣羊毛內衣，是外國找不到的本土設計。這些設計、品牌及市場，都是本土為主的，最遠只能

到東南亞，在外國不會找到，這是我們的起點。還有食品公司如李錦記、百珍甜醋等也是本土品牌。後來在五十年代，大量內地人移民香港，在英國的殖民系統管治下，外界對香港十分信任。香港是日本以外首個進行OEM的地方，美國廠家也來此設廠。現在是歷史回流至五十年代，我早前在《信報》刊登的文章亦提過，整個制度要回頭走。今天的要求更高，設計與科技，尤其與我們的產品，是密不可分的。設計不會獨立計算，必然整合到研發，因此有品牌的公司，往往合併研發，很難把設計獨立劃分出來。

▶ 劉小康：不論是科技還是工程設計，全球也把研發放在一起，品牌則另作區別。

## 香港與外國設計的互動

▶ 孫耀先：在回歸原點的過程中，需要極高的整合技術，當中會否需要設計師，特別是海外設計師？在座有不少協會的會長，在這個增值環境，我們香港的設計師，在此需求下是否具有競爭力？

▶ 鍾志平：香港固然有很多出類拔萃的設計師，但產品設計方面，必須熟悉產品，才有優秀設計，不只是繪圖般簡單。有外國大公司買家曾跟我說：「Roy，你們擁有優秀設計師和工程師，但他們卻不懂使用你們的產品。」我們公司以電動工具和吸塵機為主，但不少人從沒使用過電動工具。例如我們生產很多剪草機，但由於香港設計師從未使用過，因此不得不聘用外國設計師。不過香港設計師也有他們熟悉的產品，如電腦、手錶及時裝等，亦創造了不錯的設計，但部分行業目前仍不能由本土設計師獨攬。另外，部分廠家對我說，香港設計師比不上法國設計師。至於他們是否先入為主，還得留待專家判斷。

「.....香港作為國際城市及國際設計中心，我們是不會排外的。我們關注的是整體香港設計這個大環境和行業的發展，而非個人來自何方。香港作為國際城市，我們應抱開放態度，人材愈多對香港愈好，愈多國際公司來港，香港人便愈多訓練機會。.....」

-劉小康

▶ 利德裕：不過當中也有成功例子，例如其他工種的香港設計師。

▶ 鍾志平：當然有，因此我認為先要熟悉產品。

▶ 劉小康：香港作為國際城市及國際設計中心，我們是不會排外的。同樣是設計中心的紐約和倫敦，成名本土設計師也不多少，但外來的亦不少，例如倫敦有名的建築師，便不全部是純土生土長的英國人。我們關注的是整體香港設計這個大環境和行業的發展，而非個人來自何方。我們也歡迎中國大陸人材，我有兩位來自國內的同事。新加坡政府是這方面的能手，不斷吸納外商到當地開設公司，協助它們轉虧為盈，讓這些外國企業訓練當地人材。我們態度也一樣，[品牌策略顧問公司]朗濤（Landor Associates）來港，我們無任歡迎。我們應爭取匯聚更多香港人



材。至於鍾志平提到香港的產品設計不成熟，這是「雞與雞蛋」的問題，過去香港一直沒有太多品牌，沒有平台訓練產品設計的畢業生。這情況在八十年代間接鼓勵了一小撮產品設計師創業，其中[香港珠寶設計師]陳瑞麟（Dennis Chan）便是如此。在有香港設計教父之稱日籍美裔島崎健次(Ken Shimazaki)之設計顧問公司工作了十多年後，當他覺得沒有再值得加入的設計公司，便自行創業，終於殺出一條血路。

▶ **鍾志平**：在設計和科技兩方面，香港希望由過往勞工密集的製造業，增值和轉型至設計和科技並存。我們希望吸引更多外國公司來港，以僱用更多本土設計師。中國人材到外國公司工作，學有所成後便懂得創業。我希望政府推出政策，吸引更多外國公司來港。

▶ **劉小康**：但要小心壞處，新加坡有一段時期只吸納外國公司，忽略了本土公司的生存空間。

▶ **鍾志平**：我們這一代，大部分製造業中小企經營者也沒有接受高等教育。他們都是先加入大公司，然後自己創業。例如[晶門科技有限公司集團行政總裁]梁廣偉（Humphrey Leung），就曾協助摩托羅拉（Motorola）開拓集成電路（IC）設計，後創立晶門科技有限公司，在香港上市。其他製造業也一樣，如玩具業，不少人也曾在美泰（Mattel）等公司工作。我相信設計的情況亦類似，外國大公司來港，需要本土人力。我們提供人材，他們受訓後便可憑經驗和見識，自行創業。

**“.....同意引入外國公司來港的機制非常重要，但除此以外，能否在教育上想辦法，令本地公司也能僱用外國人材？如此一來，外國的年輕設計師，便能將外國文化帶進香港。.....”**

**-陳志毅**

▶ **陳志毅**：香港的特色是中西合璧。現時成為國際設計中心的成功例子，有日本、法國等。要得到成功，各方面也需努力，公共部門、專業和教育界也很重要。我同意引入外國公司來港的機制非常重要，但除此以外，能否在政策上想辦法，令本地公司也能僱用外國人材？現時要僱用外國設計師相當困難，有沒有機制鼓勵公司僱用海外人材，舉例有10%人力來自海外？如此一來，外國的年輕設計師，便能將外國文化帶進香港。

## 授權帶來的商機

▶ **陳立邁**：讓我回應劉小康。我們曾有一個關於授權的會議。劉小康提到需求問題，即是否有設計師、動畫師與編輯等的工作平台、就業機會等。八十年代，由於香港這片土地可以讓人暢所欲言，出版在當時相當興旺。然而，其後台灣開放，中國內地緊隨其後，香港優勢銳減。現時市面便充斥了簡體書本。

我希望透過推廣授權作為幫助廠家解決困境的方法。現時中小企懂得以此為手段的並不多，反而大型廠家則能夠利用授權。特別是時裝公司，例如利豐，便使用其他公司的授權幫助生產、開設門市，甚至購買別人的品牌，如[內地男裝專賣店]利郎等。

例如中國服飾，它是一家2012年在香港交易所上市的公司。雖然它不希望外界知道，然而實際上其擁有的品牌都是其他公司的授權。它在六、七年前起家時，並非以製衣出身，亦非廠家，只是一家中小企。然而，這家公司著重設計，懂得何謂品牌，僅利用兩個品牌：JEEP，一個汽車品牌；以及Santa Barbara Club，一個Polo品牌，便成功上市。據《明報》報道，2012年其業務增長超過30%。這例子說明如果懂得利用品牌，製造業的就業機會便會增加。

其實，授權亦有助提升設計質素。例如丹尼愛特（Daniel Hechter），它是一個時裝大品牌，在法國已有數十年歷史。現由香港的Interasia Marketing (HK) Co. Ltd取得其授權。該公司每設計一件衣服，須要先經Daniel Hechter的專業時裝師審批，合格才能銷售。當香港的設計師努力爭取合格時，便能將其設計提升至國際水平。

很多國際大品牌在香港也能運用授權方式。現今而言，不是香港不想建立品牌，而是成本和風險太高，很多廠家害怕失敗，不願花這筆費用。有玩具廠家說過，曾支出五、六百萬在內地為自家品牌賣廣告，卻不成功。今時今日我們經營品牌，既不懂得市場策略，亦不願花太多預算。我個人認為，建立品牌，倒不如取得授權。支付費用不多的使用費（royalty fee），取得授權，從中學習品牌的經營辦法，再創造自家品牌，並與授權的大品牌合作，增加知名度。例如Interasia Marketing可以開設一個專櫃，擺放一部份Daniel Hechter，一部分Elégance[法國時裝品牌]，一部分則是自家品牌，從而提升自家品牌的價值。這個過程中亦創造了就業機會。當廠家取得授權，自然對設計師有需求。在這個與全球競爭的緊張時刻，如設計師就業機會不足，將大大妨礙香港設計業發展。我認為必須嘗試參考上述方法，解決當前問題。

▶ **利德裕**：兩者沒有衝突，鍾志平指如果有機制吸引外地公司來港，將可成為更顯著的就業平台。

▶ **陳立邁**：這是十分理想的，但無法短期內實現。大公司需要很多計算，才會來港。

**“.....我個人認為，建立品牌，倒不如取得授權。支付費用不多的使用費（royalty fee），取得授權，從中學習品牌的經營辦法，再創造自家品牌，並與授權的大品牌合作，增加知名度。從而提升自家品牌的價值。這個過程中亦創造了就業機會。當廠家取得授權，自然對設計師有需求。.....”**

**-陳立邁**

▶ **李澤培**：我想回應許焯權剛才提到的本地生產總值問題。如果能夠用生產淨值（NDP）加以比較，形勢更清楚，希望統計處能提供該項資料，否則沒有太大關係。另外，我同意設計與創新或科技的關係密切，但只在業界討論是不足夠的，必須形成社會共識。王榮珍女士（Janet Wong）擔任創新科技署署長時，已致力鼓勵市民和學生對創新科技這方面的認識和培養他們的興趣。我在2012年卸任創新科技署屬下一般支援計劃評審委員會主席時也講過，委員會應積極透過政府撥款支援，鼓勵發展創新。

## 論壇主題：設計·經濟

另外，你們提供的文件提到本土文化，我認為本土文化等同本土市場，海外文化等同海外市場。討論時應考慮這是兩回事。例如建築師在香港興建房屋，與在外國興建便是兩回事。我非常同意其中一位出席者所言，設計可以是空中樓閣，我同意設計應有思想自由，必須有夢想或幻想，但同時亦要認清市場現實，再將兩者加以配合。

**「……我同意設計應有思想自由，必須有夢想或幻想，但同時亦要認清市場現實，再將兩者加以配合。……」**

-李澤培

▶ **孫耀先**：香港是一個開放城市，在吸引外國和國內設計師來港，融入本土，再透過香港走出國際的過程中，本土角色相當重要。我們現時有PMQ（元創方）<sup>(註四)</sup>，利德裕亦提到政府在每區撥款一億港元，以支持各區區議會推行的重點項目。設計行業應如何利用這個機會，推動本地需求？我帶出這一個問題，希望大家回應。

▶ **利德裕**：去年我們經常提到，「創意城市設計驅動」這口號，在創意城市的概念下，設計除了在工業應用外，於社區亦很重要，它承擔了支持改善社會環境的任務。

**「……香港政府不應只鼓勵設計師來港，還應刺激本土需求。本土需求主要是擁有13億人口的國內需求。要把“Designed in Hong Kong, Created in Hong Kong”（「香港設計，香港製造」）的意念帶入中國製造業，建立香港品牌，先面向國內的龐大市場，然後進軍全世界。建立品牌必然是始於本土。……」**

-朱裕倫

▶ **朱裕倫**：舉例說，一家出口大企業內部爭議激烈，設計團隊應設立在美國還是香港。在美國的好處是，由於其品牌主要來自美國，美國設計師會比較了解消費者需求；但缺點則是設計團隊將離製造業總部太遠，接觸不到使用物料和工廠。這例子說明兩個團隊融合的契機。香港雖然歡迎引入外國設計師，但他們為何要來港？正因為當中有利益推動。六十年代有工展會，正因為有本土市場需求和本土品牌。到後來賺錢容易，數以億計貨物出口，為何仍要關心本土品牌，照顧細小的本土市場？現時出口滑落，中國市場開放、鼓勵內需，成就了香港與國內聯手的契機，以中國大陸產品作品牌。

例如迪士尼今年便將引入「喜羊羊」[廣受內地歡迎的動畫節目]，令中國同胞到迪士尼時倍感親切。喜羊羊將來亦將進行授權之類的業務。我曾建議迪士尼行政總裁金民豪先生，每年舉辦迪士尼人物本土設計比賽，尋求香港廠家支持，創作香港設計的紀念品，並加以推銷。每年有4,000多萬遊客到迪士尼，當中大部分來自內地，為何香港設計的帽子、衣服、雨傘、文具、玩具，甚至高爾夫球，不能由迪士尼取得授權，在香港銷售？香港政府不應只鼓勵設計師來港，還應刺激本土需求。本土需求主要是擁有13億人口的國內需求。香港是品質標誌，我

們要把“Designed in Hong Kong, Created in Hong Kong”（「香港設計，香港製造」）的意念帶入中國製造業，建立香港品牌，先面向國內的龐大市場，然後進軍全世界。建立品牌必然是始於本土然後發展至地區、國際，不會逆行。事實上我們也無法打入美國市場建立品牌，剎那光輝不代表永恆，忍者龜等品牌完全無法與Mattel等大品牌對抗。香港人想要在美國建立品牌，風險大得無法想像，也不能應付文化差異和當地網絡。很多人嘗試過也失敗而回。所以我們應掌握主導權、話事權，在香港建立市場需求，這是香港創意工業和設計工業重新出發的重要契機。

**「……我發現工業界經常外判研發及設計到國外。我們應否考慮一方面發展本土人材，另一方面吸引更多外國人材？……」**

-李澤培

▶ **李澤培**：身為商界人士，我發現工業界經常外判研發及設計到國外。我們應否考慮一方面發展本土人材，另一方面吸引更多外國人材？前者例子如時裝設計方面，由貿發局主辦的「香港青年時裝設計家創作表演賽」<sup>(註五)</sup>會給予得獎者獎金，到意大利實地考察一星期。這是不錯的概念。至於後者，歐美經濟不景，很多人希望來港工作，這是我們發展的機會。引入更多外國設計師，作更多示範和演講，效果可能更佳。

▶ **孫耀先**：香港投資推廣（下稱「投資推廣」）是否進行招攬外國人材到港的工作？

▶ **朱裕倫**：不是，投資推廣署鼓勵外國公司在香港成立分公司、地區總部，以及吸引投資。

▶ **鍾志平**：投資推廣署應該有進行招攬工作，但香港最大問題是它沒有綜合組織。香港旅遊發展局（下稱「旅發局」）、投資推廣署、貿發局等一直推動香港發展，但各方面協調是否足夠，值得商榷。由誰訂立政策，吸引外國人材來港？誰能多走一步？例如我知道投資推廣署將有行動，六月初與貿發局在美國紐約和三藩市，舉辦“think ASIA, think HONG KONG”活動。

▶ **利德裕**：必須推動網絡，令各方有更佳配合。

**「……近幾年香港突然增加了不少協作空間，有趣的是，不少協作空間均由外國人進駐，部分是軟件工程師，部分是設計師。這些空間集合不同界別人士，形成一股經濟力量。……」**

-孫耀先

▶ **劉小康**：今天的目標其實不是討論香港設計業是否成功，而是香港設計業如何幫助香港經濟發展，我們應擔當甚麼角色，有何被忽略或做得不夠的地方，為設計業、政府、商界、製造業等提供參考。當然探討的事情不會在今天內得出所有答案。

在座不少也是經濟發展委員會屬下製造、高新科技及文化創意產業工作小組成員。設計中心和香港設計總會希望尋找線索，

探討設計和創意產業推動香港經濟的角色。朱裕倫提出了市場問題，鍾志平提出了脫節問題，為何珠寶界的珠寶設計師不足，沒有提供課程和訓練？陳立邁認為香港還未能好好利用授權這項機制，並以此為基礎提出一套新方法。這是其中一條線索，但還有其他可能性嗎？

▶ **孫耀先**：我們剛才討論的全球或本土市場，對年輕一代是沒意義的。他們大多在虛擬世界學習、娛樂和結識朋友。最近香港一群自稱“9gag”的青年人，成功在矽谷取得風險資本。在互聯網上一炮而紅成為品牌。這是可能的。同樣，最初誰想到一個名為“Angry Birds”的應用遊戲程式，能搖身一變成為大企業，甚至開拍電影？這正是鍾志平所講的科技。另一現象是，近幾年香港突然增加了不少協作空間（co-working space），例如CoCoon、The Hive、The GoodLab等。有趣的是，不少協作空間均由外國人進駐，部分是軟件工程師，部分是設計師。這些空間集合不同界別人士，形成一股經濟力量。

## 本土設計與市場的互助互利

▶ **朱裕倫**：我早前與旅發局總幹事劉鎮漢（Anthony Lau）聊天，我說PMQ於2013年年底或2014年初正式開業。每年有4,000多萬人來港，為何不創造一些香港本土紀念品？旅發局甚至可以開拓一個品牌，每年舉辦設計比賽，為設計師和製造業提供工作空間。銷售的產品將留在外地消費者手上，為香港起到極大推銷作用。正如香港海洋公園作為一個主題公園，亦成功設計出標誌，協助推銷，關鍵是由香港創造市場需求。我不是設計或藝術出身，仍希望幫助香港經濟轉型，走向香港設計，並在中國開拓製造業，這將是最大的增值。我們也要擁有自己的品牌，麥兜是非常成功的例子。一些中小企較難建立自家品牌，但旅發局、海洋公園和迪士尼等公共平台，已經能養活大量製造業。

▶ **孫耀先**：你提醒了我，創意產業尤其內容主導的溢出效應（spillover）及乘數效果（multiplier effect）。台灣近年確實達到此效應，電影《海角七號》、《那些年，我們一起追的女孩》讓墾丁和九份的旅遊業火速發展起來，進而帶動了製造業發展。對內銷的溢出效應帶動其他經濟價值，你們有何看法？

▶ **利德裕**：英國和新加坡有些衣服標明是“National Geographic”，每件衣服同時展示設計師名稱。它們正建立品牌平台，協助設計師走向世界。政府、PMQ或其他，除了授權外，應還有更大空間。

▶ **朱裕倫**：若廠家希望租用PMQ的工作室，須與其主要設計師一同申請。該設計師須在工作室內工作。PMQ是設計地標，不是吸引遊客的特賣場。

▶ **陳嘉賢**：我們德國寶的櫥櫃也有類似情況。有一個製造櫥櫃面板玻璃的協會Detolf，會邀請全球的建築師和藝術家設計圖案，置放於櫥櫃面板，完成後會有他們的簽名。雖然只是銷售玻璃，但會強調設計師。宜家家居也會邀請設計師參與製作產品，不管它能賣多少錢。這些其實是品牌的行銷學手段，能直接商業化，不知我們能否予以實踐。

▶ **利德裕**：宜家這個瑞典知名品牌走實用設計概念，據說北歐尤其瑞典，現時正利用宜家作平台，繼續推行這一概念。

▶ **劉小康**：香港作為中國的窗口，還有數年時間，希望能藉此機會，幫助下一代建立其背景和能力。

## 會展業成功的啟示

▶ **朱裕倫**：我擔任香港展覽會議業協會會長已經八年，現時是協會永遠名譽主席。會展業這數年社會地位變化巨大。

協會有幾項宗旨，第一：突出會展業在國民經濟中的重要性，宣傳香港為亞洲會議展覽之都，這是地區性、世界性，以及本土性的。我們每年進行經濟影響分析，調查會展業每年為香港帶來多少全職就業、經濟效益及本地生產總值。分析請畢馬威會計師事務所（KPMG）進行，具權威性。第二，開設教育課程，提高會展業從業員專業水平。第三，開拓網絡，組織代表團進出香港。第四也是最重要的，就是代表業界聲音，與政府及媒體對話，向媒體表達整個行業的訴求。

協會成績顯著，財政司司長撥款1億5,000萬港元，（於2008年11月）成立「香港會議及展覽拓展部」（MEHK），屬旅發局旗下，每年撥出3,000萬港元推廣香港會展業。在2013年1月設立的經濟發展委員會成立了四個工作小組，其中一個名為「會展及旅遊業」，命名上「會展」甚至放在「旅遊」之前。我認為上述例子反映，設計業或需要類似制度支持。我一直認為應推廣這口號：“Designed in Hong Kong, Created in Hong Kong”。以香港作為品牌，“Designed in Hong Kong”就是好東西，是時尚和品質保證。至於製造商在哪裡，並無所謂，香港設計將來甚至不必在中國製造，可以是柬埔寨、越南、印尼，甚至緬甸製造。這正是香港增值的部分，要是「香港設計，香港製造」的價值高於本地昂貴舖租，全球設計師也將樂意到這個中西合璧的地方開店，他們將了解「香港設計」的價值，可媲美「米蘭設計」、「巴黎設計」，又或超越「比利時設計」。要達到這個目標，我們需要更多推廣。

**“.....香港作為品牌，“Designed in Hong Kong”就是好東西，是時尚和品質保證。至於製造商在哪裡，並無所謂，香港設計將來甚至不必在中國製造，這正是香港增值的部分，要是「香港設計，香港製造」的價值高於本地昂貴舖租，全球設計師也將樂意到這個中西合璧的地方開店。.....”**

**-朱裕倫**

作為具體建議，第一：香港可進行本港設計業經濟影響分析，統計處有會展業的統計數據，我們則找來KPMG建立模型，以參展商入住酒店等各項資料，計算溢出效應的槓桿，同時在會展業員工外，納入清潔工、酒店員工等，得出全職人數。我們知道，會展業佔本港GDP的1.5%、每年提供69,000個全職職位、300多億港元的經濟影響。KPMG的數據，可與英國和德國比較，主導權在我們手上，不是在政府部門手上。我是國際展覽業協會亞洲及泛太平洋分部主席，具有權威性，協會總部在

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巴黎已有80多年。我熟知法國、英國和澳洲的做法。我們比政府更熟悉相關行業，政府也相信我們的數據。

第二：香港應成為亞洲設計之都。我們的展覽會議業協會獨力將香港打造成亞洲展覽之都，並以香港現象和工業證明本地多少展覽，是全球第一。這名譽是沒有證書，但對香港的地位，全球沒有人敢質疑。它令外國公司紛紛來港辦展覽，甚至開設辦公室，轉而進入良性循環。香港不是沒有基礎，我們有很多方法證明自己不是徒具虛名。

因此我們也不必政府申請成為設計之都，只要成立相關協會便可自行完成。另外進行經濟影響分析亦很重要，設計業支援製造業，要計算溢出效應和對經濟影響，可要求KPMG或其他專業機構建立模型。若聘用國際性權威機構，沒人能質疑該經濟影響分析。

▶ **劉小康**：我們絕不可輕視研究的重要性。香港政府1995年推動服務業時，沒有包括設計業，只有廣告業。當時我們協會自行完成調查後，將設計業人數、期望、在中國大陸的生意額等資料全部交給政府。藉這些數據，設計業才得以重新納入服務業，否則貿發局日後也不會大力協助我們。

財政司司長撥款1億5,000萬港元支持會展業，須經立法會審批。因此業界數據非常關鍵。行業自身最了解該數字，應該自己計算。這是當頭棒喝，設計業也該進行相關研究。

“.....我們絕不可輕視研究的重要性。.....”

-劉小康

▶ **朱裕倫**：這是因為這些專業機構毋須煩惱數據來源。展覽會面積、參展人數和訪客人數等數據由我們提供，它們只負責建立一個模型，工作相對簡單。

除此以外，香港比較國際化，我們可以聯合新加坡、馬來西亞、泰國等亞洲國家，成立亞洲設計聯盟。當各國競逐聯盟主席與副主席等職位時，香港將具相當優勢。正如國際展覽業協會成功爭取在香港設立秘書處，我也當選為主席，話語權大，對外的推廣力量自然強。

▶ **陳立邁**：這是可行的。我們成立了一個亞洲獎項，東南亞、日本、韓國、台灣和中國大陸也派出代表。我們在中國大陸設立了分支辦公室，現正籌備在日本和韓國也設立，鞏固在亞洲地區的基礎，未來路向與朱裕倫所講一致。我們的會章是推廣香港成為知識產權交易中心，這是公認的。中國大陸法制完整，最大問題是稅收。有公司在當地成立了分支，準備萬全，但最後發覺稅率竟超過20%，甚至更高，唯有重返香港。

▶ **朱裕倫**：沒有授權和版權，要在國內發展只是空談。

“.....當香港成為設計之都，全世界設計師到港後，將不僅與本土設計師發生關係，亦會與香港品牌發生關係。.....”

-劉小康

▶ **劉小康**：朱裕倫的意見重要之處，就是整合香港資源。會展業的例子值得參考。正如李澤培提到的增值，當香港成為設計之都，全世界設計師到港後，將不僅與本土設計師發生關係，亦會與香港品牌發生關係。

## 香港品牌及與內地的關係

▶ **劉小康**：直接打入中國大陸市場，對外國設計師而言，是非常吸引。我亦與不少朋友合作，但心態較像玩遊戲多於經營生意。然而，與德國寶合作又是另一回事，德國寶看到當中價值。德國寶是特別例子，在德國等歐洲地區成功註冊商標，相當厲害。日後中國生活水平上升，德國寶品牌會否再打進中國？

▶ **鍾志平**：正在進行，但不會建立一個中國品牌。內地擁有龐大市場，過往不少從事OEM的人希望以外國產品，直接打進內地市場，省卻開發的程序，我認為並不成功。我們必須留意中國市場的習慣，製造出相應的合適產品。而香港的優勢，正是能與外地設計師合作，創造適合內地的設計。例如德國寶會特別為華人市場，推出蒸籠等產品，若單以外國貨強加到內地，很難推銷成功。香港熟悉內地文化，能夠專注發展內地市場，絕對擁有優勢。

“.....必須留意中國市場的習慣，製造出相應的合適產品。而香港的優勢，正是能與外地設計師合作，創造適合內地的設計。.....”

-鍾志平

▶ **孫耀先**：我們討論了本土市場、國內內銷市場，吸引外國設計師來港等。如要落實，香港和外國設計師必須了解中港兩地市場需求。香港新秀設計師對於走進內地、了解其消費意欲和想法是怎樣看的？能否以前海<sup>(註六)</sup>作為起點探討？

▶ **朱裕倫**：我們與旅發局研究，將來會舉辦推廣活動，帶遊客到PMQ購物，不然4,000萬人只懂購買名牌，本土製造的產品如手錶將沒有市場。尤其當這些本土產品無法承擔昂貴租金，在國際金融中心等地方銷售的時候，不少行家研究過，如果香港政府願意將工廠大廈給予貿發局等機構管理，售賣香港設計的產品，並實施品質監管，杜絕假貨，那絕對有很大商業價值。遊客從此也不用購買一式一樣的名牌手錶。香港遲遲不落實此計劃，可能是因為怕被指官商勾結、利益輸送，但最終只會讓外國名牌得益。從每年4,000多萬人來港購物，工展會也有200多萬人參加，可見香港還有大量工作可做，但必須打破固有框架，才能做得好。

▶ **鍾志平**：澳門手信街人頭湧湧，香港能否效法？香港手信不是簡單食品，而是經過設計的手信。PMQ正是為此而設吧。

▶ **劉小康**：我們應該建造香港品牌地位，但只做到這一點仍不足夠。培養設計師成名，與其他品牌合作，再打進內地及全球市場，才是最重要的目標。個人認為貿發局現時做法不湊效，我們應檢討與香港其他機構合作，盡早將香港作為品牌對外推廣，其後進行商貿配對。貿發局營運多年，只是進行企業與企業之間的工作，從沒協助推動香港成為品牌。朱裕倫剛才提出的“Designed in Hong Kong”值得探討，我想請問李澤培，其他商會可以做甚麼？

**「……我們應該建造香港品牌地位，但只做到這一點仍不足夠。培養設計師成名，與其他品牌合作，再打進內地及全球市場，才是最重要的目標。……」**

-劉小康

▶ **李澤培**：顧名思義，我們是國際性的，在全球140個地方均有設立。若香港設計的產品希望推廣至世界各地，國際商會將是其中一個渠道。貿發局早年亦曾與我們洽談，希望商會推廣其訊息。國際商會擁有律師、製造業等來自各行各業的成員。雖然製造業並非商會基礎，但仍可在國際間擔任中間渠道的角色。我們歡迎設計師成為會員，亦支持設計中心的工作。

**「……不同機構進行不同工作，但沒有共同主題將各機構連繫起來。假如日後若有一項香港設計系列，將旅發局和貿發局等機構全部連繫起來，那宣傳效果將顯著得多。……」**

-陳嘉賢

▶ **陳嘉賢**：補充一下，貿發局雖然帶頭將香港品牌帶進國內，但真的做得不好。我們是最早一批由出口展覽轉為B2B（Business to Business，商業對商業），而貿發局確實無法拿捏正確做法，這些曇花一現的工作無法提供真正協助。

至近一、兩年我們再度涉足這範疇，貿發局才比較下功夫，除了B2B，最成功的是打好與當地政府關係，以香港身份進入國內，獲當地政府高層與傳媒支持。貿發局現時應先辦妥傳媒工作，協助香港企業進軍國內，否則香港企業「單打獨鬥」是很難成功的。此外，貿發局也會邀請設計師，有一次在廣州邀請了“Chocolate Rain”和設計雞蛋仔產品的香港設計師，但工作仍不算很全面。不同機構進行不同工作，但沒有共同主題將各機構連繫起來。假如日後若有一項香港設計系列，將旅發局和貿發局等機構全部連繫起來，那宣傳效果將顯著得多。如今這些機構開始成熟，明白他們需要在不同範疇提供協助；亦有進行網絡工作，如新世界百貨的網購，與及協助一些機構進入設計廊。個別機構如中小企進入設計廊是很困難的，基本營運資金需要30萬元，而且必須是當地註冊品牌，審查嚴格和漫長。我覺得貿發局是希望協助設計業，但設計業對其工作方向並不清楚。雙方或許應作更多溝通。

▶ **陳立邁**：若要建立香港品牌，必須提出單一主題，與各商會、貿發局、投資推廣署等政府機構共同討論，才能找到推廣香港品牌的重心。過往有人批評日本抄襲歐洲，產品不堪一擊，但

今天沒人會再這樣說，內地產品才是不堪一擊。現時香港的定位是尷尬的，品質是否很好？設計是否很好？其實根本談不上。

**「……若要建立香港品牌，必須提出單一主題，與各商會、貿發局、投資推廣署等政府機構共同討論，才能找到推廣香港品牌的重心。……」**

-陳立邁

▶ **劉小康**：我們必須整合香港設計的價值。現時各有各的說法，需尋求共識。關於剛才孫耀先說的前海問題，香港設計總會和設計中心希望在前海建立香港設計產業平台，與深圳合作，聯合兩地力量服務珠三角，並為全國提供設計服務資訊。我們希望能吸引珠三角製造業，共同研發產品和品牌。若平台成功建立，效果將會非常顯著，甚至能吸引外國公司。外國公司現時直接在國內開設分支公司比較吃力，也較喜好香港生活。上海也不錯，但香港還是較好的選擇。

▶ **朱裕倫**：我認為前海的最大的優勢仍是屬於金融機構。政府政策和規管在當地較寬鬆，加上人民幣國際化，若計算成本因素，香港到當地是不智的。單單是租金較便宜這一點，沒有很大幫助，深圳偏遠地區、布吉等地也很便宜，到前海只會浪費。香港擁有完善供應鏈、廠家、物料，也有遊客到訪，我覺得反而應該討論如何在香港發展，爭取成為亞洲設計之都。我們應盡早整合現時成果、資料，站穩陣腳後加以宣傳，在大眾中留下深刻印象。

現時香港有七個展覽會，是世界第一，按參展商而非面積計算。我們的展館面積加起來只有15萬平方米，廣州的展館則有34萬平方米。然而，論參展商人數，我們是全球之冠。我們的香港禮品及贈品展佔地8萬4千平方米，然而，全球最大的德國法蘭克福禮品展，有32萬平方米。全球最大禮品展之所以在法蘭克福舉辦，並不是因為它是產地或擁有市場需求，全因歷史因素，別無其他原因，這亦是香港受制的地方。

**「……設計產業中，提供服務是不可欠缺的一環。香港在這方面還不做得完善。設計師的視野必須廣闊，不能成為井底之蛙，若香港下一代設計師全部只集中在本土，而本土沒有足夠品牌支持所有人的話，每年2,000名設計畢業生的前景便令人擔憂。……」**

-劉小康

▶ **劉小康**：設計產業中，提供服務是不可欠缺的一環。香港在這方面還不做得完善。設計師的視野必須廣闊，不能成為井底之蛙，若香港下一代設計師全部只集中在本土，而本土沒有足夠品牌支持所有人的話，每年2,000名設計畢業生的前景便令人擔憂。深圳是方便之選，給予年青人多一個選擇，不必所有人困在香港。我們已研究了三年，年青人的怨氣來自看不到出路，可能是現實使然，但亦可能因為他們未有向前踏出一步。

▶ **陳立邁**：必須加強教育，讓他們敢於闖入內地發展。他們無法在國內工廠待整個星期，但日本設計師不同，他們能夠逗留

## 論壇主題：設計·經濟

整個月，觀察工人製模。當然他們不是特別喜歡中國，只是願意為產品質素，長時間逗留監管工程。

「.....設計方面，若以香港為基地，可在國內大幅發展。成本不是考慮因素，因為深圳不會比香港便宜很多，但要做到內地團隊國際化，香港團隊中國化，深圳是一個最佳的融合點。.....」

-朱裕倫

▶朱裕倫：設計方面，若以香港為基地，可在國內大幅發展。以我們公司為例，260人投身展覽業，香港佔100人，國內160人，但160人中只有兩名香港人。香港的100人則足以管理國內員工。我們在深圳的公司有70人，當地經理每周來港兩三次，以普通話開會；香港經理每周兩三天在深圳上班，因此兩地團隊基本上一樣。成本不是考慮因素，因為深圳不會比香港便宜很多，但要做到內地團隊國際化，香港團隊中國化，深圳是一個最佳的融合點。當地團隊來自國內不同省市，有國際視野，了解中國。深圳借助香港，進軍世界，香港亦能借助深圳進軍內地市場。我仍然認為不必依靠前海，前海日後將被金融界炒高成本。

▶劉小康：我們只是利用前海這個平台，與當地政府和產業合作。重點不僅是租金和稅制之便，最大誘因是毋須在國內成立公司亦能於當地工作。朱裕倫提到內地團隊國際化，香港團隊中國化，這點非常有趣。

▶朱裕倫：我們十數年來一直以此模式運作。

▶劉小康：我們也有相同經歷。本人在香港的公司規模小於國內公司，國內擁有50人，香港只有約20人。絕大部分客戶來自國內。若我們沒有開設深圳公司，以香港為基地競爭會非常艱苦。經驗所得，國內仍鍾情本港設計，香港設計師在中國率領內地員工，對香港經濟也有很大幫助。

▶朱裕倫：國內正發展服務業，香港則可輸出服務業，而產品輸出已經落後。

▶李躍華：我由每周三天，增加到現時每天往返深圳和香港。有時還需一天往返兩次。

▶孫耀先：你在深圳和香港的員工比例是多少？

▶李躍華：我正逐步削減香港人手，在國內增聘人手，國內與香港員工比例大約是三比一。另外，香港人絕對不願意到內地，每周兩天已是極限。

▶陳立邁：不留在工廠看生產過程，無法結合生產與設計。

▶劉小康：這是另一項議題，香港年青人生活較舒適。前海便是比較舒適的地方。另外，他們的拼勁也比不上我們當年。國內設計師充滿幹勁，目標是成為全國第一，香港年輕設計師很少有這個理想。融合兩地人材，能激起香港設計師的鬥心和視

野。香港有國際視野，但年輕一輩仍未達標，拒絕中國大陸的心態也不利香港，希望前海的計劃能協助他們。

▶朱裕倫：我的生意95%來自中國內地，但根基在香港，雖說重視祖國、放眼世界，但若不以香港為主，我們將失去生存價值。我們必須令香港成為設計之都，不能只成為國內其中一部分。

▶劉小康：若不與內地合作，香港將無法與北京、上海競爭；若與深圳合作，北京、上海比不上香港。

## 香港應否申請成為「設計之都」

「.....另一個令香港成名的方法，是與深圳合作，成為「設計雙城」(Design Twin Cities)。深圳擁有龐大人力，六萬名設計師。而香港則擁有國際視野，是創新者。優秀的教育、網絡和國際人才，都是深圳缺乏的。深圳需要香港成為國際設計城市。.....」

-劉小康

▶許焯權：政府兩年前曾計劃申請香港為聯合國教科文組織「設計之都」，但可能因換屆問題，最終不了了之。亞洲主要城市如深圳、上海、名古屋及首爾等已獲授予「設計之都」稱號，唯獨欠缺香港。現時政府仍須要多採取行動，把香港放到國際平台上。

▶劉小康：政府希望民間主導行動。他們了解到申請成為「設計之都」背後須要大量工作，例如獲得稱號後每年須與全球其他十二個會員城市接觸，因此不敢行動。

個人認為另一個令香港成名的方法，是與深圳合作，成為「設計雙城」(Design Twin Cities)。深圳擁有龐大人力，六萬名設計師。而香港則擁有國際視野，是創新者。優秀的教育、網絡和國際人才，都是深圳缺乏的。深圳需要香港成為國際設計城市。如果前海計劃成功，應能為兩地締造雙贏局面。政府最高層亦已經同意計劃，正研究下一步如何推行。香港設計總會、PMQ和各方將合力發展這計劃。

▶許焯權：其實要成為聯合國教科文組織的「設計之都」，成本也並不高昂。

▶劉小康：不錯，但加入其網絡後，不僅每年要舉辦活動，還要參加其他所有城市的活動。我認為教科文組織是為鞏固其權威性，才有此做法。此政策令相關十數個城市不得不為組織服務，讓他們成為最高權威。辛辛苦苦，只為教科文組織造勢，政府與創意香港必定不會同意。

## 香港設計教育問題

▶ **劉小康**：今天討論的內容不是全部都有答案，但不乏有趣的可能性，也聽到不同機構的期望。我們應整合訊息，達致更好溝通，這是設計中心其中一個工作。各位提到教育的問題，雖然今天討論有限，但必須解決，否則十年後情況不堪設想。香港知專設計學院、香港理大設計學院等雖然很努力，但對香港整體設計業發展和經濟的關係，掌握的資訊確實薄弱。鍾志平說它們每年會到國內理解中國文化，但對真正了解中國市場和生活模式，幫助不大。

▶ **鍾志平**：好像還有一些學生交流計劃。

▶ **劉小康**：儘管如此，但問題仍然複雜。鼓勵老師接觸中國很重要。老師是香港其中一個斷層，年輕人不了解中國，其中一個原因是他們的老師也不了解。

▶ **利德裕**：我們的目標是促進經濟發展，為設計與社會帶來更多商機，強化本土教育和培育人材，加強社會對設計的認識。這次會談收集到各方意見，供業界和政府參考，以便作出更準確的計劃。謝謝各位。

### 註一：香港創意產業基線研究

「香港創意產業基線研究」於2003年進行，是香港政府首次對香港創意產業的狀況進行研究及簡介。研究涵蓋11個創意產業，包括廣告；建築；藝術、古董與工藝品；設計；電影與錄像；數碼娛樂；音樂；表演藝術；出版；軟件與電子計算；以及電視與電台。報告分析了這些創意產業對經濟的重要性、就業情況、營運特色、強項和弱點、未來面對的挑戰，以及內地市場的重要性。報告結果提供一個基礎予有關政策局和政府部門，在考慮制訂具體政策時，如何為推廣這些產業的發展提供有利的環境。

### 註二：六項優勢產業

香港政府一方面致力鞏固傳統四大支柱產業(金融、旅遊、貿易及物流和專業服務)，另一方面在2009年推動六項香港有明顯優勢的產業的發展，以擴大經濟基礎。這六項產業為：檢測和認證、醫療服務、創新科技、文化及創意、環保，以及教育服務。

### 註三：BUD專項基金

香港政府於2012年6月推出一項總值10億元的「發展品牌、升級轉型及拓展內銷市場的專項基金」（簡稱「BUD專項基金」）。目的是資助個別香港企業推行有關發展品牌、升級轉型和拓展內銷的項目，從而提升他們在內地市場的競爭力，促進他們在內地市場的發展。

### 註四：PMQ元創方

「PMQ元創方」為香港特區政府「保育中環」及活化歷史建築項目之一，目的把中環荷李活道前已婚警察宿舍改造成為標誌性的創意中心。由PMQ Management Co. Ltd，聯同香港設計中心、香港理工大學及職業訓練局轄下的香港知專設計學院負責營運，PMQ將打造成為香港創意產業的輝煌標誌，在亞洲區內綻放耀目光芒；並宣揚「創作企業家精神」，將創意轉化為商機，培育更多本地創作企業家及設計師，以及推動本地創意文化。

### 註五：香港青年時裝設計家創作表演賽

「香港青年時裝設計家創作表演賽」（簡稱YDC）自1977年開始舉辦，以培育及鼓勵本地設計新秀為使命，為業界發掘設計人材，並藉此提高香港作為亞洲時裝設計中心的地位。

### 註六：前海

深圳前海於2010年8月獲中央政府根據《前海深港現代服務業合作區總體發展規劃》，定位為粵港現代服務業創新合作示範區，重點是突出港深合作，強調互惠共贏，讓香港業界更早、更闊、更深地參與前海的發展。根據深港兩地政府的共識，前海的發展由深圳市政府主導和開發管理，而特區政府為前海的發展規劃和相關政策的探討和制訂提供意見。

► **Edmund Lee:** The Hong Kong Design Year 2012 has come to an end. One of the recurrent messages is: Design is part of our society, life, culture and economy.

I often say to others, the end of the Hong Kong Design Year 2012 can be regarded as the beginning of another phase in Hong Kong. We started an event named “Designing Change Roundtable Series” in the end of 2012 with an aim to allow cross-sector discussions on culture, economy, design and the society. The results of the discussions will be put forward to pinpoint the development of the industry and provide a tool for the government in policy formulation.

Let me first introduce Ms Karen Chan, Vice President of German Pool [Hong Kong electrical appliances brand]. I invited her because she is able to represent the younger generation, allowing for a multifaceted discussion. She is also currently a member of the Economic Development Commission. Dr Roy Chung [Chairman of The Federation of Hong Kong Industries] also shoulders the same responsibility as a member of the Economic Development Commission. Mr Stanley Chu is the Honorary Life President of the Hong Kong Exhibition and Convention Industry Association, and is also a member of the Board of Directors at PMQ. Mr Antony Chan is the Chairman of the Hong Kong Interior Design Association. Mr Francis Lee is the Chairman of the Hong Kong Designers Association. Through this roundtable discussion, I hope to listen to the voices from within the industry on how the design industry should be developed and plays a role in hooking up design, society, and the economy together.

► **Toby Chan:** We are the company that created McDull [a popular animation character in Hong Kong], but we also focus on licensing business. Many people do not fully understand the issue, but we have been putting a lot of effort into it. It is a difficult job. In the early 90’s and late 80’s, the cartoon character business began to emerge and operate on a more entrepreneurial level, such as Old Master Q comic. However, they were not accompanied with animation, publications or products at the time. My work focuses more on product design, and I also conduct many marketing activities.

► **Edmund Lee:** Hong Kong has done an excellent job in protecting intellectual property, but at the end of the day, the question remains: how to commercialise it? Licensing is an obvious way and means. We can talk more about that later.

Toby also founded the Asian Licensing Association. Mr Lee Jark-pui modestly claimed earlier that he knows little about design. However, design is an integral part of the society. It is closely connected to the overall economic

environment as well as other areas. I believe you can represent the voice of the international business sector, and share with us from the local, Greater China, and even global perspectives. May I ask Mr Bernard Suen to introduce himself now?

► **Bernard Suen:** I represent the Center for Entrepreneurship of The Chinese University of Hong Kong to participate in this roundtable discussion. As the name suggests, our institution promotes entrepreneurship through training, research and marketing. We focused on the cultural and creative industries in recent years, especially design as a key development area.

Professor Desmond Hui made an enormous contribution to the “Baseline Study on Hong Kong’s Creative Industries”<sup>Note 1</sup> in 2003. Dr Toby Chan spoke earlier about the economic value of licensing business and cross-industry creativity. I know Professor Hui has prepared some data from which we can get a glimpse of the situation in various creative industries. I believe it will be very exciting for us to be able to exchange views on this topic.

► **Edmund Lee:** Although research oriented, Mr Suen has assisted us in the planning of the Hong Kong Design Centre (“HKDC”) courses, as well as interviewing and conducting surveys on entrepreneurs in HKDC’s programmes. That is why he is well-connected.

Mr Freeman Lau continues to be the staunch supporter of this roundtable series. HKDC has done a lot of work in the past, but how should it continue to help the society further develop? This discussion is pivotal. Returning from Europe earlier, I stopped over in London where I visited the Design Council. I felt that much greater efforts are required in helping the society to progress and developing the design industry.

Professor Hui has done a lot of work in culture and consultancy. Please introduce yourself and share with us the data you have prepared. Let us have a look at the data about the existing “six new pillar industries”<sup>Note 2</sup>, comparison between the design industry and other pillars, as well as the overall economic environment.



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## The Revelation of Hong Kong Creative Industry Data

► **Desmond Hui:** Currently I am engaged in consultancy research. Mr Suen mentioned that we conducted a baseline study of Hong Kong's creative industries for the first time in 2003. Back then, we designed a framework for collecting data that was later adopted by the Census and Statistics Department. We still provide annually the relevant data that tracks the economic output of the 11 creative industries, including their output value and numbers of employees.

Today I have data to share on the six new pillar industries up until 2010, including cultural and creative industries, medical services, education services, innovation and technology, testing and certification services, and environmental industries. The ranking is arranged according to the output value of each industry. In other words, the proportion of the cultural and creative industries is the highest among the six industries, amounting to 4.6% of the overall GDP - much higher than the other five industries, followed by medical services at 1.5%, education services at 1.0%, innovation and technology at 0.7%, testing and certification services at 0.3%, and environmental industries at 0.3%. The figures between the highest and the lowest are very much divided.

► **Freeman Lau:** My impression is that design and tourism are not far apart, what percentage does the tourism industry account for? According to the original chart, tourism seems to occupy only about 5%. The design industry is only a small part of the cultural and creative industries, but how much does it contribute exactly?

► **Desmond Hui:** We can further discuss the design industry later. In terms of the six pillar industries, when compared with the figures in 2009, the overall growth rate was up by 15.6%. Individually the cultural and creative industries increased by 22.8%, with the others by 7.8%, 6.2%, 9.8%, 1.5% and 19.3% respectively. The cultural and creative industries took the lead.

In respect of the figures in 2008, 2009 and 2010, the sum of all these industries amounted to 8.4% of Hong Kong's GDP. The 2010 employment figures showed that the cultural and creative industries constituted 5.4%, followed by medical services at 2.1%, education services at 1.9%, innovation and technology at 0.8%, testing and certification services at 0.4%, and environmental industries at 1.0% respectively

I sorted the figures in terms of their output value and workforce for the cultural and creative industries in 2010. Ranked by the output value, the largest was software, computer games and interactive media industry, accounting

for 35% of the total output value. Do note that part of the software, computer games and interactive media sector includes design. The publishing industry was the second largest, which constituted 17.6%. The two together accounted for over 50%. It is also the same case with many other cities or countries that these two industries are the largest. It was followed by architecture; art, antiques and crafts; advertising; television and radio, and then came the design industry. The design industry accounted for 3.8% of the overall output value, while the smallest was the performing arts, accounting for only 1.1%. If the ranking is organised in terms of the number of workforce, there are differences, but the proportion was still largest in software, computer games and interactive media, and publishing.

► **Edmund Lee:** If I understand it correctly, this is categorised according to industry. Although some industries such as advertising and architecture involve design, it is still calculated in the other categories.

► **Desmond Hui:** It can be so interpreted.

► **Freeman Lau:** These figures are very interesting. The advertising industry has a lot of designers. The figure is 12,080 people. But there are 2,000 design graduates every year in Hong Kong, where have they gone? We have worked in this industry for 20 years, and have conducted similar studies since 1995. We believe that these figures should not be so calculated. According to the number of graduates from The Hong Kong Polytechnic University (PolyU) and the Vocational Training Council (VTC), unless less than 10% were designers, this figure would be a bit too low and dubious. Moreover, it is difficult to calculate the output value of the design industry because a lot of designers are working in-house. One of the obvious examples is manufacturing. Factories hire a large number of designers, and although they do not have their own brands, many of them are original design manufacturers (ODM), which is especially common in the production of watches, jewellery, electronics, and packaging. Secondly, in-house departments of large corporations in many service industries such as HSBC, have an enormous design department, supporting hundreds of companies around the world. Research institutions, however, consider them as a non-profit sector, and therefore no statistics are provided. I think that the breadth of the design industry can be broadened.

In addition, the Government has never revealed the number of designers being hired in each of its departments. This is unreasonable. In general, the creative industries account for approximately 4.6% of Hong Kong's GDP, whereas the figure reaches up to about 11% in other advanced countries.

► **Desmond Hui:** Their definitions of industry could be different. Admittedly, it is difficult to accurately calculate the number of designers in various industries, which had been discussed when we first generated the statistics. With only a number like this to represent the total number of designers, it could never be comprehensive. What I want to say is, however, if comparing among the 11 creative industries, the growth of output value for the design industry was the greatest at 24%. Although the proportion was not huge, it had the greatest potential. Its growth was also far better than other industries. In terms of workforce, it was also ranked in the first and second places, amounting to 4.7% - much more than the other industries. The largest industry such as publishing even experienced a decline. Be it the economic output or employment figures, the design industry was still the fastest growing industry.

► **Edmund Lee:** Thanks to Professor Hui for sharing the data. Although we are free to discuss anything relating to the topic today, we can still start from the macro-environment, such as Hong Kong's overall economic structure or business environment in relation to the development of the design industry, thereby establishing a broad framework for discussion.

## To Increase Value For Manufacturing Through Design

► **Bernard Suen:** Professor Hui's data revealed a long-term problem in Hong Kong since the introduction of the six new pillar industries in 2009 for Hong Kong's sustainable economic development: industrial structure and transformation, which is the BUD <sup>Note3</sup> (Dedicated Fund on Branding, Upgrading and Domestic Sales) enterprise support programme all about. As I often say, it is the same problem with industry upgrading that the Pearl River Delta experienced a few years back. I am pleased with the presence of a few friends from the manufacturing industry today. Let us take this opportunity to have a discussion on the regional economic changes, especially the reduction in orders from Europe and the U.S. after the financial crisis in 2008. How should we utilise design as a tool for creating added value at this turning point?

► **Roy Chung:** As a manufacturer, we focus on product design. More than 30 years ago, our predecessors were already aware of the importance of design, especially in the manufacturing industry. As such they established a design committee under the Federation of Hong Kong Industries.

At the time, the main task of the design committee was to present the "Governor's Award For Industry". The award was set up in the 70's with the aim to motivate manufacturers to incorporate design for value creation, and after

1997, the Governor's Award was reinvented to become "Hong Kong Awards for Industry: Consumer Product Design Award." The Governor's Award then was conferred in the Hong Kong Government House. It was a solemn event. Mr Lau had provided a lot of suggestions.

I would also like to respond to the data presented earlier. In the past 10 years, Hong Kong has spent enormous efforts in promoting design. Even though the funds allocated were not substantial, but compared with the past, it is already a significant commitment. However, manufacturers face difficulties in quantifying the expenses on design. Even if it is accounted for, they are often booked under research and development (R&D). The development expenses are also further divided into technical design, product design, and even office interior design. As to whether manufacturers' spending has been increased or not, and whether such increases have been reflected on the market price, we do not have the relevant data. We often say the prospect of an enterprise rests upon the proportion of its R&D expenditure. The reason Hong Kong's manufacturing has done poorly is precisely because of its low R&D input, leading to an unclear future.

In addition, I think some manufacturers are very design-oriented such as V-Tech and Oregon Scientific. Like our company, they inject a vast amount of resources into design, whereas some industries which are supposed to be design-driven do not pay much attention to the design itself. For example, the jewellery industry in which design is supposedly pivotal, but I don't understand why the design quality is so poor? My view is that many Hong Kong companies do not have their own brands. Their thinking is that since they have no brand, they have no say, so it is rather pointless to invest in design. Even if a new design comes forth, the product belongs to others, so do the profits. As a result, they might take a conservative approach or simply follow someone else's design. On the contrary, a brand requires design. For example, a number of local fashion companies possess their own design department. Even though they have the brand and an edge, they still need to rely on the power of design to survive. That is why there are different kinds of design in the fashion industry.

Our company TTI (Techtronic Industries Company Limited) has its own brand, so do German Pool and our old friend [Fontane Group's Founder and Chairman] Mr Hui Cheung-wing who owns Fontane. We all need to inject a lot of resources into design. Those without a brand, especially small and medium-sized enterprises (SMEs), rarely heed this aspect, especially in mainland China where concern for intellectual property rights is relatively loose. Manufacturers often have their artwork unit to carry out slight modifications on designs developed by others and therefore they do not have to be very creative.

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▶ **Bernard Suen:** That said, Mr Lau has a lot of clients in mainland China that pay a great deal of attention to design. They would hire Hong Kong designers to help build a brand.

▶ **Roy Chung:** That could be the case if they own a brand. But if the brand is only mediocre and still under experiment, what I have just described would likely happen. This is the phenomenon I have observed in the manufacturing industry. Of course, the ideal approach is to conduct studies to quantify spending on design and accurately project the trend. However, at present it is not yet achievable. Mr Lau had helped me in several Governor's Awards and Consumer Product Design Awards. His comments were getting more and more negative. I could not help but wonder why it is going downhill even with such a huge investment.

▶ **Freeman Lau:** Dr Chung raised a number of points. The manufacturing industry in Hong Kong has a very vague concept of R&D and considers that it is not a necessary investment. Decades ago, apart from jewellery retailer Chow Sang Sang and other enterprises, there were quite a number of well-known export-oriented companies in the jewellery industry. I remember the catalogues published in those days were widely plagiarised by other players in the industry. I am not sure about the current development of the industry, but Dr Chung mentioned an important point, which is that the jewellery industry does not understand the importance of design. For that reason, the education system should bear a heavy responsibility. There was a time when the VTC did not even run a jewellery design curriculum, and today PolyU has yet to offer courses in this discipline. What could the prospect be for the cultural and creative industries among these so-called "six new pillar industries"?

▶ **Roy Chung:** Jewellery design in Hong Kong is a huge industry as shown in previous jewellery shows.

▶ **Stanley Chu:** I have worked in the exhibition industry for more than 30 years and have met many exhibiting manufacturers. At the moment, enterprises in the Pearl River Delta are being upgraded and restructured. How should we interpret this upgrading transformation? In simple terms, we could look at it in the context of the "smiling curve" theory. One end represents innovation and technology, and the other is design and brand management. Manufacturing is represented by the portion in the middle where the curve falls. In the 80's and 90's, the manufacturing industry enjoyed the benefits of cheap labour and low land premium in the Pearl River Delta, which gave it a much higher profit margin, and thus the smiling curve was relatively flat. At the moment, the manufacturing industry has lost these advantages, resulting in a sharper curve.

Design and brand management are interconnected. Design brings value to a brand. There is little incentive for manufacturers to produce better design if they have no brand. In the past, many manufacturers operated in the OEM (original equipment manufacturing) model, let loose of their own destiny and solely manufactured the products according to the requirements of their clients without bothering much about design.

A friend of mine asked students at a VTC talk: what is the difference between designers and artists? None of the students could answer. He simply replied, in manufacturing terms, for example, artists do not take into account the client's wants and needs or market demand, whereas designers concern primarily the customer's preferences and requirements, and then design products to meet market demand. This is the first step in design. If there is no brand, manufacturers will only produce according to the buyer's offered prices and design specifications.

Today, however, the situation has changed. Many manufacturers in Hong Kong have transformed from OEM to ODM. In the 80's and 90's, mainland China was home to a lot of outward processing factories, town and village enterprises, and small factories. These factories and enterprises have now switched to hiring graduates from mainland's top universities such as Zhongshan University, Fudan University and Tsinghua University. Nowadays Hong Kong people can no longer survive with their management and English language skills as these town and village enterprises have already replaced Hong Kong manufacturers. If Hong Kong manufacturers want to continue to develop the OEM industry, they must take design into account. Nowadays, many OEM enterprises have switched to ODM operation, and do not charge any fee for design, which is already included as a value-added service. The next step for Hong Kong enterprises should be to make use of the China market to build their own brands. This means they will need to go the extra mile to attain the goal.

Take the footwear industry as an example. Manufacturers in Wenzhou, China, have already set up design offices in Florence and Milan which are locally registered and employ Italian designers. After they have built up their own brands, they would not immediately copy other companies' designs. Rather, they would carefully study the trend, use of colour and combine the features of other brands, and then repackage the design which will quickly be sent to Wenzhou. By mobilising thousands of factory workers in China, new products can be added to the catalogue in a few weeks and exported to the U.S. The goods, of course, cannot be sold to Italy, but this does not affect the sale in other markets. Their Italian counterparts feel very offended and furious, and have refused to exhibit in mainland China. Thanks to globalisation, design

is no longer geographically confined within Italy. Design developed by local brands can be manufactured in Wenzhou and exported to overseas from China. China claims to be emerging from low-end production to concentrate on design and branding. China produces 12 billion pairs of shoes annually and 80% of U.S. imports are from China. The country is experiencing excess production and the government understands it will not work in the long run. The solution is to reduce production and exports while increasing domestic demand, which, however, is a challenging issue for China. Take the sale of shoes as an example. Shoes sold in U.S. department stores have no brands, but in mainland China's department stores, brand names are everywhere.

These stores do not offer sales promotions; they are simply landlords, operating entirely in the form of shop-in-shop. [Mainland footwear retailer] Belle International owns tens of thousands of shops in the mainland, and [mainland footwear brand] Daphne and others, all set up shops in shops. In this environment, smaller brands cannot survive. The domestic market in the mainland is yet to be properly developed, and further development is also difficult. For the development of the design industry in Hong Kong, it is extremely important to create local market demand. Let me elaborate my point later.

▶ **Bernard Suen:** Design undeniably brings economic value and contributes to branding, but does the design need to come from Hong Kong?

▶ **Karen Chan:** My company is truly a Hong Kong brand. We named ourselves German Pool 30 years ago by importing German products. We began our operation as an OBM enterprise (Original Brand Manufacturing). No one knew anything about OBM back then. Most companies in our business were just brand distributors for Sony and Panasonic as part of their sales networks. On the contrary, we established our brands and production lines. I have a high regard for design. After German Pool established a strong foothold in Hong Kong, we entered the market in mainland China. As a Hong Kong brand, German Pool followed the Hong Kong Trade Development Council (TDC) to 20 first and second-tier cities in China in the past year and a half, including cities in the northeast, such as Changchun, Dalian and Harbin. We also visited Chengdu, Nanning, Xian, and Wuhan. During the visits, TDC promoted across the country various Hong Kong brands from different sectors. We are very proud to have been part of the business delegation. Our experience is that the more remote the areas, the more popular our brand is. Cities near Hong Kong in Guangdong Province such as Guangzhou, business is more challenging. The individual visit scheme has enabled mainland consumers to access information similar to Hong Kong, thus making Hong Kong brands less competitive in these markets. How-

ever, in the Northeast or second-tier cities, there is great development potential. They favour Hong Kong brands. They understand Hong Kong brands are not European brands, but are definitely better than those products designed and manufactured by mainland companies. Even if the origin of our products is China, they are still more preferable. To mainland consumers, Hong Kong is equivalent to quality assurance, just like Hong Kong's milk formula.

When it comes to design, we as manufacturers pay very close attention to the balance sheet. Large enterprises like TTI would invest more than 10% in R&D whereas SMEs, like our company, can only afford to collaborate or work in partnership with OBM or ODM enterprises to leverage on their R&D investment. Therefore the data mentioned earlier were not able to reflect the design developed by our company. I think design should not be limited to product design. On the sales level, design is also essential in marketing and packaging. Brand building and operating a factory are two different things. When we build a brand, we focus on packaging and product design. Packaging work is vital. While we adore outstanding design, the reality is that when we exhibit in mainland China, our neighbouring exhibitors are also showcasing the exact same things. How could this happen? It was because we took part in the same exhibition six months ago, and they copied our entire design concept, including booths, business cards, car fleet, and even the company profile design. Nevertheless, I still think positive. We are the target of plagiarism because we excel and are the pioneer in the industry. Since we cannot give up our business, we must go further. With our operation on a small and medium scale, it is impossible to produce all the products on our own. We concentrate on developing our core business areas and collaborate with strategic partners for design and other value-added components. Our philosophy is to collaborate with top manufacturers, and focus on packaging, image and value-added designs that meet our clients' needs. We do not view the situation in a negative light. Hong Kong brands are still very popular in mainland China, but we must have a clear positioning.

As for BUD, it is another level. Due to the nature of my work, I have the opportunity to be a committee member of the BUD Enterprise Support Programme, which has allowed me to have a glimpse of the government's policies and directions in assisting SMEs to develop domestic sales. Brand building, business upgrading and expanding domestic market are inseparable. Not all companies are able to establish their own brands. We are fortunate to have established it 30 years ago and do not have to start from scratch now. SMEs which did not have the opportunity to build up their own brands before can make use of this dedicated fund set up by the Government to upgrade their business or establish a brand. These companies which did

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not have the budget in the past can now at least have the chance to apply for the HK\$500,000-government funding to progressively build up their design capacity and brand.

Brand building naturally requires a lot of work. One has to develop design, packaging and labels from scratch. Nevertheless, it creates a positive impact on the design industry. Our previous generations or predecessors may not believe in design. When we, the younger generation, became manufacturers and had the opportunity to study abroad in the U.S., Canada or Europe, we all recognise the value of design. However, this change of thinking pattern needs to be made step by step. It requires the recognition of our previous generations. For our MED (manufacturing, education and design) activities under the Federation of Hong Kong Industries' Youth Executive Committee (YEC), we integrate manufacturing, education and design together. We have faith in design, but the problem is how we should introduce it into an enterprise and commercialise it. The previous generations pursued speed and efficiency and did not concern much about design. It is also very difficult for the export industry to set up new teams focusing on design, but our generation do believe in design and we have the responsibility to explain to our previous generations about it. Our previous generations have worked pragmatically and laid a solid foundation for their business. Now that we are taking over or ready to take over their business, I believe design can propel our business to another level. Hong Kong SMEs of our kind are willing to try and practice and thus we should have a bright future ahead of us.

► **Roy Chung:** Design and domestic market development were regarded as Hong Kong's initial industries in the manufacturing history. Some of Hong Kong's oldest clothing brands such as Lee Kung Man Knitting Factory and Crocodile focused on developing design back then. In terms of developing the domestic market, why do you think the Chinese Manufacturers' Association of Hong Kong (CMA) established the Hong Kong Brands and Products Expo (BPE)? Is it for foreigners? No. It targets Hong Kong people and Asians. CMA and BPE have a history of 80 and 50 years respectively. [Apparel manufacturer cum distributor] Goldlion and Red A Plastic are all Hong Kong designs. The type of wool underwear with three buttons was designed by Lee Kung Man which cannot be found in foreign countries. Their designs, brands, and the domestic market were all developed locally. Their reach may go as far as Southeast Asia but they could be found in foreign countries. That was our starting point. There were also food companies such as Lee Kum Kee, Pat Chun Sweetened Vinegar which are all local brands. Later in the 50's, a large number of mainland immigrants settled in Hong Kong. The world had faith in Hong Kong under the British rule. Hong Kong was the first place,

other than Japan, to have developed OEM. Even American manufacturers came to set up factories here. At the moment, we are undergoing the same kind of experience back in the 50's. I wrote in the Hong Kong Economic Journal suggesting that the entire manufacturing system needs to turn around and revert to its origin. The situation is much more demanding today. Design and technology are inseparable in our products. Design cannot be calculated separately and it is inevitable to be integrated into R&D. This is exactly the reason why branded companies often combine design and R&D as it is difficult to single out design as a separate component.

► **Freeman Lau:** Be it technology or engineering design, the whole world puts design alongside R&D with the exception in branding.

## Interaction Between Hong Kong and Foreign Design

► **Bernard Suen:** In returning to the origin, a high degree of technological integration is needed. Will designers, especially overseas designers, be needed? Some of our participants are leaders of various business associations. In this era where everyone looks for value-added products, are our Hong Kong designers competitive enough?

► **Roy Chung:** There are many outstanding designers in Hong Kong. As for product designers, they must be familiar with the products in order to come up with an excellent design. It is not simply about drafting. An overseas buyer once said to me, "Roy, you have excellent designers and engineers, but they do not know how to use your products." The main products of our company are power tools and vacuum cleaners, but many people may never have used power tools before. For example, we produce a lot of lawn mowers, but Hong Kong designers almost certainly have never used them. So we have to employ foreign designers. On the other hand, there are also products that Hong Kong designers are familiar with, such as computers, watches and fashion. They have created many excellent designs. But still, some industries cannot solely rely on local designers. In addition, some manufacturers told me that Hong Kong designers are not as good as French designers. Whether this is prejudice, it will have to be left for the experts to decide.

► **Edmund Lee:** There are also successful examples of Hong Kong designers in other areas of work.

► **Roy Chung:** Sure, but I think they need to first know the product well.

► **Freeman Lau:** As an international city and design hub, Hong Kong should not be exclusionary. New York and London, which are also design cities, do not possess many famous indigenous designers. Highly regarded architects in London are not all pure British. Our concern should be about Hong Kong's overall design environment and industry development, rather than the nationalities of design talents. We also welcome mainland Chinese talents. I have two colleagues who are from the mainland. Hong Kong being an international city, we should keep an open mind. The more talents we have, the more appealing Hong Kong is to international companies, and the more training opportunities the city can offer. The Singapore government is an expert in this regard. They continue to attract foreign investors to set up companies in Singapore and help them turn around financially. At the same time, they let these foreign companies train their local talents. We should adopt the same attitude. We truly welcome the arrival of Landor Associates [an international brand strategy consulting firm] in Hong Kong. We should seek to attract more talents. As mentioned by Dr Chung, Hong Kong's immature product design scenario is a chicken-and-egg problem. In the past, there were not too many brands, and therefore there was no platform to train product design graduates. This situation in the 80's indirectly encouraged a small group of product designers to develop their entrepreneurship. Mr Dennis Chan [Hong Kong jewellery designer] is a good example. After he had worked for Japanese designer Ken Shimazaki for more than 10 years, he could not find any other design company worth joining at the time and so he started his own business, and finally blazed a new trail.

► **Roy Chung:** In terms of design and technology, Hong Kong has hoped to turn from a labour-intensive manufacturing model into a design-cum-technology model through value-added services and business restructuring. We hope to attract more foreign companies to come to Hong Kong and employ more local designers, whereas Chinese talents who work in foreign companies can learn a thing or two, and then start their own business. I hope that the Government can introduce policies to attract more foreign companies to Hong Kong.

► **Freeman Lau:** We should be mindful of the downside. There was a time when Singapore attracted only foreign companies and neglected the survival of local companies.

► **Roy Chung:** In our generation, most of the SME owners in the manufacturing industry did not receive any higher education. They all first joined a large company before starting their own business. For example, Mr Humphrey Leung [CEO of Solomon Systech] first helped Motorola develop integrated circuit (IC) design before setting up Solomon Systech, which finally got listed in Hong Kong. The situation of the manufacturing industry is like the toy

industry where many people had worked for big foreign companies such as Mattel. I believe the case for design is also similar. Big foreign companies come to Hong Kong and hire local people. We provide the companies with talents who after training armed with seasoned experience and industry knowledge can start their own business.

► **Antony Chan:** The characteristic of Hong Kong is "East meets West". At the moment, countries like Japan and France are commonly regarded as successful examples of international design centres. To be successful, all parties need to work together. The public, professionals and academics are all very important. I agree that a mechanism to attract foreign companies to come to Hong Kong is vital, but other than that, can the policy be reformed so that local companies can hire foreign talents directly? Currently it is very difficult to hire foreign designers. Can a mechanism be put in place to allow local companies to hire, for example, 10% of their staff from overseas? This way, young foreign designers will be able to bring their cultures into Hong Kong.

## Business Opportunities Brought by Licensing

► **Toby Chan:** Allow me to respond to Mr Lau first. I recall we once had a meeting regarding licensing. Mr Lau had a question about demand as to whether designers, animators and editors had sufficient platforms for work and employment opportunities. In the 80's when Hong Kong people could speak their minds freely, the publishing industry was very prosperous at the time. However, with the opening up of the Taiwan market, followed by mainland China, Hong Kong's competitive edge has been undermined. You can see the market is now full of simplified Chinese books.

It is my hope that, through the promotion of licensing, a solution can be provided to help manufacturers solve their problems. At the moment, only a few SMEs know that licensing is an instrument, of which larger manufacturers have already been taking advantage. In particular fashion enterprises such as Li & Fung Limited, they have made use of other licensed brands to help with production, to open stores, or even to acquire another brand, such as Lilanz [a mainland menswear brand].

China Outfitters [a mainland company that designs, manufactures and markets menswear clothing], for example, was listed in HKEx in 2012. The company did not want others to know that the brands which it owned were all licensed from other companies. The company started six or seven years ago as an SME. It did not have any background or experience in garment or manufacturing. How-

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ever, the company focused on design and was well-versed in branding. The company has utilised only two brands - JEEP, a car brand, and Santa Barbara Club, a polo shirt brand, to get itself successfully listed. According to a Ming Pao's report, the company's business grew by more than 30% in 2012. This example illustrates that if companies know how to put brands to their advantage, employment opportunities in the manufacturing industry will increase.

In fact, licensing also helps enhance the quality of design. Daniel Hechter for example, is a fashion brand in France with a history of several decades. At the moment Interasia Marketing (HK) Co. Ltd. (Interasia) is its licensee. Every piece of clothing designed by Interasia needs to get approval from Daniel Hechter's professional fashion experts before it is qualified for sale. With their Hong Kong designers striving to get their designs approved, Hong Kong designs will gradually rise to the international level.

Many international brands in Hong Kong can make use of licensing. Nowadays, it is not Hong Kong companies that refuse to establish their own brand, but the cost and risk involved are too high. A lot of manufacturers are afraid of failure while others do not want to spend this sum of money. Some toy manufacturers said that they have spent 5 to 6 million Hong Kong dollars in the mainland to advertise their own brands, but it was far from successful. Nowadays, when managing a brand, a lot of companies simply do not know how to use marketing strategies, nor do they want to spend too much budget on it. I personally believe that instead of building a brand, we might as well obtain a licence. We can make use of the opportunity to learn about brand management by paying not too high a royalty fee to obtain a licence. We can then create our own brand and collaborate with other licensed brands to increase brand popularity. For instance, Interasia can set up a counter to display certain products of Daniel Hechter, some from *Elégance* [French fashion brand], and some from its own brand. Not only will it enhance the value of its own brand, and in so doing it will also create employment opportunities. When manufacturers have obtained a licence, naturally there will be demand for designers. Amidst a tense global competition nowadays, if there are inadequate job opportunities for Hong Kong designers, it will result in a severe impediment to the development of Hong Kong design industry. I think we must try to make reference to the above approach to solve the imminent problem.

► **Edmund Lee:** There is no conflict between the two. What Dr Chung pointed out was that a mechanism to attract overseas companies to Hong Kong can provide a more substantial employment platform.

► **Toby Chan:** This is the ideal situation, but it could not be achieved within a short period of time. Large companies will have a lot to calculate before coming to Hong Kong.

► **Lee Jark-pui:** I would like to respond to the GDP issue raised by Professor Hui earlier. If we can compare GDP with Net Domestic Product (NDP), the picture will be much clearer. I hope the Census and Statistics Department can provide this information; otherwise the current data do not mean much. Also, I agree that design is closely related to innovation and technology. Simply a discussion about it within the industry is not enough. We must form a consensus in society. When Ms Janet Wong first served as the Commissioner for Innovation and Technology, she had already encouraged Hong Kong people and students to gain a deeper understanding and cultivate their interest in innovation and technology. When I retired in 2012 from the Innovation and Technology Commission as Chairman of General Support Programme Vetting Committee, the Committee actively advocated that the development of innovation should be encouraged through government funding.

In addition, the document you provided mentions local culture. I think that local culture is equivalent to local market; overseas culture is equivalent overseas market. These are two different things. For example, an architect designing a building in Hong Kong is a completely different story from designing in a foreign country. I agree with one of the participants that we can design a building that is very conceptual. I also agree that designers should have a free mind, a dream or a fantasy, but they should also recognise market realities and facilitate to unite the two.

► **Bernard Suen:** Hong Kong is an open city. In the process of attracting foreign and mainland talents to Hong Kong, integrating them into the local community, and then helping them enter the international market, localness has a vital role to play. We now have the PMQ<sup>Note 4</sup>, and Dr Lee also mentioned that the Government has allocated HK\$100 million for each local district to support the implementation of minor works projects responsible by each district council. How should the design industry make use of these opportunities to boost domestic demand? This is my question for all of you.

► **Edmund Lee:** Last year, we always mentioned the slogan "A City Driven By Design". Under the creative city concept, design, apart from industrial applications, is also essential to the community. It shoulders the task of making improvements to society.

► **Stanley Chu:** For example, a large export-oriented enterprise debates to decide whether its design team should be based in the U.S. or Hong Kong. The advantage of setting up the team in the U.S. is that the American designers

will have a better understanding of the consumer's preferences as their brands are mainly from the U.S. The flip side is that the design team will be too far away from the manufacturing base, remote from the reach of the materials and the factory. This example illustrates exactly the opportunity to integrate the two teams. We certainly welcome foreign designers, but why do they want to come to Hong Kong? The incentive would be because there are profits involved. We had BPE in the 60's because of the existence of domestic demand and local brands. Later on, when it was easier to make money with hundreds of millions of exports of goods, who would still care about local brands, or take care of the small local market? Nowadays, as exports continue to plummet and the mainland market opens up to encourage domestic demand, there is an opportunity for Hong Kong and mainland China to collaborate to build a brand for mainland Chinese products.

For instance, Hong Kong Disneyland has introduced the "Pleasant Goat and Big Big Wolf" [a popular animated TV series in the mainland] this year in order for Chinese visitors to feel more at home when they visit the theme park. There will also be licensed business of some sort relating to the Pleasant Goat in the future. I have suggested to the Managing Director of Hong Kong Disneyland, Mr Andrew Kam, to organise annually a local Disney characters design competition, and seek the support of Hong Kong manufacturers to design Hong Kong souvenirs for sale. Each year, there are more than 40 million visitors to Hong Kong Disneyland, with most of them coming from the mainland. Why can't Hong Kong-designed hats, clothing, umbrellas, stationery, toys, and even golf balls, obtain a licence from Walt Disney for selling them in Hong Kong? The Hong Kong Government should not only encourage foreign designers to come to Hong Kong, but should also stimulate domestic demand that comes with a population of 13 billion from the mainland. Hong Kong itself is a trademark of quality. We need to introduce the concept "Designed in Hong Kong, Created in Hong Kong" into Chinese manufacturing industry. First, we need to establish a Hong Kong brand and then develop it in the enormous mainland market before taking it to the global market. Brand building must start from the local community before developing the regional and international markets. As a matter of fact, we are not able to enter the U.S. market to develop brands at the moment. Even brands like Ninja Turtles were unable to compete with Mattel and other major brands. The risk for Hong Kong people to establish their own brands in the U.S. is unimaginable. They are not able to cope with the cultural difference and local networks. Many had tried but failed. Therefore, we should take control of making decisions and have the final say. We should create market demand in Hong Kong. This is an important opportunity for Hong Kong's creative and design industries to start afresh.

▶ **Lee Jark-pui:** As a businessman, my observation is that the manufacturing industry tends to outsource the R&D and design work abroad. Should we consider the development of local talents on one hand, and attract more foreign talents on the other? For instance, in fashion design, the "Hong Kong Young Fashion Designers' Contest"<sup>Note 5</sup> organised by the TDC offers local winners sponsorships for them to undergo a week-long field trip to Italy. This is a good idea. As for the latter, since Europe and the U.S. are experiencing an economic downturn, many people want to come to work in Hong Kong. This is our opportunity to expand. With the introduction of more foreign designers for work demonstrations and lectures, the effect may be even better.

▶ **Bernard Suen:** Is Invest Hong Kong working to attract foreign talents to Hong Kong?

▶ **Stanley Chu:** Not exactly. Invest Hong Kong mainly encourages foreign companies to set up branch offices and regional headquarters in Hong Kong, as well as attracting foreign investments.

▶ **Roy Chung:** I think Invest Hong Kong does undertake some recruitment work to attract overseas talents, but the biggest problem for Hong Kong is that there is not an integrated organisation. Hong Kong Tourism Board (HKTB), Invest Hong Kong, and TDC have been doing work to drive the development of Hong Kong, but whether their work has been adequately coordinated is debatable. Who formulates the policy to attract foreign talents to Hong Kong? Who can take a step further? For example, I know that Invest Hong Kong will organise some event with TDC in New York and San Francisco in early June, known as "think ASIA, think HONG KONG"

▶ **Edmund Lee:** It is necessary to promote the network for better coordination.

▶ **Freeman Lau:** It is not our objective today to discuss whether the Hong Kong design industry is successful or not. It is about how the Hong Kong design industry can help drive Hong Kong's economic development, what role we can play and which areas have been neglected or not done enough, so that we can provide some data and information for the design industry, government, business community and manufacturing sector as a reference. Of course, we will not be able to find answers to everything we discussed today.

Many of the participants present today are members of the working group on manufacturing industries, innovation technology and cultural and creative industries under the Economic Development Commission. HKDC and the Hong Kong Federation of Design Associations wish to



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find out the role that the design and creative industries can play in propelling Hong Kong's economic development. Mr Chu mentioned the market issue while Dr Chung pointed out the issue why there is a lack of jewellery designers and no course or training is provided to address the problem. Dr Toby Chan suggested that licensing could offer a new solution as he believed that Hong Kong has not yet fully utilised the licensing mechanism. Are there any other possibilities?

► **Bernard Suen:** What we discussed just now about globalisation or local market means nothing to the young generation. Most of them learn, play and make friends in the virtual world. Recently, a group of youngsters who call themselves "9gag" has successfully secured venture capital in Silicon Valley and become an instant sensation on the internet. This is something possible. It is the same case for Angry Birds. Who would have thought a game application could turn into a movie and become a big enterprise? This is exactly what Dr Chung talked about technology. Another phenomenon is that there is a sudden surge of co-working office spaces in Hong Kong in recent years, such as Cocoon, The Hive and The Good Lab. An interesting phenomenon is that foreigners are the main patrons of these co-working office spaces. Some of them are software engineers and some are designers. These co-working office spaces gather people from different sectors, giving rise to a new economic force.

## Mutual Benefits for Local Design and Market

► **Stanley Chu:** I had a chat with HKTb's Executive Director, Mr Anthony Lau. I told him that the PMQ will be open for operation by the end of 2013 or early 2014. Why not create some local souvenirs when there are more than 40 million visitors coming to Hong Kong every year? HKTb could even develop a brand and organise a design competition every year to provide opportunities for designers and the manufacturing industry. The products sold will remain with the foreign visitors, which will help promote Hong Kong. Like the Ocean Park in Hong Kong, it has established its own brand as a theme park. The key is to create a market demand in Hong Kong. I do not have a design or art background, but I hope to play a part in transforming Hong Kong's economy into one that is design-driven and expanding China's manufacturing industry. This will make the greatest added value possible. We also need to build our own brand. McDull is an excellent example. It is rather difficult for SMEs to establish their own brands, but public platforms such as HKTb, Ocean Park and Hong Kong Disneyland are already the biggest players fuelling the growth of the manufacturing industry.

► **Bernard Suen:** You reminded me of the spill-over and multiplier effect that could be achieved by the creative industries as they are content-oriented. Taiwan has indeed accomplished such effect in recent years as its movies *Cape No. 7* and *You Are the Apple of My Eye* have boosted the tourism industry of Kenting and Jiufen [Taiwanese cities], which has also benefited the development of the manufacturing industry. What are your views on the spill-over effect of domestic demand in generating other economic values?

► **Edmund Lee:** Some clothing items sold in England and Singapore carry a label of *National Geographic* and each one of them displays the name of the designer. In this way, they are creating a platform to help designers reach out to the world. Other than licensing, there should be more room for the Government, PMQ and others.

► **Stanley Chu:** If manufacturers want to rent the studios at PMQ, they have to apply together with their key designers who need to work at the studios. PMQ is a design landmark but not a sale outlet for tourists.

► **Karen Chan:** We had a similar situation with our German Pool's kitchen cabinets. There is this association called DETOLF which invites architects and artists from around the world to design a pattern that is placed on the slabs of kitchen cabinets together with their autographs. It has a very high regard for the designers. IKEA also invites designers to take part in its production regardless of how much the products can eventually sell. These are actually brand marketing tactics and are very commercial in nature. I am not sure if we can practice it in Hong Kong.

► **Edmund Lee:** Swedish popular brand IKEA adopts the pragmatic design concept. It is said that Northern Europe, with Sweden in particular, is making use of the IKEA platform to push forward this design concept.

► **Freeman Lau:** As the window of China, Hong Kong still has a few more years to help its next generation build up the foundation and capabilities.

## Insights from the Success of the Convention and Exhibition Industry

► **Stanley Chu:** I was the Chairman of the Hong Kong Exhibition and Convention Industry Association (HKECIA) for eight years, and now I am the Honorary Life President. The role that the industry plays in society has experienced tremendous changes in recent years.

HKECIA has several missions. First, it accentuates the importance of the convention and exhibition industry in the national economy and promotes Hong Kong as Asia's convention and exhibition capital at the local, regional and international levels. Every year, we commission audit firm KPMG to conduct an authoritative analysis on the full-time employment opportunity, economic effectiveness and GDP brought about by the convention and exhibition sector. Second, we organise educational programmes to raise levels of professionalism in the industry. Third, we aim to expand our network by organising delegations coming in and out of Hong Kong. The fourth mission, being the most important, is to represent the best interests of the whole industry in advocating appeals to the Government and media.

HKECIA has made outstanding achievements. The Financial Secretary had earmarked HK\$150 million to establish the Meetings & Exhibitions Hong Kong Office (in November 2008) under the HKTB and put aside HK\$30 million each year to promote the convention and exhibition industry in Hong Kong. Among the four working groups under the Economic Development Commission (established in January 2013), one is the Working Group on Convention and Exhibition Industries and Tourism in which convention and exhibition take priority over tourism as shown in its name. From the abovementioned example, my view is that the design industry may need a similar system to support its development. I have always thought that the slogan "Designed in Hong Kong, Created in Hong Kong" should be promoted. Using Hong Kong as a brand, the "Designed in Hong Kong" label offers a guarantee of style and quality. As to where the product is manufactured, it does not matter. Hong Kong designed-products need not to be made in mainland China. They could be manufactured in Cambodia, Vietnam, Indonesia or even Myanmar. That's exactly the value created by Hong Kong. If the value of "Designed in Hong Kong, Created in Hong Kong" is considered higher than the sky-rocketing rent in Hong Kong, designers around the world will still be willing to come to do business in this "East meets West" city. They will realise that Hong Kong design is comparable to Milan design and Paris design or even better than Belgian design. To achieve this goal, we need to do more promotions.

Let me make some specific recommendations. First, Hong Kong can conduct an analysis on the economic impact brought about by the local design industry. The Census and Statistics Department has statistics on the convention and exhibition industry, as we have engaged KPMG to establish a model to calculate the spill-over effect using information such as hotel occupancy rates of exhibitors. Other than those convention and exhibition professionals, we also include cleaners and hotel staff to find out the number of people employed full-time in the industry.

As far as we know, the convention and exhibition sector forms 1.5% of Hong Kong's GDP, providing 69,000 full-time positions and an economic impact of over HK\$30 billion each year. The KPMG data could be compared with those in the U.K. and Germany. We have full control of the data, not by government departments. I am the Chair of the Global Association of the Exhibition Industry (UFI) Asia Pacific Chapter. UFI, which is very authoritative in the industry, has its headquarters in Paris for over 80 years. I am familiar with the industry practice in France, England and Australia. The association is more familiar with the industry than the governments, and they also trust our data.

Second, Hong Kong should become Asia's Design City. HKECIA has single-handedly turned Hong Kong into a convention and exhibition hub in Asia. Leveraging on its experience and expertise, Hong Kong has hosted a number of the world's top and largest conventions and exhibitions. Although no certificate of honour has been awarded, no one dare to doubt the leading status of Hong Kong in this regard. Overseas companies come to Hong Kong to organise conventions and exhibitions, or even set up their offices here. We have fully demonstrated that our fame is not an empty reputation.

Therefore, we do not need the Government to apply for Hong Kong to be a Design City. We just need to establish a related association. Moreover, economic impact analysis is also important. It is necessary to calculate the spill-over effect and economic impact of the design industry as the results will also support the manufacturing industry. We can ask KPMG or other professional organisations to establish a model. If authoritative international organisations could be engaged, no one would question the credibility of the analysis.

► **Freeman Lau:** We must not underestimate the importance of research. When the Hong Kong Government promoted the service industry in 1995, it included the advertising industry but excluded the design industry. At that time, the Hong Kong Federation of Design Associations conducted its own study on the number of people being employed in the design industry, the industry's expectations and the business turnover in mainland China. The findings were then submitted to the Government. With these data, the design industry was eventually considered as part of the service sector. Otherwise, TDC would not have fully supported us.

The HK\$150 million earmarked by the Financial Secretary to support the convention and exhibition industry had to be endorsed by the Legislative Council. Therefore, industry data is crucial. The industry itself is in the best position to do its own calculations. This is a wake-up call. The design industry should also conduct a similar study.

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► **Stanley Chu:** That is because the professional organisations do not have to worry about the source of the data. We provide data on the exhibition area, the numbers of exhibitors and visitors, while they are solely responsible for establishing a model, which is a relatively easy task.

Besides, as Hong Kong has a more internationalised environment, we can join hands with Singapore, Malaysia, Thailand and other Asian countries to set up an Asian design alliance. Hong Kong will have its edge in running against other countries for the president or vice-president positions in the alliance. It is just the same as UFI. When it established its secretariat in Hong Kong, I was elected as the Chairman. This gave me authority when promoting the industry.

► **Toby Chan:** This is feasible. We have founded an Asian award which is supported and participated by representatives from Japan, Korea, Taiwan and mainland China. We have established our branch office in mainland China, and are planning to do the same in Japan and Korea in order to strengthen our position in Asia. Our future direction is similar to what Mr Chu just suggested. Our mission is to promote Hong Kong as an intellectual property trading hub. Mainland China has a well-rounded legal system, but the main problem lies in its taxation system. There was a case in which a company set up its branch office and had everything ready in mainland China but subsequently came to realise that the tax rate was over 20%. The company eventually came back to Hong Kong.

► **Stanley Chu:** Without licensing and copyright, expanding operation in mainland China is just an empty talk.

► **Freeman Lau:** The crucial point of Mr Chu's suggestion is that we need to consolidate the resources in Hong Kong. The experience of the convention and exhibition industry could make a good reference. With regards to the added value as suggested by Mr Lee, it can be achieved when Hong Kong becomes a design city and designers from around the world come to Hong Kong. The chemistry created would not just occur with local designers, but also with Hong Kong brands.

## Relationship between Hong Kong Brands and Mainland China

► **Freeman Lau:** To foreign designers, it is very tempting to directly go into the mainland market. I have also worked with a lot of them but the experience is more like playing games than running a business. Nonetheless, the collaboration with German Pool was different as the company saw the value of it. German Pool is an exceptional example as it is successfully registered as a trademark in Germany and other European countries. As the living

standard improves in China, it will be interesting to see whether German Pool could enter the market?

► **Roy Chung:** It is now being implemented but there will not be a separate brand. The mainland China market is enormous. There have been many OEM enterprises entering the mainland market directly with foreign products, bypassing the development process. However, I do not think they succeeded. We must observe the behaviour of mainland consumers and manufacture the right products accordingly. Hong Kong has an edge in working with overseas designers to design something that suits the mainland market. For example, German Pool has come up with a steamer that specifically caters for the Chinese market. It will be very hard to sell by imposing overseas products on mainland China without adaptation. If Hong Kong is to focus on developing the mainland market, it will definitely have an advantage as it is familiar with the mainland Chinese culture.

► **Bernard Suen:** We have discussed about the local market, the domestic market of mainland China and how to attract more overseas designers coming to Hong Kong. If it is to be implemented, designers in Hong Kong and from overseas need to understand the market demand in both Hong Kong and mainland China. What do emerging Hong Kong designers think about the idea of going into mainland China to learn about the consumer behaviour and their mentality? Shall we begin our discussion with the development of Qianhai <sup>Note 6?</sup>

► **Stanley Chu:** We have discussed with the HKTB to organise more promotional activities in future and bring visitors to shop at PMQ. Otherwise, all 40 million visitors will only shop for brand names. Locally manufactured products such as watches will have no market, especially when local brand owners cannot afford the skyrocketing rent of setting up sale outlets at places like IFC. Many industry insiders have explored the potential of the government allowing TDC to manage some of the industrial buildings where Hong Kong-designed products can be sold with strict quality control to combat counterfeits. They believe this business model can generate great commercial values. Visitors will no longer wear identical branded watches. Due to concerns about government-business collusion, this plan is yet to be implemented and sadly, that will eventually benefit only those foreign brands. As there are more than 40 million tourists shopping in Hong Kong and over 2 million visitors attending the Hong Kong Brands and Products Expo each year, there is still a lot for Hong Kong to do. To achieve better results, we need breakthroughs.

► **Roy Chung:** Is there anything Hong Kong can learn from the souvenir street in Macau which is always packed with visitors and tourists. Souvenirs characteristic of Hong Kong should not be merely about food, but those with a design element. PMQ is established exactly for this reason.

► **Freeman Lau:** We should work to establish Hong Kong as a brand. However, that is not enough. The ultimate goal is help build up fame for local designers so that they can collaborate with other brands and then enter the mainland and global markets. My personal view is that the approach adopted by TDC is not effective. We should work with other organisations in Hong Kong and promote Hong Kong as a brand as soon as possible and facilitate business matching. TDC has been in operation for many years but it only focuses on business-to-business (B2B) operations. It has never promoted Hong Kong as a brand. The “Designed in Hong Kong” idea proposed by Mr Chu is a worthy cause to pursue. I would like to hear the view of Mr Lee on what other chambers of commerce could do?

► **Lee Jark-pui:** As the name of International Chamber of Commerce (ICC) suggests, we are a global organisation with presence in 140 places across the world. If Hong Kong-designed products want to gain exposure in the world, ICC is one of the channels. TDC approached us some years ago hoping ICC could help disseminate its messages. Members of ICC come from different industries including legal and manufacturing. Although the manufacturing sector does not form the basis of ICC, it can still play an intermediary role on the international front. We welcome designers to join us as members and we support the work of HKDC.

► **Karen Chan:** Let me supplement here. Although TDC took the lead to introduce Hong Kong brands into mainland China, it did not do a good job. We were the first batch of enterprises that switched from doing export exhibitions to B2B operation. Unfortunately, TDC failed to take the right approach. The short-lived efforts that they made did not provide real assistance.

Not until recently we set foot again in this area of work did TDC work harder. Other than B2B, we succeeded in establishing a good relationship with local governments. We used our Hong Kong identity to enter the mainland market and were supported by senior government officials and the media. What TDC should do now is to develop good relationships with the local media and assist Hong Kong enterprises to go into the mainland market. Otherwise, it will be very difficult for Hong Kong enterprises to succeed on their own. TDC once invited the Hong Kong designers who created Chocolate Rain and egg-waffle-related products to Guangzhou; however, the effort was not comprehensive enough. Different organisations work

on their own, without creating a united theme to link up their work together. If there could be a collection of Hong Kong designs linking the HKTB, TDC and other institutions together, the impact of promotion would be more remarkable. With these organisations becoming mature, they understand they need to provide assistance in different areas. These organisations are also doing some work online, such as the e-shopping platform of New World Department Store and are providing companies with points of sale for their products at the TDC Design Gallery. However, individual companies, especially SMEs find it difficult to be qualified for TDC Design Gallery as it requires the company to have a basic operation capital of HK\$300,000 and the brand needs to be locally registered. The auditing requirements are strict and the process is time consuming. I think TDC wishes to help the design industry. However, the design industry does not understand the direction of TDC’s work. There should be more communication between the two sides.

► **Toby Chan:** If we are to establish the Hong Kong brand, different chambers of commerce, TDC, Invest Hong Kong and other government departments must confer and agree on a unified theme which will be the focus of promoting the Hong Kong brand. Japanese products were once criticised by some for their inferior quality because of copying European products, but today no criticism of this sort targets Japanese products, only those made in mainland China. Hong Kong’s current positioning is embarrassing. Is its product quality superior? Is its design good enough? It is simply not the case.

► **Freeman Lau:** We must first consolidate the value of Hong Kong design. Different people are saying different things. We must reach a consensus. Speaking of Qianhai as mentioned by Mr Suen, the Hong Kong Federation of Design Associations and HKDC hope to set up a platform for the Hong Kong design industry there. This proposed platform will facilitate cooperation with Shenzhen in order to better serve the Pearl River Delta as well as to provide design service information for the country. It is our hope to attract manufacturers in the Pearl River Delta to join forces to conduct research and develop products and brands. If this platform could be successfully set up, its impact would be apparent, providing a strong incentive to attract foreign companies. At present, foreign companies find it difficult to directly set up a branch office in mainland China. To them, Hong Kong is still a better choice over Shanghai as they enjoy the living style here more.

► **Stanley Chu:** I think the finance industry will benefit the most from Qianhai. With the government policies and regulations being more lax there, along with the internationalisation of Renminbi, it is not wise for Hong Kong companies to set up a business there considering the cost factor. The low

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rent offered is not a big incentive because rental in remote areas like the Buji Sub-district in Shenzhen is also very low.

It is not economical to go to Qianhai. Hong Kong boasts a perfect comprehensive supply chain, with easy access to factories, materials and visitors. I reckon we should instead focus on how we can develop Hong Kong and strive to become a design city in Asia. We should consolidate and strengthen our existing achievements and information in hand as soon as possible. With everything in place, we can then expand our promotion efforts to impress the public

Currently, Hong Kong hosts seven world's largest trade exhibitions in terms of the numbers of participating exhibitors, rather than the exhibition space. The total exhibition space available in Hong Kong is just 150,000 square meters, compared to 320,000 square meters in Guangzhou. However, Hong Kong tops the world for the total number of exhibitors. The exhibition space for the Hong Kong Gifts and Premium Fair is 84,000 square meters, whereas the world's largest gift fair in Frankfurt, Germany, boasts a 320,000 square meter-hall. The reason why the world's largest gift fair is held in Frankfurt is solely because of its history, not because of its location or a market demand. That's the constraint for Hong Kong.

► **Freeman Lau:** Servicing is an essential part of the design industry. There is still room for improvement for Hong Kong. Designers must widen their horizons and cannot be ignorant of things in the world. If the next generation of designers only focus on local market and there are not sufficient brands to support its development, the future of the 2,000 design graduates each year will be very grim. Shenzhen is a convenient option, giving our young people an extra choice. Not everyone needs to stay in Hong Kong. From what we have studied in the past three years, we found that the grievances of our youngsters arise from their inability to see the future clearly probably because of the status quo of the reality. It could also be a case that they are not taking a step forward.

► **Toby Chan:** Hong Kong's education needs to be strengthened to encourage our young people to go to the mainland for development. At present, they cannot even stay in a mainland factory for a week; however Japanese designers are totally different. They can stay there for an entire month observing how the workers do the moulding, not because they like China in particular, but only because they are willing to commit to a long period of time supervising the work there to ensure high product quality.

► **Stanley Chu:** For the design industry, it can be expanded extensively in the mainland using Hong Kong as a base. Take our company as an example, among the 260 convention and exhibition professionals, 100 staff are from

Hong Kong and 160 from mainland China. There are only two Hongkongers among those 160 working in mainland China. Those 100 people working in Hong Kong are sufficient to manage those in mainland China. Our Shenzhen branch office has 70 people with their managers coming to Hong Kong two to three times a week. The meetings are conducted in Putonghua. Our Hong Kong managers also need to travel to work in Shenzhen two to three times a week, so the two teams are basically the same. Cost is not a factor to consider because Shenzhen is not a lot cheaper than Hong Kong. But for our mainland team to become more internationalised and for our Hong Kong team to better adapt to the Chinese culture, Shenzhen is the best melting pot. The local Chinese team members come from different provinces armed with an international vision and knowledge about China. Shenzhen can leverage on the edge of Hong Kong to enter the global market while Hong Kong can make use of Shenzhen as a springboard to the mainland market. I still believe there is no need to rely on Qianhai as an option because the cost of operation will be pushed up by the financial industry in future.

► **Freeman Lau:** We are just using Qianhai as a platform for collaboration with the Shenzhen government and the industry. The low rent and lax taxation system are not the focal points. The greatest appeal for Hong Kong companies is that they can work there without being required to set up another company. The point put forth by Mr Chu about internationalising the mainland team and sinocising the Hong Kong team is very insightful.

► **Stanley Chu:** We have been operating on this model more than a decade.

► **Freeman Lau:** We also have a similar experience. The scale of my own company in Hong Kong is smaller than that in mainland China, with 20 staff in Hong Kong and 50 staff in the mainland. Most of our clients come from the mainland. If we had not opened our Shenzhen office and only based our operation in Hong Kong, it would have been very difficult to stay afloat. Our experience tells us that people in mainland China are still very fond of designs from Hong Kong. The Hong Kong economy benefits greatly with Hong Kong designers leading mainland colleagues in China.

► **Stanley Chu:** Mainland China is now fast developing its service sector. Hong Kong can export its service industry, but its export industry has already lagged behind.

► **Francis Lee:** I used to commute to Shenzhen three times a week but now I am travelling back and forth every day. Sometimes I even need to go there twice a day.

▶ **Bernard Suen:** What is the staff ratio between Shenzhen and Hong Kong in your company?

▶ **Francis Lee:** I am gradually cutting back on our manpower in Hong Kong but increasing that in mainland China. The ratio of Mainland to Hong Kong staff is about 3 to 1. Hong Kong staff are definitely not willing to travel to the mainland. Staying there two days a week already hits their limit.

▶ **Toby Chan:** It is absolutely impossible to integrate production and design if one does not stay in the factory and supervise the manufacturing process.

▶ **Freeman Lau:** This is another topic of discussion. Hong Kong youngsters are used to a comfortable lifestyle and Qianhai is a relatively easy place. Moreover, they are not as hard working as we were in the old days. Mainland Chinese designers are enthusiastic, with an ambition to become the country's number 1 while very few Hong Kong young designers share the same vision. Merging the talents of the two places can help stimulate the ambition and vision of Hong Kong designers. Although Hong Kong offers an international exposure, the younger generation is far from meeting the standard. Their refusal to merge with mainland China is also detrimental to Hong Kong's development. It is hoped the Qianhai project could help them.

▶ **Stanley Chu:** My company is based in Hong Kong, but 95% of my business comes from mainland China. Although we have always said we should attach great importance to our motherland and eye on the world, if we do not keep our Hong Kong as the base, we will lose the value of our existence. We must make Hong Kong a Design City, not just part of Greater China.

▶ **Freeman Lau:** If we do not cooperate with China, Hong Kong will not be able to compete against Beijing and Shanghai. But if we collaborate with Shenzhen, Beijing and Shanghai will not be able to beat Hong Kong.

## Should Hong Kong Apply For the Title “Design City”?

▶ **Desmond Hui:** The Government said it planned to apply for the title “UNESCO Design City” for Hong Kong two years ago but the plan fell through due to, perhaps, the change of leadership. Shenzhen, Shanghai, Nagoya and Seoul have already been crowned the title “Design City”, except Hong Kong. The Government needs to take more action to put Hong Kong on the international stage.

▶ **Freeman Lau:** The Government expects the community to drive the action. They understand that it requires enormous amounts of effort to apply for the “Design City” title, as it will have to keep in touch with over 12 other cities around the world every year after obtaining the title. That is why no action has been taken.

Personally, I think another way to make Hong Kong famous is to collaborate with Shenzhen to become “Design Twin Cities”. Shenzhen is backed by a pool of 60,000 designers while Hong Kong possesses an international vision as an innovator. Quality education, networks and international talents are what Shenzhen lacks. Shenzhen needs Hong Kong to become an international design city. If the Qianhai project succeeds, it will create a win-win situation for Shenzhen and Hong Kong. Top government officials have already given green light and started planning the next step forward. The Hong Kong Federation of Design Associations, PMQ and other parties will work together to realise this project.

▶ **Desmond Hui:** Actually the cost to become a UNESCO Design City is not expensive.

▶ **Freeman Lau:** Right, but there will be a series of activities for Hong Kong to organise and participate in other design cities every year after joining the network. I think the purpose of these requirements is to strengthen the authority of UNESCO. This policy puts these design cities in the network at the service of UNESCO. The Hong Kong Government and Create HK will definitely not agree to this.

## Problem of Design Education in Hong Kong

▶ **Freeman Lau:** We do not have answers to everything we discussed today, but we have heard many interesting possibilities and expectations from different organisations. We should consolidate all these views to enable better communication. This is one of the tasks of HKDC. Every discussant here has at some point touched on the problem of education. Although it has not been fully discussed today, we definitely need to address this issue; otherwise the consequences will become unimaginable after a decade. Hong Kong Design Institute and the School of Design of PolyU have been working very hard in this regard, but they do not have sufficient information to help them understand of the correlation between the development of Hong Kong's entire design industry and the economy. Dr Chung said the students would visit mainland China every year to deepen their understanding about Chinese culture. Unfortunately, this is scratching only the surface and will not help them a lot in really understanding the China market and the way of life.

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▶ **Roy Chung:** There also seems to be some student exchange programmes.

▶ **Freeman Lau:** Nevertheless, the problem remains complicated. It is important to encourage teachers to understand China. One of the reasons why youngsters are ignorant about China is that their teachers do not understand the country either.

## Conclusions

▶ **Edmund Lee:** Our objective is to propel economic development, create more business opportunities for the design industry and society. We also aim to strengthen local education and training for talents as well as to increase public understanding of design.

We have collected different views from this roundtable discussion which could provide reference views to inform future policy and programme development. Thank you all very much.

**Note 1:** The Baseline Study on Hong Kong's Creative Industries, conducted in 2003, was the first attempt by the Hong Kong Special Administrative Region Government to define and map out the state of creative industries in Hong Kong. It covers 11 industrial sectors: advertising; architecture; art, antiques & crafts; design; film & video; digital entertainment; music; performing arts; publishing; software & computing; and television & radio. It surveys their economic values, size of employment, characteristics of the production chain, strengths and weaknesses, challenges ahead and the significance of the Mainland market. The findings of the report provide the basis for relevant bureaux and departments of the Government to consider how further concrete policy measures should be devised to create the necessary favourable environment to promote the development of these industries.

**Note 2:** While fortifying the four traditional pillar industries (financial services, tourism, trading and logistics, and professional services), the Hong Kong Government in 2009 sought to expand Hong Kong's economic base by promoting six industries, namely testing and certification, medical services, innovation and technology, cultural and creative industries, environmental industries and education services, in which Hong Kong enjoys distinct advantages.

**Note 3:** The Hong Kong Government set up a "Dedicated Fund on Branding, Upgrading and Domestic Sales" (the BUD Fund) of HK\$1 billion in June 2012. The purposes are to provide funding support to individual Hong Kong enterprises in undertaking projects to develop brands, upgrade and restructure their business operations and promote sales in the mainland market, so as to enhance their competitiveness and facilitate their business development in the mainland market.

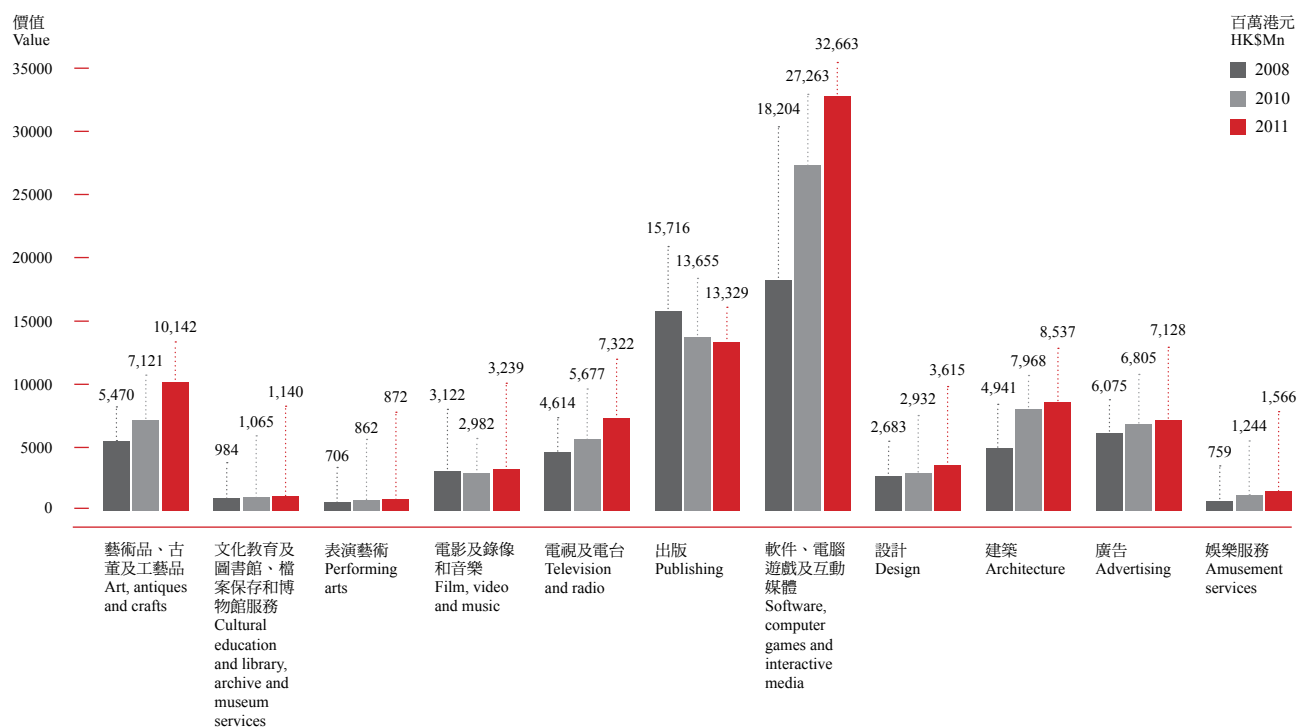
**Note 4:** PMQ is a revitalisation project and part of the Government's "Conserving Central" initiative which would transform the Former Police Married Quarters on Hollywood Road in Central into a creative industries landmark. Operated by the PMQ Management Co. Ltd, in collaboration with Hong Kong Design Centre, The Hong Kong Polytechnic University, and Hong Kong Design Institute of the Vocational Training Council, PMQ aims to become an icon of Hong Kong creative industries that shine in the region, promote "enterprising creativity", creative manifestation, and set out to nurture more local designers.

**Note 5:** The Hong Kong Young Fashion Designers' Contest (YDC) has been organised since 1977, aimed at cultivating and promoting a new generation of fashion design talents for the local garment and fashion industry, whose ideas will further enhance the image of Hong Kong as a fashion design centre.

**Note 6:** Qianhai in Shenzhen has been designated by the Central Government as a Hong Kong-Guangdong modern service industry innovation and co-operation exemplary zone according to the Overall Development Plan on Hong Kong/Shenzhen Co-operation on Modern Service Industries in Qianhai in August 2010. It highlights the importance of Hong Kong-Shenzhen co-operation to achieve mutual benefits, and allows Hong Kong businesses to take part in the development of Qianhai at an earlier stage and in a broader and deeper scale. According to the consensus reached between the Governments of Hong Kong and Shenzhen, the Shenzhen Municipal Government takes a leading role and is responsible for the development and management of Qianhai, while the Hong Kong Government plays an advisory role by providing comments on development planning as well as the study and formulation of related policies.

## 十一項文化及創意產業增加價值統計圖

### Chart: Value Added of 11 Cultural & Creative Industries



資料來源：香港特別行政區，政府統計處  
source: HKSAR Government, Census & Statistics Dept

## 十一項文化及創意產業排名及按年變動率 (以增加價值額計算)

### Ranking of 11 Cultural & Creative Industries and YoY Change (based on value added)

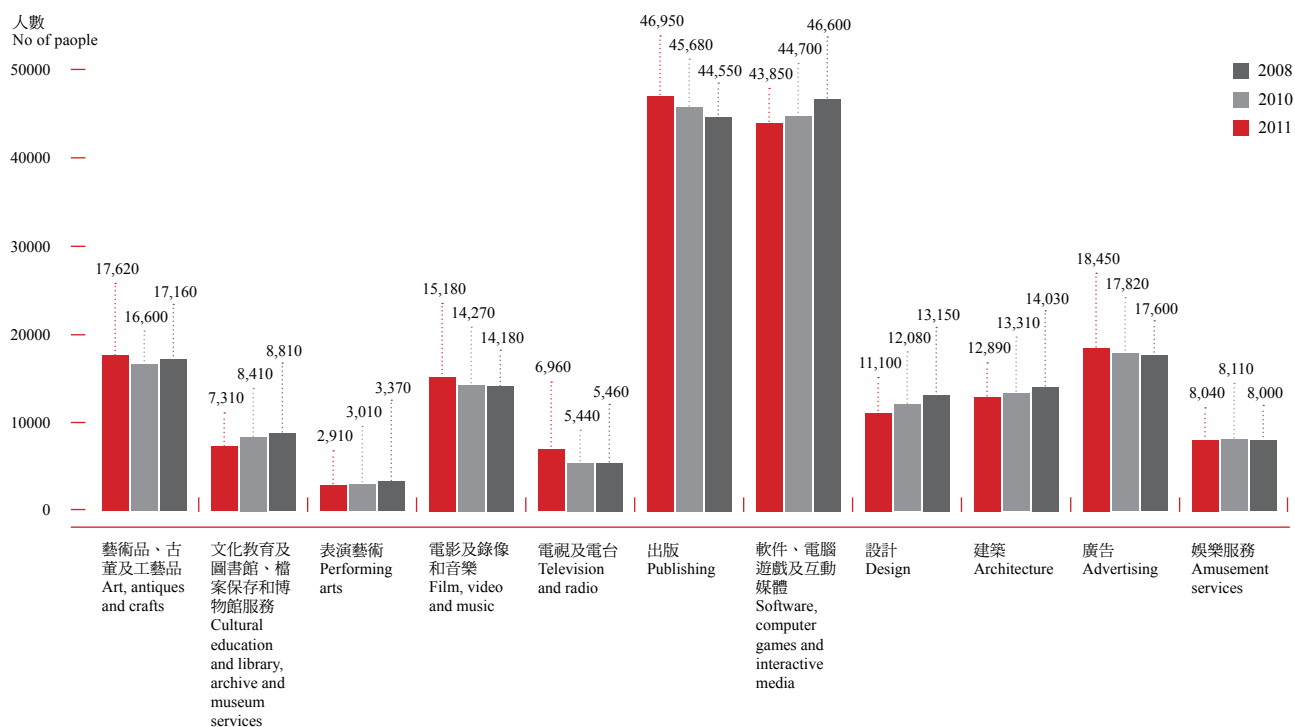
	2011			2010			2009			2008	
	Rank	百萬港元 HK\$Mn	(按年變動) YoY Change	Rank	百萬港元 HK\$Mn	(按年變動) YoY Change	Rank	百萬港元 HK\$Mn	(按年變動) YoY Change	Rank	百萬港元 HK\$Mn
軟件、電腦遊戲及互動媒體 Software, computer games and interactive media	1	32,663	19.8%	1	27,263	27.2%	1	21,429	17.7%	1	18,204
出版 Publishing	2	13,329	-2.4%	2	13,655	10.8%	2	12,329	-21.6%	2	15,716
藝術品、古董及工藝品 Art, antiques and crafts	3	10,142	42.4%	3	7,121	26.5%	3	5,631	4.1%	3	5,407
建築 Architecture	4	8,357	4.9%	4	7,968	51.8%	4	5,250	6.3%	4	4,941
電視及電台 Television and radio	5	7,322	29.0%	5	5,677	35.5%	5	4,189	-9.2%	5	4,614
廣告 Advertising	6	7,128	4.7%	6	6,805	2.0%	6	6,674	9.9%	6	6,075
設計 Design	7	3,615	23.3%	7	2,932	28.1%	7	2,289	-14.7%	7	2,683
電影及錄像和音樂 Film, video and music	8	3,239	8.6%	8	2,982	8.8%	8	2,741	-12.2%	8	3,122
娛樂服務 Amusement services	9	1,566	68.0%	9	932	0.0%	9	932	22.8%	9	759
文化教育及圖書館、檔案保存和博物館服務 Cultural education and library, archive and museum services	10	1,140	7.0%	10	1,065	9.1%	10	976	-0.8%	10	984
表演藝術 Performing arts	11	872	1.2%	11	862	4.6%	11	824	16.7%	11	706

資料來源：香港特別行政區，政府統計處  
source: HKSAR Government, Census & Statistics Dept



## 文化及創意產業的就業人數統計圖

### Chart: Number of People Engaged in 11 Cultural and Creative Industries



資料來源: 香港特別行政區, 政府統計處  
source: HKSAR Government, Census & Statistics Dept

## 十一項文化及創意產業排名及按年變動率 (以就業人數計算)

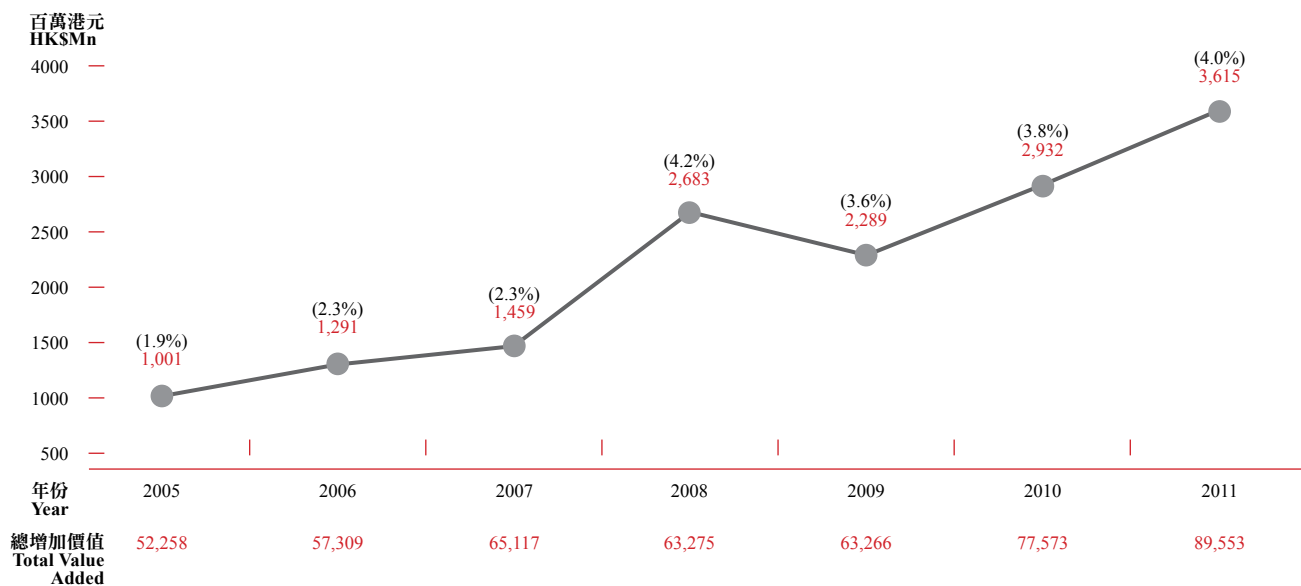
### Ranking of 11 Cultural & Creative Industries and YoY Change (based on number of people engaged)

	2011	人數 No	(按年變動) YoY Change	2010	人數 No	(按年變動) YoY Change	2009	人數 No	(按年變動) YoY Change	2008	人數 No
軟件、電腦遊戲及互動媒體 Software, computer games and interactive media	1	46,600	4.3%	1	44,700	2.1%	1	43,790	-0.1%	1	43,850
出版 Publishing	2	44,550	-2.5%	2	45,680	-1.8%	2	46,500	-1.0%	2	46,950
廣告 Advertising	3	17,600	-1.2%	3	17,820	-3.1%	3	18,390	-0.3%	3	18,450
藝術品、古董及工藝品 Art, antiques and crafts	4	17,160	3.4%	4	16,600	-1.8%	4	16,910	-4.0%	4	17,620
電影及錄像和音樂 Film, video and music	5	14,180	-0.6%	5	14,270	-1.6%	5	14,500	-4.5%	5	15,180
建築 Architecture	6	14,030	5.4%	6	13,310	4.6%	6	12,720	-1.3%	6	12,890
設計 Design	7	13,150	8.9%	7	12,080	6.9%	7	11,300	1.8%	7	11,100
文化教育及圖書館、檔案保存和博物館服務 Cultural education and library, archive and museum services	8	8,810	4.8%	8	8,410	12.9%	8	7,450	1.9%	8	7,310
娛樂服務 Amusement services	9	8,000	-1.4%	9	8,110	1.6%	9	7,980	-0.7%	9	8,040
電視及電台 Television and radio	10	5,460	0.4%	10	5,440	-6.0%	10	5,790	-16.8%	10	6,960
表演藝術 Performing arts	11	3,370	12.0%	11	3,010	3.4%	11	2,910	0.0%	11	2,910

資料來源: 香港特別行政區, 政府統計處  
source: HKSAR Government, Census & Statistics Dept

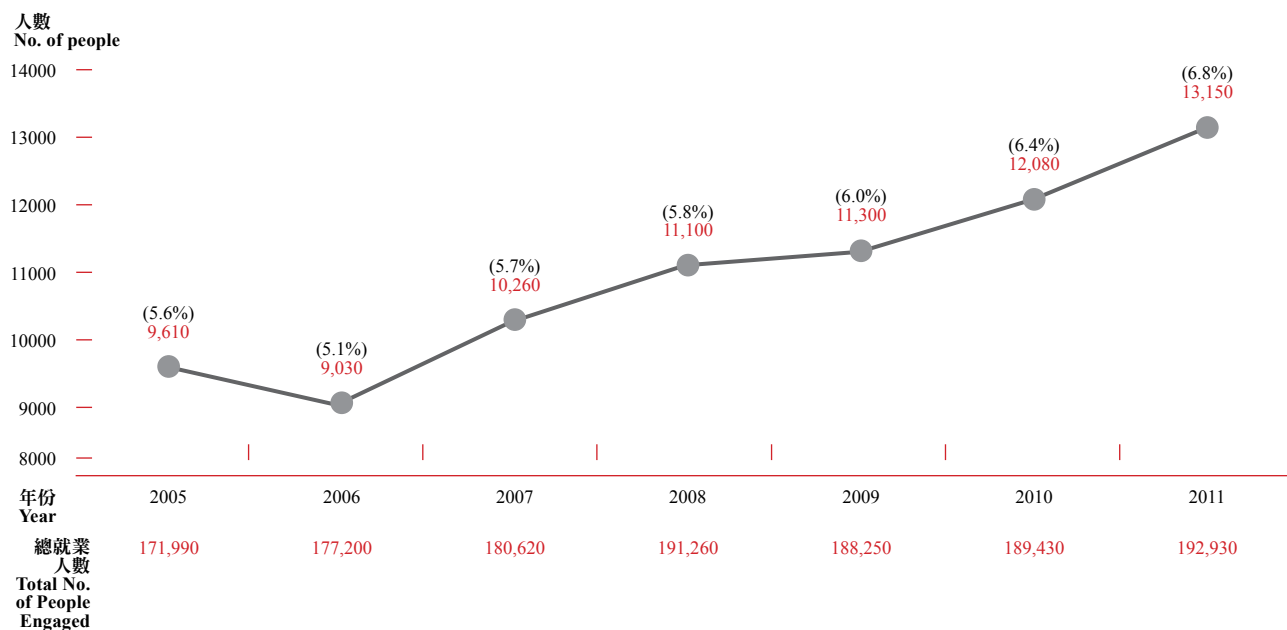
## 設計業與整體文化及創意產業總增加價值之對比

### Design Industry vs Total Cultural & Creative Industries based on Value Added



## 設計業與文化及創意產業總就業人數之對比

### Design Industry vs Total Cultural & Creative Industries based on Number of People Engaged



# 經濟發展委員會委員名單

## 經濟發展委員會成立

香港特別行政區政府於2013年1月17日成立經濟發展委員會（委員會）及其轄下的四個工作小組，成員由行政長官委任，以制協助訂全面的經濟發展策略和產業政策。

委員會由二十二位非官方委員及四位當然委員組成，其職權範圍是就如何擴闊香港經濟基礎及促進香港經濟增長及發展的整體策略和政策提出前瞻性的方向，並向政府提供意見；具體而言，檢視及確定有助香港經濟進一步發展的行業或行業群，及提議扶助相關產業發展所需的政策和其他支援措施。四個工作小組包括：

- (一) 航運業工作小組（包括海運及空運）；
- (二) 會展及旅遊業工作小組；
- (三) 製造、高新科技及文化創意產業工作小組；及
- (四) 專業服務業工作小組

### 經濟發展委員會委員名單

**主席：**行政長官

#### **非官方委員**

巴曙松博士

鄭國漢教授

錢果豐博士

蔡冠深博士

周松崗（航運業工作小組召集人）

傅育寧博士

馮國經博士

和廣北

劉展灝

劉炳章（專業服務業工作小組召集人）

梁君彥

廖長城

劉憶如

羅仲榮博士（製造、高新科技及文化創意產業工作小組召集人）

呂明華博士

蘇澤光（會展及旅遊業工作小組召集人）

宋林

董立新（航運業工作小組下的海運業分組召集人）

王冬勝

黃友嘉博士

楊榮文

盛智文博士

#### **當然委員**

財政司司長

商務及經濟發展局局長

發展局局長

運輸及房屋局局長

### 製造、高新科技及文化 創意產業工作小組名單

**召集人：**羅仲榮博士

#### **非官方成員**

蒲祿祺

陳正豪教授

陳嘉賢

陳鎮仁

鄭文聰

程壽康

蔡冠深博士

鍾志平博士

洪祖星

高志森

劉國權博士

劉小康

梁廣偉博士

廖長城

林偉而

馬化騰

施榮懷

嚴志明

#### **當然成員**

商務及經濟發展局局長

（以英文姓氏排序）

## Member List of The Economic Development Commission

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### Establishment of the Economic Development Commission

The HKSAR Government established on 17 January 2013 the Economic Development Commission (the Commission) and its four Working Groups, with members appointed by the Chief Executive to help draw an overall economic development strategy and industry policy and study specific industries in an in-depth manner.

The Commission comprises 22 non-official members and four ex-officio members. The membership of the Commission and its four Working Groups are as follows:

- (1) Working Group on Transportation (including maritime and air transport);
- (2) Working Group on Convention and Exhibition Industries and Tourism;
- (3) Working Group on Manufacturing Industries, Innovative Technology, and Cultural and Creative Industries; and
- (4) Working Group on Professional Services

#### The Economic Development Commission

**Chairman:** Chief Executive

**Non-official Members:**

Dr Ba Shusong

Professor Leonard Cheng Kwok-hon

Dr Raymond Ch'ien Kuo-fung

Dr Jonathan Choi Koon-shum

Mr Chow Chung-kong

(Convenor of Working Group on Transportation)

Dr Fu Yuning

Dr Victor Fung Kwok-king

Mr He Guangbei

Mr Stanley Lau Chin-ho

Mr Lau Ping-cheung

(Convenor of Working Group on Professional Services)

Mr Andrew Leung Kwan-yuen

Mr Andrew Liao Cheung-sing

Ms Christina Liu

Dr Victor Lo Chung-wing

(Convenor of Working Group on Manufacturing Industries, Innovative Technology, and Cultural and Creative industries)

Dr Lui Ming-wah

Mr Jack So Chak-kwong

(Convenor of Working Group on Convention and Exhibition Industries and Tourism)

Mr Charley Song Lin

Mr Alan Tung Lieh-sing

(Convenor of Sub-group on Maritime under Working Group on Transportation)

Mr Peter Wong Tung-shun

Dr David Wong Yau-kar

Mr George Yeo Yong-boon

Dr Allan Zeman

**Ex-officio Members:**

Financial Secretary

Secretary for Commerce and Economic Development

Secretary for Development

Secretary for Transport and Housing

#### Working Group on Manufacturing Industries, Innovative Technology, and Cultural and Creative Industries

**Convenor:** Dr Victor Lo Chung-wing

**Non-official Members:**

Mr Charles Nicholas Brooke

Professor Philip Chan Ching-ho

Ms Karen Chan Ka-yin

Mr Clement Chen Cheng-jen

Ir Daniel Cheng Man-chung

Mr Kevin Ching Sau-hong

Dr Jonathan Choi Koon-shum

Dr Roy Chung Chi-ping

Mr Crucindo Hung Cho-sing

Mr Ko Chi-sum

Dr Peter Lau Kwok-kuen

Mr Freeman Lau Siu-hong

Dr Humphrey Leung Kwong-wai

Mr Andrew Liao Cheung-sing

Mr William Lim Ooi-lee

Mr Ma Huateng

Mr Irons Sze

Mr Eric Yim Chi-ming

**Ex-officio Member:**

Secretary for Commerce and Economic Development

(In alphabetical order of surname)

## 創意城市計驅動 為香港成就設計願景 A City Driven by Design + A Community Embracing Design

全球追求創意經濟，我們生活在一個迅速擴展的創意和設計城市網絡。

設計不但為創意及創新提供策略性動力，同時與我們的城市、文化、生活和經濟環境相扣，並廣泛應用於社會各階層、文化背景及各行各業。

香港設計中心乃於2002年由業界支持下成立的非牟利機構，擔當政府策略伙伴，以推動香港成為亞洲設計之都為目標。其公共使命為：

- (一) 提倡廣泛及策略地應用設計為企業和社會創造價值；
- (二) 推廣及表揚傑出的設計；以及
- (三) 教育各界專業人士和公眾，讓他們加強透過設計與創新的思維，促進社會各領域可持續發展。

透過各個項目、參與和交流，我們專注於：

- (1) 促進設計知識分享，刺激思維，啟發創意
  - 設計智識周
  - 由設計知識學院主辦的設計及創新領袖課程
- (2) 孕育創意人才和設計企業家
  - 香港青年設計才俊大獎
  - 青年活動（例如設計體驗營、從「設計思維」出發、環球設計夏令營）
  - 於創新中心舉辦的設計創業培育計劃
  - 設計市集
  - 「志在創業 – 設計與創意工業」證書課程
- (3) 嘉許卓越設計成就和領導才能
  - 亞洲最具影響力設計獎
  - 設計領袖大獎
  - 世界傑出華人設計師
  - 亞洲設計終身成就大獎
  - 亞洲最具影響力學生設計獎
- (4) 推動公共設計和溝通
  - 用家為本設計的試點項目，例如設計及翻新旺角郵政局及重新設計歌和老街公園計劃
  - 展現設計領袖及才俊作品的展覽，例如9707（慶祝香港主權回歸中國）、創意生態(2010及2011)、創意生態+ (2012)
  - 公眾教育及倡議，例如刊物、圓桌會議、電視特輯
- (5) 國際設計推廣、交流、建立關係網絡和合作
  - 設計營商周——亞洲區內旗艦活動，以設計、創新和品牌開發為主題
- (6) 於荷李活道前已婚警察宿舍培育設計企業家及提供文化交流平台

In the global pursuit of a creative economy, we are living in a rapidly expanding network of creative and design cities.

Design provides strategic thrusts for creativity and innovation, and is part of the fabric of our city, culture, living and economy. Design finds wide applications in our society and across all professions, sectors, ages and cultural backgrounds.

Hong Kong Design Centre (HKDC) is a non-profit organisation and a strategic partner of the HKSAR Government in developing Hong Kong as an international design hub in Asia. Since 2002, HKDC has been on a public mission to

- (1) champion strategic and wider use of design for creating business value and community benefits;
- (2) promote and celebrate design excellence;
- (3) educate the professions and the community to be resourceful champions for sustained developments through design and innovation

Through programming, engagement and communications, we focus on:

- (i) **Enlightening thinking and inspiring creativity** through design knowledge sharing and exchange
  - Knowledge of Design Week
  - InnoDesign Leadership Programme by Institute of Design Knowledge
- (ii) **Nurturing creative talents and design-preneurs** through
  - Young Design Talent Awards
  - Youth programme (e.g. Discover Design, Design To Empower, World Design Summer Camp)
  - Design Incubation Programme @ InnoCentre
  - Design Mart
  - Entrepreneurship training for creative and design professionals
- (iii) **Celebrating design excellence and leadership** through
  - Design For Asia Award
  - Design Leadership Award
  - World's Outstanding Chinese Designer Award
  - DFA Lifetime Achievement Award
  - DFA Student Award
- (iv) **Championing public design and communications** through
  - Projects, e.g. Redesigning the Mongkok Post Office and the Cornwall Street Park via user-centric and experience-based design
  - Exhibitions, e.g. 9707 (celebrated the return of sovereignty of HK to China), Creative Ecologies (2010, 2011), Creative Ecologies+ (2012)... showcasing design leadership, design talents and works of influence and impact
  - Advocacy, e.g. publications, roundtables, TV programmes
- (v) **International design promotion, exchange, networking and cooperation**
  - Business of Design Week – a premier international flagship programme in Asia promoting design, brands and innovation
- (vi) **Advanced design business incubation and cultural exchange @ Police Married Quarters on Hollywood Road**



**特別鳴謝 Special thanks**

特別鳴謝范誠忠先生為論壇名稱手書命題。范誠忠為退休校長。師從陳語山先生學習書法篆刻。作品曾入選1992年香港市政局當代藝術雙年展並獲香港藝術館購藏。出版有《范誠忠篆刻作品選 - 1986》。

Special thanks to Mr Fan Sing-chung for providing Chinese calligraphy script for the roundtable title. Mr Fan is a retired headmaster. He learnt Chinese calligraphy and seal engraving from master CHAN Yue Shan. His calligraphy work was selected for the Contemporary Hong Kong Art Biennial Exhibition in 1992 and also collected by Hong Kong Museum of Art. He published the “Selected Seals by FAN Sing Chung” in 1986.

**免費聲明 Disclaimer**

本刊物內與會者意見並不代表香港設計中心之觀點。

The views expressed by the discussants in this document do not reflect the views of Hong Kong Design Centre.

**香港設計中心**

香港九龍塘達之路七十二號創新中心一樓

**HONG KONG DESIGN CENTRE**

1/F InnoCentre, 72 Tat Chee Avenue,  
Kowloon Tong, Hong Kong

T:(852) 2522 8688 F:(852) 2892 2621

E:info@hkdesigncentre.org

www.hkdesigncentre.org