

MR KEELEY: Thank you very much. With apologies to the charming simultaneous translation teams, I will be speaking in American and I know that that will be often difficult to translate. I was given this topic -- the idea of thinking about the region here as a brand and trying to address the ways in which we might make the many different ideas about supporting creative industries come to the fore, and be well recognised throughout the world -- and somehow or other ascribe to this region.

As I have listened to our distinguished speakers today and in complete and utter sympathy for our distinguished visitors, I am going to speak about simple human things, I have decided -- whilst sitting here, okay?

Among the simple human things I am going to talk about is the fact that I truly do recognise that I am standing between you and lunch, so we shall try to recognise the fact that we are, sort of, catastrophically behind schedule. What I want to do is talk about some special dimensions of creative industries.

You see, creativity is a vital resource, but the most creative people I know, and I know thousands of them in different cultures around the world, and you could not stop them from being creative if you hit them with a stick. Indeed, most of the ones that I know, if you hit them with a stick, it just gives them a better story later on to be creative about. So I am a little sceptical about the idea of having to foster it in those individuals. But I do think that there is a lot to be said, and lots of thoughtful ideas have been shared, about what it means to foster it in a collective, powerful, cumulatively more effective way over time.

I really only have time briefly, before Danny rings his charming bell, to cover three little things: a little bit about brand fundamentals; a little bit about what it might mean to consider some specific themes for this region in this very exciting time that South East Asia finds itself in; and then, open up the question which I know I cannot answer, both as an American and someone not from this area, about which way people might debate and choose among alternative themes.

Let us start with some brand fundamentals. Again, back to my continuing notion of simple human themes today. Let us think about it from the vantage point of perfect strangers out there in the world and various places that have, if anything at all, a vague impression of the region of Hong Kong, and to a certain extent rather distorted recently by SARS and other events. Being empathetic about those individuals, they simply do not have much time.

They form whatever impression they form from little fragmentary bits and it is, you know, important to us, those of us in this room, the leaders in the region, the great industrialist, the government leaders, to try to figure out what they have to do to make sure that the fewest number of impressionistic bits that people build their opinions about Hong Kong from are, in fact, effectively chosen and effectively promoted.

A handful of basic and simple principles might help us to address this. We will build an overall message that gets cumulatively more powerful over time from very fragmentary, impressionistic, but let us hope, well-chosen and non-random bits. We need to understand what it takes to get into people's top-of-mind, and we need to get to the essence of what it means to be in this moment, in this part of world, if we are going to do this with power and in a way that gets cumulatively more effective.

I think it is imperative that in these narrow areas -- again, not trying to make individuals more creative -- I think that is a very difficult channel engine and I think it attends principally to parents, when people are very sure, to try to foster that in an effective way. But your government, business, and academic leaders can make a very big difference in trying to get the kinds of impact of those individuals once they are fashioned, to be more cumulative and more interesting and more powerful over time.

Now, let me use a sequence of slides to illustrate this idea that we build up our views of the world from impressionistic little bits. I am going to invite you to be American, now. Okay? Shout out the answers when you know them, okay.

What is this? Starbucks! Exactly right, thank you very much.

Do it again, please. What is this? Motorola -- exactly right.

And what is this one? Mercedes Benz. Exactly right.

Cities can be like this too. Which city is this? That is it. You guys are getting full marks, this is really awesome -- and I did not even think you would even go along with the gag. Thank you so much for acting like Americans for a brief moment -- do not make it a habit, okay? Americans are really, really unattractive, especially lately.

And, this one? Exactly right.

And this one? The New York Statue of Liberty, precisely.

And this one? Frank Gehry's new museum, The Guggenheim, in Bilbao. Cited by two other speakers so far this morning.

Sometimes you can do it not around a particular piece of fixed architecture, the very important point that our first speaker made so eloquently, but indeed around an event. Here is the running of the bulls, famously held annually in Pamplona, Spain.

This one strikes me as particularly interesting. This is the Blur Building. It only existed for a few short months; it was done as part of Expo 01 to celebrate the region of Switzerland, and it is a spectacular piece of architecture that allowed people to walk across the surface of the water in a fog created by the building that they were walking in. Magnificent; unforgettable; -- and already torn down. Okay? So that is a very interesting way to create a temporary phenomenon that causes people to, sort of, pay attention to you.

But the central heart of what I wanted to share with you is the idea that a well-chosen theme could add power to some, and by no means all, of the creative industries and the creative efforts that you try to focus on, and to become proud of over time. So, again, these are just cannon fodder, I throw them up with no illusion whatsoever that someone from outside the region could get it right, but I wanted to give you the idea that themes could be important.

Now, connecting to the rest of our speakers today, what I want to suggest is that there are lots of different strategies to leverage creative individuals and creative industries, and to create the kind of conditions in the region that allow us to get the kind of growth that so many of you have cited thoughtfully.

So you can have policies to help improve our skills and our programmes; that is creative industries plus government projects. Hong Kong is unique in the sense that so many of the very important things that happen here are, sort of, developed with the active involvement of government. So if government could

become a great client and a great sponsor, and a great leverager of the creative industries, it is important.

Creative industries plus youth programmes. You know, Danny next year is going to create Hong Kong's High School of Creativity, this is terrific. Maybe in future years he will bring it down to grade schools where it can have even more impact. Incentives can help a lot too. They can help attract talent and create, sort of, distinctive signature projects - for which you can become famous, right? Creative industries plus tax incentives are a big deal in other parts of the world. Creative industries plus prestigious rewards -- for those of you who are not aware of it, for many years the region of Japan ran the International Design Competition, open to all practising, professional and academic designers in the world. We did an analysis of this.

The most important thing that they did is that they had a very prestigious prize, ten million Japanese Yen -- it sounds really great until Americans realised it was only one hundred thousand bucks! But, our analysis of this prize which was run every two years for a ten year period, is that for the lousy hundred thousand dollar prize, handed over with a certificate suitable for framing from the Emperor of Japan, they got approximately seven million dollars in R and D given to them by the World's greater community every time they ran the competition. Okay, prestigious awards are a really big deal, - and they can leverage not only the regional talent, but attract global attention around strategically chosen themes.

Collaborations can help build momentum. I have spent a lot of time while I have been here briefly, with Paula Yu, with the Hong Kong Design Centre, with the Hong Kong Trade Development Centre, and with other leading local institutions and businesses. Collaborations, effectively fostered, can do a lot to make a big difference, too.

And, important events carefully chosen around things that are significant to the region can also be important. Such as what Mr Shen cited with the coming Olympics, right?

But I am going to talk about this last approach. I am going to talk about this one and only this one, not only because that is what they asked me to talk about for twenty minutes, but, also because I think that when you choose a theme you do not

just improve your creative industries, you magnify their collective impact. So, it is not plus these other things, it is times these other things.

Now, again I want to make it clear that when I talk about themes I do not want to suggest that somehow or other there ought to be central control over creative industries. This is dangerous; silly; it does not work.

Now, most creative industries are like trying to capture, you know, a hug of cloud -- and, if you do not believe me just take a look at the rap industry in the United States of America. You know, some of the wealthiest people in America are people that make rap music -- and you, I am sure, will have your own opinions about its virtues and limitations but, like the amazing presentation Jason gave us, what you cannot argue with is its incredible appeal and its unbelievable profitability around the world.

I am going to give you three themes -- I am sorry, three strategies and eight themes. I am going to try to cram it in to the few short minutes that I have left. I have produced these slides and given them to the conference organisers with more detail for today's session -- recognising that it was lunchtime I decided to drastically shorten it. So I am going to go through it with a lot of alacrity.

The first option is to be about efficiency -- and to think of this as the simple city. The city that makes it very simple to do incredibly important, difficult and hard things -- okay? So make hard, important things easy is a big idea for the region of Hong Kong.

What are the things you could do about that? You could process streamline. Are you aware, for instance, that Toronto has been one of the most aggressive cities in the world to use the internet. In most cities in the world, if you want to try and get government services to work for you, well, good luck -- try to figure out the process. In the city of Los Angeles you have to file 27 separate permits with five different departments to plant a tree, okay? In the city of Toronto they have flipped that around and what they have done is they have said, "Well let us have life event orientation." If you are having a baby, you go to one place on the internet and all of the documentation that you need to welcome this small child into the world is done for you. Not five different departments.

If you need to buy a car, there is only one thing you have to -- one place you have to go to. Process streamlining is a very big idea and it is part of the idea of saying, "Come to Hong Kong please. We welcome you and we will help you to get hard things done easily."

Process streamlining is a necessity in the charming land where Andy comes from, right? Try to deal with the street patterns in London -- and the way that they have dealt with that brilliantly in the City of London is to have a two-year program to train their taxi drivers, to get "The Knowledge". As a result, a place that would otherwise be snarled with traffic problems beyond redemption, is one of the greatest places in the World to go visit because the taxi drivers are so knowledgeable, and charming, and professional.

Okay, deal making. I think it is one of the native strengths of the people that I know in Hong Kong -- they are great leaders, great deal makers. But, you can add themes on top of that -- so, Singapore, for instance, has created a series of industrial pillars like this one focussed on life sciences.

Option two. Victor Lo is one of the best leaders I know, not just in the region, but in the World. He talked very thoughtfully in his five-minute presentation about what it means to have access to the Pearl River Delta. Being the gateway city, where we make things happen. We are the catalysts for transformation and change is a very big idea, and I will give you three themes here -- again, just cannon fodder: business partnership, prototyping and the idea of a talent agenda.

Let us take business partnership for a moment. Already I see signs of transformation in the region. Paula Yu is in the midst of a very important transformational agenda itself, and it is doing that -- as far as I can tell -- in close collaboration with other folks. Doing this in the right way makes the entire region a platform that accelerates growth.

To give you an example of how that works, Virgin has no illusions about what it is about as a company. They take boring parts of everyday life and they make them fun, okay? These are the things that they have done in books and travel, the things that they have done in travel systems and personal items from colas to cosmetics, and personal finance and in mobile phones. What they know a lot about is how to make things fun -- and what they do, as a strategic plan, is they pick boring

stuff and fix it. That is the idea of having a point of view in a region and having expertise that you bring to it.

Prototyping is also a fabulous strength of the Pearl River Delta. Learning to take that to a new level is quite interesting. Consider, for instance, Akahabara region of Tokyo where some of the most interesting emerging artifacts are available in the world first. It is the place you can go to see what is new and different; early versions allow quick testing with consumers. You know, it is the age-old question that all good business leaders want to know, "Will the dogs eat the dog food?" And trying to figure that out early on is one of the most important issues of effective innovation: learning the virtues of failing fast.

And, finally, the talent agenda is the ways in which you can do certain things to make it possible, you know -- in the second strategy to invite the world's talent. This was done in the UK in a very effective way, with the film and TV freelance training system; that is an important little mini-case to learn about and done very effectively at MIT with something, I suspect, is a very steal-able and adaptable concept. What made MIT so successful in its heyday, was the way they picked strategic projects and made them famous on a global scale; with enticing little titles: Digital Life, Things that Think; Digital Nations, Changing Places; Information Organised. Pick the kinds of projects that would sort of, highlight the virtues of this region and make those projects that you invite the entire world's talent to come and address.

Then there is a third strategy, the idea of, sort of, epitomising the future of the world. So many analysts in different parts of the world, including the United States, are proclaiming the coming era, the Asian era, - that why not have this place, in this time, be the place that allows people to see the future first, experience it first, and make it something of which you are enormously proud.

So if you think of Hong Kong of the future city, some of the illustrative themes you could address are the future of China, the future of business, the future of family, the future of learning -- any of these things are wide open to you but, let us take the future of China illustratively.

In the United States, we have a famous community, an artist commune where writers, architects, poets go; and they have to be nominated. There are dozens of Pulitzer Prize winning novels that have emerged out of this soup but, the thing that

is so interesting about it is that it is a place where people go, usually for two weeks to four months, and they have to be nominated by other creative individuals.

Sundance Film Festival. You know people have talked about Hollywood today as if it was one singular thing, and no way is it. Perhaps the most vibrant and exciting sub-dimension of Hollywood is not in Hollywood at all but it is in, you know, Sundance, Utah; and it was all created by Robert Redford and it is the World's foremost phenomenon for creating independent TV and film ventures -- and it is famous, and it gets, you know, an enormous amount of awards.

Mr Shen pointed out something that I think should be obvious to all of us. You know, in a few short years, five years now, the entire world will be watching and that is a marvellous amount of time to make the future take on a new shape, a new form, and to treat it as a call to the world to articulate what you want to be and how you want to be seen.

The future of business probably will be written here as much as any place else in the world. Some interesting examples of doing that in new ways lately come from the World Bank where, instead of having nothing but dry policy documents, they decided to create an open innovation fair. They said that they would fund new ideas on the spot when those ideas appeared to have merit. So they run this fair, inviting hundreds and hundreds of different kinds of applicants and ideas. Then they provide small amounts of funding, usually under \$50,000 to develop those things that appear to have power.

Microsoft does this too with its Microsoft Technology Centre. These are Microsoft's labs about the future. I was very privileged yesterday to visit to Gold Peak and to see the Asian lifestyle labs that they have just completed in the last few weeks, a great place to think exactly like Microsoft is thinking and to do the kinds of things that do allow the future to show up just slightly ahead of its regularly scheduled arrival.

Finally, the future of family: I was fortunate enough to have some of my graduate and doctorate students come a few years in a sort of system organised by leading area industrialists to think about how to "Invent innovations that are home grown in Hong Kong", was the title of that programme. Seven major projects done in only a few short weeks over an intensive summer, all of them designed to epitomise the essence of Hong Kong culture and emerging culture. Very interesting projects, it

is the kind of thing that you could do routinely and reliably for a small amount of money.

We have had some comments today about your dragon. My sense is, what happens when we get the dragon unleashed? I do not know. I have given you some provocative possibilities. I know as an outsider that I will have gotten them wrong in whole or in part, and I know that what really matters at the end of the day is not what I suggest, but what your conversation turns out to be.

I also submit that creative people will be creative if you set the conditions for them to succeed. One of the conditions you ought to set is to give them a big exciting, powerful theme, the kind of theme that will get more powerful, more valuable, over time in the next decade or two decades, when Asia and this region will clearly come into its own.

Some gentle suggestions to leave you with: debate it for a while, but ultimately choose something because the failure to choose forces you to be a little random and scattered. I have watched from my little corner of the world in America exactly the kinds of issues and policies and improved momentum and success that Dr Pratt shared with us a few minutes ago, in the UK, to get four times as much growth in the so-called creative industries than you get in the base economy is nothing to sneeze at.

One of the issues is: can you also provide some alignment around your best talent at its best? To cause it to become more accumulatively powerful over time, I urge you to consider that.

Use your collective creative power to dramatise whatever theme you choose in many different ways. Communicate with simplicity, directness and repetition. Slogans, posters, nice logos, there are simply not enough. You are going to have to get to some of the policies, programmes, events, research efforts, deep insights, new retail centres, new prototyping centres, new ways of connecting industry to each other and to the customers that they serve in the world -- those are all big opportunity spaces.

Then build on the theme with programmes over time, never miss an opportunity to romance it and to get it to be even more important elsewhere in the world.

Let us play this game one more time. What is this logo? Nike, exactly. Nike has tried very carefully to be about two simple things around the world: style plus performance. They have tried to figure out how to create a world where all around the world people want to pay -- and I am not making this up -- \$185 for a pair of tennis shoes. That seems vaguely crazy to me. They do this with retail places like Nike towns that cost on average \$34 million a piece. Do the arithmetic, ladies and gentlemen, there is no number of sneakers you can sell in that period of time even at \$185 a piece to pay back that brand investment.

The kinds of things that they are doing are about saying, "We have a different point of view about the world of sports than anyone else." It is a lesson we can learn from, and I commend it to your attention.