

Feasibility Study on the Development of Cultural and Creative Industries in Hong Kong Yim Tin Tsai

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Keywords: Yim Tin Tsai, cultural resources, cultural and creative industries

Abstract: As the cradle of Chinese traditional history and culture, ancient villages can dig out great potential for cultural creativity. Fully display the cultural industry connotation in the ancient village space, and rely on the village history, humanity, nature, and cultural background to develop cultural and creative industries, and actively introduce modern multicultural elements, which can effectively promote the development of ancient village cultural and creative industries. Starting from the characteristics of the cultural resources of the ancient village of Yim Tin Tsai, this article explores the feasibility of developing its cultural and creative industries.

1. The existing cultural resources of Yim Tin Tsai

1.1 Village history

Yim Tin Tsai has a long history. Yim Tin Tsai is a small island located in the Saigon Sea. "Tsai" means "not to forget the hometown". The ancestors of the village, Chen Mengde and his wife, moved from Guanlan, Shenzhen, Guangdong Province, to Yim Tin Village in Bao'an, northeast of Sha Tau Kok in about 1700, and then moved from Yim Tin Port to Yim Tin Tsai Island in Saigon and established Yim Tin Tsai Village. In the early years, the villagers lived on the island in a self-sufficient state. They lived on salt drying, farming, fishing and animal husbandry. More than 200 people lived in the village during its heyday. Until the 1960s, the village originally had 40 households living in it. Because salt-pan could not make a living, some villagers began to leave Yim Tin Tsai. Until the 1990s, all villagers on the island moved to the urban area or abroad.

1.2 Cultural ecosystem

Yim Tin Tsai has a complete cultural ecosystem. Since the first residents of Yim Tin Tsai, Chen Mengde and his wife, were Hakka, Hakka residential buildings are the most common. In the southwest of Yim Tin Tsai Island, there are Hakka houses mainly composed of duplex units and two and three households side by side. The Hakka houses are surrounded by mountains and rivers, forming a harmonious ecosystem. They rely on natural lighting and ventilation to maintain a more comfortable living environment. There are a large number of forests in front of and behind the

houses on the island, surrounding the building. Due to the closed terrain, it has rarely been invaded by war since ancient times. Traditional utensils and cultural buildings are kept relatively intact in Yim Tin Tsai. Compared with other ancient villages, it has great advantages. The traditional cultural relics and local folk customs, customs and other human resources are better preserved as local development cultural resources, and it provides unique conditions for vigorously developing cultural industries.

1.3 Cultural heritage

Yim Tin Tsai has a relatively deep cultural heritage. The villagers on the island are all Hakka, so a wealth of historical information has been passed down, including religion, festival etiquette, customs and so on. In 1841, Pope Gregory XVI appointed missionaries to preach in Hong Kong. Some missionaries preached in Yim Tin Tsai, thus becoming one of the main birthplaces of Catholicism in Hong Kong. The residents of Yim Tin Tsai believed in Catholicism in 1875, so they have the title of "Buddhist Village". The St. Joseph Chapel of Yim Tin Tsai was built in 1890 and its completion not only replaced the chapel, but also became the landmark of Yim Tin Tsai. The church in the village, St. Joseph Chapel, with a history of more than 100 years, is currently the most well-preserved village church in Hong Kong. The Feast of St. Joseph on the first Sunday of May, the villagers scattered in Europe, America, and the urban area of Hong Kong will return to their hometown Yim Tin Tsai through the Lord's blessing of the feast day because of their common ancestors and common beliefs. Hold Thanksgiving and various celebrations. Now this festival has become an opportunity for villagers to reunite.

1.4 Regional Features

Yim Tin Tsai has distinctive regional characteristics, and the uniqueness of "Kai-to" ferry can only be passed on to the island. Yim Tin Tsai is famous for its unique salt pans. There are also various types of ecological environment on the island, including shrub leaves, small bamboo forests, mangroves, abandoned salt pans, and abandoned wet farmland, which provide places for the growth and breeding of various organisms. Among the common plants are Camphor Tree, Longan, and Chinese Feverine and so on. There are also dragonflies, beetles and many species of butterflies, cicadas, bees and birds. This shows the biodiversity of Yim Tin Tsai Island. Such a relatively closed natural environment has created unique and advantageous conditions for the formation and preservation of ancient villages.

2. Development Strategy of Cultural Creative Industry

From the core layer of the cultural resources of the ancient Hakka village of Yim Tin Tsai, Yim Tin Tsai can provide real references for the study of humanities, religion, architecture, ecology, etc., and can hold relevant academic research seminars on the island. For example, studying relics in the heritage exhibition hall, studying the theme of Yim Tin Tsai's ecosystem, and increasing the influence of Yim Tin Tsai in the academic world. At the same time, it is possible to establish a drawing and sketching base in Yim Tin Tsai on the island and regularly hold photography, painting, cultural and creative product design competitions on themes related to Yim Tin Tsai's and Hakka village culture. This not only attracts academic talents and creators of cultural products, but also increases the popularity of Yim Tin Tsai, and further develops and enriches the original cultural traditions of the ancient village. The integration of traditional culture and cultural creative industries can not only protect the culture of ancient villages, but also promote the creative development of ancient villages.

From the outer layer of cultural resources of the ancient Hakka village of Yim Tin Tsai, tourism is the leading industry in creating distinctive cultural tourism. Specifically, it is to further expand on the basis of the original and traditional sightseeing tourism, so that culture and tourism are closely integrated, and the development of characteristic cultural tourism. For example, in the existing Yim Tin Tsa Art Festival, there are workshops for making saline clay ceramic ornaments, appreciation of local Hakka folk songs, lectures on Catholic environmental protection concepts, cultural and ecological viewing groups, and workshops for making Hakka tea cakes. These activities allow tourists to get closer to the Hakka people, learn about Yim Tin Tsai and experience Hakka culture. You can also take advantage of Yim Tin Tsai's unique geographical environment for outdoor expansion trips, such as hiking and adventure. In addition, trips with the theme of learning and researching Yim Tin Tsai and Hakka culture can also be held in Yim Tin Tsai's exhibition hall and school. All of these can deepen visitors' impression of Yim Tin Tsai and have deep memories, which has a good influence on the publicity of Yim Tin Tsai, and fully reflects and implements the current eco-museum model.

From the relevant layer of cultural resources of the ancient Hakka village of Yim Tin Tsai. Through the integration with Catholic culture, the Yantian Catalpa Art Festival is deeply explored to provide a local cultural and creative platform for creative workers, create the image IP of Yim Tin Tsai, and design Yim Tin Tsai and Hakka culture-related craft products for production and sales. By continuously increasing the influence of Yim Tin Tsai's image IP, more peripheral products are derived. For example, Yim Tin Tsai is famous for salt-pan, uses salt's plasticity to design salt-related animation images, creates direct products such as comics of the salt-making process, and combines Hakka dialects to make backpacks, fans and other derivative products. Villages with cultural creativity are the embodiment of the integration and innovation of modern creative culture and local ancient culture. On the one hand, the ancient villages can keep up with modern development, and on the other hand, they can combine traditional cultural innovation products to help the ancient villages increase their repair funds.

3. Conclusion

The cultural and creative industries are growing vigorously in the 21st century as it enters into various industries. Through the collation and analysis of Yim Tin Tsai and Hakka culture, Yim Tin Tsai, as a unique cultural resource with high ornamental and scientific value, is the basis for the development of local cultural and creative industries as well as a factor for local economic development.

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