Urban Renaissance:
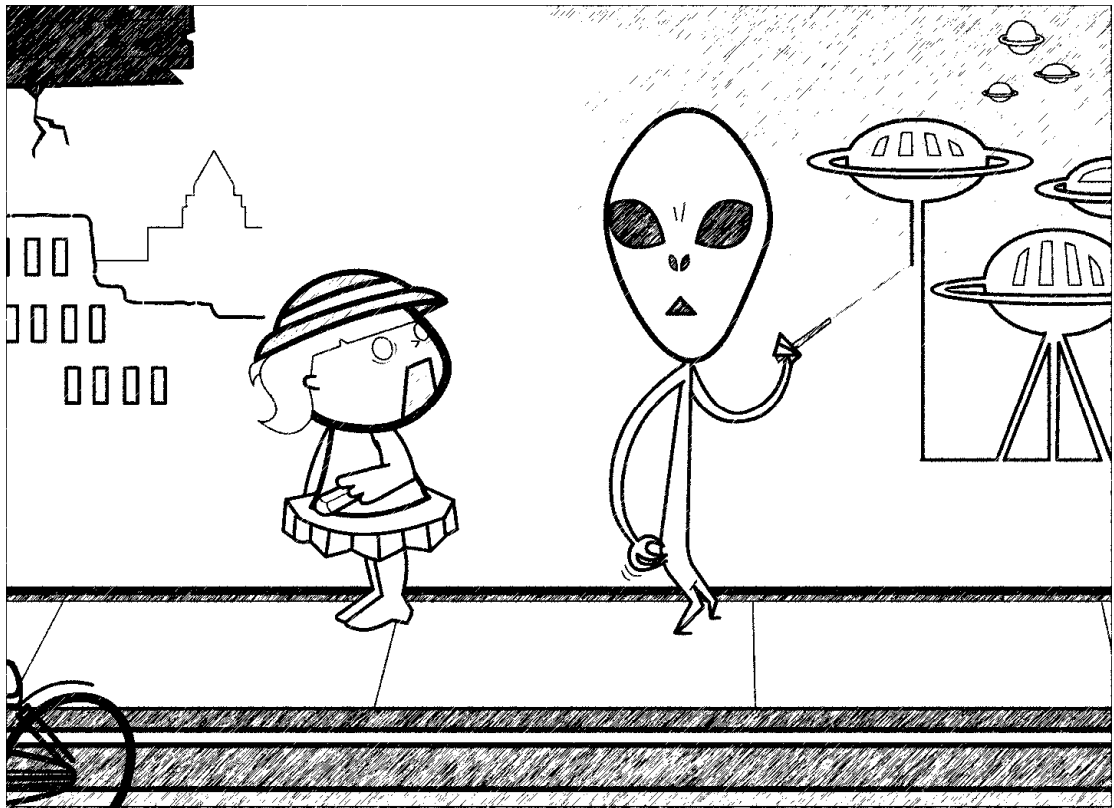# A Blueprint for Creative City Tainan
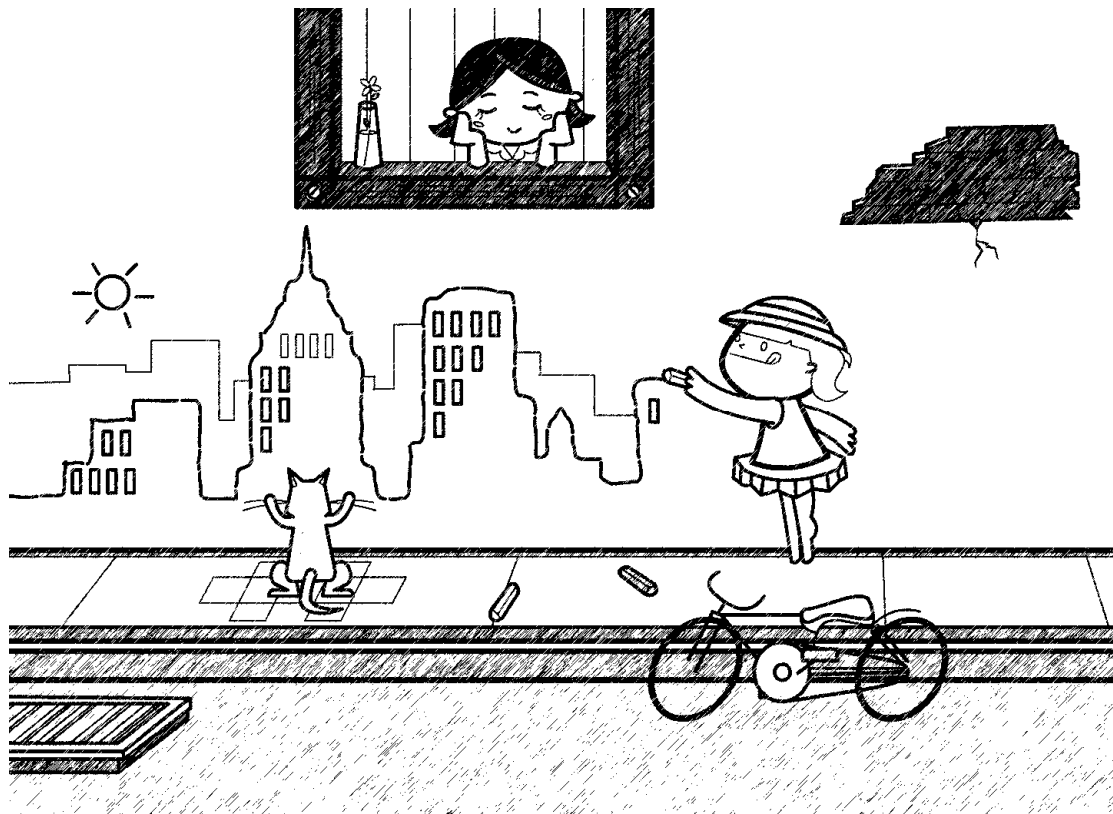
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Cover designed by Cathy Kuo

Abstract

This conceptual thesis represents a new possibility of urban regeneration in Taiwan. It aims to provide a consultative value to the historically city—Tainan—for its policy maker. The research seeks to situate the concept of creative cities within the context of culture-led urban planning. The theoretical framework outlines the fundamental urban theories associated with culture and creativity, which illustrates the correlations among creative economy, creative industries, creative cluster and creative class. By reviewing different international case studies of culture-led urban regeneration, the final remark concludes with a vision: How to create a renaissance for the oldest city of Taiwan—Tainan—a creative city with its unique characteristics.

Key Words: Taiwan, Tainan, creative city, creative economy, creative industries, creative class, creative cluster

For my grandfather

Huang Zong

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Acknowledgements

"Creativity is a choice not a gift." ~ An impressive sentence from one of my postcards.

Writing this thesis is like a journey of self-discovery. My thoughts have never been so clear but fuzzy at the same time. After finishing this thesis, I can feel that I understand myself much better than I used to be. During the process of writing or more specifically to say when I am in the flow of writing, I discover that it is really difficult to coordinate my inspiration and thoughts into written language. For me, inspiration comes in surprised and unexpected, and writing is an independent and individual work. I barely remember exactly when or where I got the ideas to write during the three months. Sometimes I was stuck and sometimes I was in the flow of writing but I didn't aware of it. Sometimes my ideas or arguments came from the conversation with my supervisor and my friends. Sometimes I was inspired by books, articles or even someone's blog. Most interestingly, I tend to work at night because my brain works more functionally than day time.

The subject of this research is influenced a lot by my personal experiences. It starts with the idea that I try to make a connection between my experience of living abroad and what I have studied about cultural economics and cultural entrepreneurship within these two years. Gradually, the study of urban economics leads me to decide to write about city. This thesis represents a realistic part of my Utopia. I want to dedicate it to my family and share with everybody. Finally there are

tons of thanks for my family, my friends, my teachers and my classmates.

To my family:

Thanks Dad, Mom, 亮岑 and 冠廷, without your understanding and support I won't be able to come so far. Please forgive my selfishness and willfulness to live abroad alone. You know you are always the MIP—most important people—to me.

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Thanks for all the experts of cultural and economics who have taught me in this master programme CE&CE for introducing me this fascinating study of cultural economics. Especially I heartily appreciate Professor Klamer who is willing to supervise me. I always feel encouraged and get inspirations after our meetings.

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Thanks Liz, Mr. Yang and Mrs. Yang: I feel so lucky to meet you when I first come to the city. Thanks Fu and Megan: I really enjoy the life experiences we shared these days, without you girls my life in the Rotterdam would like a cup of dark coffee without sugar. Finally thanks for my old friend Cathy who helps me to create the cover pages without any hesitation.

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Thank you and I love you all. Without your accompanying and encouragements, my student life in Erasmus would probably have no fun at all. I will miss the time when we have lectures, discussions, excursions, and parties together. Wish you all the best.

Preface

"Cities are a product of time." ~ Lewis Mumford (The Culture of Cities, 1938)

This research roots on my personal perception of the current society. Today we live in the era of changes. Changes happen so fast that make me wonder about the future—what is the future of our society? During 2008 to 2010, the unstable global economy crashed the dominant countries like United States, the United Kingdoms, and the European Union. And the natural disasters such as earthquakes, volcano ash, and climate changes damage almost the five continents. What is the world going to look like after 100 years? My answer is: I don't know.

It is not my lack of imagination or creativity or my laziness that affect me to make the negative answer. But I feel there are so many unpredictable changes rapidly happened that influence my thoughts to find a reasonable respond. I am not sure since when I start to doubt about the future, but things have changed too fast and unpredictable in these two decades, and I have to try very hard in order to follow it.

Certainly I am not a negative thinking person. I used to have a future blueprint in my mind that people will have better quality of life due to science innovation and technological development. I always imagine that in the global village we can share resources and make every country equally welfare even Africa is well developed. However, as time goes on, the figure of my blueprint about future society has been punched into pieces, and it becomes more and more invisible.

Why do these changes affect me to think like a pessimist? Thinking of the

unusual climate change and the economic crisis which occur recently—the two major changes happen in the beginning of 21st century. Considering how much damages of those changes have brought to our society—the raise of unemployment rate and the destruction by hurricane and flood. I am not sure if I would have the confidence to speak out loudly "let us look forward to a bright future" to the next generation. Although I do want to hold on some positive beliefs, my worry is still stronger than the cheerful thoughts. Alternatively, the frustrating political situation in my own country, Taiwan, is another hammer that breaks the image of my beautiful blueprint of the future society.

Taiwan is a democratic country, but sometimes I feel the position of government does not comprehensively match to the concept of democracy: "rule by the people." Even though we all have the right to vote for the politicians who represent our thoughts, the governmental policy is never going to satisfy people's needs. Eventually the opportunity for people to use their rights—election—becomes a game for politicians and their power competitions. Even worse, election usually causes irrational debates between different interest groups, and these unreasonable arguments harm the harmony of the society. Is this the tragedy of representative democracy? Is it possible we can make this system better? In the book *Capitalism, Socialism and Democracy,* Schumpeter (1942) points out the paradox of the democracy. He clearly disputes the idea of democracy and says that it is unrealistic to think the system as a process by which the electorate identified the common good, and politicians carried this out for them. From Schumpeter's point of view, democracy is the mechanism for competition between leaders. Although the periodic votes give politicians the power to responsible for the publics legitimize government, the policy program is very much seen as their (politicians) own but not for people. In reality, the chances for an individual to participate the governmental policies are usually limited.

The democratic government plays an important role for accepting different kinds of criticisms from people. Depressingly the result turns out that it becomes a trashcan. People are too easy to blame the government when they feel unsatisfied with anything. Actually the governmental policy is not always wrong; sometimes the international market will influence on the policy and it is just impossible to fulfill everybody's requirement. However, when people complain about the government, they should also think of themselves. Every citizen who lives in a country has the right and also the responsibility to make the society better. If the individual has any complain about the society, he or she has to take action, even though it is just a small thing. Maybe it is impossible to change the political circumstance, but citizens can participate in social groups by their own purposes in order to practice their thoughts.

People always say that we need better politician, but actually we need better citizens as well. A good citizen concerns a better way of life, and he/she likes to participate in the society. If there is a majority of good citizens, they will have the power to change the society. There is a strong statement which can be taken as a model of the attitude of a good citizen: "I'm so much concern about climate change because I don't want our future generations to question us just as I'm questioning the need for more countries' actions on climate change today," said by a 13 years old Indian girl in the UN climate change conference. It is her attitude of doing the right thing which inspires me. Even a child understands the fundamental value of what she's concerned. A person who is manipulated by politicians is an ignorant and superficial citizen. A good citizen needs not only to obey the law but also to involve in various activities which can improve everybody's quality of life.

Although we cannot ask everybody to be a good citizen, it is possible to educate people by gradually changing their thoughts. The notion of education here I mean is to awake people's attention to the right thing; it is about the adjustment of the social

value to culture and the target group of educating is the general public. In this information age, the public concerns are messed up by scandals and rumors. Government can cooperate with mass media in order to modify the phenomenon of ignorant publics. In Taiwan, there are more than 100 TV channels and almost every news program has 24-hours nonstop broadcasting. If we can just take 10 minutes from those programs by promoting some issues which are related to culture and social concern, the achievement on adjusting social value is foreseeable. By doing so, using the subsidy would be an efficient way to attract the mass media companies' cooperation. By each channel or project, the official budget only support for those TV programs which are related to the issues about governmental policy, social commonwealth, art & cultural subjects, and international news. Through the everyday mass broadcasting, people will be influenced and gradually believe in what they have heard. According to Oksana Mont (2008) said in the report of *the Sustainable Consumption Research Exchange (SCORE!) Network* that there is a big chance to challenge the nature of individual aspirations:

> *Individual aspirations are affected by social and economic institutions, public group and peers, advertising message and many other factors. History demonstrates that despite the complexity of human nature, it is possible to change the way, in which individual aspirations, need and desires are satisfied. The creation of consumer society can be seen as a source of inspiration as to how such a dramatic change can take place on the global level. Changing values towards non-consumerism needs support of societal actors, who may benefit from less materialistic lifestyles, lower material and energy-intensive products and services and from people with life goals set on personal development, life-long learning, flexible and less strenuous working patterns, dedication to*

family values, friendship and social networking, and pursuit of health and spirituality (Mont, 2008, p.503).

Even though the chaos of political situation and climate change make me worry about the future world, there are still two things—technology and innovation—which encourage me to imagine a new possibility of life. The new product released by Apple "iPad" is indeed a remarkable innovation. With iPad, books become intangible and it will bring a lot of changes, such as the way of reading or the declination of paper-making industry. It might crash the book market; nevertheless it is a good innovation for environment, for it will reduce the amount of cutting trees. Technology and innovation bring us hope because behind new product, there is always another new innovation waiting to be introduced. A significant example is called SixthSense technology—a wearable gesture interface device which improves the physical world with digital information and lets people use simply their hand gestures to interact with that information—developed by Pranav Mistry, a PhD student in the Fluid Interfaces Group at the MIT Media Lab. If this invention becomes successful and fully developed, in the future there is no need to sit in front of the computer for searching information. With the "gesture interface device," any surface can be our screen. For instance, if we take a piece of paper and the projection will be shown on it, then we will see a normal screen reflect on that paper. And next we can go to the website by tapping our finger on the paper just like the way we always do. Maybe after five years iPad will become an old fashion, who knows? It is these innovations still give us hope to imagine what kind of change it might bring to the world. Perhaps in the coming future we will see the answer.

Nevertheless, innovation refers not only to create a product but a new way of thinking. To bring this notion into urban context, this thesis is going to express the

insight I have learnt from the literatures about culture, creativity, and city, and most

importantly, I want to propose the idea of urban renaissance for the policy makers of

Tainan, a creative city in the coming future.

Chapter 1

Photo of Tainan: Geography

(Photo from:

http://commons.wikimedia.org/wiki/File:Taiwan_ROC_political_division_map_Tainan_City_(2010).sv

g.)

Chapter 1   Introduction

"Better City; Better Life" ~ The theme of the World Expo 2010.

This thesis aims at evoking the "urban renaissance" in Tainan—the oldest city which represents the cultural heritage of Taiwan. This research presents a set of thoughts about urban regeneration in the 21st century. Today there is an international trend of generating regional development and it is primarily operating through cultural policy and driven by creative economy.

Before we start, please imagine that you are going to embark on a cruise on the "river of thoughts," which consists of an open conclusion, linked up with the origins of this research, and some history about urban development/regeneration. Following the flow you will eventually arrive at the argument, which we will state here roughly at the start the journey: How can we see Tainan as a creative city of the cultural heritage?

First, I would like to present the motivation and the inspiration of this research. Second, we will jump into a "review forest" built by previous theories and some case studies. Then gradually we will see a vivid picture of our destination and finally zoom in to the research core that I intend to emphasize: How do we properly practice cultural policy for generating urban development and regeneration?

At the beginning please keep these questions in mind: Why is it important to study urban development? What is the meaning of urban regeneration? When do people start to care about or pay attention to this issue? And how do governments practice cultural policy in regional urban planning? The sentence "cultural amenity is an essential input for urban development/renaissance/regeneration" will direct us to the solutions of the puzzles within those questions.

1.1   Start from the Conclusion

In Taiwan, the concept associated with creative economy has never been seriously taken into account of national policy before 2009. However, with the global trend on discussion about creative economy, the Taiwanese government established the "Law for the Development of the Cultural and Creative Industries (see appendix)" in order to stimulate creative cultural industries in the country. In this study, I aim to apply the national cultural policy to a regional context and propose a new opportunity of urban planning for Tainan—the oldest city in Taiwan. Since Tainan represents the most ancient region of the country, its rich cultural resources and architectural heritages already provide a stable foundation for practicing a cultural policy in an urban context. Moreover, the coming local election in November 2010 is going to combine two district governments—Tainan City and Tainan County—into one municipality, and this combination will give the city a chance to change. In this sense, this study is

going to emphasize on the importance of leadership and how strong leadership plays a key role in introducing urban planning.

Change is always accompanied by chance. I write about the subject of urban regeneration because of two major changes in Taiwan—the new cultural law of promoting creative economy and the coming election of a new municipal leadership. These two changes can be taken as an opportunity for this old city's transformation. The "creative city" concept can be seen as a toolkit for the makers of the new policy. Since in Taiwan, the city of Tainan has the richest culture resource/heritage, it has the biggest chance to become the first successful case of urban renaissance in the country.

A city is an aggregation of many individuals, mostly unaware of each other; yet the way of life within a city does not work automatically by people who do not know each other. It flourishes because of the existence of national governments and local municipalities that build a social mechanism to help people live in an efficient way. In Taiwan, the government's concern with urban development mainly manifests itself in public construction, which is referred to by Landry (2000) as "hard infrastructure." Nowadays with the global trend of discussing concerns around the 'creative city' and creative economies, some municipalities also try to raise the investments on "soft infrastructure," for they view culture as the crucial element in urban development. However, the interrelation between creativity and urban development has never been seriously considered as a long-term planning. Most of the municipalities are more interested in short-term benefits such as festivals, events or exhibitions. Taiwan has the economic ability to develop the so called "creative city," for its reserves of foreign exchange and gold is one of the top three in the world (according to the data of CIA: World Factbook 2009). But whether we should follow the route of western countries to build our own creative cities or not is questionable. We have to realize that the nature of the Taiwanese culture and society is completely different from the UK and

the other European Countries—those countries which have experiences in establishing creative cities.

It is also questionable whether the general public in Taiwan has actually thought about the meaning of urban development. It is interesting to ask people whether they feel satisfied with their cities, or whether they might even have thought about how to make their city better. Especially for an island country like Taiwan, because of its political status and geographical location, the priority of urban development is mostly economical oriented. Although culture is always important, it is never seriously considered as an emphasis of national policy, let alone as a key for urban planning. Taiwan is influenced by diverse cultures; it is routed in Chinese thought and Confucianism but its social culture is strongly affected by Japanese and American beliefs. The Taiwanese culture is like a sponge which keeps absorbing other cultures but rarely examines itself.

This research tries to propose some "thoughts" in order to awake people's attention on adjusting value—the value which Taiwan actually needs instead of blindly following the global trend on developing creative cities. We should first of all completely know ourselves well, and then think of how to apply the things we already have to urban development. It is risky if we hastily adopt other countries' models and practice them in our society. Besides, even if we successfully learn from others, the positive result of the application of foreign policy remains ambiguous. The most important thing is to know how other countries apply their cultural policies or regional policies to generate the local economy and build their creative cities, and to think of the policies' suitability for our society. The concept of a "creative city" is not an aspiration that you have to prove yourself to be worthy of, though because of a certain hype phenomenon, it becomes something like a crown that every city dreams to obtain. Should we follow the trend and chase after it?

In accordance with the motto of World Expo 2010 "Better City, Better Life," the following content appertains to the same vision: to provide a cultural point of view so as to combine urban development with creativity. The symbolic formula to frame the whole content is: f (Creative City) = Urban Development × Cultural Policy + Creativity. However, one should be aware that there is no single and successful pattern for urban planning. The concept of the Creative city is still an "idea" without a concrete model. Cities can be built creatively by focusing on several approaches: economic, cultural, social and ecological ones. And the term "creativity" discussed in urban development is just one "way" for urban planning, which can be transcribed into several forms like creative economy, creative industries, creative class and creative cluster. These concepts will be illustrated in the second chapter of the theoretical framework. This thesis is thus the result of a series of interconnected research studies and consultancy works on the existing conditions and the possible futures of the oldest city of Taiwan.

1.2   Origins

The process of urban development is similar to human civilization; it keeps transforming from time to time. Especially after the Second World War, cities invested in mass production and industrial firms in order to quickly recover from the big devastations. Until now there are still a lot of cities focusing on boosting the economy and establishing public constructions for local development. For some cities—especially those already developed—the task of urban planning is still going on but its dimension has shifted to the next level so that a creative economy and a pertinent cultural policy play a key role in furthering urban development for the 21st century.

A significant example is at the moment Shanghai World Expo 2010; the theme of this event gives a clear message: "Better City, Better Life" is a landmark in humanity's lifestyle as well as in urban development. Each country's pavilion is using creativity to present the blueprint of a future life. Some of the countries are focusing on presenting new technology and innovation, and others chose to present the basic value of their national culture. In this international cultural exchange platform, Taiwan as well presents its pavilion routed in two concepts: "Nature" and "Spirit." It is the time for Taiwanese to explore the essence of our culture.

Because of this international event, the issues about cities and urban life become more and more advertised and hence they successfully attract people's attention. In fact, cities and the field of urban regeneration have been discussed broadly in several dimensions throughout the world in these two decades. Its mainstream focuses on public construction, landscape planning and education. However, from the end of 20th century, the growth of cultural industries and creative economies provoke scholars to start to study and to address how "culture" and "creativity" play a very significant role in the process of urban development. So far, there are many discussions but there is no united conclusion. This thesis is going to bring together these culture-led urban development related discussions, and it is mainly standing on three pillars: cultural policy, creativity, and urban development. The part will specifically focus on my hometown city in Taiwan—Tainan—in order to re-skim what the municipality has done and what should be done in the coming future.

What should a good city look like? According to the pioneer of urban study Kevin Lynch (1981), there are five basic dimensions of a good city's performance: vitality, sense, fit, access, and control along with two meta-criteria, efficiency and justice. A vital city successfully provides a safe environment for its residents' activities. A sensible city is well organized, which leads its inhabitants to perceive and

understand the city's function. A city with good fit provides the spaces and networks, which are useful for its residents to pursue their projects. Cities with accessibility allow its residents to get resources, services, or the information they need in order to participate in activities they like without any limitation. A city with good control encourages its citizens to express their opinions on urban management. Alternatively, a good city needs to achieve efficiency of least cost and resource allocation. And a just city distributes benefits among its residents according to some fair standards. Each city has its unique culture, and a great city can be defined as successful in multifarious ways.

Anyhow, the definition of a good city remains obscure and ambiguous; it still requires more supportive arguments for the foreseeable future. In this decade, with the growth of cultural and creative industries in the global economy, culture and creativity attract more attention and become a new possibility of urban development. Charles Landry (2000) and Richard Florida (2001) both emphasize on the significance of culture and creativity in urban development and city planning. They share similar visions about the investigation of creative cities, but on the other hand, they promote their theories in different ways; Landry is conceptual and Florida is economical. Florida (2001) stresses the economic value of human capital within cities; he argues that human creativity is the main force to generate urban development. By contrast, Landry (2000) focuses on promoting awareness towards the value of culture; he especially explores the idea of how the regional culture can invigorate the urban economy and enhance the citizens' confidence. This thesis tries to apply these two different but yet also similar aspects, which combine creativity with urban development. In the following chapter we will illustrate more details about the framework. In the following paragraph, I will start to elucidate how I gradually formulate this research.

Innovation gives us hope and it comes from people's creativity. Many studies have pointed out that we live in a digitalized world; the so-called "new economy" of the international market is driven by creativity. As many scholars remark today's economy is fundamentally a creative economy (Landry & Bianchini, 1995; Caves, 2000; Howkins, 2001; Florida, 2002). Some people make money from ideas because they have the ability to transfer their creativity and make it become an innovation. As Florida indicates, "innovation whether in the forms of a new technological artifact or a new business model or method, it is a product" (Florida, 2002, p.44). Although he does not give a clear definition of a creative economy, but he does identifies that the working environment has shifted from "people follow jobs" to "jobs follow people." In other words he points out that there are groups of people—the creative class—who drive the creative economy. "Creative class" refers to those people who play important roles to drive a creative economy. They are various professionals, consisting of scientists, engineers, artists, musicians, architects, managers, professionals and others whose jobs deal with creative or conceptual tasks as a part of a society's total employment. The motor behind the economy shifts to the expansion of technological innovation and especially to creative content; simultaneously a new social structure is built of creativity. And this infrastructure can be differentiated into three parts: 1) new systems for technological creativity and entrepreneurship; 2) new and more effective models for producing goods and services; 3) a broad social, cultural and geographical milieu conductive to creativity of all sorts (Florida, 2002, p.48).

By bringing the creative class theory in urban planning, Florida suggests that local policy should primarily focus on attracting creative people rather than companies. It is because his empirical research points out that creative people concern more about living environment and life quality. And the crucial requirement of

constructing a good life quality is a social climate with tolerance and openness. Especially a region with cultural amenity would be attractive for them. In this sense, I transfer his theory to examine my target city—Tainan—that its urban regeneration should build a more comprehensive scheme on combining human capital with cultural policy.

1.3   A Little Bit History

In the book *Creative Cities: Cultural Industries, Urban Development and the Information Society* (Verwijnen & Lehtovuori ed., 1999), the expert of urban history Peter Hall says:

> *Throughout history, cities have been the source of innovation. They have been the places where human creativity flourished; from them came the world's great art, the fundamental advances in human thought, the great technological breakthroughs that created new industries and even entire new modes of production. And, ever since cities became large enough and complex enough to present problems of urban management, they also became urban laboratories, places that developed the solutions—technological, organizational, legal, and social— to their won problems of growth* (Hall, 1999, p.36).

Cities play the leading role in each steps of civilization. After the industrial revolution in the 18th and 19th centuries, a great change of technology influences the human's society and the urban development. Machine gradually replaced human capital, and it transforms the manufacturing system. The improvement of transportation shortens the distance between city and rural area. People come to the city in order to look for

better job opportunities, and this circumstance leads to a rapid growth of urban

population. Immigrants promote a region's cultural diversity but they also bring

cultural conflict to the society. When people focus on urban development, they also

create troubles at the same time. Because of these changes and developments,

nowadays people—especially those who live in the metropolises—are facing

increasingly enormous challenges as economic, social and infrastructural problems,

social conflicts, cultural difference, environmental pollution, and space shortage, etc.

In order to deal with these urban changes, the debates of urban development have

been discussed by different approaches, such as housing plan, safety, transportation,

environmental issues, city renewal, public construction, urban aesthetic and so on. In

the field of urban renaissance there are two well-known examples: Guggenheim

Museum in Bilbao and Glasgow's city regeneration. These two cases represent the

successful models of applying culture-led policy into urban regeneration, but since

every city has different background and characteristics, it is hard to simply adopt an

outstanding urban planning and apply it to another city. Cities can be built creatively

in different ways. For example, Berlin tries to build the image of creative city for it

intends to attract people with talent or so-called creative class to come to live in the

city in order to establish a creative community.

　　In the field of urban economics, many studies focus on the region and the

dynamics between regions from both causal and cumulative approaches. Also, other

researches examine the role of firm in regional economic development or focus on the

human capital dimension (Jacob, 1969; Boyle, 1990; Florida, 2002; Mooney, 2004;

Bille & Schulze, 2006). In the last decades, the growth of cultural and creative

industries has attracted the major attention from scholars to analyze how creativity

can benefit urban development. But the relationship between regional growth and

creativity still maintains ambiguous. Although the issue of urban renaissance has been

discussed widespread in some significant terms such as creative economy and creative city, it still looks for an exhaustive explanation.

The concept of the interrelation between creativity and urban development remains fuzzy because of two reasons. First it can be said that different countries have diverse culture, and since urban development is highly controlled by public policy, how to apply "creativity" for improving a city is strongly depended on the governmental interests. It is impossible to build a perfect model which can be applied worldwide. Second, since the term "creativity" is diversely determined by countries, it is even more difficult to collect empirical studies to prove that creativity actually benefits to urban development. Another paradox is that how to define its cultural indicators is still a dispute. Thus it creates an impression that a lot of cities have already applied creativity into urban planning and economic development but actually, they start a debate without clearly defining what exactly creativity means to their cities. "Creative city" is just like a glamorous crown that every city chase for because it also represents the image of good and successful city.

This thesis aims to provide the value of consulting report for Taiwanese urban development. Through a cross-cultural research, we can learn from the other about what we need; by contrast, we can also improve what we have by looking at the other's weakness. The central research question is to see to what extent can cultural policy improve regional development by stimulating creativity.

Tainan is the oldest city of Taiwan. It is the first capital built by the government which has history for hundred years. It used to be the most developed city in Taiwan in the 18th century. However, since the title of capital city replaced by Taipei in 1880s, Tainan had gradually lost its competitiveness. The transition of capital does not only fade away the economic development of Tainan but also put influence on the diminishment of Tainan's cultural capital position. Tainan preserves the richest

cultural properties; however, Taipei has taken away this position because of the economic growth which make it becomes the primary city both politically and culturally.

By studying the concept of creative city, I want to make a suggestion for its policy makers to rethink another possibility for the city's future. How to reproduce an old city's good time? My intention is to open a conversation by bringing the subject of creative city; this is neither a step-by-step guide nor a textbook of city-making. It is an exploration that proposes why we should think of cities in enriched ways, and I want to highlight those things/value which are important yet hidden.

1.4   Content Structure

This thesis starts with Florida's point of view that creative class is the driving engine of urban development and ends up with Landry's theory on promoting culture value in a broad view. So what composes a creative city? How are we going to apply creativity to urban planning? How does the leader of the city act as cultural entrepreneurship in order to make the city better? What kind of role does cultural policy play in urban renaissance? These are the questions I shall illustrate in the following study.

The first chapter is an introduction about how this research has formulated, and it provides the basic concept of creative city which combines with two fundamental studies, urban development and creativity. The content talks about the research motivation and objective of this thesis, and it points out an overview of how cultural economics discuss about creative city.

The next chapter will bring out the theoretical framework of this research. Several theories have been discussed within the field of urban development and creativity. The famous theories are John Howkins, Charles Landry, Richard Florida,

Peter Hall, and Lewis Mumford…etc. Important terms will be clearly defined such as creative city, creative economy, creative industries, creative class, and creative cluster. The outline of argument will be constructed through reviewing those elementary theories.

In the third chapter, four case studies of culture-led urban regeneration will be discussed in order to make a comparison among different cities. There are lots of projects related to the creative cities all around the world. They all have the same goal which is to improve the quality of life within urban communities, but they use various ways to practice in urban policy. In order to make a reflection of the theoretical part that culture and creativity are the two pillars of nowadays urban regeneration, I choose Rotterdam, Vancouver, Glasgow, and Singapore as the references for the target city Tainan. Since these four cities' policies are mainly connected to creative economy, cultural industries, and creative cluster, through the foreign lessons the Taiwanese can learn a comprehensive impression about what others have done and what we can do in the future.

Fourth chapter we will gradually approach our destination of this research and I start to build up the suggestions for the target city. How we build a creative city Tainan? What can we learn from others and what are the new things we should concern? In the final remark I will summarize what I have investigated in this research, what have been the insights, what do I still need to know, what are the limitations and what can be done in the coming future.

Chapter 2

Photo of Tainan: Temple of Confucius

(Photo from: http://en.wikipedia.org/wiki/File:Temple_of_Confucius.jpg.)

Chapter 2

Theoretical Framework: City, Culture and Creativity

"Cities are a product of time." ~ Lewis Mumford (1938)

As mentioned in the introduction, this research can be simply described by the symbolic formula: f (Creative City) = Urban Development × Cultural Policy + Creativity. Its origin is based on the "Flame Theory" that represents the interrelations among culture, economic growth and urban development. In the following literature review I will first introduce the Flame Theory which constructs the basement of my theoretical framework. Next I will explain the reasons why culture plays the most significant role in urban development nowadays, and then bring out the concept of creative cities, creative economy and other related theories. All scholars have their different aspects on applying creativity into urban planning. However, the general notion is that culture and art can generate creativity, and creative achievement brings innovation which benefits city. This conceptual chapter mainly emphasizes on the positive relationship between urban development and creativity, and thus it starts with a broad understanding of previous studies.
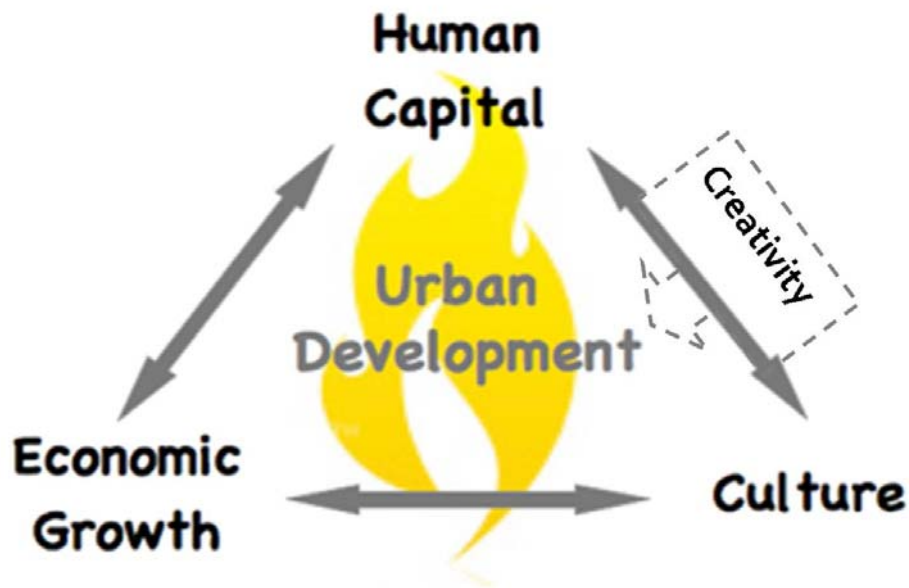
2.1   The Flame Theory

In his book *Creativity*, Csikszentmihalyi addresses an interesting example that "the theory of relativity was created by Einstein is like saying that it is the spark that is

responsible for the fire. The spark is necessary, but without air and tinder there would be no flame" (Csikszentmihalyi, 1996, p.7). His sentences inspire me to think about the argument of this research. By reviewing the study of urban economics, Bille and Schulze (2006) help me to construct the flame theory more precisely in order to highlight the cultural sector. Their article "Culture in Urban and Regional Development," gives an extensive overview of urban economics and emphasizes on the role of culture in urban development. First they point out the interconnections among culture, economic and regional development, and second they use empirical approaches to analyze the positive correlation between regional economic growth and the development of cultural sector. As a result, I try to merge these two inspiring thoughts for my theoretical framework to illustrate that culture plays the most important role for improving a city's performance which I name this theory as the "Flame Theory."

Human capital is the fundamental element for generating regional development both culturally and economically. Without the basic human resource there will be no production, acting's economic growth can not develop without enough human capital (Jacobs, 1961). That is to say, in the urban context, human capital represents the basic organism to make production for living, and the living behavior transfers to different ways which we call it culture. Furthermore, without a good economic performance it is also difficult to develop a city's art and culture. Creativity comes from ideas and ideas are produce by human's brains. According to these interconnections, we can sum up that urban development requires at least four elements: human capital, economic growth, culture and creativity. Thus, in the first level of the Flame Theory I view creativity as one of the elements for improving city's performance. My theory would be: Imagine that urban development is the fire, human capital is the tinder, culture is the air, and economic growth is the spark. Most importantly, creativity is the

oxygen in the air to stimulate the spark. Below is the figure that illustrates the concept of this flame theory.

Figure 1: The Flame Theory

In this "flame theory," I assume human capital as the "tinder" which refers to the basement of urban development because of a simple reason—all the civilizations develop from a group of people. Because of human capital, we start to have community to build a certain way of life, and then gradually we develop societies and nations in different kinds of culture. And culture is the "air" which blows various elements (such as urban environment, cultural activities, local industries…etc) surrounding the society to stimulate "spark"—economic growth. However, we should not forget that the key element to create the spark is "oxygen." Thus I see creativity as the oxygen, because it is creativity which makes us human beings different from the other creatures. The book *Creativity* also mentions that "What makes us

different—our language, values, artistic expression, scientific understanding, and technology—is the result of individual ingenuity that was recognized, rewarded, and transmitted through learning. Without creativity, it would be difficult indeed to distinguish humans from apes" (Csikszentmihalyi, 1996, p.2). The last element to create flame is spark, and I parallel spark with the economic growth for it plays the basic support for local development. It is impossible to develop a region without having stable financial basement. This thought pessimistically but truly echoes to a Chinese saying that "Money is nothing, but without money you cannot do anything." Historically, a good economic performance indeed is the major requirement of evaluating a successful city: for instance, Florence and London in their flourish periods, it is no doubt that good economical performances boost their regional developments.

In this chapter we are going to dissect the Flame Theory in detail: How the interrelations among human capital, culture, and economic growth generate urban development nowadays? By doing so, we narrow down this research to only focus on the study of creative cities. First of all, the background of urban development in the 21st century will be discussed. Secondly, the study will start to illustrate how culture-led policy practices in urban planning. Thirdly, some extraordinary theories will be illustrated to fill up the theoretical review of this chapter.

2.2   Urban Development in the 21st Century

It is history that makes the great cities great. After the industrial revolution, mass-manufacturing firms changed the social structure; the economic growth generated urban development. Now in the post-industrial era, our economy has transformed to a new firm formation that innovation and manufacturing work

separately in different countries. Especially after the cultural industries successfully become the best tool for the expansion of capitalism, people start to add the value of creativity as an innovative factor for the global economy. In these two decades, creative economy has been popularly discussed, and scholars apply it in the context of city, such as creative city, creative cluster, and creative class. Next we will explore the concept of creative city and how should urban development behave in the 21st century.

Reexamining the human history, great cities represent the origin of social revolution. There were several significant "flows" which represent important evolutions in the development of civil society. These evolutions were first started from a city, such as Athens where philosophy first developed in the ancient time, Florence in the Renaissance, and Manchester in the industrial evolution. One can say that cities are the places where creative ideas stimulated and where innovation developed. Because of creative ideas, we have innovation, and because of innovation, we find a new way to change our society in a better way. In each historical period, cities always play the leading role for the next social development. Hall (1999) indicates that "through history, cities have been the source of innovation. They have been the place where human creativity flourished, from them the world's great art, the fundamental advances in human thought, the great technological breakthroughs that created new industries and even entire new modes of production" (p. 36). So what is a great city in the 21st century? What make a city build a good environment for its residents and at the same time also attractive to tourists?

We are living in the age of uncertainty and change. Why do some cities successfully survive under the wave of changes but the others fail? Landry (2000) highlights that successful cities are those which have the ability to build a share environment with creativity and openness:

> *Successful cities seemed to have some things in common - visionary individual, creative organizations and a political culture sharing clarity of purpose. They seemed to follow a determined, not a deterministic path. Leadership was widespread, permeating public, private and voluntary sectors. It expressed itself in courageous pubic initiatives and often risky business investments and in a tissue of interconnected projects whether for profit or the pubic good* (Landry, 2000, p.3).

According to his point of view, in the era of changes we might think from different angle to examine today's urban development. Empirical studies indicate that we are now living in the world of creative economy. The market is highly competitive. New product can always be replaced by the product coming next. Through personal pc to laptop, nowadays even cell phone can connect to Internet. While I am still satisfied with iPhone's high technology, another new innovation iPad already appears to the market. These changes have brought plenty of revolutions, but they happened and replaced rapidly by each other and we seldom aware and think of it. That is why more and more companies focus on studying creativity and investing innovation. In order to prevent to be replaced by competitors, new products need to attract more attention by astonishing creative ideas.

Creativity plays double roles in urban development. The first role has discussed above, it is the driving force to boost economy. The second characteristic is that creativity is the production of human capital. Because creativity first comes from ideas, and ideas are produced by human's brains. According to the explanation from Csikszentmihalyi (1996), creativity can be observed in the interrelations of a system made up by *domain*, *field* and *person*: The domain consists of a set of symbolic rules and procedures which we usually call culture, or the symbolic knowledge shard by a

particular society, or by humanity as a whole. The field represents the experts who act as gatekeepers and have the power to decide whether a new idea or product can be accepted into the domain. The person means when an individual who is influenced by the symbols of a given domain—such as music, engineering, or business—has a new idea or see a new pattern, and when his/her novelty is selected by the appropriate field for inclusion into the relevant domain. Following on this perspective, Csikszentmihalyi defines creativity is "any act, idea, or product that changes an existing domain, or transforms an existing domain into a new one. And a creative person is someone whose thoughts or actions changes a domain, or establishes a new domain" (Csikszentmihalyi, 1996, p. 28).

Thus, if we see creativity as part of human capital, combined with the definition of creativity from Csikszentmihalyi (1996), it can be said that for policy maker, it is necessary to prepare a cooperative scheme of developing human capital and include it within the projects of urban planning. In this sense, four interconnected key themes are going to be discussed in the following sections: Creative city, creative economy, creative class, and creative cluster. First the concept of creative city will be introduced in order to give an overview of the history of urban development and explain how to define a creative city in the 21st century. Second, the practical theories will be discussed that how to apply culture for generating or transforming a city.

2.2.1 The Role of Culture

In the Flame Theory, I see urban development as an interconnected process which includes human capital (as the tinder), culture (as the air), economic growth (as the spark), and creativity (as the oxygen). None of the elements could be excluded, especially culture as the air which exists everywhere. Referring to the definitions of culture in the previous section, we see culture in a broad sense that it is a way of life

which includes humans' habits, religious, politics, and all kind of arts. It is widely believed that culture has positive influence within a city. As Murray (2003) points out in "elite cities," cities which develop with a better art and cultural atmosphere are more open for new ideas. Therefore, they have a bigger chance to build an image of elite city. On the other hand, Cowen (2008) thinks that culture is a social connection. His article "Why everything has changed: the recent revolution in cultural economics" addresses that when people are consuming culture, they are consuming the idea of connection, and most importantly how creative works make people excited. Within the two decades we live in a digital world. A lot of new innovation and creative ideas reshape our society, especially the development of Internet. The virtual culture has gradually changed individuals' way of communication. It is a trend that more and more people communicate through a virtual platform instead of talking or interacting face to face. For instance, we can make friends through Facebook; we can write message or diary on Blogs or Twitter; we can even create another life in the imaginative world called Second Life. Most recently the 3D technology successfully applies into the feature film and becomes very popular. The new technology and creativity inside the film is not the main reason that causes its audiences' attendances. It is because watching 3D movie has become a social phenomena and a culture that interests people. Therefore, this thesis laid on the thoughts about how to awake people's attention on culture. What's the next step of urban development? How we build a creative city by applying cultural policy? How we construct the process to make a city becomes creative by sufficiently using its characteristics?

The impact of culture in urban development can be distinguished by two dimensions: short-run spending impact and long-run growth impact. The short-run spending impact emphasizes on economic increase from tourism or different cultural events, and the long-run growth impact indicates the location choice of people to live

or to investment (Bille & Schulze, 2006). Although there are several empirical studies about the short-run effects, such as evaluating the economic impact of Guggenheim Museum in Bilbao (Plaza, 2000), the rising image of city in Glasgow and so on (Gomez, 1998). It is still questionable to identify the relationship between culture and urban development in a long-run. Because we hardly verify if the cultural impact will positively exist in a long term for a city's sustainability. But it is more applicable to measure the positive externalities for which cultural activities can bring in a short term.

One of the crucial arguments which uses to explain why culture is important for urban development is that a lively cultural atmosphere can attract people and firms to live or investment in some particular regions (Bille & Schulze, 2006). It can refer to the hedonic approach (Clark & Kahn, 1988) in urban economics. Culture can bring positive externalities to attract industrial cluster. The following illustrations will support this notion that a region with rich cultural amenity would attract people to agglomeration. To begin with, the definitions which are related to the interconnections of culture, urban development, agglomeration/cluster, and the location choice theory will be introduced. Then the investigation will analyze the role of culture and explain the reason why culture is especially extraordinarily important the current urban development.

Since this thesis emphasizes on culture in urban development, let's first clarify the idea of what is culture all about. According to Bille and Schulze (2006), their research adopts culture as a sector:

It contains both the wide commercial culture and the narrower traditional culture, comprising artistic modes of expression like theater, music, visual art, architecture, design, arts and crafts, media, film/video, multimedia, literature

and cultural heritage; it could also include fashion, advertising, computer software, games and toys, amusement parks, etc (Bille & Schulze, 2006, p.1054).

And Raymond Williams (1976) defines culture in a dialectical way:

> *We use the world culture in these two senses: to mean a whole way of life – the common meanings; to mean the arts and learning – the special processes of discovery and creative effort. Some writers reserve the word for one or other these senses; I insist on both, and on the significance of their conjunction. The questions I ask about our culture are questions about deep personal meanings. Culture is ordinary, in every society and in every mind* (Williams, 1976, p.97).

According to the above statements we use culture as a broad sector and a way of life which covers various arts and activities. Below I illustrate the three main definitions which will be used to explain the interconnected arguments from the core discussion–the role of culture in urban development:

- **Urban development**

   The concept of urban development includes both economic growth and cultural sustainability. It can be taken as "A long term increase in the capacity of local economy to enhance the quality of life to its residents; this will require increases in human productivity and a balance among the economy's component sub-regions that increases its ability to coordinate economic activity and adapt to changing circumstance" (Bille & Schulze, 2006, p.1055).

- **Agglomeration/cluster**

   Literally, agglomeration means a large group of many different things gathered together (Cambridge Dictionary). In economics, it can be analyzed by three forms of clustering: 1) the classic model of pure agglomeration, 2) the

industrial-complex model, and 3) the social-network model. Depending on different perspectives, the determinants of agglomeration are sometimes complementary and sometimes contradictory. For manufacturing industry, the economies of scale and transaction costs are the two priorities when firms consider to agglomerate in a particular region or city (Gordon & McCann, 2000). On the other hand, a new form of cluster called "cultural cluster" has contiguously developed in European countries' urban planning policies, such as the Museums Quarter in Vienna, the Temple Bar area in Dublin, the Custard Factory in Birmingham, and the fashion and textile quarter of Ticinese in Milan (Mommaas, 2004). These cultural projects grow rapidly to become the driving forces in urban development.

- **Location choice theory**

According to the location choices of people and firms, none of them consider art or culture as the priority factor to live or work (Bille & Schulze, 2006). For people, they are more concern about the job opportunities, housing, family relationship, schools, or transportation. Although for firms there is a common thought about the positive relationship between the art's environment and industrial development, it is still business factors which matter in the end (sales opportunities, infrastructure, wage level, land price…). However, Kotkin (2000) points out the relationships between lifestyle amenities and the locational preferences of some high-technology industries for neighborhoods such as New York's Silicon Alley, San Francisco's SOMA and Mission Districts, and Seattle's Pioneer Square. Sommers and Carlson (2000) also find that some 50 percent of high-technology firms and employment in Seattle is located in a high-amenity district surrounding the urban core.

Based on the above definitions, we can propose that the representation of culture

in urban development: Agglomeration is the root for stimulating regional economics activities, and culture has positive impact on urban development (both on economic growth and social amenity). Therefore, culture has positive connection with agglomeration. Culture can be taken as the most important factor when people and firm are making the decisive choice to move or start a new business.

Empirical researches have indicated the positive effect of culture on urban development. For example, Mark J. Stern (1999) uses a multi-city study in the United States to investigate the relationships between cultural diversity, social capital, and revitalization. It shows that even after statistically controlling for other determinants, arts and cultural organizations had an important independent effect on neighborhood revitalization. He concludes that "compared to neighborhoods with the fewest arts organizations…neighborhoods with many arts and cultural organizations were more than twice as like to revitalize." (Stern, 1999, p.26)

Moreover, Throsby precisely addresses in his book *Economics and Culture* about the influence of culture on location choice, "There may also be long-run externalities with real economic potential if the enhancement of the cultural environment of a city leads to greater social cohesion, a stronger sense of civic pride, or lower crime rates. These sorts of factors may be important in improving the profile or image of the city as a desirable location for in-migration of capital and establishment of new business." (Throsby, 2001, p.125) As a result, we can say that culture indeed has the beneficial effect for urban development. Even more, it becomes one of the important factors in attracting agglomeration.

As mentioned in the Flame Theory, culture, human capital, and economic growth are the three driving forces to stimulate urban development. However, in most of the developed countries, the employment rate and the process of innovation have been grown to a mature level. Nowadays we are facing another era of different kind of

changes that things happen unrespectable and unpredictable. Because of global warming and insecure financial market, it is the common sense now that every country should aim to maintain a stable economic circumstance and then figure out what is next. In order to maintain the stability of our society and future generation, it is important to rethink about the issue of urban development and evaluate questions about how to build a better community for our next generation and how to revitalize those faded cities. Following we are going to see how the empirical studies formulate the concept of creative cities, and how cities apply culture-led policy for regional regeneration.

Compared with the short-run effect brought by cultural activities, it is more difficult to verify the impact of culture on urban development in a long term for its result is somehow intangible. As one sees in the previous definitions, urban development combines with a gradually economic growth and sustainable culture improvement. A long-term urban development refers to a welfare community with comfortable cultural amenity. There are different dimensions which can still be discovered and studied in this field. For instance, Zukin (1995) studies the correlation between culture and urban development by evaluating the employment rate in the three major US cities—New York, Chicago, and Los Angeles. Her research indicates that between 1980 and 1990, there had been a 34% increase in the employment of creative artists in the cultural industries (especially located in the metropolitan areas).

Another interrelated research demonstrates that human capital and the creative class affect regional development through different channels. It indicates that universities play the key role in creating initial advantage in human capital. Besides, there is a particularly interesting finding which points out that artistic and entertainment occupations exert considerable direct influence on regional development. The result shows that these occupations are not just consumers of

regional resources but also producers as well (Florida, Mellander & Stolarick, 2008).

According to Philip Cooke's observation on the relationship between culture and cluster, he claims that "A university may now be seen performing a catalytic economic role in the knowledge society, so there is also wide recognition that traditional cultural facilities and activities have a catalytic economic role in the urban economy." (Cooke, 2007, p.26) Specifically, culture is now well established as an instrument for promoting city image, city appeal, and the economy of the city. Throsby (2001) also points out that the role of art and culture in urban regeneration is to foster the regional identity, creativity, cohesion, and vitality which indirectly define the city and its residents.

In the last two decades, the discussion about how culture stimulates urban economics and agglomeration has been widely formulated, such as Richard Florida's creative class theory. In his book *The Rise of the Creative Class, and how it is Transforming Work, Leisure, Community and Everyday Life*, he claimed that "regional economic growth is driven by the location choices of creative people- the holders of creative capital- who prefer places that are diverse, tolerant, and open to new ideas." (Florida, 2002, p.223)

Charles Landry (2000) illustrates a similar argument with Florida that nowadays urban policy should consider more about cultural resources embodied in people's skills and talents, since they can also represent the demand side on improving economic growth. According to their theories, both culture and creativity become the key elements for urban development in the 21st century. Creative people are attracted by cities which display a creative atmosphere or cultural amenity, and these people play the driving force for regional economic growth.

2.2.2   Creative Economy

The world economy has shifted from mass production to information and services. Many scholars indicate that it is because of the change of social development such as transformation of the education system and the reshaping of class structure influence on this phenomenon. However, it does not mean that the old business mode is completely replaced by the new one. It means that there is an overlap with a more complex way on the division of labor and distribution. The size of firm becomes smaller and transfers into a new firm formation. Creative people who work for deign or innovation become isolated from the production line. In the past, a firm was in charge of the whole process of production from design to manufacture. But nowadays each pieces of a product can be made by different firms and companies in order to maximize the efficiency and save cost. Castells (2001) states that the new division of labor is the cooperation among innovation, competition (in services), and application of knowledge. Also Landry and Bianchini (1995) approve that indeed "the industries of the 21st century will depend increasingly on the generation of knowledge through creativity and innovation" (p.4).

This reshaped labor market has led to an increasingly predominance of knowledge workers in the new economy which later Florida (2002) defines them as "creative class." The creative class refers to people who work for ideas, and these ideas gradually develop into an industry. This industry is called creative industry, and the money make by creative industry called creative economy. To sum up, the world economy is now tightly interrelated among creative class, creative industries, and creative economy.

The term "creative economy" has broadly defined by different dimensions but it is still a lively debate. The notion of creative economy usually relates with culture, creative industries, innovation, and high-technology, and the business provide

information and services. Florida (2002) and Howkins (2002) have the similar thoughts on defining creative economy as the idea business which personal ideas turn into public ideas, production, and service. Others like Hesmondhalgh (2002), Pratt (1997) and Scott (1997) describe the creative economy from cultural approaches and suggest that it is not only about cultural industries but also about religion, sports and entertainment, education and information. This thesis does not seek to find the balance among those theories. Instead I want to draw an objective overview since it is a consultant report for Taiwanese cultural policy.

In the book Creative Industries, Caves gives creative industries a clear definition that "the creative industries supplying goods and services that we broadly associate with cultural, artistic, or simply entertainment value. They include book and magazine publishing, the visual arts (painting, sculpture), the performing arts (theatre, opera, concerts, dance), sound recordings, cinema and TV films, even fashion and toys and games" (Caves, 2000, p.1).

Compared with Caves, Thorsby defines creative industries as a broad term. He points out that, "the cultural goods and services involving creativity in their production, embodying some degree of intellectual property and conveying symbolic meaning" (Throsby, 2001, p.112). There are three layers in his argument. The first layer is the center of the creative industries which refers to the traditional art and the new forms of art, such as dance, music, theatre, literature, visual arts and crafts, video art, performance art, computer and multimedia art. The second layer includes primary cultural goods and services which cover publishing, newspaper, film, television, and radio. And the third layer widely includes advertising, tourism, architecture, and design. The figure below shows an image of his definition of creative industries (Throsby, 2001).

Figure 2: Layout of Creative Industries

Dance, music, theatre, literature, visual art, crafts, video art, performing art, computer and multimedia art.

Book & magazine publishing, newspaper, film, television and radio.

Advertising, tourism, architecture and design.
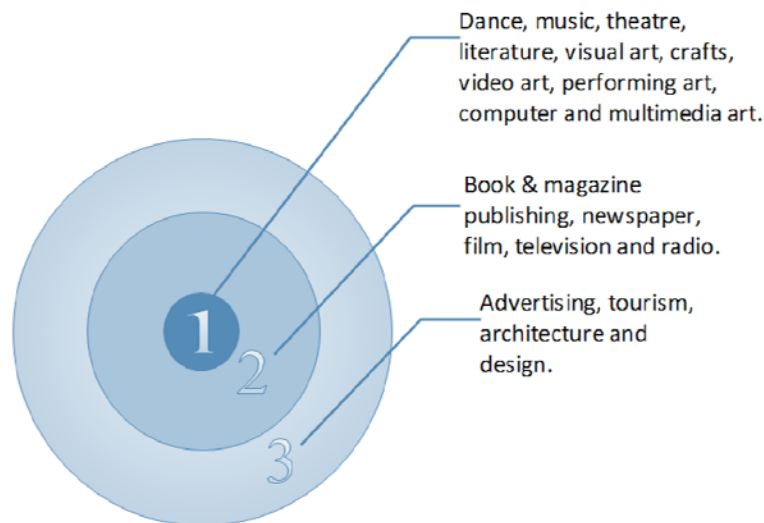
Source from: Throsby, D. 2001. *Economics and Culture*.

2.3   The Concept of Creative City

In the extraordinary book *Cities in Civilization*, Peter Hall (1998) uses a historical

perspective to indicate that cities, at different times have presented their golden ages

innovatively. For example, Florence—in the Renaissance—was an urban phenomenon

which represents a great city burst of creativity in the history of art and culture. At

that time people do not have the concept of "creative city," but it is no doubt to see

Florence as a creative city at that meaningful period because it brought a great social

change, especially its cultural achievement: "from 1380 to 1450, classical antiquity

became the major sources and inspiration of intellectual life; couple with it was the

emergence of an educational system based on the *studia humanitatis* – grammar,

rhetoric, poetry, history and moral philosophy. And with it went interest in ancient art,

including its realism" (Hall, 1998, p. 72). In every level of social development, there

is always a need for change. Change which is influenced by all kind of social

phenomenon and perhaps the most significant factor is creativity. Florida and Tinagli

(2004) believe that creativity is the essential factor of human existence. They argued that creativity is a social process and requires teamwork. They compose three steps of creativity: the creative ideas, the creative product, and the innovation. Through this social process, a city will achieve a change.

Why can great cities keep growing and the others could not? The main reason is that most of the big cities have already controlled the two crucial elements—human capital and economic growth—for urban development. Jacobs (1969) argues that a big city can be seen as a large market which includes a lot of things with an increasing economy. A growing economy means the increase of workers and which leads to a growing population. In the past, cities developed by the process of innovation which new works combined with old works and multiply the division of labors. This process indeed improved our quality of life, but the manufacturing model is not enough to guarantee the future development. Today the global economy has developed to a stagnant level; the job opportunities within the market become less and less, and therefore the rate of unemployment keeps rising. Cities should focus on managing currently existing resource rather than exploitation.

Today's people—especially those who live in the developed countries—extend the definition of creative city. Whether a city is creative or not is no longer only determined by economic growth or significant cultural achievement. A creative city in the 21st century is a place with comfortable amenity where residents can enjoy life and outsiders can freely enter. Peter Hall (1999) addresses that creative cities need outsiders, and the creative cities are not likely to be stable or comfortable places. "They must be sufficiently connected to the mainstream that they communicate their notions to part of that wider society; that presupposes a certain fundamental schism in ideas and values…they are places in which the established order is under prolonged challenge by the new creative groups, whether or not that challenge takes an explicitly

political form" (p. 39).

Nowadays with the technological advance and social development, middle class increases, and therefore, job opportunity no longer plays the primary role to decide where to live. Instead, more and more people would rather choose to settle down in a place with better quality of life, open atmosphere, and cultural amenity, and these are the characteristics of the creative cities. Although there is no conclusion for what should a creative city look like, it seems that there are some consensuses and characteristics to frame this concept: A creative city is a place with an openness environment. It can attract creative people (or so called creative class). It builds a creative milieu which is capable to deal with ongoing changes (Hall, 1998; Landry, 2000; Florida, 2002; Scott, 2006). The figure below can summarize the three essential elements that construct a creative city.

Figure 3: Three Requirements of Creative City
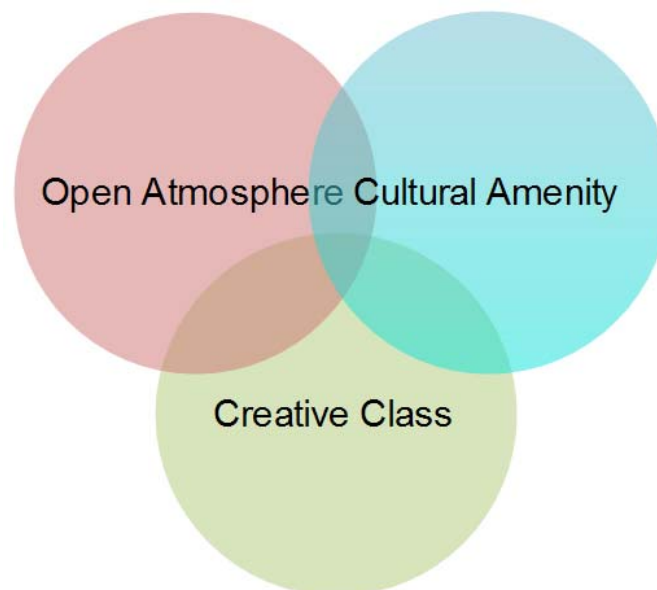
Since the argument stands on the cultural economics perspective to apply creativity into urban development, there are several fundamental concepts which should be clearly defined. Combining creativity with urban development is a multidisciplinary study. For decades, economic geographers and urban analysts have studied in this field and proposed their theories by using different dimensions; some of them interest in the location of cultural facilities, and others focus on the estimation of the cultural influence on the distribution of employment. For instance, Lewis Mumford (1938) and Peter Hall (1998) are both well-known urban historians who study the historical pattern of urban development; John Howkins stands on the economist position and brings the research of creative economy into urban context; Charles Landry (2000, 2006) is known as a city maker who travels globally to promote the idea of "creative city"; Richard Florida (2002) is famous by his creative class theory which points out the fact: The time of job-oriented has passed, conversely jobs follow talented people. Thus how to attract creative people should be the primary consideration for urban planning.

The notion of "creative city" is introduced by Charles Landry (2000) in his literary work *The Creative City: a Toolkit for Urban Innovators*. Its philosophy is that a place always maintains creative potential. We can build a space for people to share opinions, acts, and plans with imagination for controlling any kind of intractable urban problems. Applying imagination to build a creative city is determined by individuals' creativity. It should be aware that it is not only artists or those people who work in the creative industries can present creative ideas, but any individual who addresses issues in an inventive way and he/she might be a business man, public servant, or social worker. Landry defines that a creative city requires creative milieu, creative organizations, and creative people. Particularly he stresses the creative milieu as a place "constrains the necessary precondition in terms of hard and soft

infrastructure to generate a flow of ideas and inventions. Such a milieu is a physical setting where a critical mass of entrepreneurs, intellectuals, social activists, artists, administrators, power brokers or students can operate in an open-minded, cosmopolitan context and where face to face interaction creates new ideas, artifacts, products, services and institutions and as a consequence contributes to economic success" (p.133).

The term "creative city" here we discuss is a metaphor and a concept for the new possibility of today's urban development and regional regeneration. Since cities developed creatively in different ways and flourished in different periods, there is no ideal model to determine what a creative city should look like. I want to emphasize on the importance of the idea of creative city by addressing some conceptual issues: Why should we pay attention to the promotion of the development of creative cities? How can creative goals be put into practice for cities and towns? What exactly does a creative city constitute by?

Gertler (2004) argues about the reasons for people to support the development of creative cities: Firstly, creative cities play the crucial role in enhancing the dynamism, resilience, and overall competitiveness of the national economy. Secondly, they have the potential to improve the quality of life within a region, and also bring this opportunity to influence other cities. Creative cities can achieve these two objectives by "enhancing the innovativeness of individual workers, firms, and other organizations that comprise our urban regions. With the widely acknowledged shift to a knowledge-based or learning economy, creative cities become the key locus for the creation of economic value by supporting innovation, resilience and quality enhancement" (p.1).

2.4   Creative Class

The definition of "creative milieu" is introduced by Landry (2000), he thinks creative milieu is the core for a city, and it comprises both hard and soft infrastructure. If you see a city as an organism, the hard is like the skeleton and bones, and the soft is the vein and veining of nervous system which connect its synapses. To say it precisely that "Hard infrastructure is the nexus of buildings and institutions such as research institutes, educational establishments, cultural facilities and other meeting places as well as support services such as transport, health and amenities" (Landry, 2000, p.133). And the soft infrastructure in his definition means:

> *The system of associative structures and social networks, connections and human interactions, that underpins and encourages the flow of ideas between individuals and institutions. This occurs either face to face or through information technology that enables wider networks of communication to develop, so helping the trade of goods and services. These networks may include social ones such as clubs, regular meetings in bars or informal associations; common interest networks such as business clubs or marketing consortia; or public-private partnerships involving (say) financial support structures and devices whereby public and private resources and ideas people can be creatively brought together and their creativity harnessed* (Landry, 2000, p.133).

In his famous book *The Rise of the Creative Class*, Florida (2002) points out that creativity is the driving force in economic growth and that a new "creative class" is now dominating American society. He describes a new class structure called "creative class" which represents people who involve in Landry's soft infrastructure. The work function of this creative class is to create meaningful new forms. He defines the

creative class in a broad view with two components "the super creative core" and "creative professionals" which can be seen as following:

- ***Super-Creative Core****: People who are fully engage in the creative process. They engage in this kind of work regularly; it's what they are paid to do. The highest order of creative work as producing new forms or designs that are readily transferable and widely useful, such as designing a product that can be widely made, sold and used; coming up with a theorem or strategy that can be applied in many cases; or composing music that can be performed again and again. Professions include scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society (nonfiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers).*

- ***Creative Professionals****: People engage in creative problems solving, drawing on complex bodies of knowledge to solve specific problems. They work in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and health care professions, and business management. Professions may include physicians, lawyers and managers do this kind of working in dealing with the many varied cases they encounter. They may also be involved in testing and refining new techniques, new treatment protocols, or new management methods and even develop such things themselves. If a person continues to do more of this later work, perhaps through a career shift or promotion, he/she will moves up to the Super-Creative Core* (Florida, 2002, p. 68-69).

2.5   Creative Cluster

Instead of defining creative industries or creative economy, Florida (2002) points out another interesting theory which relates to creativity and urban development, and he called it "creative cluster." It is an area where groups of cultural entrepreneurs work. Cinti (2008) defines creative cluster as "a well identified and labeled city area where a high concentration of culture stimulates the presence of concurrent services and activities" (p.71). These clusters are the tools for cities to strengthen the local identity, and they can be seen as the attraction stimulating the regional economy. Florida addresses a clear statement that today's economy is base on creative economy. He thinks "creativity underlines all economic advancement and it seems that we can read economic history as a succession of new and better ways to harness creativity" (Florida, 2002, p.56). Therefore, people who work for creativity can be seen as creative workforce. When these people gather together and build a cluster, they become the driving force for local economy. The theory of creative class has led countries to rethink the relationships among cultural policies, urban planning, and agglomeration. For instance, the EU has been worked on this subject within the network project SCORE! (Sustainable Consumption Research Exchange) since 2005.

Creative cluster not only benefits to regional economy growth but also positively benefits to other entrepreneurs, because it provides the platform for sharing ideas in an open atmosphere. Creativity can attract more creativity. That is the reason why even without governmental intervene, creative industries still tend to cluster naturally. Since the process of transforming creativity into a tangible product takes a long time, firms and companies have to work together in order to achieve the efficiency. Hitter and Richards (2002) also prove that the economic scope in the cultural sector usually establish by the collaboration from neighboring companies for they share the same market of clients. On the other hand, creative industries always get inspired and

stimulated by the process of competition or cooperation with others. Additionally, a successful cluster which operates by the entrepreneurial approach of arts can contribute to regenerate the derelict regions within a city. The most significant example is the well-kwon grand project of Paris and the emblematic Guggenheim Museum in Bilbao.

According to the report of EURICUR 2007, "Creative clusters are usually developed and initiated by local or regional governments in form of public private partnerships, although national authorities also recognize the importance of promoting and fostering the development of such clusters. Creative clusters policies are often part of the national industrial strategy aiming at the creation of innovation or competitive clusters. The main trend emerging at national level is the development of creative clusters fostering innovation through strong links between art, new media and technology, education and businesses. The policy of creative cluster is therefore strongly linked to other policies like innovation and entrepreneurship" (EURICUR, 2007, p.51).

2.6   Chapter Summary

This chapter covers the fundamental questions between the subject of creativity and urban development. It provides the information about how cities become successful. Why is creativity important for urban development? Why cities are the place where innovation/creativity/change takes place? Nevertheless, in the air/culture there is component oxygen/creativity which plays a crucial role to stimulate the spark/economic growth in the whole process of urban development. Creativity is the driving force in the new economy.

Comparatively, industrial cities or regions which focus on production are more

difficult to become elite city or creative city because they mainly focus on producing and financially success but forget to enrich the quality of culture. However, as I mentioned in the Flame Theory, economic growth is one of the elements of urban development. Because all cities aim to develop their economic, perhaps it is impossible to avoid that we have to improve the financial status first. Therefore, it is important to have government's support to help people use creativity to rebuild the image of city and to revitalize regional culture. Although Frey (2002) points out the problems of nowadays governmental policies, for most federal counties, they pay too much attention to the diversity of quality but less diverse in the type of art. In order to support creativity, we should better enlarge the autonomy of artists and extend the possibility of their participation in the domain.

How to make a city always stays in fashion? Hall (1999) remarks that most of the famous cities from the past have some similar characteristics: "All were at any rate the most advanced locations in their territories, which made them magnets for talented people to move to, and generates of wealth to use that talent. Wealth brought individual patronage as well as community patronage at city or state level" (Hall, 1999, p.37). In the time of changes we lived, it is creativity which drives the global economy. Whoever gets the power of creativity, he or she has the opportunity to lead the economic flow. That is why we need to devote more attention to stimulate creativity. To start with, "city" is the best unit for developing and practicing a new cultural policy. It should be aware that creativity is not only about having ideas, but also the ability to implement them to the society. Adopt the above notion of creativity with urban planning; a city's creativity is embedded in how the municipality operates it. As Nakamura concludes, "The New Economy is highly competitive, but creative destruction, not production, is the center of the competition…Joseph Schumpeter's creative destruction paradigm may be superior to Adam Smith's invisible hand"

(Nakamura, 2000, p.28). In order to give Taiwanese government some new

perspectives of city making, in the next chapter, I will introduce some case studies,

and these examples will interrelate to the theories which had mentioned in this

theoretical framework.

Chapter 3

Photo of Tainan: Train Station

(Photo from: http://en.wikipedia.org/wiki/File:Tainan_Station_02.JPG)

Chapter 3

What Other Cities Have Done: Comparison and Exploration

"So it is said that if you know your enemies and know yourself, you can win a hundred battles without a single loss. If you only know yourself, but not your opponent, you may win or may lose. If you know neither yourself nor your enemy, you will always endanger yourself." ~ Sun Tzu (6th century BC), The Art of War.

Here I adopt the notion from Sun Tzu that "know your enemies and know yourself, you can win a hundred battles without a single loss" to see how other countries use cultural and creative approaches to build their creative cities. Of course developing a creative city can hardly compare with a war, but it is a strategy that we first see the others and then examine ourselves' weaknesses and advantages. Similarly referring to the concept of "urban citizenship" from Peter Hall (1998), a creative city is great not because of its successful urban planning but because it provides other cities as an example. "City politics is not only about the development of shared visions for our cities but also the negotiation of the cultural and social differences and political disagreements that make shared visions so elusive" (Painter, 2005, p.19).

As what have been discussed in the theoretical framework that creative city is an ideology for urban development. This chapter tries to show how to make this intangible idea—creative city—visible by applying culture-led policy into urban planning. Among the studies of successful urban regeneration, there are several icons such as Glasgow, San Francisco, and Barcelona that are often adopted as model of

urban planning for other cities uncritically (Judd & Parkinson ed., 1990; Amin & Thrift, 2007). But it should be aware that a single case of urban regeneration can success in one city does not necessarily mean it will make similar achievement elsewhere. Thus it is not the advocacy of adopting other cities' urban planning; instead I want to present the essential elements and the symbolic value for developing creative cities. In order to make comparison with my target study Tainan, in the following section I summarize four cities' experiences on developing creative city which are operated by culture-led policy. Under this notion, these cases represent different stories but actually they have the same goal to generate regional development. These cases are chose base on reflecting the theoretical framework which I discussed in the previous chapter about creative economy, creative cluster, and creative class.

In the last two decades, developing creative city becomes the main stream for nowadays urban planning—especially the US and other European cities. Because the growth of creative economy affects the urban policy to aim to bring the benefit of creative economy into urban context. For instance, it is known that the United Kingdoms have the longest history on generating creative economy in urban development, and recently the European Union launches a specialized project which is built after the Lisbon agenda called "Creative City Challenge" (CCC). Below is the list of various countries' documents on exploring the impact of creative industries, and the list generally shows the trend of global concern on promoting creative economy for generating regional wealth.

Table 1: Documents Mapping or Exploring (the impact of) Creative Industries

United Kingdom	Department for Culture, Media and Sport: Creative Industries Mapping Document	1998

Denmark	The Ministry of Trade and Industry and The Ministry of Culture: Denmark's Creative Potential- Culture and Business Policy Report	2000
United Kingdom	Department for Culture, Media and Sport: Creative Industries Mapping Document	2001
Germany-North Rhine-Westphalia	Ministry of Economic Affairs and Energy of the State of North Rhine-Westphalia: 4th Culture Industries Report	2002
Australia	Australian Government Department of Communications, Information Technology and the Arts and the National Office for the Information Economy: The Creative Industries Cluster Study	2002-03
New Zealand	New Zealand Institute of Economic Research: Creative Industries in New Zealand: Economic Contribution	2002
Spain-Catalonia	Catalan Institute of Cultural Industries: Handbook on the Cultural Industries of Catalonia	2002
Austria	Mandl, I. et al. for Federal Chancellery, Federal Ministry of Economics and Labour of the Republic of Austria, Austrian Federal Economic Chamber: First Austrian Report on Creative Industries	2003
Singapore	Ministry of Trade & Industry: Economic contributions of Singapore's creative industries	2003
Austria-City of Vienna	Ratzenbock, V. et al. for City of Vienna (MA 27)/ Chamber of Commerce Vienna/ Filmfouds Wien (Survey of the economic potential of Creative Industries in Vienna)	2004
The Netherlands	Dutch Ministry of Economics Affairs and the Ministry of Education, Culture and Science: Culture & Economy: Our Creative Potential	2005
Austria	Mandl, I. et al. for Federal Chancellery, Federal Ministry of Economics and Labour of the Republic of Austria, Austrian Federal Economic Chamber: Second Austrian Report on Creative Ind ustries	2006
Belgium-Flanders	Flanders District of Creativity: Creative Industries in Vlaanderen	2006

Source from: Braun & Lavanga, 2007. An International Comparative Quick Scan of National Policies for Creative Industries.

This chapter presents the four cities which have directly concerned with the theories I used in previous chapter: creative economy, creative class, and creative cluster. Through exploring different cases, the comparison can be a source of inspiration for my target research. As mentioned in the previous section, the empirical studies indicated the crucial impact of culture in urban development. What is actually happen in nowadays cultural policy and urban planning? How we use culture as the instrument to generate urban development? Here I summarize the cases of creative cities to see how different governments promote the ideal concept in reality.

3.1 Rotterdam: the matter of creative class

Since 1985, the European commission launched the European City of Culture programme, European countries have plenty of experiences on applying cultural factor for generating regional development. In 1999, the programme was renamed as the European Capital of Culture (ECOC) and each year several cities will be selected as representative cultural icon of Europe. Empirical studies have pointed out that this cultural event indeed brings positive effect for the locals both economically and socially, but the influence on improving city image maintains ambiguous. For instance, even though Rotterdam and Liverpool both were nominated by ECOC in 2001 and 2006, it is still difficult for them to get rid of the social stereotype: the image of industrial and worker city (Richards and Wilson, 2004; Griffiths, 2006). However, it does not mean the programme fail its intension. It just tells us a truth that in order to construct a comprehensive urban environment, we need a long-term planning from the locals instead of giving them opportunities for hosting a cultural event.

Take Rotterdam as the example, its cultural policy for urban development starts from a broad dimension, but it gradually develops as a comprehensive and long-term

strategy on developing creative class. The municipality starts to launch the cultural strategy "revitalizing Rotterdam" since 1987. The policy aims to improve the city's quality of life by focusing on culture, leisure and tourism. During the 1990s, the local government adopts the cultural clustering strategy to build the museum quarter. Until recent years, the city pays attention to invest in education and fosters entrepreneurialism by creating opportunities for residents. The cultural plan of Rotterdam uses culture as a tool for its urban development and tries to involve more private sectors to stimulate the cultural climate of the city. In order to ensure a long-term cultural development, the social objective of Rotterdam's cultural plan is to improve social cohesion and community development by increasing the local cultural participation. However, so far the culture-led urban planning has not yet show a positive reflection and build a creative image for Rotterdam. The city is still predominantly a harbor city with the majority of working class (Lavanga, 2006).

What is the reason that obstructs Rotterdam's transformation? As mentioned in the previous chapter, it is hard to practice a successful city model or an urban theory into another city. In the research paper of Kooijman and Romein (2007), they examine four Dutch cities—Amsterdam, Rotterdam, The Hague and Utrecht—and find out that the theory of Richard Florida had very limited impact in the Netherlands, although his thesis is still popular among mayors and city councils: "Florida does not meddle with the entrepreneurial economic policy philosophy, and his ideas imply that it is possible to avoid engaging with real social reforms" (Kooijman & Romein, 2007, p.34). Peck (2005) explains why Dutch people buy Florida; the reason is not because his theory is revolutionary but because it is so modest. The "creative class" in the Netherlands is never the same as the United States; it is an ideal type instead of an empirical fact. According to the study of Rotterdam, it points out the problem and difficulty to practice theory into reality. It is better for countries or cities to define their own

creative class instead of adopting the statements from another culture.

3.2   Glasgow: the matter of cultural policy

The main interest of urban regeneration in Europe is still to apply the cultural factors to transform an industrial city. Especially in the United Kingdoms, Glasgow was well known by "the first ex-industrial city to develop a cultural-led regeneration programme and to be designated as European City of Culture (ECOC)" (Mooney, 2004, p.328). While the Scottish Executive highlights culture as the key power for promoting social cohesion, the city through applying an art directed urban regeneration strategy in 1987, successfully transformed and award the title of ECOC for the year 1990. The model of Glasgow represents that cultural policy plays an important role in regenerating the city's economy (Wynne, 1992; Hughson & Inglis, 2001).

However, Glasgow takes a long time to prove its transformation. Referring to the study "Regeneration in Glasgow: Stability, Collaboration and Inequity," Boyle (1990) illustrates the process of Glasgow's urban planning by four periods: urban renewal 1955-1970, urban rehabilitation 1968-1980, urban regeneration 1975-1985 and urban reinvestment 1985-nowadays. As a result, urban regeneration indeed takes a long time to see the outcome and it can become a never-ending process. Policy makers need to build a comprehensive plan not only for improving the residents' quality of life nowadays but also consider what we can provide for the next generation.

The experience of Glasgow is more than just an example of postindustrial city which transforms as the icon of cultural policy. The city significantly achieve social cohesion, and its residents—of all classes—have embraced the consumer culture of the late 20th century, while at the same time retains the city's distinctive character.

Just as they cheer the launch of the Queens on the Clyde, and then signed on for

Unemployment Benefit; Glaswegians in 1990 have learned to adapt to a new, perhaps

superficial, economic order, but are equally determined to be proud of their new city

(Boyle, 1990, p.129). According to this Scottish lesson, cultural regeneration for a city

requires a long-term project in order to build a comprehensive plan with human

capital, economy and cultural policy.

3.3 Vancouver: the matter of creative economy

The ideas to make Vancouver a creative city start in the mid 1970's; creativity

becomes not only a cultural discourse but also a term to characterize the future

economic direction. In 1988, Burke Taylor (former Director of Cultural Affairs, City

of Vancouver) was hired to make change and which led the project's direction to the

cultural benefits of arts and culture in a city. For example, the government established

an amenity bonus program that the city has 40 works in the downtown core developed

under the private development public art program. The goal is to use surrounding

public art to "express the spirit, values, vision, and poetry of place that collectively

define Vancouver" (Cooke ed., 2007, p.304). The city has taken creativity into the

cultural policy to integrate with local industries and inhabitants. The municipality has

struggled to provide sustainable financial support to artists, but it is still an ongoing

progress.

   Richard Smith and Katie Warfield (Cooke ed., 2007) investigate Vancouver as a

creative city by making distinctions between the cultural and creative economy. The

research starts from a question to ask how the concept of "creative city" conceives in

the context of Canadian cities. They use two value orientations—culture-centric and

econ-centric—to study the means to achieve the creative city. Their paper defines

these two value orientations as the discussions related to "creative ventures" in the Canadian context, which include arts, culture, media and broadcasting, new media, design and innovative industries. The description of the culture-centric orientation is that "it sees the creative city as a place with strong flourishing arts and culture, creative and diverse expressions, and inclusivity, artistry and imagination. Creativity is conceived of as having some relation to identity, rights, beliefs and general social well-being" (Cooke ed., 2007, p.289). Their research illustrates that in order to foster creativity within an urban context (whether for well-being or profit), governance, citizenry and industry all need to become creative agents for change. The tables below outline their theory of value orientations and the means of fostering a creative city Vancouver.

Table 2: Mapping the value orientations and Means to Achieve the Creative City

Creative City Orientations	Culture-centric	Econ-centric
Creative City Values	Central value=arts, culture, and community wellbeing, access and inclusion	Central value= urban economic sustainability and wellbeing through creative initiatives/industries
Definition of Creative City	Place of diverse and inclusive arts and culture	Place of economic innovation, creative talent, and creative industries

Source from: Smith & Warfield, 2007. "The Creative City: a matter of values."

Table 3: Mapping Process - The Means and Methods of Fostering a Creative City

Means to achieve the creative city	Creative Governance	Direct Support for Creative Ventures
Aspired Result?	- Imaginative, transparent, and democratic governance - Inspiring, imaginative,	- Strong and diverse local arts and culture expressions

	inclusive, attractive, and adaptable cityscapes	- Strong creative work force, industry, networks and connections and competitiveness
Loose relation to contemporary Canadian urban discourses	- Collaborative governance, City-region and scale politics; social inclusion - Place-making, quality of place/life, urban sustainability	- Social inclusion, diversity, quality of life - Economic clustering, creative class
Sample theorists who have proposed ideas on the processes	- Peter Hall, Meric Gertier, Neil Bradford, Pasty Healy, Frank Fischer, Charles Landry, Leonie Sandercock, Jane Jacobs, Ilse Helbrecht	- Nancy Duxbury, Leonie Sandercock, Charles Landry, Ilse Helbrecht, Richard Florida, Meric Gertler, Mario Polese and Richard Stren, Robert Palmer, Peter Hall, Michael Porter

Source from: Smith & Warfield, 2007. "The Creative City: a matter of values."

3.4 Singapore: the matter of creative cluster

In Asia, Singapore is a current example that the government is working on developing a creative city. According to the Ministry of Information, Communications and Arts (MICA) in Singapore, the government launches its "Creative Industries Development Strategy" in 2003 and intends to develop creative economy for generating the city's urban regeneration. As the table below shows, the national strategy defines three ideological projects and points out the main developing goal for its urban planning.

Table 4: The Key Initiatives of the Creative Industries Development Strategy

Renaissance City 2.0	Build creative capabilities (e.g. ebeddedness of arts, design and media in all education levels)/stimulate sophisticated demand (e.g. developing creative towns Singapore Art Biennale)/ Develop creative industries (e.g. promotion of entrepreneurship)
Design Singapore	Intergrate design in enterprise (e.g. facilitation of the use of design by busnesses)/ develop a vibrant and professional design community (e.g. establishing design testbeds)/ Position Singore as a global design hub (e.g. establishing a national design council, a national marketing and branding strategy)/ Foster a design culture and awareness (e.g. embeddedness of design in all education levels, design in the mass media)
Media 21	Develop a Media City in Singapore (e.g. Mediapolis @ One North, enhancing applied research in digital media) / Positioning Singapore as a Media Exchange (e.g. tax incentives to attract media investments) / Export made-by Singapore content (e.g. establishing a Content Development Fund) / Increase the media talent pool (e.g. enhancing skills and knowledge in intellectual property rights) / Foster a conductive regulatory environment and culture (e.g. clear and consistent regulations)

Source from: Ministry of Information, Communications and Arts (MICA) in Singapore.
http://app.mica.gov.sg/.

According to the international comparative research of EURICUR 2007, the government of Singapore aims to develop a sustainable creative cluster for ensuring the growth of the competitive Singaporean creative economy. "The targets have set out for 2012 and by that date, the Ministry seeks to double the contribution of creative industries in GDP from three up to six percent. And the strategy for creative industries aims to make Singapore the New Asia Creative Hub. The sector-specific initiatives are three-fold: *Renaissance City 2.0*, *Design Singapore* and *Media 21*. In 2005, in order to improve Singapore's profile as a creative hub, a comprehensive event was

launched by the Ministry of Information, Communications and Arts: *Crea©tive 2005 – Reinvent Your Future*. The programme included Beyond 2005 - The Global Summit for Creative Industries, the Singapore Design Festival, the Asia Media Festival and the Creative Youth Xchange @ Gallery Hotel" (EURICUR, 2007, p.50-51). According to Singapore's experience, the project of creative city can be built by organizing creative cluster which depends on the vision of policy makers and the city's image.

3.5 Chapter Summary

To sum up what we have learned from above experienced cases, we know that there are various ways to build a creative city. However, it is no doubt that both culture and creative economy play the key roles for nowadays urban planning. Culture has generated interest in urban development through its symbolic potential, such as heritage and identity. As Betterton mentioned, "the argument of urban economics has now shifted back toward more soft edged rationales for cultural investment: cultural activity as one key indicator of a city's quality of life" (Betterton, 2001, p.11). Nevertheless, the cultural projects which feature in the urban planning need to assess more rigorously examinations about whether cultural factors can really promote the economic growth and cultural development. And the term "culture" has to become more determinedly embedded in regional policy and practice.

Conversely, there is still no enough evidences to prove the long-term cultural impact on urban development and the real responses from inhabitants as well. Hall (2004) points out that those current urban studies have paid too little attention to the voice of ordinary citizens whose cities have been reshaped, no matter successful or failed. Thus, we need to develop an appropriate evaluation model and scheme for

further research, especially on investing the human capital within a city. According to the four cities' explorations, it can summarize with the conceptions we have discussed in the theoretical framework: 1) through the study of Rotterdam's creative city project, we know that the theory of creative class (Florida, 2002) has its limitation to be practiced to others except American. Florida's theory is meant to be good to focus on human capital in the urban context, but the result for it to work functionally to the other cultures/countries/cities is questionable. For instance, the "Bohemian index" which he builds in the creative class theory is hard to apply in Taiwan since we do not have the culture to call a certain group Bohemian. For those cities which want to invest in creative class, it is necessary to define and clarify their own creative class index. 2) Referring to the research on Glasgow and Vancouver, in order to achieve the growth of regional economy and urban regeneration, cities should build a long-term project which combines with cultural policy and creative industries. 3) Finally, as one can be seen in the theoretical framework, the policy of creative cluster is strongly connected with other policies like innovation and entrepreneurship. Through Singapore's case, it indeed indicates that the creative city project is operated by national administration in charge with shaping the image of Singapore city.

These four cases represent different ways to practice the ideal creative city. They tell the same topic with different stories and they all try to present the nature of their cities. To conclude with Lewis Mumford (1938) that "city is primarily a social emergent. The mark of the city is its purposive social complexity. It represents the maximum possibility social complexity. It represents the maximum possibility of humanizing the natural environment and of naturalizing the human heritage: it gives a cultural shape to the first, and it externalizes, in permanent collective forms, the second" (Mumford, 1938, p.7).

Chapter 4

Photo of Tainan: Canal

(Photo from: http://en.wikipedia.org/wiki/File:Tanan_Canal.jpg)

Chapter 4 How to Build A Creative City Tainan

"It is better for a city to be governed by a good man than by good laws." ~ Aristotle (384 BC-322 BC).

If there is an ideal of city, what does it look like? How should cities behave in the 21st century—the era of unexpected changes? How can we improve our quality of life in an urban context? I never thought of my hometown—Tainan—as a special city when I lived there. I love it because it is the place where I grew up. However, since I start to investigate in the field of urban economics, I have the strong confidence that Tainan can become a creative city base on the interconnection we have discussed in the introduction (the first chapter): city, culture and creativity. Tainan is the city which represents the cultural heritage of Taiwan, and the city's urban planning has not yet been directed to an unsuitable policy. In addition, it is the right time for the city's transformation because the new cultural policy on promoting creative economy has just launched last year and a new major is going to be elected in the coming November.

In the previous chapters, the theoretical framework summarizes that there are three common characteristics for composing a creative city: open atmosphere, cultural amenity, and creative class. In the chapter three, the four cases of creative cities' projects indicate that both cultural policy and creativity are playing the main forces to lead nowadays urban development. Referring to those cities' urban policies, we can find some common features: 1) a clear image/position of the city, 2) a visionary

leadership, and 3) managing/educating creative talents are the preliminaries for enhancing public involvement on improving urban renaissance. Following the content is going to make a reflection of the former discussions on evaluating the target city Tainan. The three requirements of a successful cultural policy—the city's image, a new perspective of leadership, and the management of creativity—will be discussed. This chapter is going to draw a customized suggestion for Tainan's new leader and the city's urban cultural policy.

4.1 Images of the City

Tainan plays the leading role in the process of Taiwan's national development. The city has important historical background for the country but because of political intervene and the inefficient local administration, Tainan gradually loses its competitiveness compare with other cities. Thus, I want to awake people's attention to urban renaissance by introducing the notion of creative city.

It is crucial for Tainan to re-think another (creative) way for its urban planning. Instead of building new public facilities like the other cities in Taiwan, Tainan can construct a brand new urban regeneration by using its local resource. The empirical researches indicate that 1) the positive result of establishing museum/cultural space for generating regional development maintain ambiguous in a long term, and 2) there is a poor possibility for a city to adopt another's developing model successfully. However, a good cultural policy or urban planning can be the valuable reference for others to examine (Fox-Przeworski, Goddard & De Jong, 1991; Romein and Trip, 2008). According to the book *Urban Regeneration in a Changing Economy: An International Perspective*, the first step to reform policy for urban regeneration is to understand comprehensively the city itself:

The appraisal of the economic situation must be continually updated, not only to reveal impending problems, but also to facilitate the identification of emerging opportunities. For example, yesterday's problems of peripheral location might be overcome by today's developments in telecommunications technology. It is therefore crucial for each city to undertake a systematic review of its own assets and constraints, thereby targeting and tailoring them to local circumstances. The identification of positive opportunities for economic regeneration quite clearly must be rooted in a realistic appraisal of existing assets. The first step necessarily entails a detailed inventory of the economic base of the city, not only at the sectoral level, but including an identification of the individual enterprises that comprise these sectors and information on their products or services, markets, ownership, and innovative capacity. (Fox-Przeworski, Goddard & De Jong, 1991, p. 238).

Only if you understand thoroughly what your city has and then you can deliberate a clear message to people who want to get involve to improve the quality of the city and people who do not know about the city. A clear identification for what kind of city you live is essential, especially for the policy makers of the city. As the leaders of the city they should ask themselves first what kind of city they want to build. For citizens they have the right to clarify what kind of city they want to live.

For Tainan, it is a city with diverse images mixed with old and new, modern and traditional cultures. The unique image of the city is cultural heritage. My question is that in order to generate urban development, how to make a balance among these images and apply them with cultural policy?

Here I introduce the SWOT analysis to draw a brief outline of the city's image and then propose the vision for Tainan to evaluate its creative city potential. The

SWOT analysis stands for strengths, weaknesses, opportunities, and threats. By analyzing the city in these four areas, it can draw a clearly overview to show "what is really matter" for the city itself. The SWOT analysis can identify the niche for Tainan's urban development, and it is helpful for policy maker to build a comprehensive plan for future generation. By understating the strengths and weaknesses, we can explore what are the relevant opportunities for developing a creative city and how to manage threats to minimum possible risks.

Before we start to analyze, let's first ask some key questions: what advantages do Tainan have? How do people see the strengths of the city's development? As to the weaknesses, we shall ask ourselves that what can the city improve and what should we avoid? What will make a city lose its attraction? How do others see our weaknesses? How does Tainan maintain its competitiveness among other cities? We can start by considering what are the best opportunities in the urban culture and what opportunities do the strengths open up for the city. About threats, we may ask what obstacles the city face.

To Taiwanese people, Tainan is well-known for its rich cultural heritages and historical background. Its history of urban development can be tracked back to 17th century since the region was exploited by Dutch empire as a commercial hub in south Asia. And then it was dominated by two Chinese dynasties Ming and Qing for more than two hundred years which gradually made the city became the political capital and economic center of Taiwan at that time. The landscape of Tainan city was modernized during the Japanese colonization in the late 19th century until the end of World War II. It is "a city full of architectural diversity…the Taiwanese called it Fuchen, which means the first capital built in Taiwan. During the process of urbanization, the vernacular spatial characteristic became concealed as a result of the urban renovation plan during the Japanese colonial period" (Lin & Cheng, 2008, p.

317). Nevertheless, after the Chinese civil war the government of Republic of China moved to Taiwan and changed the national capital to the north. Tainan thus gradually lost its competiveness and became the fourth prosperous district compare with other developing cities in the country. Recently the national government is going to implement a new policy in order to promote those cities which have grown into a metropolis with over 1 million inhabitants. A new leader of Tainan will be elected and the districts of the city will be merging to form a new special municipality, and this policy is set to take effect in December 2010. The new leadership is a good chance for the city's transformation.

Referring to the historical background, the SWOT analysis of the city can be introduced as the figure below: "cultural resources" represents the city's strength; "a new leadership" represents the city's opportunity; "urban transformation" would be the weakness; and "political competition" would be the threat for the city's urban regeneration.

Figure 4: SWOT Analysis of Tainan
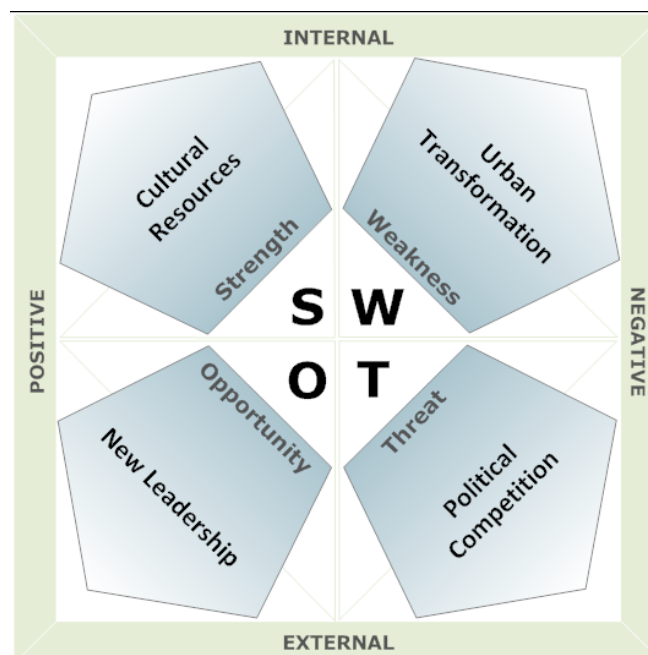
4.2 Leadership in the Urban Context

As mentioned in the last chapter, the four cases indicate that building a creative city indeed requires a stronger leadership to get things done. Particularly in today's unstable economic environment, cities see the cultural and creative sector as essentiality for driving forward local economies. A leader plays the key role to determine the future of a city. When we talk about creative city, a creative leadership is required to combine urban planning with cultural policy. In their editing book of cases studies about North American cities, Judd and Parkinson (1990) indicate that leadership is the crucial factor to influence how a city reposes to economic change. They conclude that "the existence of a strong leadership in support of regeneration, even if it relies on the mobilization of diverse political groups, does not guarantee that the benefits of regeneration will be equitably distributed…leadership may make a considerable difference in whether, and how a city regenerates its economy—but may make much less difference in addressing issues of equity…leadership creates the possibility for success, defined as more investment in a community" (Judd and Parkinson ed., 1990, p.307).

On the other hand, leadership in the urban context can be taken as a practice of entrepreneurship. The paper "Urban economics and entrepreneurship" studies entrepreneurship from the local dimensions and points out that entrepreneurs are the agents of change—"entrepreneurship is not simply about a choice of occupation or about ownership, it is also fundamentally dynamic. Thus, entrepreneurs can also be conceived of as being the creator of new firms, and the city of entrepreneurship is the study of entry" (Glaeser, Rosenthal & Strange, 2009, p.3). If we bring the idea of entrepreneurship into Tainan's urban development, the policy maker of the city will be the creator of a new Tainan. As a leader, he /she should have the ability to guide the people to build a creative city together. As Mumford mentions that "cities arise out of

man's social needs and multiply both their modes and their methods of expressions"
(Mumford, 1938, p.4). A good leader of a city should be able to feed the people's
needs and express the vision of establishing a better city to the citizens. By
multiplying the idea of creative city, the leadership of Tainan city can imagine
himself/herself as an artist of city making and which I want to make a connection with
managing creativity in the following section.

4.3 Managing Creativity

Creativity is a ubiquitous concept. So what does "creativity" mean in this research and
what kind of role does creativity play in the urban context? Since in this thesis I try to
apply cultural policy to generate urban renaissance, the creativity here from my
perspective is a culture-based creativity. Referring to the report of the research
institute European Affairs (KEA), the culture-based creativity is derived from art and
cultural production or activities which can nurture innovation. It "linked to the ability
of people, notably artists, to think imaginatively or metaphorically, to challenge the
conventional, and to call on the symbolic and affective to communicate.
Culture-based creativity is a capacity to break the natural order, the usual way of
thinking and to allow the development of a new vision, an idea or a product.
Culture-based creativity is creativity that comes from artists, creative professionals
and the cultural and creative industries" (Kern & Runge, 2008, p.200).

Moreover, in the research of Anglo-German (1996) points out that historically,
creativity and innovation always play as the lifeblood of cities. Cities compose the
interaction among cultures, races, and professionals, and cities also provide people
space to exchange their needs, ideas, aspiration, dreams, projects, conflicts, memories,
anxieties, passions, and fears. Today's urban policies have shifted from

public-sector-led and interventionist approaches to market-led and partnership approaches. Hence, the science of urban planning and management need to be reformed and enriched by bringing in new ideas and people.

If we want to develop a comprehensive policy for a city, the only possibility is to apply efficiently "the creativity of artists," as Bianchini (1999) claims,

> *What urban planners and policy-makers…need today is perhaps the creativity of artists…This is the creativity of being able to synthesize; to see the connections between the natural, social, cultural, political and economic environments, and to grasp the importance not only of hard but also of soft infrastructures…a knowledge of how to use soft infrastructures [daily routines of working and playing, local rituals, ambiences and atmospheres, people's sense of belonging…] is crucial for successful policy implementation* (Bianchini, 1999, p.43-44).

As Bianchini points out, the application of the "creativity of artists" is a decisive factor to the construction of a well-developed cultural policy. From what have mentioned above, we know that creativity, especially the cultural-led creativity, is extremely important to the establishment of a creative city. Because of the significance of creativity to a city, the application of human capital is also essential for it is human who produce incredible creativity. Therefore, a city should have a leader who takes the responsibility to manage and invest the creative ideas from its residents.

4.4   Chapter Summary

Through the study of urban theories and the cases of creative cities, this research proposes that the city Tainan can be established as a creative city on its own characteristics. First of all, the city has the richest cultural resources in Taiwan. Secondly, it has good quality of cultural amenity. Thirdly and most importantly, the city has not yet been miss-led by wrong policy—such as following other foreign cases to build museum, cultural center without careful evaluation whether the city and its residents really need it or not—to the next level of urban regeneration. Therefore, if we want to build a creative city Tainan, we have to start from the clarification of the city's resources and from the examination of what can be used and what can be improved inside the city. The city should use effectively its strength of cultural resources to gain more support from the national cultural policy. A new and strong leadership is a good opportunity to lead the city to evolve from cultural heritage to creative city. To sum up, the project of creative city Tainan can start with building a cultural-led policy. "Leadership" plays the key role in the process of the city's development and his/her ability on "managing creativity" will decide if Tainan can successfully achieve its urban regeneration in the future.

Next, in order to provide a blueprint for establishing the creative city Tainan, in the final chapter I am going to conclude with what we have discussed theoretically and what we have discovered practically. Moreover, I will point out the limitations of this study and as for the future research, I will illustrate what can still be further explored.

Chapter 5

Photo of Tainan: Images of the City

(Photo from: http://en.wikipedia.org/wiki/File:Tainan_City's_cover.jpg)

Chapter 5   Conclusion Revisit

"The city is what it is because our citizens are what they are." ~ Plato (428 BC-348BC).

In this chapter we are going to approach the destination of this research. The final remark combines the conceptual definitions (creative city, creative economy, creative cluster and creative class) with the researches we discussed in previous chapters. Refreshing the pre-conclusion I make in the first chapter, there is no model to learn about how to build a creative city since the ideal is hard to be applied in various cultures under a single scheme. The policy makers in Taiwan should pay more attention to evaluate what their cities have and what their people truly need instead of following "successful" projects on regenerating urban culture. While we construct the hard infrastructure for the city, we should, at the same time, dedicate ourselves to the investment/development of the soft infrastructure among the city's residents.

As mentioned in the second chapter, the theoretical review shows where city, culture and creativity meet: f (Creative City) = Urban Development $\times$ Cultural Policy + Creativity. The concept of creative city from Charles Landry (2000) hypes a global discussion on urban regeneration once again in the 21st century. Culture and creative economy are taken as the driving engines of boosting regional development. Although the image of creative city remains on the surface, it can still be summarized with three characteristics—open atmosphere, cultural amenity, and creative class. In an urban context, a good cultural amenity has positive influence on creativity, and creative

human capital is the valuable asset for generating regional growth.

In the third chapter, the four case studies indicate how cities apply the theories of creative city into urban planning. The international comparison proposes some ideas—different from the Taiwanese perspectives—for the city of Tainan, which shows that actually the concept of creative city can be practiced in different ways by using regional culture policy.

Finally in the fourth chapter, the study aims to provoke the renaissance in the historical city Tainan. For building a better quality of life and ensuring the city's economic growth, the policy makers can bring the notion of creative city into its urban policy, and then think of how to build a creative city in nowadays-competitive market but still maintain the city's unique local characteristics. Since Tainan has the richest cultural heritage and longest urban history among other cities, we should extend this strength and make it become the advantage for generating urban development.

Fortunately, the city's urban planning has not yet been directed to a fuzzy project such as following the other city's model. Different from the other richer cities like Taipei, Taichung, and Kaochuing which spend money on building "cultural district," Tainan has the best opportunity to apply the new cultural policy for establishing a culture-led urban planning which is customized only for the city's characteristics.

Since the new law of supporting cultural industries has launched and a new leader of the city is going to be elected, it is time to change. With the financial aid of national policy and a visionary leadership, Tainan has the biggest chance to transform as a creative city of Taiwan. The new national cultural policy "Law for the Development of the Cultural and Creative Industries (see appendix)" is a good start for promoting domestic creative economy and cultural industries. However, it cannot deny that we do need a more comprehensive policy which includes education,

intellectual property right, innovation, and entrepreneurship. The responsible authority between national government and local municipality should also be clearly defined and clarified. For sure that Tainan can be built as a creative city only if the local government presents an efficient urban planning with the cooperation of the local industries and the support of the nation.

In the final remark I want to conclude with my insight of doing this investigation, that creative city is a place which feeds its people's need and meets the visitors' think. Since the industrial revolution from the middle of 18th century, cities have been focusing on developing economic growth until today. The next level of urban development in the 21st century should aim to build a city for changes. Because there are more and more unexpected crashes happen nowadays, such as financial crisis and climate change. Our only solution is creativity and innovation that can solve any problem we will face. The primary of urban planning is to establish a space with cultural amenity and open atmosphere in order to stimulate people's creativity and innovation.

Scientists have announced that the current period in the Earth's history is called "Anthropocene" and it means that this is the era of human beings. However, does it mean another big destruction will come to end our age? What's the future of the era of human? Is it going to extinct and end like the era of dinosaurs? It is better to immediately take action before the destruction come. Creativity and innovation is our resources, and educating general publics the value of building a better living environment together is the consensus.

People live over-loaded in the age of exploding information. There are too much information provided by different kinds of sources: Internet, broadcasting, press media and so on. Personally I feel confused to think about who's right and who's wrong. Who can I actually believe? And who should I listen to? Then I realized that

while we keep observing new information we should not forget the old stuff. That is why I call this paper "urban renaissance." I aim to analyze the currently hot issue "creative city," and make a connection between how to build a creative city and my hometown—the most historical city of Taiwan—Tainan. This city has gradually lost its basic characteristics since the local government try to become economically competitive with other cities. The local policy and urban planning of Taiwan mainly focus on attracting industrial firms and holding meaningless festivals. Ironically, the domestic politics do not encourage local development of Tainan, instead, it makes the city become more and more marginalized to get financial support. However, the upcoming two changes—the new cultural policy and the new leader of the city—give me hope and inspire me to think about the possibility of this old city's revitalization. This thesis proposes that the city's policy can slow down its focus on boosting manufacturing economy but shift back to the basic: Culture. A city can successfully revitalize only if its residents know the city's value. Through the research of the global trend on discussing creative cities, I bring up a conversation with my city in order to provoke people's attention to rethink "who's your city" and "how can we make the city better." I think it is the time for Taiwanese people to rethink about the evolution of the city's development.

In the end I have to confess that this is an incomplete study which I write in a limited time with a limited mind. The reason for choosing this topic—urban renaissance—is simply because of the love of my hometown Tainan. The experience of studying abroad makes me realize that I know too little about my origins. I am interested in the culture of cities, and I always wonder why cities in the same country can develop in different ways. How and why in a country, some regions can grow but others standstill? This study aims to provide the reference values for Tainan's urban development in the coming future. It is not yet a complete study because there are still

some detailed issues I should also include in the discussion, such as a more comprehensive SWOT analysis for the evaluation of the city's potential on developing creative city, and extending the issue of cultural entrepreneurship in the urban context,…etc. For further research of developing a creative city Tainan, I highly recommend to start with investigating the residents of the city. Perhaps to attract people or tourist from the outside is quicker to receive the effects in the short period, but if we consider a long-term urban planning which can fully present the unique characteristics of the city, it is better to start with the investigation of the local residents.

I intend to illustrate that if the policy makers aim to construct Tainan as a creative city, they have to pay more attention to the discovery of the soft infrastructure instead of only focusing on hard infrastructure. The soft infrastructure can truly bring the city a particular image, and this image is composed by its residents—the majority human capital who really experienced the city. Therefore, in order to develop its own unique features, Tainan has to design its urban planning based on the life experience and creative ideas of its residents. Finally, through a careful designed urban planning based on creativity, I expect that in a long-term, Tainan can become the "creative capital" of Taiwan and attract more and more creative people who are willing to live in this city.

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Appendix

Law for the Development of the Cultural and Creative Industries

Date: 2010/2/3
Ref. No.: Hua-Zong-Yi-Yi-Zi 09900022451

Chapter 1 General Principle

Article 1   This Act is enacted to foster the development of Cultural and Creative Industries, to establish a social environment with abundant culture and creativity, to utilize the technology and create researches and developments, to strengthen talent cultivation of the Cultural and Creative Industries, and to actively exploit the domestic and overseas market.

The development of Cultural and Creative Industries shall proceed pursuant to the provisions in this Act.   If there exists more favorable provisions than the content of this Act, the said provisions shall apply.

Article 2   To promote the Cultural and Creative Industries, the Government shall strengthen artistic creation and cultural preservation, reinforce the combination of culture and technology, emphasize on a balance development between cities, counties and regions, value local characteristics, elevate the citizens' capacity for cultural appreciation, and enhance the popularity of cultural art so to comply with the international trends.

Article 3   The "Cultural and Creative Industries" referred to in this Act means the following industries that originate from creativity or accumulation of culture which through the formation and application of intellectual properties, possess potential capacities to create wealth and job opportunities, enhance the citizens' capacity for arts, and elevate the citizens' living environment:

1.   Visual art industry

2.   Music and performance art industry

3. Cultural assets application and exhibition and performance facility industry

4. Handicrafts industry

5. Film industry

6. Radio and television broadcast industry

7. Publication industry

8. Advertisement industry

9. Product design industry

10. Visual communication design industry

11. Designer fashion industry

12. Architecture design industry

13. Digital content industry

14. Creativity living industry

15. Popular music and cultural content industry

16. Other industries as designated by the central Competent Authority.

The content and scope of the industries in the preceding paragraph are to be stipulated by the central Competent Authority in consultation with the central relevant competent authorities.

Article 4   The "Cultural and Creative Enterprise" referred to in this Act means a legal entity, partnership, sole proprietorship or individual engaging in Cultural and Creative Industries.

Article 5   The "Competent Authority" referred to in this Act refers to the Council for Cultural Affairs of the Executive Yuan in the central government, the municipality government in municipalities, and county government in counties.

Article 6   The central Competent Authority shall formulate a development policy for Cultural and Creative Industries and review and revise the policy

every four years for the Executive Yuan's approval so as to be the policy basis to promote the development of Cultural and Creative Industries.

The central Competent Authority shall, in conjunction with the central authority in charge of the end enterprise concerned, establish a statistical scheme on the Cultural and Creative Industries and publish annual report on Cultural and Creative Industries every year.

Article 7   To promote the development of the cultural and creative industry, the Government shall contribute to establish the Cultural and Creative Industry Development and Research Institute.   The establishment rule thereof is to be stipulated otherwise.

Article 8   The Government shall endeavor to develop Cultural and Creative Industries, and secure the relevant and necessary funds.

Article 9   Certain portion of the National Development Fund shall be withdrawn to invest in Cultural and Creative Industries.

The regulations governing the review and approval of the investment in the preceding paragraph, withdrawal scheme, achievement index and the relevant matters are to be stipulated by the central Competent Authority in conjunction with the authority in charge of the end enterprise concerned.

Article 10   The Government shall promote the concept that cultural creativity is valuable fully exploit and utilize cultural and creative assets, and further implement the related policies.

When the economic utility of the expenditures spent by the Government on tangible or intangible cultural and creative assets exceeds two years, the amount of that expenditure shall be earmarked as an expense budget of capital items.

Each central authority in charge of the end enterprise concerned shall stipulate varieties of incentive or measures of assistance to support public and private companies along with Cultural and Creative Enterprises, and to convert creative works and cultural and creative assets to actual production or application.

Article 11   To nurture cultural and creative enterprise talents, the Government shall fully exploit and exercise the human resource of cultural creativities,

integrate varieties of teaching and research resource, and encourage Cultural and Creative Industries to proceed with cooperation on research and talent cultivation between industries, government and academia.

The Government may assist local governments, colleges and Cultural and Creative Enterprises to enrich cultural and creative talents, encourage the establishment of relevant developmental facility in respect of Cultural and Creative Industries, establish related courses, or proceed with creative experiments, creations, exhibitions and performances.

Chapter 2   Assistance, Reward and Subsidy scheme

Article 12   The Competent Authority and the central authority in charge of the end enterprise concerned may provide Cultural and Creative Enterprises with suitable assistances, rewards or subsidies in respect of:

1.   Formation of legal entity and relevant tax statement registration

2.   Creation or research and development of products or services

3.   Entrepreneurship and incubation

4.   Improvements on agency system in the Cultural and Creative Industry

5.   Circulation and application of intangible assets

6.   Upgrade of operation and management capacity

7.   Application of information technology

8.   Cultivation of professional talents and recruitment of international talents

9.   Enhancement of investment and commercial participants

10. Collaborative cooperation of enterprises

11. Expansion of markets

12. International cooperation and communication

13. Participation in domestic and overseas competition

14. Industry cluster

15. Utilization of public real estates

16. Collection of industry and market information

17. Promotion and dissemination of fine cultural and creative products or services

18. Protection and application of intellectual property rights

19. Assistance of reviving cultural and creative products and services

20. Other promotional matters on enhancing the development of Cultural and Creative Industries.

The regulations regarding the subject, qualification, application scope, application procedure, review standard, revocation, abolishment of subsidy and other relevant matters of the assistances, rewards or subsidies indicated in the preceding paragraph are to be stipulated by the central authorities in charge of end enterprises concerned.

Article 13   To elevate the citizens' capacity for art and cultivate the popularities of cultural and creative activities, the Government shall provide schools which are below the senior high school level with artistic and cultural creativity appreciation courses and arrange for relevant educational activities.

Article 14   To promote the consumption habits relating to arts and invigorate the Cultural and Creative Industries, the central Competent Authority may earmark budgets to subsidize students viewing and appreciation of artistic and cultural exhibition and performance, and issue and distribute tickets to artistic and cultural experience events.

The target of the aforementioned subsidy and ticket distribution and the implementation regulations thereof are to be stipulated by the central Competent Authority.

Article 15   The Government shall encourage the Cultural and Creative Enterprises to provide original products or services at favorable prices so to develop domestic Cultural and Creative Industries, and the price difference between the original price and the favored one are to be subsidized by the

central Competent Authority.

The identification and subsidy regulations regarding the original products or services scope in the preceding paragraph are to be stipulated by the central Competent Authority.

Article 16   The central authorities in charge of the end enterprises concerned may reward or subsidy the public to provide suitable space, set up each kind of creation, incubation and exhibition and performance facility for usage by the Cultural and Creative Enterprises.

The reward or subsidy regulations in the preceding paragraph are to be stipulated by the central authorities in charge of the end enterprises concerned.

Article 17   When the Government procures cultural and creative products or services via the method of public selection, the creativity and arts of the cultural and creative products or services may be included as part of the evaluation factors.

Article 18   The competent authorities in charge of the stations or the relevant facilities of public transportation systems shall preserve certain percentage of advertisement space at the said stations or on the relevant facilities as priority space for cultural and creative products or services. The advertisement space shall be offered at a favorable price.   The percentage and usage fee thereof are to be stipulated by the Competent Authority.

Article 19   The central Competent Authority shall coordinate with the related governmental departments, financial institutions, and credit guarantee institutions to establish an investment, loan, and credit guarantee scheme for the Cultural and Creative Enterprises, and shall provide favorable measures to induce the infusion of private funds to support those Cultural and Creative Enterprises in various operational stages to acquire their needed funds.

The Government shall encourage business enterprises to invest in Cultural and Creative Industries so to facilitate the cross-field communication in the areas of operation strategy and management experience.

Article 20   To encourage Cultural and Creative Enterprises to establish their own brands and actively cultivate the international markets, the central relevant competent authorities in charge of end enterprises concerned may coordinate with each of their overseas offices to assist the Cultural and Creative Enterprises in establishing international brand image, attending reputable international exhibitions and performances, competitions, expositions, cultural arts festivals, etc., expanding the related international markets, and promoting sales.

Article 21   To foster the development of Cultural and Creative Industries, the Government may provide public cultural and creative assets that are under the custody and management of the Government, and such assets may include books, historical documentations, preserved cultural and historical relics or video and radio information, by leasing, authorizing or through other measures so long as it does not violate the relevant regulations on intellectual property right.

The management authority that provides the public cultural and creative assets in accordance with the preceding paragraph shall create an inventory list on assets that are being provided to the public, and shall publicize the said inventory information in a suitable manner.

The management authority may preserve a portion of the benefits gained through its compliance with the first paragraph and spend it on management maintenance, technology research and development, and talent cultivation.   Such expenditures are exempted from the restriction set forth in Article 7 of National Property Act and local government regulations on public property management.

If public cultural and creative assets are utilized for non-profit purpose, the management authority may provide the user with favorable prices.

The regulations or municipal rules regarding the lease, authorization, benefit preservation and other relevant matters of public cultural and creative assets are to be stipulated by the central authorities in charge of the end enterprises concerned, municipality or county (city) competent authorities.

Article 22   To assist in securing locations for cultivating and supporting artistic creators and their exhibition and performance, and when the required real

estate is publicly owned but not for public use, such real estate may be directly leased by the management authority in charge after the approval of the relevant competent authorities in charge of the end enterprises concerned. Such lease is to be exempted from the restriction stipulated in Article 42 of National Property Act and local government regulations on leasing methods of public property management.

Article 23   For a pledge on copyright originated from the Cultural and Creative Industries, the establishment, transfer, alteration, extinguishment or disposition restriction on that pledge may be registered with the copyright competent authority. If the pledge is not registered, such pledge will not be a valid defense against any bona fide third party. The foregoing provision will not apply if the pledge is extinguished by reason of a merger, or is extinguished by the extinguishment of the copyright or the guaranteed credit right.

Any person may apply to review the preceding content registered.

The registration regulation in the preceding first paragraph and the review regulation in the preceding second paragraph are to be stipulated by the Competent Authority under the Copyright Act.

The copyright competent authority may appoint private institutions or groups to deal with the matters stipulated in the preceding first and second paragraphs.

Article 24   If a copyright user uses its best effort but fails to obtain a valid authorization from the copyright owner due to either the identity or the location of the copyright owner being unknown, the user shall clarify the reason for its failure to obtain such valid authorization to the copyright competent authority. After the completion of an investigation conducted by the copyright competent authority and if as a result of the investigation the user has obtained the permission and authorization from the copyright competent authority, the user may utilize the work within the permitted scope if it has withdrawn the amount needed for usage remuneration.

The copyright competent authority shall pronounce the authorization permission in the preceding paragraph with suitable method and publish it on the government report.

The usage remuneration amount in the first paragraph shall be

commensurate with the freely negotiated amount of reasonable and payable usage remuneration for a general work.

A replica of cultural and creative products which is made by obtaining the authorization and permission in accordance with the first paragraph shall indicate the permission date, number and the qualification and scope of the permissible usage issued by the copyright competent authority.

The regulations regarding the application of permission and calculation method of usage remuneration in the first paragraph and other matters which shall be complied with are to be stipulated by the Competent Authority under the Copyright Act.

After obtaining the permitted authorization based on the first paragraph, if any inaccuracy on the application is found, the copyright competent authority shall revoke the permission.

After obtaining the permitted authorization based on the first paragraph, if the user fails to utilize the work in compliance with the methods permitted by the copyright competent authority, the copyright competent authority shall rescind the permission.

Article 25   The Government shall support in the establishment of cultural and creative villages, and shall as a priority assist core creative and independent workers to situate in the said villages.   The Government shall, through the clustering effect by involving different groups, further promote the development of Cultural and Creative Enterprises.

Chapter 3   Tax Incentives

Article 26   If a profit-seeking enterprise contributes and donates for the reasons stipulated in the following and in an amount that is below NTD 10,000,000 or ten percent of the amount of its income, such contribution and donation may be considered as expenses or losses of the year of payment that are exempted from the restriction in Sub-paragraph 2 of Article 36 of Income Tax Act:

1.   Purchasing products or services originated by domestic Cultural and Creative Enterprises, and donating to the students or minority groups through schools, departments or other groups.

2. Cultural and creative activities held in distant regions.

3. Donating Cultural and Creative Enterprises to establish an incubation center.

4. Other matters identified by the central Competent Authority

The implementation regulations in the preceding paragraph will be stipulated by the central Competent Authority and the central authorities in charge of the end enterprises concerned.

Article 27   To enhance the creativity of Cultural and Creative Industries, companies may deduct or exempt from the payable tax by reason of their investment expense in research and development of cultural creativity and talent cultivation in accordance with relevant tax acts or other regulations.

Article 28   If the machinery and equipment imported from abroad by a cultural and creative enterprise for its own use are not currently manufactured by local manufacturers as specifically verified by the Ministry of Economic Affairs, they shall be exempted from import duties.

Chapter 4   Appended Provisions

Article 29   The enforcement rules of this Act are to be stipulated by the central Competent Authority.

Article 30   The effective date of this Act is to be stipulated by the Executive Yuan otherwise.