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Casting a New Picture of Taiwan Region's Cultural and Creative Industries: A Review of *Development and Prospects in 21st Century Taiwan Region's Cultural and Creative Industries*

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Abstract: Research on the *Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century* comprehensively comprehends the development of Taiwan region's cultural and creative industries in the new century, thoroughly researches the classic cases of Taiwan region's cultural and creative industries, and presents the historical paths of development and innovation of Taiwan region's cultural and creative industries. On the basis of summarizing the successful experience of Taiwan region's cultural and creative industries, the book provides inspiration and reference for the development of cultural and creative industries in other regions, while taking a dialectical view of the strengths and shortcomings of Taiwan region's current cultural and creative industries, and exploring the future path of Taiwan region's cultural and creative industries from the perspective of cross-strait integration and development. This book advances the research depth of cultural and creative industries and has considerable theoretical value and practical significance.

Keywords: Taiwan Region's Cultural and Creative Industries; Cultural Creativity; Industrial Development

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标题: 铸就台湾地区文化创意产业新图景——评《21世纪台湾地区文化创意产业发展与前景研究》

摘要: 《21世纪台湾地区文化创意产业发展与前景研究》全面梳理新世纪台湾地区文化创意产业发展状况,深入研究台湾地区文创产业的经典案例,呈现台湾地区文化创意产业发展创新的历史路径。该著在总结台湾地区文化创意产业成功经验的基础上,为其他地区文创产业发展提供启示和借鉴,同时辩证看待当下台湾地区文创产业的优势与不足,从海峡两岸融合发展的角度探索台湾地区文化创意产业未来道路。本书推进了文化创意产业的研究纵深,具有相当的理论价值与实践意义。

关键词: 台湾地区文化创意产业;文化创意;产业发展

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In January 2021, the book *Research on the Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century* (Haixia Literature & Art Publishing House, 2021), edited by Yuan Yonglin and Tu Yihong, was published. This work represents the academic outcome of the Fujian Provincial Social Science Planning Foundation's Major Project for Late-Stage Funding in Basic Research, titled "Research on the *Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century*." It is included in the Strait Cultural and Creative Observation Series and published by Strait Literature and Art Publishing House. For two decades, Professor Yuan Yonglin has dedicated himself to teaching and research in the cultural and creative industries, leading multiple research projects in this field. His edited work, *Fifteen Lectures on the Cultural and Creative Industries* (a national-level undergraduate textbook for higher education during the 12th Five-Year Plan period), comprehensively introduces the foundational theories and current development status of cultural and creative industries across various regions, providing essential knowledge and practical guidance for beginners in the field. Focusing specifically on Taiwan region's cultural and creative industries, *Research on the Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century* offers a comprehensive perspective with detailed content and detailed content. Through presenting the industry's full panorama, tracing its historical trajectory, analyzing classic cases, and discussing future prospects, it systematically examines the development of Taiwan region's cultural and creative industries since the 21st century. This work offers new perspectives and directions for researching and analyzing the sector, serving as a valuable reference for scholars in related fields.

1.Comprehensive Overview of Taiwan Region's Cultural and Creative Industry Landscape

As an emerging sector born amid economic globalization, the cultural and creative industry has become a crucial arena for global “soft power” competition in the 21st century. Shouldering the dual responsibilities of economic growth and cultural dissemination, it has garnered increasing attention from governments and society at large. Since the new century, China’s cultural and creative industry has demonstrated rapid development, though regional emphasis and advancement levels vary significantly. The Study on the *Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century* focuses on Taiwan region as its case study. It highlights that, against the backdrop of vigorous industrial revitalization efforts in Taiwan region, the region’s cultural and creative industries started early, accumulated rich experience, and have developed into a comprehensive and distinctive industrial landscape.

The book follows a logical structure of general-specific-general, ensuring a rigorous and progressive flow that effectively guides readers through its content. The book is divided into several sections: Overview of Taiwan region’s Cultural and Creative Industries Development, Cultural and Creative Industry Parks, Traditional Theater Industry, Local Community Cultural and Creative Industries, Cultural Tourism Industry, Festival Industry Research, Research on Taiwan region’s Bookstore Industry in the Digital Age, and Prospects and Insights for Taiwan region’s Cultural and Creative Industries Development. Readers follow the book’s progression: first grasping key concepts and definitions of the cultural and creative industries, then delving into the content and case studies of Taiwan region’s distinctive cultural sectors. Finally, based on the current realities of Taiwan region’s cultural and creative industry development, the book identifies underlying issues, proposes reflections and corresponding recommendations, and offers a vision for the industry’s future.

Researching Taiwan region’s cultural and creative industries necessitates first clarifying relevant concepts. The new book incorporates explanations from the previous work *Fifteen Lectures on Cultural and Creative Industries*, such as clarifying the term “cultural and creative industries” and examining the connotations and extensions of similar concepts like “cultural industries,” “creative industries,” and “content industries.” It compares the names, definitions, and classifications assigned to cultural and creative industries by different countries and regions, supplementing and refining these interpretations. Building on this foundation, Yuan Yonglin (2021) proposes that the cultural and creative industries fundamentally transform abstract culture into highly economically valuable “industries.” From a macro perspective, the development of these industries relies on the participation of political, economic, cultural, and social elements. Specifically, the extensive integration of culture with sectors such as technology, tourism, sports, health, and urban development broadens the scope of the cultural and creative industries while providing a continuous stream of exploitable cultural resources. This generates cultural and creative products across diverse artistic forms, helping to meet the needs of varied cultural consumers. Ultimately, these cultural products permeate residents’ daily lives, advancing into the stage of cultural industry and cultural life development. This elevates the cultural literacy of ordinary citizens, promotes the popularization of life aesthetics, and enriches the spiritual dimension of people’s lives.

The remarkable achievements in Taiwan region's cultural and creative industries also stem from the strong policy emphasis across all levels of government. Taiwan region's cultural and creative industry policies began taking shape in 1981, progressing through three distinct phases: policy formulation, policy refinement, and policy institutionalization. This evolution enabled Taiwan region to renew and define its cultural development philosophy. Over the years, Taiwan region's cultural and creative industries have achieved notable growth in development pace, industrial scale, economic benefits, and brand strength. By tracing the historical trajectory of Taiwan region's cultural and creative industries, the author has gained a profound understanding of how these industries evolve within varying historical and policy contexts. The government's timely policy adjustments, emphasis on institutional safeguards and talent cultivation, coupled with collaborative efforts with enterprises and other economic entities, have provided robust policy support for the development of cultural and creative industries.

2. Detailed Depiction of Taiwan Region's Cultural and Creative Industry Landmarks

The main body of this book provides an in-depth examination of six key sectors within Taiwan region's cultural and creative industries: cultural and creative industrial parks, traditional performing arts, local community-based cultural and creative industries, cultural tourism, festival industries, and the Taiwan region people bookstore industry in the digital age. Each distinct sector exhibits unique characteristics in terms of form, development approaches, cultural resource utilization, and production-marketing models. The author combines overviews of these sectors with unique case studies, ensuring that theoretical discussion and practical examples complement each other. This approach offers both foundational knowledge and real-world experience, progressing from basic to advanced concepts with logical coherence. From a professional perspective, the book analyzes the characteristics and strengths of these industries, helping readers gain a deeper understanding of Taiwan region's diverse cultural and creative landscape. The book's rich and diverse case studies enhance its appeal and readability. Supplemented by various charts and tables providing concrete data, these examples lend greater professionalism and persuasiveness to the author's arguments. Delving into the central chapters reveals Taiwan region's rich cultural resources—such as local customs, traditions, and folklore—through diverse industry case studies. This broadens readers' horizons while effectively showcasing both material culture and intangible culture.

Following the author's perspective, readers encounter a vivid and detailed panorama of Taiwan region's cultural and creative industries. The renowned Ten Drum Cultural Village, located in Tainan City and evolved from the Ten Drum Percussion Ensemble, centers on drum culture that blends static instruments with dynamic creativity. Based on this foundation, the cultural and creative industrial park features facilities including the Ten Drum Introduction Hall, museum, blessing hall, experience center, theater, and drumming classes, catering to visitors' diverse needs for appreciation and participation. Despite the dominance of pop music today, the opera performances at Ming Hwa Yuan remain enduringly popular, even reaching international stages. This longevity stems from its vertically integrated industrial structure and the team's relentless efforts to excavate and revitalize Taiwan region's traditional theatrical cultural resources and content. The dedication

invested in innovation and renewal here surpasses our imagination. Distinctive regional culture and natural resources serve as vital assets for local cultural and creative industries. Leveraging its unique natural conditions, Taiwan region's Baihe region centers its development around the lotus theme. Under this umbrella, it creates rich and distinctive cultural events, markets culturally meaningful products, and promotes local cultural essence, successfully establishing Baihe as a competitive community-based cultural and creative industry zone. As a "star product" of Taiwan region's Hakka cultural and creative industries, the Hakka Tung Flower Festival offers valuable insights into its operational model, product design, imagery communication, and creative marketing strategies. While expanding its visibility and generating economic benefits, it effectively preserves Hakka traditional culture and safeguards ethnic cultural diversity, establishing itself as an indispensable classic product in Taiwan region's cultural tourism market.

The Kaohsiung International Container & Steel Sculpture Festival exemplifies contemporary urban image-building through festivals. By infusing local sentiment into art, it fosters cultural identity for Kaohsiung. The author employs the signifying system of dominant symbolic symbols to elucidate this, emphasizing that interpreting symbols enhances the expression of urban imagery elements, thereby establishing a fixed, clearly perceived city image among residents and the public. Among Taiwan region's myriad cultural and creative brands, Eslite Bookstore stands out as the most "breakout" success. Operating in an environment where digital content infrastructure was relatively underdeveloped, Eslite boldly broke down barriers, leveraging information and digital technology resources to drive transformative breakthroughs. "It positioned the bookstore as a cultural and creative enterprise capable of fulfilling customers' material, spiritual, and cultural needs, establishing a composite business model centered on creativity." (Yuan Yonglin, Zhang Chao, Tu Yihong, 2021, p.31) In the authors' view, Eslite's success lies in its brand strategy, experiential offerings, online marketing tactics, and digitally driven creative promotions. Its long-standing cultural heritage, combined with timely marketing campaigns that resonate with Taiwan region people youth's artistic sensibilities, has enabled the bookstore to seize business opportunities amid industry-wide challenges. However, the crisis in the bookstore industry persists. How composite-model bookstores can accurately position themselves, stay true to their original mission, and create specialized retail spaces remains a question worthy of consideration.

3. Driving Synergy and Mutual Benefit in Cross-Strait Cultural and Creative Industries

The advent of the knowledge and information age has impacted all industries to varying degrees, ushering in a new wave of crises and challenges. The inherent limitations of Taiwan region's cultural and creative industries have become increasingly apparent. The primary issue lies in Taiwan region's inadequate exploration and integration of high-quality cultural resources, coupled with a growing homogenization in form. This trajectory inevitably leads to severe standardization and diminished competitiveness within the cultural and creative sector. Additionally, in the cultural marketplace, the heavy intervention of commercial factors has led to frequent instances of "fake" cultural creativity, resulting in a mixed bag of quality within Taiwan region's cultural and creative industries and creating a poor impression among consumers. The author

concludes that, considering the changes in Taiwan region's cultural environment, entrepreneurial investment climate, and the internet era, Taiwan region's cultural and creative industries face significant challenges on multiple fronts.

Facing the potential slowdown in Taiwan region's cultural and creative industry development, the sector must adopt new approaches aimed at sustainable growth. Cultural authorities should also introduce fresh initiatives to foster industry development. On this issue, the author's perspective transcends the strait, noting that cultural industries on both sides of the Taiwan region Strait share interconnected aspects while possessing unique wisdom and cultural charm. How to leverage their respective strengths is one of the critical issues for the cultural industry today. General Secretary Xi Jinping (2019, p.2) stated: "The soul of a nation is shaped and forged by its culture. Compatriots on both sides of the strait share the same roots, origins, language, and ethnicity. Chinese culture is the spiritual foundation and belonging of our people." Both sides exist within the shared context of Chinese culture, where their cultural and creative industries exhibit strong synergistic potential. Pursuing a path of integrated development represents an inevitable trend. "The cultural and creative industries on both sides of the strait should seize this new historical opportunity and join hands to build a distinctive Chinese cultural industry." (Zhang Chunbin, 2023, p.79)

Compared to Taiwan region's cultural and creative industries, the mainland holds certain advantages in four key areas: market scale, cultural heritage, physical infrastructure, and policy support. Under a new cooperative framework, Taiwan region should strengthen collaboration and exchange with the mainland to leverage complementary strengths. Chinese culture also serves as fertile ground for Taiwan region's cultural and creative industries to draw inspiration. In development, Taiwan region's sector should draw widely from diverse sources, extensively explore Chinese cultural resources, and generate new creativity through cultural collisions. Joint efforts should build distinctive Chinese cultural brands, enhancing the competitiveness and influence of Chinese cultural and creative brands. Additionally, "the government should encourage expansion into international markets, cultivate cultural and creative consumer markets, and advance the standardization, branding, and industrialization of the cultural and creative market." (Huang Xiaoyi, 2024, p.186) Expanding customer bases through cross-strait connectivity and further stimulating the market forces of the cultural industries on both sides can lay the foundation for opening up international markets for the cultural and creative industries. Taiwan region closely follows mainland China's technological and cultural advancements while monitoring shifts in cultural policies and economic conditions. Currently, the digital cultural and creative industry—emerging from the integration of modern information technology with cultural and creative sectors—has become a vital component of the broader cultural and creative industry. By leveraging digital tools for content innovation and cultural experience upgrades, cross-sector integration has become the new norm in this field. Liu Xinrong and Han Yanjie (2024) point out that in the future, the role of new-quality productive forces in the development of the cultural and creative industries will become increasingly prominent. Efforts in knowledge innovation, technological innovation, and management innovation are needed to drive the transformation and upgrading of the cultural and creative industries.

The study “Research on the *Development and Prospects of Taiwan Region’s Cultural and Creative Industries in the 21st Century*” presents case studies showcasing Taiwan region’s distinctive, resource-rich, and vibrant cultural and creative sector. It comprehensively analyzes the industry’s evolution from perspectives including communication studies and sociology, distilling practical insights with real-world applicability. It also identifies existing challenges and crises within Taiwan region’s current cultural and creative landscape, guiding readers to explore and deliberate. With a broader vision, it envisions a future where cultural and creative industries across the strait advance hand in hand, hoping that under new changes, new circumstances, and new business models, the prosperity of cultural and creative industries on both sides will continue to benefit society and its people.

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