

The Implications of Cultural and Creative Industries towards Performing Arts in Taiwan

Yen-Yi Wu, and Shiann-Far Kung

Abstract—After cultural and creative industries advocated in accordance of the Taiwan government “Challenge 2008: Six-Year National Development Plan”, the total value production of CCI was at NT\$699,273 million in 2011 more than at NT\$440,000 million in 2001. Performing arts have been developed but still not very blooming in Taiwan. Various efforts were made to increase the audience or the total value of production in terms of the number of performance and productions in the performing arts industry. This review paper takes a literature searching approach. This paper, therefore, aims to understand the terminology of cultural and creative industries and performing arts in Taiwan. Also, this paper analyzes the implications of cultural and creative industries towards performing arts in Taiwan over a ten year period between 2002 and 2012. The emerging issues, trend and contributions for this context are discussed.

Keywords—cultural and creative industries in Taiwan, performing arts, performing arts industry

I. INTRODUCTION

AFTER cultural and creative industries advocated in accordance of the Taiwan government’s “Challenge 2008: Six-Year National Development Plan” [1] in year 2002, the total value production of cultural and creative industries was at NT\$ 699,273 million in year 2011 more than at NT\$440,000million in year 2001. According to the definition of cultural and creative industries by the Ministry of Culture in Taiwan, there are fifteen plus one categories of cultural and creative industries as including “Visual art, Music and performance art, Cultural assets application and exhibition and performance facility, Handicrafts, Film industry, Radio and television broadcast, Publication, Advertisement, Product design, Visual communication design, Designer fashion industry, Architecture design, Digital content, Creativity living, Popular music and cultural content, Other industries as designated by the central Competent Authority” [2].

In the definition of creative industries, Stock (2007) pointed out that creative industry creates human capital through creativity and innovation by linking arts, media, digital content

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and communication technologies within a goal economic context [3]. Performing arts have been developed but still not very blooming in Taiwan. Various efforts were made to increase the audience or their total value of production in terms of the number of performance and productions in the performing arts industry in Taiwan.

The 1966 Baumol and Bowen study in the performing arts showed their trends, analysis and the sources of financial support [4]. Then another vital performing arts industry research was conducted by Throsby and Withers in 1977, and more research in performing arts had been conducted in relevant topics, such as demand and supply, management, marketing, pricing strategy, audience attendance, service quality, etc. [5]. More research has suggested that performing arts still have space to develop and improve as a key indicator of culture.

This paper, therefore, aims to understand the terminology of cultural and creative industries and performing arts in Taiwan. Also, another aim is to understand the implications of cultural and creative industries towards performing arts in Taiwan over a ten year period between 2002 and 2012.

This paper achieves these aims through searching literature. This paper is organized as follows. The following section, we search for the basic terminology of performing arts, performing arts industry and cultural and creative industries in Taiwan. Aim one emphasizes on the definitions of performing arts, performing arts industry and cultural and creative industries in Taiwan. Aim two gathers the recent research about performing arts industry before versus after cultural and creative industries in Taiwan, and analyzes what they relate to. The Implications of cultural and creative industries towards performing arts industry, the trends and contributions for this context are discussed.

II. BASIC TERMINOLOGY

What are performing arts? According to different countries and historical background, the definitions of performing arts are various and different. The performing arts include four genres. In the western nations, theatre, opera, dance and ballet as the four genres are in performing arts; in the eastern nations, theatre, traditional theatre, music, and dance are so called as performing arts. In UK, theatre, dance, ballet, musicals and opera performances all go into this category but music doesn’t. This paper will discuss and explore about the basic terminology as follows from scholars, experts and industry approach.

A. Performing Arts

Michael Billington (1980), a British author and art critic, pointed out that plays, opera, concerts, ballet and dance, mime, musicals, variety, cabaret, magic, circus, puppetry, pantomime, and jazz and pop are all in performing arts [6]. Billington mentioned about the various styles of the performing arts and the types of performers but not about what the main components performing arts consist of.

In terms of performing arts, Patrice Pavis (1998), a Professor for Theatre Studies, analyzed and stated that the terminology of performing arts contains all arts based on the performance or representation of their raw materials (stage, actor, image, voice, etc) [7]. Meanwhile, Pavis declared that the performing arts are characterized by their dual structure-the representing (stage) and the represented (figurative or symbolized reality). To summarize, performing arts have to be **live**.

On the basis of the Council for Cultural Affairs in Taiwan (now has been upgraded to the Taiwan Ministry of Culture), performing arts can be classified into four classifications: traditional theatre, contemporary theatre, dance and music. The Taiwan government's definition of performing arts is wide-ranging and quite similar to the western nations; in order to identify the elements of performing arts, there is a need to search for more viewpoints from various aspects.

B. Performing Arts Industry

The 1966 Baumol and Bowen study on the performing arts described that the usage of performing arts has left them no serviceable alternative [4]. In terms of the definition, they disapproved the term of performing arts and wanted to indicate their opinions against the expression at the very beginning.

Right after the Baumol and Bowen study, the 1979 Throsby and Withers study was the first one to take the performing arts as an industry to do the industry investigation and research [5]. In Throsby and Withers' definition of performing arts industry, the very industry is composed of **live production** of music, theatre, opera and ballet. In other words, Throsby and Withers considered performing arts as an industry and evaluated performing arts by the criteria of all the other industries.

Recent research by Howkins in 2001 has also pointed out that performing arts contain the stages, specific **live performances** and venues. The categories of performing arts are composed of writing, production making, promotion and marketing, which is a value chain concept [8]. Copyright is the main factor in the performing arts of Howkins' creative economy.

In 1998 UK DCMS, the performing arts industry structure contains a three-layer, such as production, packaging/producing and delivery. Certainly, the performing arts sector has been identified as diversities, including performers from commercial companies to small independent groups with private or public financial support [9].

In the Taiwan standard industrial classification (SIC), the term of performing arts is the first known and showed officially in SIC, 2001, but the performing arts industry has been included in the service industry since 1967. The Taiwan SIC components of the performing arts industry change with accordance to the ISIC and the last two versions remain the same. Dance

performing is the first showed in Taiwan SIC Rev.3, year 1983 [10].

To synthesize performing arts and performing arts industry, we can define the performing arts from the internal and external components of the performing arts industry. The internal part is the nature of performing arts and the external part is the value of the performing arts.

Based on these scholars, experts and industry perspectives, the nature of performing arts should include the essential elements in Fig. 1.

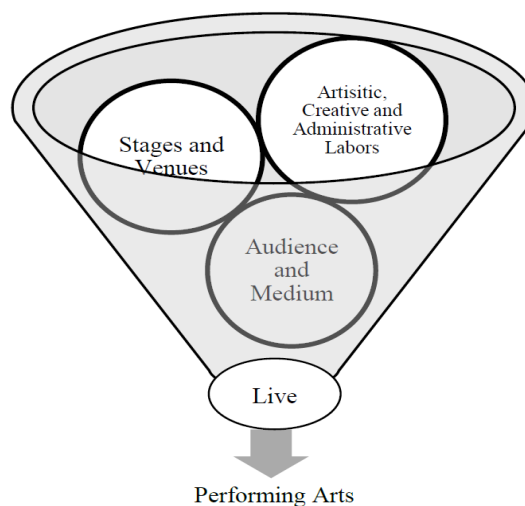


Fig. 1 Essential Elements of Performing Arts

C. Cultural and Creative Industries in Taiwan

The definition of cultural and creative industries in Taiwan emerged from few different perspectives and definitions such as UNESCO and UK. The Taiwan government value cultural industries as well as creative industries. Thus, the Taiwan government tries to integrate cultural with creative then to merge a new term as an industry innovation.

Referring to the UNESCO's definition of cultural industries, Bureau of Public Information claims that "Cultural industries produce and distribute cultural goods or services 'which, at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have, according to the terms of the Convention on the protection and promotion of the diversity of cultural expressions adopted by UNESCO in 2005" [11].

Moreover, the Taiwan government also referred to the UK government, and it's the first country to launch and advocate **creative industries**. The UK government 's Department for Culture, Media and Sport (DCMS) regards the creative industries as: "those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property." In the 1998 mapping document, 13 industries were defined and regarded as creative industries, including "Advertising, Architecture, Art and antiques market, Crafts, Design, Designer Fashion, Film and video, Interactive leisure software, Music, Performing Arts, Publishing, Software and Computer Services, Television and

radio” [12]. However, Garnham (2005) argued that “the use of the term of creative industries can only be understood in the context of information society policy” [13]. This is a point to re-think what role culture play in the information society.

In May 2012, the Council of Cultural Affairs was upgraded to the Ministry of Culture (MOC) as part of a governmental reorganization in Taiwan. The missions of Taiwan MOC are more multiple and complex than before. The term of cultural and creative industries was first launched in 2002 and officially advocated by the Taiwan Government. The definition of cultural and creative industries from the Council for Cultural Affairs in 2010 is defined as the followings. The industries “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” [2]. Now, the Taiwan government regards the cultural and creative industries as one of the six emerging industries and also offers funds and subsidies to foster the “baby” industry.

III. METHOD

This paper takes a literature searching approach. The literature review method will break into three steps, including literature searching, literature reviewing and processing literature in Fig 2.

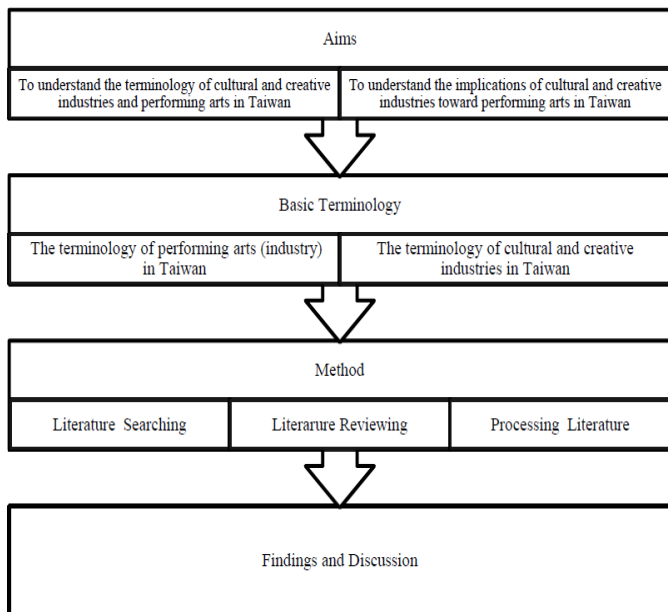


Fig. 2 Research Design

Step one is to do literature searching and to decide the source of materials for review, which identifies the relevant literature from research, web-based and practice literature.

Step Two is to review literature and the peer-review literature will be the main source about performing arts and cultural and creative industries in Taiwan. Moreover, a certain amount of research was located by National Digital Library of Theses and Dissertations in Taiwan. Database searches by terminology and

keyword in abstract were conducted in this procedure.

Step three is to process the literature. The database searches could be grouped, summarized and analyzed.

IV. FINDINGS AND DISCUSSION

The literature included peer-review papers, theses and dissertations, practice-related documents about the performing arts industry and cultural and creative industries in Taiwan. However, before cultural and creative industries advocated in 2002, the resulting literature included few relevant papers and articles.

The following section will discuss about the limitations and gaps in statistics, limitations and gaps in the literature, and the implications of cultural and creative industries towards performing arts in Taiwan.

A. Limitations and Gaps in Statistics

Cultural and creative industries play an important role to benefit the performing arts industry in Taiwan. According to the statistics from Statistical Bureau, it reveals that no matter in number of establishment units and persons engaged or the total value of production, performing arts industry has a significant presentation and has a steady development (see Table I).

TABLE I
OPERATION STATUS OF ESTABLISHMENT UNITS OF PERFORMING ARTS INDUSTRY BY INDUSTRY GROUP 1996-2011

Year	Number of Establishment Units	Number of Persons Engaged	Total Value of Production \$'000
1996	160	1,453	1,341,096
2001	208	1,184	1,638,788
2006	940	4,472	6,282,682
2011	1,594	7,894	11,750,182

Source: Statistical Tables, Industry, Commerce, and Service Census, Statistics from Statistical Bureau, Directorate-General of Budget, Accounting and Statistics, R.O.C., 1996-2011.

However, the statistics from Statistical Bureau and MOC’s cultural reports showed different statistics. Higgs and Cunningham (2008) made a statement of analyzing “the employment characteristics of creative economy [14].” In Higgs and Cunningham’s research, they found that “the size of the creative economy is significantly larger than previously assessed.” There are some missing data. The Taiwan government needs to focus on “the human capital dimensions” as well as “the robustness of creative industry sector themselves as what Higgs and Cunningham suggested. Moreover, as Markusen, Wassall, DeNatale, and Cohen (2008) compared across three projects, they stated that when clarifying the creative sector and it arts and core culture in the creative economy, there are “the differences between two conceptual approaches: industry and occupational [15].” No matter what the Taiwan government would like to focus on the economic or culture development, it is clearer and more accurate to take diverse approaches to measure the cultural and creative industries.

B. Limitations and Gaps in the Literature

On the performing arts industry in Taiwan, research to date has mainly focused on the management and marketing of the performing arts industry, including the profit and non-profit organizations, branding, marketing, consumer behavior, etc. Yet as for performing arts attendance, there is not much research conducted. As Wen and Chen stated (2013), “we further find evidence of both life cycle and human capital effects in performing arts attendance” [16]. Evidence of human capital has an impact on the development of performing arts industry but there is no research to examine and measure how MOC educates the public about the importance of the performing arts in Taiwan. Dobson and West (1990) made an argument that “arts subsidies are merely a result of the operations of rent-seeking special interest group, the effects of which are to reduce the welfare of the poor and of nonusers of the arts generally, is common among economists” [17]. Wen and Chen’s research highlighted the characteristics of the special interest group and the frequency of attendance in performing arts in Taiwan. For the Taiwan government, it is necessary to examine the linkage between the arts subsidies and performing arts education across relevant governmental organizations.

C. The Implications Towards Performing Arts in Taiwan

After cultural and creative industries launched in Taiwan, is it a better environment to develop the performing arts industry? What are the differences in performing arts industry between before and after cultural and creative industries were advocated.

In the official website of MOC, there are five top priorities to execute in the policies and initiatives [2]. Only one of them is not the same as the policies 20 years ago; it is related to sponsoring or encouraging artists to pass down how and what to the next generation.

However, cultural and creative industries, one of the six emerging industries in Taiwan, have relatively built up a friendly environment for the performing arts industry. An arts-and- design environment is beneficial to the growth of performing arts. As Stock (2010) stated:

The performing arts are well represented in the growth area of the arts and design, attracting leading and emerging arts practitioners to undertake practice-led research both to extend and deepen their creative practice, but also to potentially diversity their skills to provide a more sustainable career[3].

A financially stable environment for local performing arts groups is the MOC’s policy but a diverse and various arts and design environment is more crucial for performing arts industry. For the performing arts groups, they may develop through the public and private subsidies but the bridge between the performers and audience is the key to success and sustain. Also, Dobson and West (1990) had an argument that in the performing arts attendance, the participation in performing arts had more influence than exposure to performing arts, especially for child. Thus, the allocation of performing arts subsidies should be a new consider and challenge to the Taiwan government.

Another highlight is the accessibility of performing arts especially in more remote regions, which is also one of the MOC’s policies. However, if we look at the statistics from Statistical Bureau (see Table II), cluster happens to the performing arts industry, too.

TABLE II
NUMBER OF ESTABLISHMENT UNITS OF PERFORMING ARTS INDUSTRY BY
INDUSTRY GROUP 1996-2011

Year	New Taipei	Taipei City	Taichung City	Tainan City	Kaohsiung City
1996	12	56	12	10	19
2001	21	105	23	6	14
2006	122	267	83	66	78
2011	219	520	125	106	124

Source: Statistical Tables, Industry, Commerce, and Service Census, Statistics from Statistical Bureau, Directorate-General of Budget, Accounting and Statistics, R.O.C., 1996-2011.

There are 8 cities and 14 counties in Taiwan and Kinmen-Matsu Area but about seventy percent of the performing arts groups cluster in the main cities of the northern, central and southern regions, Taiwan. Similarly, the public infrastructures of performing arts in the cities are more and better-equipped than those in the remote regions. The amount and quality of performing arts infrastructure are also one of the performing arts issue in Taiwan. The quality and service of performing arts matter with the repurchase intention. As Hume and Mort (2010) said that peripheral service has direct influence on repurchase intention in the performing arts. Although appraisal emotion has direct influence on customer satisfaction, it has indirect influence on the repurchase intention in Hume and Mort’s research [18].

In UK, the quality of performing arts is highly valuable so that the government can regard it as a secondary economic impact. It is easy to identify the dynamics and effects of the performing arts in UK. UK performing arts experience is a role model but not what Taiwan performing arts can achieve now. The target audience can’t be just from the domestic but also tourists overseas. For Taiwan, the main concern of performing arts is the quality and reputation of arts performances. Lots of overseas visitors will go to London and have interest in going to the theatre and opera, too. So do the British. What does attract overseas tourists in Taiwan? If the first impression on Taiwan is the performing arts; then, the performing arts market size has a chance to expand and success.

Performing arts are the core of the cultural industries and have their own value. These arts forms are the essence of culture. Stock (2010) valued performing arts and concluded that the performing arts can “pro-actively contribute to various sectors of creative industries practice, pedagogy and research at a broad level” in the example he provided [3].

The Taiwan government and policy-makers may re-consider more the following points to develop the performing arts industry:

- 1) The allocation of performing arts subsidies.
- 2) Human capital.
- 3) The cooperation among the public and private organizers

whom may concern about the performing arts.

4) Public infrastructure for performing arts.

V. CONCLUSION

Through this literature review on cultural and creative industries toward performing arts in Taiwan, it is clear that cultural and creative industries have an impact on performing arts industry but the human capital and public infrastructure would benefit the demand and supply for performing arts. Additionally, it is significant to strengthen the linkage between the demand and supply. As Evans (1999) stated that “analysis of this decade of the subsidized arts therefore presents a paradoxical case of economic success but cultural policy failure” [19]. The performing arts industry not only has to build up and advance the expertise but also to develop the next generation of participants who are sensitive and well-educated to the experience of performing arts.

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