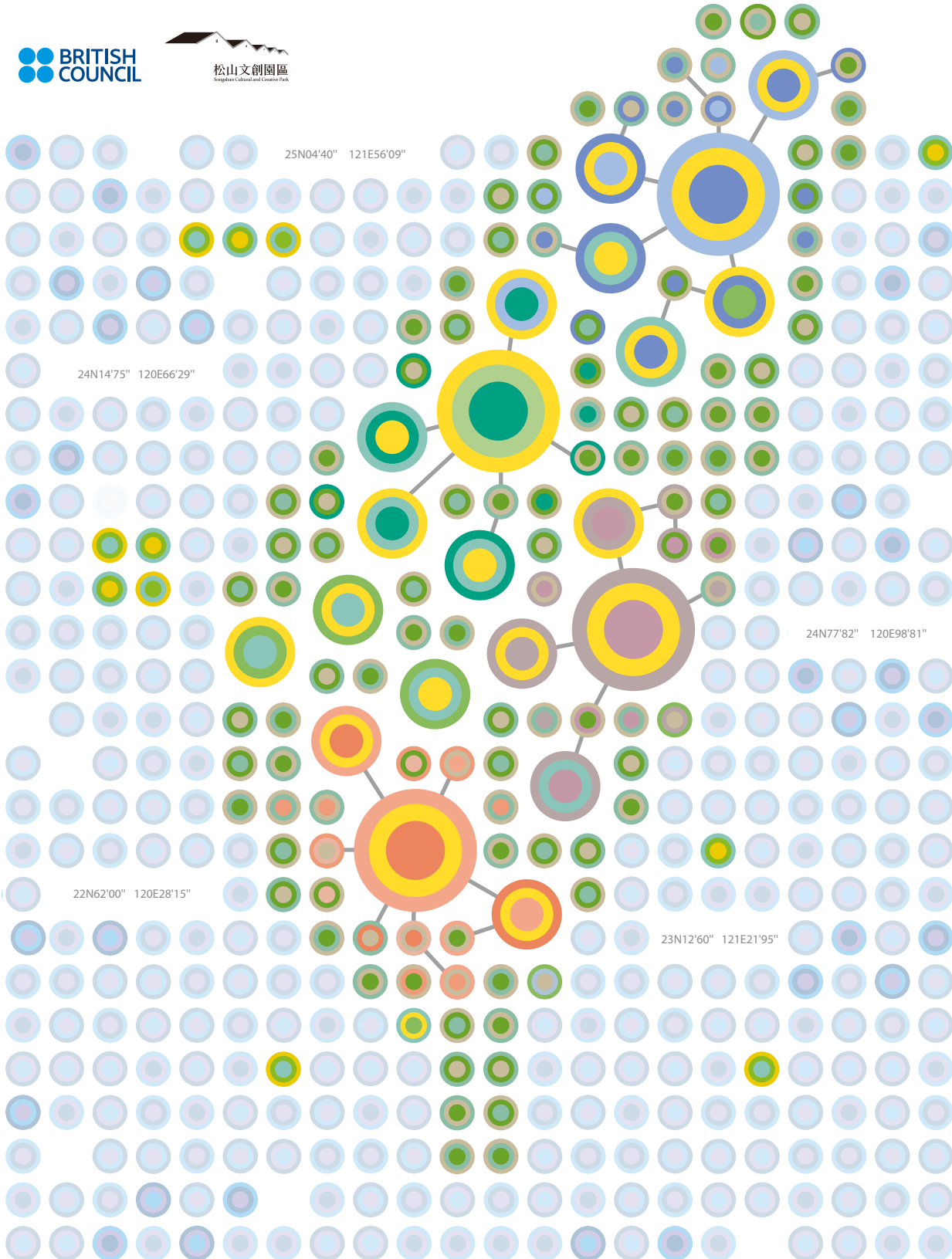


Mapping Taiwan's Creative Hubs: Searching for Taiwan's Creative Context





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Foreword: Creative Economy and the Taiwan Experience



Songshan Culture & Creative Park, a green park for Heritage and Creativity.

In 1998, the United Kingdom took the vanguard by initiating the concept of “creative industries”, henceforth it gradually spread across the globe. 20 years on, the concept of ‘creative economy’ has transformed the way in which we think about industry and commerce. The creative economy has since become the world’s most important economic engine. It has propelled not only the humanities and culture but also economic development. Creative economies differ in each countries, cities, communities, and areas; It develops in the context of its own locale, has a wide variation of impact and yields an array of unique patterns and processes.

Compared to other Asian countries, Taiwan’s creative industries is a culmination of flexible and diverse influences and interactions between

governmental, grassroots, and non-governmental organizations in respect to multicultural interests and values in a democratized society, the protection of individual freedom and creative development in various sectors, yielding a myriad of dynamic, creative hubs.

As the place where creativity occurs, creators gather spontaneously here and socially interact with the local community, and set off one after another ‘creativity revolution’. Not only does it lead to industrial transformation, but it also brings about transformations of thought, and unprecedented effect on the creator as well as on society. The people, creativity, and turbulence within a creative hub is Taiwan’s most precious asset as well as a value worthy of sustaining. To promote the intent of the project, we must learn

more about its origins and development.

This project is jointly carried out by the Songshan Cultural and Creative Park and the British Council–Taiwan. The purpose of this project is to explore the development of creative economy in Taiwan by taking a general inventory of Taiwan's creative cultural resources through data collection, surveys, and personal interviews. Special attention is paid to talent cultivation, industrial development, value creation and other related issues. This report sets out to uncover the results and restrictions of creative cultural industries development in Taiwan today, and offers recommendations and outlooks for its future.

This collaboration between Songshan Cultural and Creative Park and the British Council – Taiwan also serves to symbolize the transference of resources in the name of creativity, freedom and goodwill, transcending borders from the international to the local in growing the global economy in this new era.

With limited time and budget, this report focuses on 10 representative cases from across the country, covering creative street blocks, art villages, maker spaces, incubators, and cultural and creative parks, taking into account the operating entities (governmental

/ semi-governmental, private companies, and non-governmental organizations) as well as geography (Taiwan's North / Central / South / East). In addition, interviews with experts from four different fields of expertise were conducted to offer perspective and provide analysis of the relevant issues. The report also examines the real and the ideal of creative hubs in Taiwan and to provide appropriate suggestions on its improvement.

This project expects to offer: First, a renewed understanding of Taiwan, identify existing creative cultural industry resources in an effort to establish a baseline for further mapping. To connect Taiwan's creative hubs and identify connections to foster international exchanges, contribute to the creative hub network globally by being a force in the Asia region. Secondly, to reaffirm the idea of "expanding the path for localized development" as expressed in the United Nations "Creative Economy Report 2013"¹ and achieve this by respecting and understanding the local context as a premise, and provide the basis for future policy development or as a case study for other countries.

1 <http://unesdoc.unesco.org/images/0022/002272/227216C.pdf>

Creative hubs: The Flowering of Taiwan's Creative Landscape



Taiwan has actively promoted the development of cultural and creative industries for more than a decade. Through various means whether government-initiated, grassroots or a collaboration of the two, creative hubs are blossoming in every corner of Taiwan. These seemingly specific creative clusters, whether it's the spaces where creators practice and work or an incubator platform, make Taiwan a borderless field of creativity. With a high concentration of cultural events, historical resources, ecological environment, vibrant personas, open attitude to interact with the public, creative hubs not only create new scenes for industries and urban centers, but also influence the way we live and our value systems.

While conducting site visits and interviews, we found that the Taiwan's creative hubs were far more nuanced than our previously thought: Creative hubs are not just sites where creativity takes place, they are also points of connectivity linking creators and the masses. The foundation of a creative hub connotes a physical space, but it is not limited to its physical confines and the people that occupy them. Rather, hubs offer a wide range of services that are inspired by creativity and connected to the creative sphere

with a purpose to foster organic community interaction and external connectivity, so that the possibility of creativity can be disseminated further. A myriad of scale and function are a part of the diversity of Taiwan's creative hub, including street blocks imbued with local cultural flavor, artist villages that push artists to experiment and engage, makers operating space according to the ethos of an autonomous utopia, incubation centers that transcend the boundaries of academia, creative parks that provide resources and opportunities for creative innovation. Through the creative movers and shakers that reside and work here, a full spectrum of value is created for Taiwan and its people.

For this report, creative hubs have been pre-categorized according to their formation and function in an effort to understand Taiwan's creative landscape. These are: Lifestyle-oriented, Arts-based, Knowledge-based, Brand-forward, and Imaginative Power.

Creative Hub Development in the Local Context

Mapping Taiwan's Creative Hubs

Imaginative Power

- Pier-2 Art Center, Kaohsiung City
- Songshan Cultural and Creative Park, Taipei City

Brand-forward

- Culture and Creativity Incubation and R&D Center (CCIRDC) of National Cheng Kung University (NCKU), Tainan City

Lifestyle-oriented

- Zheng Xing Street, Tainan City
- FantasyStory Micro Cultural Cluster, Taichung City
- URS155, Taipei City
- Tiehua Village, Taitung County

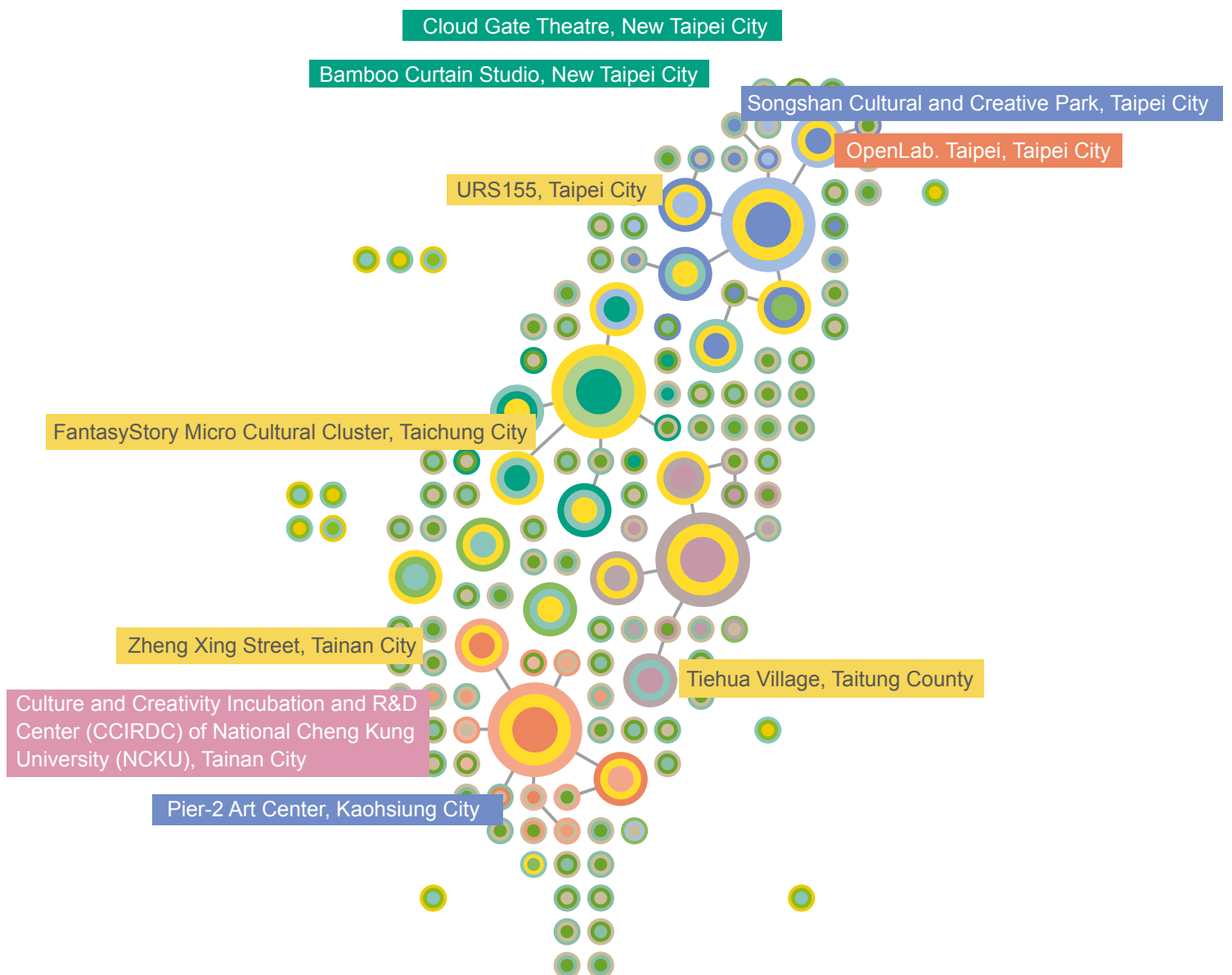


Arts-based

- Bamboo Curtain Studio, New Taipei City
- Cloud Gate Theatre, New Taipei City

Knowledge-based

- OpenLab. Taipei, Taipei City





Aboriginal indie singer Mo Yan sings his work at Tiehua Village.

01

Lifestyle-oriented

Case:

- / Tiehua Village, Taitung County
- / Zheng Xing Street, Tainan City
- / FantasyStory Micro Cultural Cluster, Taichung City
- / URS155, Taipei City

Creativity Disrupting the "Lifestyle" of Neighborhood Street Blocks

Tucked away in neighborhood alleyways, there exist creative hubs that from time to time disturb the daily life of the local community with the practice of creativity.

Factors such as local cultural heritage, architectural style, existing historical assets among others attract creators, whether intentionally or unintentionally, influencing streetscapes, reinvents lifestyles, and sometimes revives local businesses and traditional industries.

Tiehua Village – Building a Platform to Slowly Realize it's Live Music Dream

Located in Taitung County, Tiehua Village is a live music arts village established by local musicians, many of whom are from indigenous aboriginal tribes. On the weekend of our visit, singer Mo Yen of the A-mei tribe is on stage: "Can't pull me away / Can't pull me away / Taitung moves me in so many ways / I can't be pulled away". An all-ages audience listens attentively below the stage.

Every Wednesday to Sunday, Tiehua Village hosts musical performances. With the exception of typhoon weather, there is live music on its



Wang Zhibo
Executive Director
Tiehua Village, Lovely
Taiwan Foundation, Taitung

stage year-round. Executive Director Wang Zhibo says, "Whether you're a famous musician or just someone who loves to sing, we welcome everyone. Whether your music is mainstream or alternative, we have a stage for you to perform." Wang explains, "Wednesdays is open mic for anyone who wants to sing, even if you don't know how to sing, you can sign up and wait your turn. Thursdays, we welcome independent bands. Friday, Saturday and Sunday, you might get to hear A-Mei, Chang Chen-yue, David Wong, or Deserts Chang and other pop stars. Make no mistake, pop idols sing here regularly."



01

Tiehua Village is also a platform to promote local products. The bar at the outdoor performance venue uses fresh milk from local Chu Lu Ranch, tea grown on the East Rift Valley and other locally-sourced products. Postcards and t-shirts sold at Tiehua Gift Shop are all made by local artists. Along the path leading to Tiehua Village, a flea market comprising of local artisans sell wares: Chen Yi displays handmade earrings made from fish scales and necklaces of fish bone and handmade Chrysanthemum Soap Workshop from Chi Shang Village, of which in 2015 was given the Reddot Award, are in an adjacent stall.

Tiehua Village offers local youth a chance to hear Taiwan's pop stars up close and personal because it keeps ticket prices affordable. No matter who plays at Tiehua Village, the experience is a sense of shared harmony -- a sense of community. Wang Zhibo proudly states, "This is authentic Taitung flavor."

Zheng Xing Street independent shops, bound together like a Barrel Hoop, Revitalize an Old Neighborhood Street

Zheng Xing Street is to Tainan City as Tiehua Village is to Taitung in that it exudes authentic local flavor. *Rainbow is Coming* is one of the tiny concept brand shops on Zheng Xing Street. Local



Eric Kao
Owner
Rainbow is Coming Co. Ltd.



flavor, Owner/Founder Eric Kao explains: "The second and sixteenth day of the month is for worship; Even your next door neighbor will take the initiative to help you prepare the offerings. Often times, if you accept the help of one grandmother, the other grandmother next door won't be happy about it." With difficulty, Kao masks his glee in sharing this antidote.

Once when he was being interviewed by the media and just before the photo shoot, he had a dash of inspiration: To transform the colorful *Rainbow Is Coming* logo into a bridge, connoting rainbow connects people. He walked the length of the Zheng Xing Street and to tell each shopkeeper: "Everyone together, let's all wear the rainbow shirts and take a group photo!" The group gathered for the photo: Some were eating fruit while others were making fun of each other

– A family portrait.

Kao explains, "The shopkeepers didn't hesitate to close down their business to take part in the photo. This kind of power was very interesting to see." This kind of 'shared humanity' displayed by his neighbors prompted Kao to want to do more to give back to his community. He organized block parties, held office chair races, created the 'Zheng Xing Cat' mascot, and cross-promotion campaigns for his neighbors on the street: "Have an icy dessert at the Tai Cheng fruit shop and receive a 20% off coupon for purchases at *Rainbow is Coming*. Purchase something at *Rainbow is Coming* and get TWD10 off at Tai Cheng fruit shop." Such promotional campaigns take but two hours to come to an agreement between neighbors.

01 Many young craft-makers realized the dream to set up their own brand at the Slow Market in Tiehua Village.

02 More and more emerging and independent brands such as craft, leather, and design can be seen in Tainan's Zheng Xing Street.

Kao's purpose was to show the richness and diversity of the community's collective brand value: "If one shop's branding had ten elements to market, it only has this much to work with to reach its audience. If six shops work together in alliance, then there are sixty elements offering greater exposure to a wider variety of interests creating even greater added value."

Kao is akin to a barrel hoop uniting the community. Zheng Xing Street became not just a street but a 'Party'. Shopkeepers began to realize that they are a family, a community. A young cement mason, A-Keng, was inspired by the artistic potential of the community spirit and started making floral-patterned cement blocks with traditional Tainan design elements. To this, A-Keng waxes poetic, "Where your heart is, is where your home is."

Zheng Xing Gazette, a Shopkeeper Edits and Publishes Pro Bono

As it turns out Kao is not originally from Tainan. In order to find cheaper rent for his store, he moved to Tainan's Zheng Xing Street in 2010. "There were only a few shops then, many old houses were vacant,. Although Zheng Xing Street was next to the lively Daffodilia Market and the famous Guo Hua Night Market, many people still did not know the street."

Of course, today's Zheng Xing Street is very different from before. The old Tai Cheng fruit shop, the popular NINAO Gelato, Zheng Xing Cafe, and Shiu-Man Canteen have attracted more than 20 stores to open on Zheng Xing

Street and every store displays copies of Zheng Xing Gazette.

Zheng Xing Gazette's editorial team is comprised of the neighborhood's shop owners and most of the content is current events affecting the neighborhood. The first issue published in November of 2014 had a print run of 900 copies and sold 500 on the first day. To this day, five issues have been published with accumulative print run of nearly 10,000 copies. After costs, a net profit of TWD 60,000 was earmarked for budgets that range from events production including an international exchange event. The editorial team does not draw a salary.

The event, organized by Kao, consisted of inviting artists from Hong Kong to hold residencies in 21 stores. The Taiwan partners providing room and board, while the Hong Kong artists paid their own international airfare and other fees associated with the project such as printing. Kao first asked hostel-owning friends to each sponsor one night's stay. After considering the cost of printing in Hong Kong, Kao decided to use Zheng Xing Gazette as the print medium, which also served the purpose of direct marketing. Some people admire him for being able to spend only TWD 10,000 in exchange for Hong Kong artists to come to Taiwan for nine days of free activities. Kao is quick to deflect the attention: "I just concentrate on doing my thing and let it grow organically."



01 There has been a spontaneous revival of interest in the community creativity on Zheng Xing Street in Tainan.

02 Zheng Xing Gazette, edited and published by the locals, tell you about all the current events affecting the neighborhood. Profit earned from selling the Gazette are all used towards the neighborhood's creative development.

03 Old houses and warmness and friendliness of the people, forming a unique culture of Tainan's Zheng Xing Street.

Tiehua Village Seeks Out Different Income Resource In Challenging Times

Compared to Zheng Xing Street where shop owners self-organizedly shaped and revitalized a community, Tiehua Village's business model is supported by the Lovely Taiwan Foundation and The Tourism Bureau under the Ministry of Transportation and Communications' "Eastern International Spotlight Project". Tiehua Village opened in 2010 with 49% of the operating expense covered by the Bureau of Tourism while the remaining 51% comes from the village's operational revenue. Subsidies ended in 2013 necessitating Tiehua Village to be self sufficient. Wang relates, "Daily operational cost at Tiehua Village is approximately TWD 50,000 or nearly TWD 20 million a year." Wang sighs, "No matter what Tiehua Village does it can't possibly make this much money."

In order to allow the stall tenants to operate without financial pressure, the village only charges TWD 300 per week for a stall at the flea market, which covers water and electricity. A ticket for a concert costs no more than TWD 500 and it includes a free beverage. If the concert venue accommodates 1000 ticket buyers, then gross box office revenue is TWD 500,000. After deducting the cost of drinks, artist fee, transportation, production costs – How much is left?

Wang Zhibo said that when Deserts Chang was considering a concert there in 2010, the

concert would not be able to cover her and her band's performance and transportation costs. In 2013, she came back with only a guitar and her manager in tow. She also lowered her fee to accommodate the TWD 500 ticket price. 900 tickets were sold, the highest daily earnings in the history of Tiehua Village.

Although operating the musical arts village is difficult, Wang does not want to rely on government subsidies alone. In order to generate revenue, Tiehua Village participates in bids for public projects offered by the local government. One such example is the 3000 hand-painted hot-air balloons lanterns strewn around the village. If there are budget shortfalls, the Lovely Taiwan Foundation covers the difference. Wang says, "If you don't make the fishing rod and only cry help to have fish to eat, over time one will become lazy."

According to Taitung County Government statistics, in 2010 to Taitung tourism population of less than three million people, 2015 tourism population has reached six million people. "I cannot say that Tiehua Village has contributed to this huge impact, but there was nothing here but old and unoccupied Taiwan Railways Administration dormitories," Wang says, "There really was nothing here."



- 01 Tiehua Village, set up by local musician community in Taitung, is a platform for performing original music.
- 02 Every Wednesday night young or amateur musicians could do live gig on stage.



Fantasy Lifestyle --An Air of the Hipster

FantasyStory Micro Cultural Cluster(FantasyStory) is located in the Western District of Taichung City and Dadaocheng is located in Datong District, Taipei City. The former exudes a hipster air while the latter exemplifies the possibility of the ancient and modern coexisting.

FantasyStory Micro Cultural Cluster began in 2011 and currently there more than 60 small businesses housed in its various complexes. The privately held company operates Green Ray Project, a building complex dedicated to emerging and independent brands encompassing small designer shops, a bookstore, food & beverage outlets, a domestic leather workshop, and two umbrella makers. Green Ray Project was originally an abandoned 400 square meter water company dormitory converted into a series of small shop fronts.

"At first, I just wanted to do rent the spaces. I had no idea about content," says FantasyStory Micro Cultural Cluster General Manager, Alex Chung. It started with a few friends pooling some money to rent a block of old buildings, renovate them with a 'green architecture' concept and find tenants to occupy them. In the beginning,



Alex Chung
Managing Director
FantasyStory Inc.

a lot of fashion brands moved in, then within half a year, some independent designers and hand-made shops comprised around 70% of the tenancy. Because there is no shortage of department stores in Taichung, we discovered that old architecture and creative cultural industries offered a unique shopping experience. So then in the same way, gradually we leased more unused buildings nearby, renovated, and subletted them. From one into two, three ... a small cultural community slowly formed.

FantasyStory shops are styled to display a particular attitude towards lifestyle. Take Bookstore for Beginners owner Cheng Yu-Ting, for example, who opened the bookstore because of a love for books. If you've read Zadie Smith's "White Teeth" and Dostoevsky's "Crime and Punishment" and think yourself among the arty youth set, Cheng's tastes are loftier than yours. What the bookstore carries and what it promotes is solely based on personal taste.



Another example is the "The Savory Pie Place Above Urara". Shop owner Enid says that because her husband is a good cook and her favorite is savory pies, the couple decided to open a shop. The name "Urara" is Japanese meaning 'beautiful' and connotes 'The sun is shining' like the atmosphere of the shop. It also sums up the aims of Green Ray Project.

"Creators should start from the perspective of their own lifestyle to find things they believe in, develop that into a concept, and then look for the right business model." This is Alex Chung's mantra to young entrepreneurs.

Alex Chung renovated the old Green Ray Project buildings informed by his childhood memories of Taipei's full of old charm Yong Kang Street. Chung took his team to walk around the old neighborhood, took inventory of its historical and cultural resources, then formed friendships and built trust with the neighborhood residents. Over time, more and more property owners entrusted Chung with the property management of their property. As FantasyStory grew in scale, it also became a creative inspiration for artists and illustrators in telling the story of the

community. Through these interactions, the neighborhood has become more closely linked to the FantasyStory creative community.

From one building to a whole community, from the transformation of the old house into a cluster of creativity, the atypical development of FantasyStory Micro Cultural Cluster finds the balance between commercial entrepreneurship and community building. Chung says, He is " ...well aware of the fact that if there is no understanding of the local culture and identity, creativity might flourish but also quickly wither."

01 Bookstore for Beginners is an independent bookstore, one of Fantasy Story projects for community regeneration.

02 Green Ray Project supported the transformation of creative spaces from deserted water plant while keeping the old trees on site.

03 Start-up Pie store "Urara" is one of the resident shops at Green Ray Project at FantasyStory Inc.

The Urban Regeneration Station (URS)

The Urban Regeneration Station (URS) was a project promoted by the City of Taipei in 2010 served to provide space for NGOs, encourage innovative thinking, build relationships with local communities, and create social benefits and sustainable development models. Dadaocheng was historically an important international commercial port that has in recent times experienced rapid decline and is one of the URS project's main areas of focuses.



Jerry Yen
CEO
C+ Culture Co., Ltd
(CAMPOBAG)

Urban Regeneration Station (URS) 155 – Sharing Food Uniting You and Me

C+ Culture Company moved into the Dadaocheng neighborhood in 2012 and thus began the URS155 story of searching for its creative roots.

URS155 located on Dihua Street, is housed in a Southern Fujian style three-story building where dry goods and Chinese herbal medicine shops have existed for one hundred years. Today, the street is fragrant with traditional foodstuff.

The highlight here is "Cooking Together", where once a month foodstuff found on Dihua Street is prepared for the public. Good cheer around food arouses the story of the neighborhood from the ingredient to the warmth of the gathering as if in your own kitchen. In addition to leading younger generations discovering century-old flavors, C+ Culture Company also work together with the old neighborhood shops in selecting various specialty ingredients to inspire new dishes and ingredients such as "Universal Spice Powder" and "Smoky Taipei" ice cream.

Eating is the medium to which Dadaocheng connects with the world. CEO Jerry Yen hopes to, "create a home-like environment for creativity, a place for creative people to share organically, like sharing your meal with others."

C+ Culture Company became involved in DIY flea markets early on and witnessed its rise. It then led creators to visit Macao, Guangzhou, Kun-ming, Singapore, Tokyo, London and other places to accumulate experience operating market stalls. In the beginning when C+ Culture Company moved into URS155, it mainly operated as a sharing platform for creators including artists, young entrepreneurs and the traditional shops around the Dadaocheng neighborhood. It also offered international artist residencies and rental event space.



Cooking Together Workshop is held once a month, sharing local ingredient and food, and connecting people with Dadaocheng neighborhood.

However, the Dadaocheng neighborhood is not accessible enough to generate the foot traffic necessary to drive interest; Not to mention that nearby shops did not understand the URS's purpose. In 2014, a program called 'Cooking Together' brought together all of those elements. It became apparent that this was a viable business model and subsequently "Reunite Dadaocheng" around food became C+ Culture Company's positioning.

Green Ray Incubates Young Entrepreneurs, Working Together to Find the Right Business Models

In order to allow for creative energy to be sustained, FantasyStory set up a "GreenRay Incubation Center" in 2014 to retain young entrepreneurs from leaving the market due to poor business performance or lack of resources.

The incubation center not only has exhibitions,

classes and space for creative exchange, but also responds directly to the needs of entrepreneurs. Green Ray Incubation Center has partnered with universities and venture capitalists to offer young entrepreneurs the resource to succeed. "We respect everyone's questions and ideas and provide timely advice," says Alex Chung. He believes that with the incubation center and street block's development, vertical integration of industry supply chain and horizontal expansion of the creative market will little by little spread into the mainstream marketplace.

Alex Chung's business model was awarded the Ministry of Culture's Innovation Service Award in 2013. FantasyStory's current capitalization is TWD 70 million with an annual turnover of tens of millions and is actively planning a public offering. Solicitation for collaboration includes the local administrations of Yilan, Hsinchu, Yunlin, and Kaohsiung in Taiwan. Chung says FantasyStory is determined to become a social enterprise and willing to take on corporate social responsibility: "It is not how much progress the city has made, but if the people who live here are prosperous and happy."

C+ Culture Company Looks for Creative Roots while Searching for the Spirit of Dadaocheng

What Jerry Yen and his wife Chen Jing Ting's wants most from Dadaocheng is a sense of belonging. While the couple was studying abroad in the UK, after a performance of "Midsummer Night's Dream," they discussed the iconic British figure Shakespeare and considered the only cultural equivalent may be the 'Zong Zi' dumpling traditionally eaten mid-summer during the Dragon Boat Festival. Afterwards, Jerry Yen came to the conclusion that Taiwan's cultural diversity must contend with the island's mother culture, Chinese culture. Otherwise, it would be only too probable for international exchange to run into a wall.

Soon thereafter, the couple returned to Taiwan and decided that Dadaocheng is a living representative of their epiphany. After taking up residence in URS155, the neighbors slowly

became good friends, and the couple took the initiative to collect their stories, published a recipe book, and produced Dadaocheng-themed events and exhibitions. Neighbors saw that they were helping the government revive the local community and were willing to cooperate.

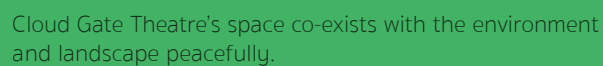
"C+ Culture Company is changing, the community is changing, building trust means a return to everyday life," Yen says. Although it is carried out consciously, Yen does not have a working framework for his privately-held company's development. He wants everyone to find a solution through participation and believes therein lies true value: "We are supported by the elderly neighbors of Dadaocheng. Our context is very localized. The Dadaocheng community's common aesthetics is very volatile, although, I do not think you can see it from our operational performance. But I believe we will continue to incubate, develop, and create something new. "

From Dadaocheng to FantasyStory Micro Cultural Cluster, Zheng Xing Street to Tiehua Village, these creative movers and shakers all have a common wish: To provide the community with a fulfilling lifestyle to link their communities to the world and create a passion-filled life.





- 01 Local shops work together in selecting and preparing the right and creative ingredients, so you can savor the taste of homemade and hidden treasures only to be found in the alleys of Taipei's older districts.
- 02 C+ Culture Co. has entered URS155 to connect Dadaocheng and people with food, and "Tuanyuan" brand was born to present the neighborhood's historical characteristics.
- 03 A century old house, which used to be a Chinese medicine shop, is now renovated and re-decorated to show the its beauty and creativity through food.



Arts-based

/ Bamboo Curtain Studio, New Taipei City
/ Cloud Gate Theatre, New Taipei City

Arts Villages Rallying the Power of the Arts

Differing from the creative hubs that focus on local or neighborhood communities, there are also Arts Villages that serve artists and help them develop the spark for artistic creation. Creators develop a variety of innovative practices to start more dialogue through the help of this platform and to find the value of art.

Two Leading Hubs in New Taipei City, Willfully Displaying the Power of Art

One of Taiwan's most representative art villages, Bamboo Curtain Studio was established in 1995. Located in the Tamsui District of New Taipei City, this artist residency colony was founded by Margaret Shiu, who turned her family's derelict chicken coop into place for the arts. She sought to create an artistic environment to encourage experimentation. Artist Wang Wen-Chih once flooded the warehouse up to 60 centimeters; Tang Huang-Chen moved an anthill into the exhibition space; Michael Lin enlarge a Hakka fabric totem to into a giant five-meters high installation; and Tsong Pu used chalk and wrote nearly 10,000 Chinese names in order to explore new artistic territory. Over the past 20 years, the studio has always been an independent organization serving all "creative talent" in the



Yeh Wen-Wen
Executive Director
Cloud Gate Culture &
Arts Foundation

cultivation of an avant-garde spirit. One can say that Bamboo Curtain Studio is one of the birthplaces of Taiwan contemporary art.

Located in the old Central Radio Station headquarters in Tamsui District is Cloud Gate Theatre. Opened in 2015, it is the new home of the world-renowned Taiwan modern dance company Cloud Gate Dance Theatre. The theatre grounds have: 450-seat theatre, two rehearsal rooms, a small Theatre, a 1,500 seat outdoor amphitheatre, office space and a few smaller buildings housing a café, bookstore etc. The large Theatre has a performance area equal in size to the stage of National Theatre. Audiences entering the Theatre are greeted with natural light filtering through the trees outside, and the



green landscape seen from inside. The Theatre gives one a sense of a theatre in the forest.

One new, another old, Bamboo Curtain Studio and Cloud Gate Theatre offer different artists more possibilities.

Artistic Director Ng Chong Leong of Sun Son Theatre was based originally in a sheet metal-clad shack in Taipei City and then Tamsui before finally settling into a small space at Bamboo Curtain Studio as a Site Artist. Ng relates that the biggest change between working in a rural as opposed to an urban area is that he no longer needs to worry about noise disturbances affecting neighbors. At Bamboo Curtain Studio, Sun Son Theatre turned rented studio into a world musical instruments gallery. Although the gallery is rather small, it is a good space for creative work.



Ng Chong Leong

Artistic Director
Sun Son Theatre,
On-Site Artist at the
Bamboo Curtain Studio

When the choreographer Bulareyaung Pagarlava premiered "La Ke" at Cloud Gate Theatre, he saw the green scenery through the large windows and decided to let the dancers use the natural backdrop as part of the performance. When film director Cai Ming-Liang staged "The Monk from the Tang Dynasty", he also asked to do without the blackout curtains. Instead, he scheduled the performance to start at four o'clock in the afternoon to capture the dramatic effect of the dusking sun. When Cloud Gate 2 was rehearsing for "Thirteen Tongues", Artistic Director Cheng Tsung-Lung listening to the trees and looking out far into the sea from the vantage point of Cloud Gate Theatre and started to have memories of his childhood. As the dancers worked on the details of his choreography, he has an epiphany: "It is really a more joyful experience than rehearsing at the old Ba-Li sheet metal-clad rehearsal space."



Cheng Tsung-Lung

Artistic Director
& Choreographer,
Cloud Gate 2 Dance
Company



Art Makers Award Encourages a Return to the Nature of Creativity

Cloud Gate Theatre runs two dance groups with operating budget of TWD 180 million annually. At the old Ba-Li rehearsal studio, space was usually available. At the new theatre, due to venue rentals by other groups, the schedule is not as flexible as before. Operating a Theatre is not the same as running a performance art ensemble. While operating a theatre means enduring some inconvenience, letting both company administrators and dancers to develop administrative skills like scheduling develops capacity.

Cloud Gate Theatre is very concerned about people who rent their Theatre space, afraid that the veteran dance company cannot share the decades of hard-won experience and wisdom fast enough. "Cloud Gate was just a dance company and we only understood our own theatre needs. Now we operate a Theatre and

have the opportunity to see how others use the space," says Yeh Wen-Wen, Executive Director of Cloud Gate Cultural and Art Foundation, "Because we are 'nitpicky' we can resolve the difficulties encountered by different groups." From theatre user to theatre administrator, Cloud Gate can empathize more with renters and does not only take the management point of view things and give renters a cold shoulder.

Cloud Gate Dance Theatre Founder Lin Huai-Min was awarded the "Tsai Wan-Tsai Taiwan Contribution Award" with a grant of TWD 10 million in 2015. He then decided to donate the grant to establish "Art Makers Awards" at Cloud Gate Foundation to promote the sustainable development of performing arts in Taiwan and encourage young performers to create. The award does not require awardees to present or perform, but rather as Yeh points out, "Lin is a creator himself. He understands that a piece of art requires a lot of changes to arrive at finality. As the award founder, he wants to look at the nature of the creation before provide resources for its development." Yeh states: "The emphasis is on the inner process."

01 Former office of the Radio Taiwan International is now a new home for Cloud Gate Theatre. The renovated space brings a fresh cultural power.

02 Dance Stage for performance and rehearsal in good light

03 Without gate or wall, Cloud Gate Theatre welcome people of all kinds to visit.

Art Villages Create Agency to Redefine Art



Margaret Shiu
Founder
Bamboo Curtain Studio

"Artists need many kinds of assistance," says Bamboo Curtain Studio founder Margaret Shiu. "Since 2002, Bamboo Curtain Studio has used art to interface into the local community with a belief that it can reframe society and environment to produce change. In 2007, it created a work-live arrangement and invited artists for artistic exchanges and residencies. In the process, the function of Bamboo Curtain Studio became more and more diverse and its business model also changed with the times: In the beginning, there were few resources, no employees, and artists had more freedom. Nowadays, artists want not only space but also require the spectrum of services, advice and

consultation, resulting in TWD five to six million in operating cost per year. It must stay ahead of demand and adjust operational methods accordingly."

Margaret Shiu believes that arts villages should show ownership in its agency. It should have the responsibility to take the initiative to help artists practice innovation and to find value. The approach is to cross boundaries and redefine. She believes that their service is not just directed at art, but any ideas related to creativity. For example, when she opened the studio to local residents for a discussion on the issue of whether to abolish the Tamsui-Taipei Freeway, a colleague asked her what does that have to do with art? She replied, "it depends on how you look at the potential of impact art could possibly give on social issues."

Or take the Arts as Environment Action-Plum Tree Creek, a collaborative work between the artist Wu Mali and Bamboo Curtain Studio as an example. Plum Tree Creek is a small tributary of Tamsui river that floods frequently and for 10 years Bamboo Curtain Studio bore the brunt of the impact. In the face of climate change, Margaret Shiu considered how art could play a role. While most of the nearby residents considered the creek a "bog of stench", Shiu was





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determined to draw attention to the ecology of the creek. To raise awareness among the community, the studio team created "Tiehua Gate Commando". Artists went door-to-door in the local community to encourage the residents to share stories about their neighborhood, spread awareness by disseminating flyers on the project, and collect inspiration to make art. Slowly, residents became more involved. One day, their curiosity was triggered by this group of female activists; hence, the barrier between artists and residents was broken down, and arts deepened the community involvement.

Margaret Shiu self-deprecatingly describes her methods as perhaps "crazy" but the community slowly began to understand the artists at Bamboo Curtain Studio. She praises the neighbors, saying that they were brave to face environmental issues by participating in public affairs. Artists creating works addressing environmental issues are atypical in Taiwan and thus not easily accomplished. Yet in 2014,



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the work won the Tai-shin Arts Award where the international jury praised the work and its artists: "This is the work that artist should do."

Bamboo Curtain Studio used art to draw people's attention towards the environment. Cloud Gate Theatre, without a grand entrance door or a perimeter wall uses the natural environs to stimulate the public, putting audience members and artists in an artistic frame of mind. Anyone can practice Tai Chi on the theatre patio or walk their dog under the Ficus tree. Perhaps unknowingly, these are Cloud Gate's future audience and even performers.

"Different eras require different methods, as is the potential for creation." Margaret Shiu hopes that artist villages are open to new ideas and methods, and strive to continuously find creative ways to innovate. Yeh Wen-Wen concurs: "There are a lot of creative hubs in Taiwan and each one has a different perspective. As long as it not rushed into producing results, a ripple effect is inevitable."

- 01 Bamboo Curtain Studio is one of the representative independent artist villages in Taiwan, striving to promote development of environment art and avant-garde art.
- 02 Bamboo Curtain Studio encourages artists to fully explore their potentials and find their own values, and connect the communities with the world through art.
- 03 An art cluster should possess a function of agency, the Bamboo Curtain Studio does not only work in arts, but also strive to connect anything that relevant to creativity to find its own suitable place.



OpenLab. Taipei is stationed in Treasure Hill Artist Village in Taipei, an important force for maker movement in Taiwan.

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Knowledge-based

Case:
OpenLab.Taipei

Maker Space - An Autonomous Space Arousing the Power of Knowledge

The term “maker” in Chinese is "self-made" or in layman's parlance: "someone interested in something and wanting to do it." What came before was 'DIY' or do-it-yourself, is now 'DIWO' or do it with others. A maker usually starts as a hobbyist, a tinkerer who then finds an online community to collaborate on open source hardware and software with -- transcending time and space to create prototypes. Therefore, the term "self-made" is in actuality "intellectual creation": Using human creativity to solve problems – emphasis on autodidacticism and problem-solving skills --and sharing the information with a community to solve problems collaboratively.

Carpenters, Cooks and Seamstresses are All Makers in Spirit

The maker movement gained popularity and grew rapidly since the 90's. Through *Make* magazine in 2005 and *Maker Faire*, the community went from niche to mainstream. Gradually, the impact seeped into many sectors such as manufacturing, society, science, technology, education, and healthcare. With the advent of entrepreneurship, DIY evolved into a new business model. In Taiwan, it spurred Cheng Hung-chi, a graduate of the Department of Fine



Cheng Hung-Chi
Co-Founder
OpenLab. Taipei

Arts in the National Taiwan University of Arts to start OpenLab.Taipei with friends in 2009. By 2010, OpenLab.Taipei applied for a “Micro-Loft” grant and has since been a resident of the Treasure Hill International Art Village. At around the same time, several other maker spaces emerged such as Fablab Taipei and Makerbar Taipei in 2013; and in 2014 FutureWard At Tatung University in Taipei.



The general impression of a maker is someone playing with robots, 3D printers, and Arduino. However, the term is not exclusive to technology-related makers. Cheng Hung-chi clarifies this misconception: "Carpenters, cooks and seamstresses are also makers. The core spirit of a maker is to have fun." Take OpenLab.Taipei as an example, the group that convenes in this hands-on community are a ragtag group comprising of college students, engineers, and a 60 year-old grandfather. They meet every Wednesday night to discuss different topics of interest, then posts the minutes of the meetings online.

Makers Too Few For a Movement

The OpenLab.Taipei space in Treasure Hill Arts Village is no bigger than 21 square meters. A long table in the middle of the room is crammed with things: Some donated, some bargains purchased online, some salvaged and others scavenged. One of the more active members Mr. Ma says in half-mocking tone, "Taipei's night time is Zheng's IKEA." However, this pile of things, in the hands and imaginations of this group of makers, at any points in time can result in interesting or finished products.

Zheng and his partners do not draw a salary. The operating expense of OpenLab.Taipei is covered entirely through donations: Rent, utilities, internet access, and other expenses amount to approximately TWD 6000. Use of on-site equipment is free as long as you provide your own raw materials. Two years ago, Zheng was at the point of closing the space, He made a desperate final attempt to save the space with an open call for a pay-what-you-can donation. Today, every last Wednesday of the month is accounting day. Three persons in attendance connote a quorum; the safe is opened and the amount is counted out, then published on the internet for the public to see.

In recent years, the government has devoted a lot of resources to support this wave of makers. For example, in 2014 the government launched a 3D printing application and a creative cultural industry training program. vMaker Action Plan launched a mobile maker space called Fab Truck. The vehicle traveled to public schools to promote maker education and established a training base under the framework of vocational training centers. "So far, the maker has not really formed a movement in Taiwan," Cheng says, "It's just a trumped up media topic and a government pipedream. There are few people involved,



but not much content. Maybe there are some lectures but overall it's very fragment."

Government Invested Resources Need a Change of Perspective

Cheng Hung-chi believes that the way in which the government invests its resources needs to change on a conceptual level. For example, robots, 3D printers and other resources should be placed in public libraries, but librarians may not want to responsibility to manage these devices. Of course, as long as money is allocated, setting up a maker space in public school classrooms is quick and easy. However, the impact of placing maker spaces in the schools is limiting, only a few middle schools and high schools such as Banqiao High School periodically open the space to the public. Other campus maker spaces are even more limiting

due to unruly bureaucracy and even disinterest.

Although the community operates OpenLab. Taipei under much difficulty, the spirit of do-it-yourself is alive and well. Cheng Hung-chi maintains his passion even though he often asks himself what is the point of maker spaces. Most likely he wants to OpenLab.Taipei to endure so that people have a place to have fun. New members are willing to contribute to everything that happened there, and in turn motivate more people to want to create.

For the maker, whether a movement arises out of its original intention and interest is most important. But for young entrepreneurs aspiring to join the creative economy, brand durability and continual growth is the most important. Industry support and innovation incubators associated with Taiwan's university education system offer new innovative brands a different path to development.

01 OpenLab. Taipei, though small, created great synergy for makers to gather and exchange.

02 Various materials picked up from street or donated by people at OpenLab. Taipei could become new & interesting work by makers' creativity.

03 Maker Spirit – Do It Yourself or Do It With Others (DIY or DIWO)



CIRDC hopes to establish authentication mechanism and serve as a platform to facilitate creativity.

04

Brand-forward

Case:

Culture and Creativity Incubation and R&D Center (CCIRDC) at National Cheng Kung University's (NCKU) College of Planning and Design

Incubators Nurture "Brand Power"

The entrepreneurial spirit of small and medium enterprises is the key to Taiwan's economic miracle. For brands based in Taiwan, the biggest problem is that 'green' or inexperienced entrepreneurs often lack the right resources and don't know how to find a market for their products. Taiwan's technical schools have a long-standing cooperation with industry-university collaborations to bridge education and the employment market. In its midst, incubators have responded well in the landscape of Taiwan's emerging creative economy sector. They have also begun to focus on helping young people to build brands and actively promote collaboration in order to create added value.

Tearing Down the Ivory Tower, a Systematic Approach to Cultivate Young Innovators



Shuenn-Ren Liou
CEO
Culture and Creativity
Incubation and R&D
Center, NCKU

Established in 2013, the Culture and Creativity Incubation and R&D Center at College of Planning and Design of National Cheng Kung University (CCIRDC) started the initiative in creating a "Borderless Campus" and tear down the walls around the ivory tower. CCIRDC used campus resources to help recent graduates develop into entrepreneurs and at the same time directed industry, city and governmental resources into the school. Students began to work, create and internationalize from the classroom, cultivating young people as entrepreneurs with a systemic approach from within the university education system.

CCIRDC's Chief Executive Officer, Dr. Shuenn-Ren Liou believes that universities should step outside the campus and be immersed in industry, creativity, and aesthetic understanding to enhance the overall competitiveness of the country. On the other hand, Taiwan's cities should not only compete domestically and need to jump outside the box of domestic market competition and compete in the greater urban markets of Asia. If Academia is not teaching, not experimenting, not writing papers, not introducing employment, then how can it help graduates onto a career path? The key is brand innovation.

In 2014, Dr. Shuenn-Ren Liou along with the Tainan City Government in cooperation with Creative Industries Fund of the Netherlands created a Dutch Design Post (DDP) in Tainan, Taiwan. The city government provided a space at 321 Arts Village, the Creative Industries Fund provided funding, and CCIRDC was responsible for attracting young Dutch designers in bringing their designs to Taiwan to produce prototypes and looking for investment possibilities. Simultaneously, National Cheng Kung University also recommended Taiwan designers to the Netherlands to participate in Dutch Design Week.

The DDP program has run for two years with more than 50 designers participating in residencies and exchange between the Netherlands and Taiwan. Dr. Liou emphasizes, "We are building a prototype, not just putting on a fireworks show. It must become a mechanism in order for momentum to build." This is a priority for the incubation center.

Steering Outside Resources and Hiring Outside Specialists to Consult

CCIRDC helps young entrepreneurs by inviting curator Ms. Zhao-Xian Tu, architect Mr. Kuo-Chang Liu, general manager of ndd design company Mr. Hugh Hu and other industry leaders to offer individual advisory and mentorship to students.

An entrepreneur needs to acquire knowledge

about financial management and intellectual property rights in addition to their field of expertise. Dr. Liou describes each consultancy as 'tailored': If they need funding we help find funding; if they need to raise their technical expertise, we help them find experts. In other words, we offer help in the areas that they need the support the most.

So far, the CCIRDC has helped many emerging entrepreneurs, artists, and craftsmen in their professional development. Take *Pets' & Design's* raised pet food bowl as an example: Over a three years period, CCIRDC introduced experts in the field to improve product quality and find a market, resulting in rapid brand recognition not only in Taiwan but also in Japan where it is a top-selling item on e-commerce site Rakuten.

"NCKU is a very trustworthy and reliable brand, so talent and resources are increasingly concentrated here," says Dr. Liou. He believes that if the incubator helps only a few, then its resources will also be few and vice versa. But Liou also cautions against sacrificing quality in the pursuit of scale. In three short years, CCIRC has had a tremendous influence on the industrial sectors it works with.

Changing Habitual Repetition, Creating International Exchange

First of all, it is necessary to break the student's rote habits: visiting Dutch designers in the training workshop asked NCKU students to "Think about the materials first, and then design," which is exactly the opposite of how



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01 Satellite321 is a project of CCIRDC outside of Cheng Kung University Campus, a place mixed with city and industry sectors.

02 "Dutch Design Post" program established a successful model of international design exchange.

students have been working. Dr. Liou explains, "The materials speak. Once the essence of the material is understood, then it can be developed into products that speak and then a design language emerges. This had a deep impact on the students."

Secondly, it is important to create international exchange opportunities. Dr. Liou says that students rarely come into contact with the production industry. But to witness young Dutch designer who have started their own companies and travel the world, NCKU students began to also have international aspirations. Constant contact with international designers also lends the feeling of an international environment, which encouraged the students to look further. In 2015 CCIRDC sent about 10 students to intern at design companies for 6 weeks to 2 months in the Netherlands, gaining further understanding of their design process and business model. Dr. Liou thinks the exchange between Netherlands young designers and Taiwanese students through residency and internship program has resulted in successful experiences for the participants.

Thirdly, it is critical to shake up Tainan's traditional industries. Dutch designer Lilian van Stekelenburg learned that Taiwan had more than 3600 saints devoted to a myriad of causes, yet in the era of climate change with Taiwanese people being sensitive to environmental issues, there was no corresponding saint -- An environmental protector. Lilian worked with Tainan traditional craftsmen to designer a new saint, "Golden Mother of Sustainability, Earth Warrior". Carpenters in Tainan who specialize and work exclusively in making temple statues and religious items were employed to carve

the saint's image out of wood while graphic designers worked on the iconography. The craftsmen and designers along with the Dutch designer then created a set of rites and rituals to worship the Golden Mother of Sustainability.

Fourth, it is essential to raise Tainan City's international profile. Designers from Taipei, Taichung, Hong Kong and Macao became aware that Tainan had a Dutch Design Post designer residency program. In turn, many applied for the residency in Tainan.

The function of the incubator does not end when the project is finished. Each case that CCIRDC incubates is a potential model for best practices. CCIRDC documents and analyzes each project to look for patterns and ways to develop standard operational procedures for further collaboration or implementation across a whole industrial sectors -- a "prototype" for creative industries innovation. But Dr. Liu offers some caveats on the intricacies of operations.

Taiwan Does Not Lack Talent, It Lacks the Right Platforms

Firstly, talent search cannot be done in a scattershot manner. Job postings must consider the channels in which to deliver the announcement in order to reach the right pool of talent. Second, whether the partner company is forward-looking thinking is essential. If human resources only serve the enterprise in completing its project, then it will follow a well-worn path leading to more of the same. Enterprises must allow room for experimentation

and allow for forward-looking research and development in order to collaborate with schools and for talent to develop and hone their skills.

"Taiwan has no shortage of money or talent, but rather there are no suitable platforms. If there is a public, just and open platform coupled with vision and resources, the success rate should increase dramatically," says Dr. Liu. The essential value of an incubator's existence should take into account the spirit of innovation and aesthetic

quality. Then let everything fall into place to create positive impact for brand development as well as for associated industries such as service, production as well as society in general.



Lane 321 Art Cluster hosts many new start-ups advised by CCIRDC Incubating Center.



Previously a tobacco factory site, Songshan Culture & Creative Park has developed to be a base for originality and arts in Taipei.

05

Imaginative Power

Case:

/ Songshan Cultural and Creative Park in Taipei
/ Pier-2 Art Center in Kaohsiung City

Cultural and Creative Parks Displaying Imagination

Most Cultural and Creative Parks (CCP) in Taiwan have specific policy objectives. For example, many are derelict industrial spaces repurposed to promote the development of particular sector in the creative economy. Old warehouses, factories and industrial plants designated as a cultural heritage inject a plethora of creative potential through its provenance, and imbues the spaces with living historical relevance. CCP typically encompasses a large physical area, covers a wide range of sectors, not just exclusively culture, creativity, art, design, innovation, entrepreneurship and lifestyle. It is a place to nurture and realize creativity. For urban planning and policy makers, it is a creative landmark and industrial base; for the creator, it is a place to express freedom. For the general public, it is an amusement park that offers new and new and novel experiences. CCPs have endless possibilities: As long as one can imagine it, anyone can be creative, anywhere, in any form, and be encouraged and affirmed.

A Warehouse Transformed into a Space for Imagination

Pier-2 Art Center was a disused dock on a shipping canal in Kaohsiung harbor. The cluster of warehouse buildings was rediscovered in 2000 when Kaohsiung City was scouting locations for an international fireworks festival. The arts community quickly formed the Pier-2 Arts Development Association and started making plans for its renovations and operations. At the time the subway and other urban infrastructure has not yet reached the dilapidated buildings



Wang Huei-Lin
Director
Pier-2 Art Center

on the pier. After fits and starts, the Bureau of Cultural Affairs, Kaohsiung City Government took over the development of the area around Pier-2 in 2006. At present, the Pier-2 Art Center covers an area of nearly 2.31 hectares. It consists of 25 warehouses in three clusters with further plans for expansion.

It is hard to imagine that the warehouses at Pier-



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2 were once filled with fishmeal and sugar. Road previously full of freight trucks are now occupied by public art. Kaohsiung, once dubbed as a 'cultural desert', is now the epicentre for creative cultural industries in southern Taiwan.

Although Taipei's Songshan Cultural and Creative Park (SCCP) is less than five years old, it has already received first place in the Gold Service Survey for Arts & Culture awarded by Taiwan's CommonWealth magazine for two consecutive years. La Vie design magazine also gave SCCP first place of 10 in its roundup of Taiwan's 10 major CCI parks. (In addition to the old Tobacco Factory sites, there are also independent bookstore, select-shop complex and restaurants in SCCP.)

It is difficult to imagine 100 years ago, this area was the Matsuyama Tobacco Factory. Closed for 20 years, it is a reminder of the rise and fall of Taiwan's tobacco industry. The colonial-era industrial plant was transformed into a multi-disciplinary art and culture park integrating the cultural atmosphere of the old and the new. In 2011, SCCP's first event, the Taipei World Design Expo, attracted more than a million visitors in one month. Since then, Taipei Design and City Exhibition, Taiwan Designers' Week, Digital

Art Festival Taipei, concerts like the annual Super Slipper along with creators of all stripes showcase their creativity at SCCP.

Igniting Creative Experiments inside Cultural Creative Parks

In addition to hosting performances and exhibitions, SCCP is actively creating content. For example Song Yan Gallery combines brand development and sales of creative and cultural product. Original Festival, the annual event featuring Made-in-Taiwan brands brings together the best in visual arts, performing arts, music performances, cultural and creative design together showcasing the power of Taiwan's creative economy. In addition, Song Yan Creative LAB project has turned the tobacco factory which is more than 660 square meters into a rehearsal space, performance stage and exhibition venue, offering creators with a space that they could freely to showcase their imagination, practice and perform.

SCCP's Executive Director Jasmine Chou took one of the LAB's Experiment Launch Projects

01 / 02 Songyan Creative LAB is a platform for creative talents to experiment new ideas.

03 Artists, youth and general public all enjoy the creative platform offered by Songshan Culture & Creative Park



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“Behind closed doors” as an example. “Most of the creators present the finished product, and the audience can not see the creative process. This project brought together the poet Hung Hung, dancer Youru Lin, director Craig Quintero, in total nine artists of various disciplines for 35 days to create original work. Every detail of the process of creation and production is to be on view to stimulate the public’s imagination.” Chou says that the purpose is to generate that initial spark. The content created will have an opportunity to receive invitations to perform elsewhere. An example: One of the LAB’S 2015 selected works was given a second run at the Keelung Cultural Center.

Similarly, Pier-2 Art Center adhering to its ethos of “experimental, contemporary, multi-disciplinary” developed an arts residency that invites up to 10 artists from home and abroad to live and work. Each season, Pier-2 provides new residents each with a 33 square meter space, covers three-months of room and board, materials and supplies expenses. Recently, Spanish arts collective Luzinterruptus used 3000 condoms to make “Rain Interactive”, a reminder to the public to cherish our water resources.



Jasmine Chou
Executive Director
Songshan Culture & Creative
Park

Young Designers Find Opportunities and Resources

Designers and young entrepreneurs also find the opportunities and resources they need within the cultural and creative parks. For example, the “Creative Studio Subsidy Program” which offers young creatives a small shop front to launch their brands. Pier-2 offers a monthly subsidy of TWD 35,000 for 3 to 6 months for new brands in their maiden voyage into the marketplace. In the past two years, the program has accepted over 20 residents. Yi-Wen Hsieh and Heng Lee, fashion designers who design clothing and brooches for President Tsai Ing-Wen’s inaugural celebrations, were once the subsidy program’s recipients. After her residency, Heng Lee set up a permanent storefront just outside of the Pier-2 perimeter.

The Operations Center Director of Pier-2 Art Center, Huei-Lin Wang says, "Commerce in relation to culture should not be neglected. Cultural and creative parks have specific measures to help creators, to develop both market value and cultural value." For example, last year's inaugural Yang Art Fair offers young artists without gallery representation a channel to sell their works. Another residency program, Co-Creator Base, offers co-working spaces for young entrepreneurs and emerging companies to develop and interact. The program also helps to identify links in the industrial supply chains in support of each company's growth.

Since its inception, Songshan Cultural and Creative Park has been implementing the "Cultural and Creative Industry Support" program. SCCP has hopes to develop into a one-stop shop for brand development serving Taiwan's micro-entrepreneurs and independent creators. The program first gives its participants a briefing to give a preliminary understanding of the policy resources available, then counseling and later assist the brand to develop a branding or marketing strategy – offering assistance on practical issues facing the young entrepreneur. SCCP also offers young entrepreneurs access to the industry through maker-producer matchmaking events, and opportunities to display and sell their wares at the Song Yan Gallery, as well as international opportunities such as the China Beijing International Cultural & Creative Industry Expo and Design Tokyo. SCCP is a leading voice in disseminating the Taiwan brand expanding its overseas visibility..

Among the first batch of program participants supported was buyMood, specializing in witty and fun tchotchkes designed to alleviate the

pressures of modern life. "In the process of finding the right adviser, we found that our brand still lacked something," says founder Sunny, "We should start from the brand story to tell the spirit of the brand." With guidance from SCCP, gradual adjustment of the brand positioning with 100% of products manufactured in Taiwan as a selling point, the brand is starting to see some growth.

In the next phase, SCCP will continue to integrate creators with resources both up and down the supply chain through "Creator Factory", which provides a co-working space, meeting space, discussion areas and other amenities for creators as well as artisans. Executive Director Jasmine Chou says, "In the exploration of brand positioning, the most important thing is to create human value, to affect creative using this space with interactive energy. But Chou stresses, "SCCP is not the answer, but the person who helps them find the answer."

Graduation Exhibitions Encourage Originality & Creativity

Youth and students are the future of the creative economy. CCPs offer their imagination a space to explore. Each year SCCP provides a platform for students at the Songshan Cultural and Creative Graduation Festival; assisting students in design-related fields. So far, more than 70 colleges and universities and more than 3,000 graduates have participated.

Since it is the first exhibition for many students, the festival offers courses to teach students how



01 Pier-2 Art Center, transformed from old factory spaces, is a creative base by Kaohsiung Harbor, Southern Taiwan

02 Over 20 young designers and artists are supported by "Creative Studio Subsidy Program" in the last 2 years at Pier-2 Art Center.

to curate, market and find sponsorship. Chou emphasizes that SCCP “especially encourages students to use recyclable material, save money and better for the environment. In the past that students use steel, iron or cardboard boxes, basket etcetera as the main structure of there exhibits. It not only allows for creativity, but also personalizes it, making it more meaningful. In addition to a platform for emerging creators, the festival also plays a role in connecting students and employers. SCCP has professionals from all over the world in from cultural and creative design fields that visit, so outstanding talent and creativity have more opportunities to be seen. Some students receive job opportunities here while some students have successfully sold works. In addition, SCCP also selects students at the festival to participate in other exhibitions such as the 2015 China Beijing International Cultural & Creative Industry Expo allowing graduating students to have the greatest impact.

An Abundance of Energy to Imagine a Prosperous Future

Each year, the cultural and creative parks become more and more active. There are more visitors and also increasingly diverse with millions of people pouring into Songshan Cultural Creative Park and Pier-2 Art Center.

In the eyes of Huei-Lin Wang at Pier-2, various themed activities are already taking place actively such as the International Steel & Iron Sculpture Festival, International Container Arts Festival, Youth Innovative Design Festival and Art Kaohsiung. Moonlight Theatre's weekend concerts, the Hammar Mini Steam Train Experience, the park also houses bookstores, a film complex, restaurants and an Internet radio station. The creative diversity of the contribution of the overall artistic environment in southern Taiwan is self-evident.





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As Kaohsiung plans to transform itself into "Asia New Bay Area", a city planning initiative with plans to build a circular light rail system pass the Pier-2, making it Taiwan's only Waterfront Cultural Tourism Special Zone. With the policy's implementation, Huei-Lin Wang expects Pier-2 to be the engine driving cultural and creative industry in southern Taiwan. Wang says, "Pier-2 will connect other smaller and weaker creative districts and create a large creative cluster extending to the whole city."

Meanwhile, with SCCP's program "Cultural and Creative Industry Support", Creative Graduation Festival, Original Festival, LAB, and Song Yan Gallery demonstrate the spirit of innovation and a nurturing of the creative spirit. Foreseeing the future, SCCP shall connect itself to Taipei New Horizon, the Taipei Dome and other Taipei Cultural and CCI assets establishing a through line from original content to the market -- a

complete industrial supply chain. Chou says, "SCCP is happy to become a base that everyone can rely, bring your questions and let us together find a solution."

For the future, SCCP will continue towards the goal of deepening original content creation and encourage brands to grow. Chou believes that, "Only if there is content will people and space can have deeper interactions. The park itself has no value unto itself." As Taipei's innovation base, everyone who comes here should enjoy the fruits of creativity.

01 Previously a tobacco factory site, Songshan Culture & Creative Park has developed to be a base for originality and arts in Taipei.

02 Pier-2 Art Center supports tourism for Kaohsiung Harbor of Southern Taiwan through art, stimulating the city's urban regeneration.



Issues and Breakthroughs: The Establishment of a Natural and Sustainable Development Model

Looking at Taiwan's creative hubs, many have developed their own characteristics and advantages, although in the face of many external challenges, yet still stride towards a model of independent operations. How to create a natural and sustainable development model for creativity? From the different types of cases selected as representation, we try to point out the issues facing creative hubs, and consult policy makers and experts and scholars to make corresponding observations and suggestions.

Bridging the Cultural Gap between Urban and Rural Areas

There has long existed a gap between urban and rural areas of Taiwan. Not only is this reflected in the distribution of creative hubs, but also it also substantially affects the resources and opportunities available to them. Take Taitung's Tiehua Village as an example: In terms of spending power, according to Taitung County Statistics Department, in 2014 the county with a population of about 220,000 people has an average household income of less than TWD 750,000 annually¹. The average household income in Taitung is rather low compared to average TWD 1.6 million in Taiwan, according to Taiwan Executive Yuan's 2015 statistics report.² Tiehua Village asked for minimums spend of TWD 100 per person. After more than a year of deliberation, minimum spend rose to TWD 120 per person. In order not to cause a burden on the local community, concert ticket prices

are at maximum TWD 500 each. Tiehua Village Executive Director Wang Zhibo explains, "We hope locals don't have to spend a lot of money to enjoy high-quality performances, so we keep prices affordable." A concert ticket for pop singer Chang Chen-yue cost TWD 200 and it includes a complimentary drink. Two kids redeeming their tickets for drinks exclaimed: "So expensive! A bottle of Sprite costs TWD 200." Taipei fans overheard and were incredulous: "Expensive? In Taipei it's TWD 1,500 a ticket and you need to bring binoculars to see the stage."

When Taiwan launched 4G mobile service, mobile roaming quickly became a part of everyday life, yet Wang feels different, "4G might be very common in Taipei, but in Taitung, sorry, drive 10 minutes from the Tiehua Village and you'll only receive 3G reception, and then just slightly farther and maybe you won't even get a GPRS signal." Wang says Tiehua Village wanted to stream live performances as a way to increase revenue, but the network transmission does not meet the requirements for streaming. He says, "The Ministry of Culture wants to help, but the geography of Tiehua Village is such as it is."

01 <http://ebas1.ebas.gov.tw/pxweb2007P/Dialog/statfile9Y.asp?strCC=14>

02 <http://win.dgbas.gov.tw/fies/a11.asp?year=104>

Faced with the problem of uneven resource distribution, Tiehua Village still adhere to its ideals in operating a platform for music: So that rural children can have access to high quality music. In recent years, local governments and civil society are actively trying to bridge the rural-urban gap. Examples are plenty: A Small Space for Books and Food, a shop inside Yilan County's Chungxing Cultural and Creative Park, Hualien's Hualien Cultural and Creative Industry Park, A's Treasure House, O'rip Traveler etc. Through resourceful human ingenuity encouraging experimentation in the hope that a trickle is harnessed into vibrant creative energy, so that the real creativity in the entirety of Taiwan can blossom everywhere.

Strengthening Institutional Policy and Resources

Many creative hubs are not self-sufficient and rely on outside sources for income and support, especially from the government. But outmoded institutional thinking and a rigid bureaucratic system often hinder the effective use of resources. In the case of Tainan's Zheng Xing Street, Eric Kao says that because "Zheng Xing Group" is not a registered corporate body, it is not eligible for public sector funding. The shopkeepers comprising Zheng Xing Group had to find other ways to raise money. Thus publishing "Zheng Xing Gazette" helps cover expenses. A better solution than to ask for help where there is none also serves to disseminate a philosophy of self-reliance. The neighborhood is stronger with the publishing of the neighborhood newspaper.

Several interviewees cited feeling helpless over the government's over-reliance on Key Performance Indicators (KPI) to assess the value of cultural and creative industries. Bamboo Curtain Studio's Margaret Shiu says, "Incubating the arts means nurturing performing art, visual arts as well as arts administrators. There is no way to generate a production report every month like a factory production line." Dr. Shuenn-Ren Liou bluntly says KPI should not be used to talk about performance period: "KPIs are the hangmen that strangle creativity." He asks: "Will the lowest bidder get the best works? Will things that don't cost money and requires no thought become Classics?" The most important aspect of innovation should be to breakthrough the restrictions imposed by any given system.

"The Government invests a lot of resources on the campus to buy hardware. Students rarely use them and the equipment becomes outdated and has to be sold on the Internet. It's almost like reincarnation in that it happens over and over again." Hung-Chi Cheng also points to the top-down policy as the an inefficient means to achieve good effect – the power spontaneity is key: "Taiwan places too much emphasis on credentials, studying for the sake of test-taking and no one takes technical classes anymore so how do students experience the joy of making ... If you point to the 3D printer and tell students that this is the future, once the students feel that it is no longer fun, no matter how much resources you inject, it will be in vain." Cheng uses the "3D Printer Learning License" currently being peddled in the Taiwan educational marketplace as an example. He thinks it is incredibly absurd: "If you sincerely identify with the ethos of being a maker, then learning is playing. The process of playing is learning."



Beatrice Pei-ni Hsieh
former Commissioner of Department of
Cultural Affairs, Taipei City Government

A veteran of Taiwan's arts and culture circle, former Director of the Kaohsiung Museum of Fine Arts and former Commissioner of the Department of Cultural Affairs for the Taipei City Government, Beatrice Hsieh believes: The government should first have a comprehensive set of legislation, employ the minimum resources necessary to guarantee the basic rights of workers in the creative field. Second, create one set of rules for the game, to evaluate the value not the production output." Hsieh extrapolates that Taiwan cannot follow only one model of development: "Different industries means different ideas, therefore from development to maturity, its particular course and the required time are specific to each and not the same."

Founder and Managing Director Kuo-Chang Liu of Open Union Studio, an architecture and design company located in Tainan also disagrees with using KPI to evaluate performance: "An over-reliance on KPI will only result in looking at performance, it fosters a short-term speculative mentality and is detrimental to the long term development of the creative economy. If the government's thinking does not change and continues to equate the fostering of the

creative sectors with the likes of a silicon wafer manufacturer or the biotechnology industries, then creative hubs will forever be a losing proposition."

As for how the government can provide assistance for Taiwan's creative hubs Kuo-Chang Liu thinks, the key to generating creative hubs is that the city must release some space so that the design and creative community have the opportunity to move in. If the initial rent is too high and creatives cannot afford it, then there no hub could exist. Liu suggests that the government should intervene to ensure that low rent spaces are ample. Another key piece of the puzzle is talent. Grants or salary subsidies should be created so that outstanding groups can have more confidence in its ability to survive in their creative marketplace. In the case of revenue-generating ideas, the government should have the capacity to take the lead to match creativity with resources, so that it can help to lay a solid foundation on the road to sustainable development.

Kuo-Chang Liu adds, "The government should be clearer on its policy objectives and also make a comprehensive assessment of the resources available within government agencies and whether all of it is effectively interconnected. For example, offering tangible support by cultivating talented designers for the Tainan's 'Old Housing Renovation' project, hosting cultural and creative product competitions, a series of large-scale cultural festivals could all contribute to the long-term operation of creative hubs.

Strengthening Talent Cultivation

The core of the creative hub is the human capacity for innovation. Then the question becomes how do we attract creative talent?

Sheng-Ming Wu, founder of Taipei's Whole+ Architect & Planners points out, "Creative hubs must maintain sufficient openness and allow all interested parties -- or those who have the potential to a part of the cultural creative industry -- access to a resource sharing platform; Just as he had in the implementation of the URS127 Design Collective Store in Taipei's Dadaocheng District. By providing a platform or a resource clearinghouse created opportunities for architectural students at Tamkang University to have an entry point into the creative economy. Of course, there must be clear entry and exit mechanism for residencies. In order to maintain healthy lifecycles within a hub, a residency group should give up their space when it has matured and let opportunities be offered to new groups in need.

Wu also suggested that creative hubs do its utmost to perform the basic legal, financial, marketing, technological and other functions as required per any other professional business. Also, he encourages residency participants to make more connections to the outside world and challenge bigger markets. Many creative hubs such as Tiehua Village, Bamboo Curtain Studio, Cloud Gate Theater, etc. have set the stage for artists / creative people to provide opportunities. Some of the hubs such as the Songshan Cultural and Creative Park, Pier-2 Art Center, Culture and Creativity Incubation and R&D Center (CCIRDC) of National Cheng Kung University, and further committed to the cultivation of talent and entrepreneurship.



Wu Sheng-Ming
Director
Whole + Architects & Planners

In addition to attracting creative talents and providing infrastructure related to industry knowledge, the professionals in the field of art administration are indispensable in the operation of the creative hub. Unfortunately, they are often confined to resources and neglected. Margaret Shiu, founder of Bamboo Curtain Studio believes that professional art administrators can increase the creative potential of the artist: "Many foreign artists have said that they have stayed in many art villages, but the outcomes and results at Bamboo Studios have exceeded expectations because of the young and professional arts administrators assisting artists to fully practice their ideas." She says, "Art administration is an important link in the arts and culture industry. Unfortunately, the government does not place much importance on it." Some people regard art villages as retail spaces for rent and only use the space in a superficial manner and neglect to offer services to artists. The benefits of arts administration are irreplaceable. Margaret Shiu said that if an art administrator resigns, she even gives them a 'red envelopes' in a congratulatory manner as if Bamboo Curtain Studio art is diffusing positive energy to the art world.



Kuo-Chang Liu
the principal of OU Studio

Bureau of Cultural Affairs, Kaohsiung City Government is also well aware of the importance of enterprise management. In 2014, Pier-2 Art Center with Hongmaogang Cultural Park and Former British Consulate at Takao established the Kaohsiung Cultural and Creative Industry Park Development Fund in order to save costs through co-marketing and then employ more professionals to assist the park management. Last year, for example, Pier-2 issued passport wristband tickets. It is a business approach requiring users to pay. With one ticket, the public can see four of the highlights of the district by taking the mini-steam engine train. Over the past two years, more than TWD 450 million of value annually with the wristband contributing to much of the revenue. It also promotes revitalization around the old Yancheng District creating almost equal to TWD 2 billions of value.

Constructing a Sustainable Development System

“A creative hub is not just a place to view art and culture. We should go deeper and build sustainable industrial supply ecology or perhaps it may be a type of urban area” says Dr. Jui-Pi Su, Director of DRF (Downtown Recreation Foundation) Gooddot Village in Taichung. Take Taichung's old downtown district as an example: Allow young people willing to use the district's dilapidated buildings, make improvements on the units, hold live events and build an audience, generate foot traffic. Then companies such as Miyahara Cafe and Red Dot Hotel will also move in and slowly a cultural creative district is formed. Su looks forward to attracting young people to form creative districts and increase



Professor Su Jui-Pi
Director

Downtown Recreative Foundation, Taichung City

urban competitiveness: "By integrating talent and restructuring the relationship between space and capital, enables the entire city to receive an upgrade."

Compared to the demolition and reconstruction, Kuo-Chang Liu believes turning under-used or derelict spaces into cultural creative districts is good urban renewal policy. A number of creative hubs such as Zheng Xing Street, Tiehua Village, Dadaocheng, Songshan Cultural and Creative Park, and Pier-2 Art Center are positive outcomes of this policy. However, the process of urban regeneration inevitably has negative side effects as well.

After Taitung's Tiehua Village became renown through word of mouth, more and more people started to take 'one-day tours' and traveled to Taitung from other Taiwanese cities. Businessmen, large and small, saw the commercial opportunities in no time, steakhouses, hostels, snack shops, cafes, started to surround Tiehua Village. Recently, malls and skyscrapers are starting to stake out property nearby along with the moniker 'Tiehua New Village'. Zhibo Wang is worried about commercial forces surrounded Tiehua Village. But he

intends to hold firmly to his integrity: "Music is what connects local culture and the industry – This model shall not change. To operate in a sustainable manner in the face of competition means to hold true to our unique characteristics. Perhaps we need to be even more respectful of local culture and grow culture out from the ground up, internalize it through creativity, and then some more."

Eric Kuo from Zheng Xing Street had also talked about the problem of rentals prices, "We all know that rent increases are inevitable. It's also not healthy if rent costs were frozen forever. But if the rent suddenly went from TWD 10,000 to TWD 30,000, we'll tell the landlord that this does not adhere to market behavior. But if he's able to quickly find a tenant at that price, a new market standard is created and overall rent in this market is increased. We will actively speak to potential tenants, to let them know that they need to negotiate hard on the rent, and maybe suggest TWD 20,000."

Jui-Pi Su admits, "Creative use of the space induces a topic for conversation, so that the value of idle real estate increases in value." He cited Miyahara as an example: After the renovation, the land valuation increased from the TWD 100 million to TWD 400 million. Urban renewal stimulates property value and rents increase. How do we ensure that these economic dividends are at the expense of creative hub? Kuo-Chang Liu says that from the point of view of urban development, rather than letting spaces dilapidate and the fall into decline, a lively hub still yields a positive effect and is a healthy process. He says, over-commercialization and its impact on local residents should not be the responsibility of the hub residents. The responsibility lies with the government or planning and management

agency. A comprehensive study from an urban development perspective should be taken, especially the issue of rent prices, and he recommends that hub management units leave some headroom to encourage new innovation.

Wu stresses that creators should place emphasis on their efforts and the value it contributes to the hub and to avoid a display of excessive market will. He believes that the operation of a hub, in addition to ensuring space and funding, cannot forego its principles and forget the reason why people came together to form the hub in the first place: "By finding the core values of your ideas, positioning them clearly and knowing what you are doing, then you do not have to worry about being led by the market." Beatrice Hsieh bluntly states, "Creativity really need money and can also make money, but you need to be very open-minded, not only to increase the value but to serve a greater purpose."

In addition, Jui-Pi Su believes that when an organization develops to a certain extent, it must focus on strengthening the brand by creating market differentiation. Best to let one person come 10,000 times as opposed to 10,000 people visit only once. Organizations should learn from each other and emphasize the transfer of experience, skill, and wisdom within the hub: "Each generation has its advantages. Only if cross-generation connections are made and by learning from each other's strengths can one overcome its own shortcomings. Jui-Pi Su said that creativity should not be a formula, nor should it be monopolized, "Everyone should draw from their own experience and gather nutrients, find their own soil, so that innovation will germinate."

People, Creativity, Disrupting: Orientating Towards a Value- Creating Creative Island

Power to the Creator, a Movement to Deepen Creativity

In its short history thus far, Taiwan's creative hub development has produced many dazzling achievements: We have seen different types of creative hubs, witnessed many disruption of creativity, fully utilizing the hub's functions: Creative neighborhoods through key people and organization; artist villages and maker spaces rely on specialist communities, incubation centers and cultural creative parks play a pivotal role in providing programs and resources.

Simultaneously, creative hubs not only work to fulfill the demands of creators of today, but are actively developing to realize more possibilities through creativity. In other words, empowering the creative is the goal. Creative hubs have to become self-sufficient as well as offer creators a platform, resources, and services. Creative empowerment is also raising expectations, through practical action to strengthening the community and local society. Not to mention interacting with international networks to promote its sustainable development and change Taiwan's society through creative disruption.

Examples include the music performance stage and flea market at Tiehua Village; Zheng Xing Street's block parties and self-published gazette; FantasyStory Micro Cultural Cluster's repurposed old buildings; and Cooking Together's food-sharing program. All helps creatives while disrupting the neighborhood life giving it a new identity.

Bamboo Curtain Studio makes optimal use of professional Arts Administrators, working with artists to push for the neighborhood to take ecological action. Cloud Gate Theatre's Art Makers Project supports young performance groups through emphasis on pragmatic support rather than rigidly adhering to formal evaluations, and instead is focused on providing the appropriate resources and a good environment for artists, which serves to increase the value of the arts.

OpenLab.Taipei's grassroots community hopes that makers take spontaneous action to change mainstream value systems. Green Ray Project and Creativity Incubation and R&D Center at NCKU College of Planning and Design Culture, in addition to providing a variety of young brands the resources to succeed, its matchmaking, international exchanges, urban regeneration create much needed added value. Needless to say, Songshan Cultural and Creative Park and



Pier-2 Art Center, continue to develop ways to nurture original content creation and young entrepreneurs.

Beatrice Hsieh points out: “The formation of a creative hub starts with creators gathering into a community and the result of a naturally accumulation of capacity. So we must start to understand creative disruption from a positive point of view, but in regards to its development there is no need to set limits or worry. As surely as creativity itself, in regards to creative hubs, we should also expect its retain its flexible and stable development. However, in the face of many uncertain factors, the creative hub will continue to come across problems throughout its development. Depending on the type of creative hub, we also need to see individual situation case-by-case and observe them in the long-term focus to understanding its issues and to provide the appropriate assistance. This is not only to provide background support for the creator, but practical action to stimulate creativity to take root.”

Creative Possibilities: Considerations for Future Development of Taiwan’s Creative Hubs

In the past, the concept of creative industries in Taiwan was trapped in gross public misconception: If it gets built, then creators will come. They will benefit organically just from clustering together and creative hubs would be formed. This method neglects whether the formation and development of a particular creative hubs can acclimate to many unique conditions such its physical location. In actuality, hubs require support for specific conditions in order to thrive.

Looking at Taiwan's experience, in the past we have seen Government’s a top-down approach of promoting cultural and creative industries by repurposing idle spaces. Perhaps, to activate a creative hub or precipitating industrial transformation are goals too specific resulting in a wide variance of success levels from location to location and hub to hub. In contrast, creative hubs formed from the ground up, even without government support (and without the burden of government interference), have so far thrived. Of course, if the two can complement each other, it would contribute positively to the development of all creative hubs.

How can this type of hybridity be realized? The creative street block as representative of a creative hub is particularly worthy of referencing: With appropriate goals, spontaneous

mobilization, flexibility, and resilience, the power of community in civil society is priceless. Creatives working in neighborhood street blocks have intimate and regular contact with members of their communities. Using creativity to disrupt from within that community is evident in our case studies. Kao's atypical method of community building at Zheng Xing Street is one example; and Jerry Yen interacting with the Dadaocheng neighborhood community through food is another. This process of disruption is often bi-directional: Creators and local communities interact with each other, the former find inspiration and identity, while the community finds opportunities and develop innovative new value, creating a new community life together. For creative hubs in rural areas such as Tiehua Village, creators inject resources to expand the creative horizons to bridge the gap between urban and rural areas.

The vigorous creative energy of civil society, paired with key resources can yield the greatest benefits leading towards the building of platforms beneficial to industrial development. Innovation as represented by incubation centers and other creative hubs offering a broad range of support services has played a key role. In nurturing talent, platform with mechanisms help creators to access professional resources and develop brand value. In regards to the promotion of industry, platforms to support the vertical integration of industry service chains are necessary to establish a sustainable creative ecosystem.

In addition to nurturing talent and the vertical integration of the industry, in terms of horizontal connectivity, the creative hub is also a node in the international creative network. Dutch Design Post program of Culture Creativity Incubation and R&D Center at NCKU College of Planning and Design is an excellent example of this: Effectively creating a channel for international exchange for creators. The "creative business card" as a result can even be the formation of an alternative cultural diplomacy. Overall, Taiwan's creative hubs are gradually shaking loose the preconceptions of the past, creating more possibilities for the future of Taiwan.

Creating New Value for Taiwan: Basic Conditions to Guarantee the Development of Creativity

In the process of developing cultural and creative industries, Taiwan's creative hubs present the island country's unique cultural subjectivity and practical path. As the saying goes, "Taiwan's most beautiful scenery is its people." In terms of the creative economy, this beauty comes from the actualization of human creativity. Important issues for the future development of Taiwan would be the following: 1) How to ensure that

the basic conditions for creativity, for people to create more value for industries, nation, and civil society; 2) How to make the improvement of the institutional environment, keeping a balance between industrial measures and the cultivation of individual creativity.

Just like a creator persists to find originality in his own work, we believe that creative hubs should also have the same purpose: To have an open and inclusive attitude, to affirm the value of the individual's creativity, to firmly grasp the present conditions of Taiwan's industry development and lean towards its strengths; to try to establish the identifying characteristics of Taiwan's resources and assets, and to refine working model for its development. Lastly, creative hubs shall

measure its success with appropriate instruments and methods as opposed to the current KPI standard. We hope that one day Taiwan will be worthy of the being called a creative island, a creative nation.



No.	Hub Name	Location	Set-up Year	Manament	Total Land/ Floor Area	Business Model	Type of Arts & Creative Activities/Products
1	Tiehua Village	Taitun County	2010	Lovely Taiwan Foundation	1650 square meters	NGO undertaking government-commissioned project	Visual Arts, Music, Craft, Performing Arts
2	Zheng Xing Street	Tainan City	2007 set-up 2010 start to station on Zheng Xing Street	Zheng Xing Street Network / Leader: Eric Kao	145.5 square meters	Informal Neighborhood Shop Network	Visual Arts, Music, Craft, Design
3	FantasyStory micro cultural cluster	Taichung City	2011	FantasyStory Inc./ GM: Alex Chung	6,600 square meters	Private Company Limited	Visual Arts, Music, Craft, Design, Publication, Film, Architecture
4	URS155 - CAMPOBAG	Taipei City	2008 set-up 2012 start to station at Dadaocheng Area, Old Taipei Downtown	C+ Culture Co., Ltd (CAMPOBAG) / CEO: Jerry YEN	330 square meters	Private Company undertaking government-commissioned project URS	Visual Arts, Craft, Design, Publication, Heritage
5	The Bamboo Curtain Studio	New Taipei City	1995	Founder - Margaret Shiu / Managing Director - Iris Hung	2,640 square meters	NGO	Visual Arts, Music
6	Cloud Gate Theatre	New Taipei City	2015	Cloud Gate Culture & Arts Foundation	9,982.5 square meters	BOT (Build-Operate-Transfer) project with New Taipei City Government	Performing Arts
7	OpenLab. Taipei	Taipei City	2009 set-up 2010 start residency in Taipei Treasure Hill Artist Village	Co-Founder: Hung-chi Cheng	19.8 square meters	Informal Maker Network	Digital Innovation, Product Design, Visual Arts, Craft
8	Culture and Creativity Incubation and R&D Center (CCIRDC)	Tainan City	2013	College of Planning and Design, National Cheng Kung University	99 square meters	University	Visual Arts, Music, Craft, Design, Publication, Film, Architecture, Product Design, Heritage
9	Pier-2 Arts Center	Kaohsiung City	2002	Kaohsiung City Government Department of Cultural Affairs	23,100 square meters	Kaohsiung City Government	Visual Arts, Music, Craft, Design, Publication, Film, Architecture, Product Design, Heritage, Digital Innovation, Performing Arts
10	Songshan Culture & Creative Park	Taipei City	2011	Taipei Culture Foundation - Songshan Culture & Creative Park Operation Center	11,979 square meters	Foundation (supported by Taipei City Government)	Visual Arts, Music, Craft, Design, Publication, Film, Architecture, Product Design, Heritage, Digital Innovation, Performing Arts

in Taiwan

Number of Full-time Staff	Yearly Visitorship	No. of Events per year	English Website/Social Media	Phone Number	Address
13	6 million	250	http://www.tiehua.com.tw/index.php	+886-8-934-3393	No. 26, Lane 135, Xinsheng Road, Taitung City, Taiwan
2	30,000	10	http://www.rainbowiscoming.com/self-people2.php?PHPSESSID=	+886-6-220-2868	No. 100 Zheng Xing St., Central West District, Tainan City (Rainbow is Coming Concept Store))
42	100,000	100	http://www.fantasystory.com.tw/sv_about.php?sid=3	+886-4-2301-6717	No. 171 Zhongxing St., West District, Taichung City
6	10,000	20	http://www.campobag.com/en/www/about.php	+886-2-2552-0349	No. 155 Sec. 1, Dihua Street, Datong District,. Taipei City, Taiwan 10347
6	6000	25	http://bambooculture.com/en/about	+886-2-8809-3809	39, Lane 88, Sec. 2, Zhongzheng E. Rd., Danshui District, 251 New Taipei City, Taiwan
16	84,000	133	http://www.cloudgate.org.tw/front/staticPage/pages/theatre	+886-2-2629-8558	No. 36, Ln.6, Sec. 1, Zhongzheng Rd., Tamsui District, New Taipei City 25172, Taiwan
10	1560	52	http://makezine.com/2015/06/11/openlab-taipei-militant-making-junk/	N/A	No.8, Aly. 37, Ln. 230, Sec. 3, Tingzhou Rd., Zhongzheng Dist., Taipei City, Taiwan in Treasure Hill Artists' Village
8	5000	30	http://ccirdc.cpd.ncku.edu.tw/en/intro_/	+886-6-236-0426#50239	6th FL. of Nai-Zhen Building, Kuang-Fu Campus, National Cheng Kung University, No.1, University Rd., Tainan County 701, Taiwan
55	4 million	180	http://pier-2.khcc.gov.tw/eng/home02.aspx?ID=\$2001&IDK=2&EXEC=L	+886-7-521-4899	No.1, Dayong Rd., Yancheng Dist., Kaohsiung City 803, Taiwan
34	5 million	234	http://www.songshanculturalpark.taipei/en/index.aspx	+886-2-2765-1388	No.133, Guangfu South Road, Xinyi District, Taipei City 11072, Taiwan

Mapping Taiwan's Creative Hubs: Searching for Taiwan's Creative Context

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