

國立成功大學
111學年度碩士班招生考試試題

編 號： 217

系 所： 創意產業設計研究所

科 目： 品牌與行銷企劃

日 期： 0220

節 次： 第 3 節

備 註： 不可使用計算機

※ 考生請注意：本試題不可使用計算機。請於答案卷(卡)作答，於本試題紙上作答者，不予計分。

“UNESCO 創意城市聯網”品牌標籤的後遺症？

Repercussion of the Label of “UCCN”?

聯合國教育科學文化組織(UNESCO)於 2004 年籌組創意城市聯網(Creative Cities Network)簡稱 UCCN。旨在促進各國城市發展在地創意產業，並促進彼此的國際互動。各城市可依在地創意產業重點，申請七類創意城市產業類別的認定:民俗工藝、音樂、文學、美食、電影、數位媒體藝術、設計。UCCN 成立至今已 18 年，獲得 UCCN 認證的城市其創意產業發展成效，優劣均見。本文比較英國 Glasgow(於 2008 取得 UCCN 音樂創意城市認證) 與西班牙 Barcelona(於 2015 取得 UCCN 文學創意城市認證)，分別於取得 UCCN 品牌認證前後的統計數字整理於 Table 1 (p. 17)。

There are three dimensions of evaluation in Table 1. They are (1) Talent, (2) Attractiveness and Connectivity, and (3) Cultural Environment and Creative Entrepreneurship. Some information about the two cities is also included. Please answer the following questions based on the reading materials included in this exam. English is required when writing your answers.

- (1) Discuss the overall consequences of UCCN’s accreditation label on local creative industries.
What are the strengths? What are the weaknesses? How would you evaluate the effect of UCCN’s label on Glasgow as a music creative city? How would you evaluate the effect of UCCN’s label on Barcelona as a literature creative city? (60%)
- (2) Considering UCCN as a brand, What are your recommendations to UCCN in helping member cities developing local creative industries? (15%)
- (3) Considering Glasgow and Barcelona as brands, what are your recommendations to the two cities in developing local creative industries? (25%)

Reference: Guimaraes, et. al., (2021) “Repercussion of the label in a comparative analysis of indicators: the case of two UNESCO Creative Cities”, *Creative Industries Journal*, Vol. 14, No. 2, 152-168.

4. About the cities

In this section, we present the context of insertion of Glasgow and Barcelona at UCCN.

4.1. Glasgow

Given Glasgow's rich musical heritage and active music scene, its designation as a UCCN do not come as a surprise. As one of the 31 cities of music, Glasgow is distinguished by its relative longevity among other members and its annual production of over 130 music events and initiatives to support its industry in this sector. This activity has continued to grow since Glasgow became a UNESCO Creative City in 2008 (UNESCO 2018). Although Glasgow's position as an anchor in the music city subset is remarkable, for some, the city does not make the most of its designation as a UNESCO Creative City, especially when it comes to the city's music tourism.

Not only did Glasgow make a compelling case for how its musical heritage and scene met the UCCN criteria as early as 2008, it has also cultivated numerous added values in

the last ten years. Its offer was backed by senior government officials (Prime Minister of the United Kingdom, Prime Minister of Scotland, Lord Provost of Glasgow) and famous figures from the music industry (Franz Ferdinand, Tommy Smith, Nicola Benedetti), meaning that a multi-stakeholder collaboration from the upperground (Cohendet, Grandadam, and Simon 2010) was involved in the identification of the social value to enhance the city's development and add value around the music industry.

In an interview with Resonate, David Laing, head of arts, music and cultural spaces at Glasgow Life – the managing organization that oversees UNESCO's City of Music in Glasgow (GUCoM) as a charity and registered limited company – made the following statement, regarding the possession of the label in that locality:

... entitles the city to use the designation locally, nationally and internationally, to benefit all involved in music of any genre and at any level in the city – from professionals and academic institutions, the commercial music industry, the amateur and community sectors, and audiences from seasoned gig-goers to the very young experiencing music for the first time. (Resonate 2017)

Measurable achievements that meet some of the UCCN's music criteria include: number of active music centers; number of musical events; number of institutions for music education; and number of platforms dedicated to music from other countries and unconventional genres. GuCOM issued several reports explaining these activities, tending to focus on describing Glasgow as a UNESCO city, listing its views and providing statistics. While such quantitative measures are directly linked to the association of UCCN as cause, the perceptions of effect are less clear. It is evident, however, that Glasgow has followed a number of initiatives that have engaged directly with the UNESCO brand over the years, reinforcing its power as a member of UNESCO's growing subnet of music cities. Not only did Glasgow use UCCN-Music to send its own musicians to play festivals abroad, but it also offered their research, data and policy plans for the use of other creative cities of the network. In 2016 Glasgow produced a report reflecting the eight years as a member of UCCN and the top priorities to pursue as a city of music.

The music activity that Glasgow has produced annually since 2008 is extensive, but, as a 2018 research report and promotion plan – that reflects Glasgow music tourism – points out, there is a disconnection between the product and the city's brand when it comes the music tourism industry. It is argued: 'Glasgow already has music brands – for example, UNESCO World Music City and Celtic Connections – but does not fully exploit them. Very little is done about the status of the UNESCO city of music in Glasgow' (WHO 2018). The report indicates that the city no longer encourages stakeholders in the music industry to use its prestigious label and criticizes it for not having the URL, glasgowcityofmusic.com. In collaboration with Glasgow Life, Scottish Enterprise and creative consultancy Inner Ear, Perman and Wright show that Glasgow's smaller venues were underestimated in the city's music tourism, which is valued at £105 million and sustaining 1,141 full time jobs in Glasgow since 2015.

In this sense, there is an ambiguity in Glasgow's history as a success story. Such a success story as a creative city predates its recognition in 2008 as a UNESCO Creative City of Music. Obtaining this label requires more attention in assessing Glasgow's progress in promoting its music industry over the past ten years. In 1990, Glasgow was

designated as the European City of Culture (ECOC) and was widely criticized for the local scenario of inequality and neglect. Since its peak during the Industrial Age in the twentieth century, Glasgow had declined to one of the most violent cities in Europe. Glasgow's designation as ECOC has therefore recognized the work of the city's urban renewal strategies towards transformation and growth, with culture at the center of urban regeneration plans in Europe.

From the 1980s onwards, Glasgow's urban planners and policy makers aspired to transform the city's image and make it an attractive place to visit and live (GARCIA 2004). The first campaign was Glasgow Better Miles in 1983, followed by the National Garden Festival in 1988. Despite the ambitions to change both the image and the economic realities of the post-industrial city, Glasgow's gradual transformation encountered opposition. However, becoming ECOC in 1990 was a transformative label for Glasgow. Glasgow had always been perceived with a certain nervous and defensive character; as a City of Culture the city has reconfigured itself, taking the arts seriously and regenerating the character of the city. This event set Glasgow on the path to attracting more foreign and local investment, fostering creativity and culture. Today Glasgow is considered to be the second (after London) creative center of the United Kingdom and in 2020 Glasgow will host the Creative Cities Convention, a UK initiative (Study International 2017; Screen Scotland 2019).

The basis that becoming ECOC established for Glasgow has positioned it well to identify itself as a music city and cultivate its musical heritage. The UNESCO Creative City label offers Glasgow recognition and access to UCCN in general. Being at UCCN legitimizes a tangible platform for Glasgow to drive and work as well as to catalyze any and all music-related projects that promote the city and its formal music industries. As the 2011–2012 Glasgow Creative City Report suggests, Glasgow not only has to find its own sources of funding, but also defines the extent of its members:


GUCoM's primary work with the UNESCO network is focused on positioning Glasgow well to influence the networks as a whole and in building good links with those countries that also belong to the Commonwealth and in putting the usefulness of the network to advantage in our plans for 2014. In addition to the CCN, GUCoM also works with Glasgow City Council's International Office and connects with the city's twin cities, and other networks such as EUROCTIES, and Si Tous Les Ports du Monde of which Glasgow is a member. (UNESCO 2019).

From this perspective, Glasgow perceives its designation as a leading position among the other 24 creative UNESCO Music Cities and is also able to influence other cities there are seeking to develop and capitalize on their musical heritage. Glasgow always had a lot to offer within its music heritage, culture and local appeal – the UNESCO label legitimizes its achievements and elevates it to a leading position on the international stage.

In the Glasgow Membership Monitoring Report (2008–2016), it is highlighted the coverage of the project, not only regarding the music scene, as also the touristic activity:

Live music is important to the city both culturally and economically, and music tourism especially so. Research carried out by UK Music showed that in 2015 Glasgow saw:

- o 1.4m live music attendances
- o £105m generated from music tourism

162  A. D. GUIMARÃES ET AL.

- 449,000 music tourists
- 32% of the live music audience were music tourists
- 1141 full time jobs generated from music tourism

The activities carried out at a local level in order to meet the objectives of the UCCN are broken down into three broad categories: festivals and major events; venues; and programmes which encourage amateur and professional participation. These activities support the creation and development of music, widen access to music, create opportunities for creatives and professionals, and strategically embed creativity into the development of the city.

(Membership Monitoring Report 2008–2009, 7).

However, beyond the success, there is a dark side. While Glasgow's transformation is remarkable, its achievements as a Creative City do not hide the lingering socio-economic challenges. Compared to other Scottish cities, 20% of the region's inhabitants lived on less than £10,000 and 78% reported they were just surviving, compared with 88% of the national average (AGGOUR 2016).

4.2. Barcelona

Barcelona has been known for its policy of promoting culture and creativity for local economic development since the 1990s. This initiative is called the 'Barcelona model' and represents a model led by the Council for the transformation of the city's ecosystem, starting with cultural policies and organizing cultural events (Yalc,In and Turan 2019). This policy resulted in the creation of a strong creative cluster, with about 25% of the workforce employed in Catalonia's creative and knowledge sector (Pareja-Eastaway and Marc Pradel 2015). Over the past two decades, Barcelona has embarked on a smooth move towards a comprehensive and systematic approach to cultural policy-making, focusing on effective governance, more coherent and sustainable policies, and building dialogue in society rather than investing human, and financial resources in conducting mega events, such as the 1992 Olympic Games or the 2004 International Cultures Forum.

In 2015, Barcelona joined UNESCO's network of creative cities, which invited a new round of discussions on culture and creativity in the city and put new aspects of creativity on the Barcelona city agenda (UNESCO 2019). Notably, Barcelona, which is almost always associated with the active design cluster, has decided to apply as a city of literature. Historically, literature and publication have played an important role in Barcelona as a tool for preserving Catalan national identity and promoting Catalan culture.

In the words of the major, Ada Colau, when in the candidacy period:

We are a literary city and we are a creative city. These are the main reasons why we are submitting this application to join the UNESCO Cities of Literature programme. We want to forge links with other cities that are also pursuing literary projects as a social, cultural and economic driving force at a local and a global level. We have a lot to learn and a lot to offer as well. We want to make literature a tool of the future and so our candidature is supported by the contribution of every sector involved in literature in Barcelona. As part of this worldwide programme of literary cities, we will accomplish still more thanks to this

project that speaks of our past, is carried out in the present and looks ahead to the future. We are enthusiastic about this plan of work that we have begun to implement with the support of all the literature professionals with whom we have drawn up this candidacy. (Barcelona City of Literature 2015)

Barcelona takes a reverent attitude toward literature, celebrating traditional old works such as Sant Jordi's Day, while benefitting from representation of the city in world-class literature, including novels from George Orwell's 'Homage to Catalonia' and 'Shadows of the Wind' by Carlos Ruiz Zafon. Currently, the local publishing industry remains important for the Catalan and Spanish economy and represents about 50% of the Spanish national market, having generated revenues of 468.81 million euros in 2013 (Yalc,In and Turan 2019). Barcelona promotes itself as a center for the publication of Spanish, Latin American and Catalan literature with high internationalization of the publishing sector, with 44.8% of book exports to Latin American countries (UNESCO 2019).

Esteve Caramés, Barcelona City's strategic policy consultant, mentioned in the interview: 'We know we are a creative city, but joining the network is something else' (Landry 2018). By joining UCCN, Barcelona aimed to draw attention to the local publishing industry, which at the time was suffering from an economic downturn, as well as forming the strategic vision and action plan to promote reading habits and rethink the role of public libraries in the digital world (Yalc,In and Turan 2019). Instead of focusing on purely economic indicators, Barcelona has formulated a set of balanced and interrelated goals and expectations for its participation in the network, including popularizing reading among its citizens, launching support programs for writers and enhancing the development of the book industry.

UCCN members have provided new impetus for Barcelona to activate the network around its creative cluster, which can be seen in two parts: collaboration of local actors during the application stage and after assignment, as well as establishing new contacts with international actors in the subnet of literary cities. During the interview, Esteve Caramés mentioned that UCCN offers the city a chance to collaborate with cities and places with which it would not have the opportunity to work otherwise. As the network of literary cities is not homogeneous and represents a variety of functional models for promoting the literary industry, participation adds value in peer learning and joins efforts through collaborative projects for the international promotion of local creativity in literature.

On the other hand, UCCN membership can also be seen as imperative in revitalizing local level networks. At the pre-designation stage, Barcelona employed a participatory approach to application, as shown by the introduction of the Candidacy Council, composed of various actors from the public, private and civil spheres. Besides adding strengths to the application, this approach creates an intangible added value for the local community by initiating an intersectoral dialogue and forming a common vision for sector development.

Since December 2015 when Barcelona was designated a UNESCO creative city, it has contributed to literary city networks with its solid experience and benefited in terms of receiving international attention from the new angle and opportunities to connect to international cities with similar strategic priorities. However, it is too early⁵ to claim the obvious effect of network participation on local economic development.

Table 1. Indicators of the creative economy based on Figueiredo et al. (2019) for Barcelona and Glasgow.

Dimensions	Variables	Description	Barcelona		Glasgow	
			2014	2018	2001	2011
D1 - Talent	T1 - Human Capital	Proportion of people with university degree	0.28	0.32	0.21	0.25
	T2 - Creative employment	Proportion of creative employment	0.06	0.12	0.02	0.05
	T3 - Basic education quality	Secondary Schooling Index	1.00	1.00	0.94	0.97
D2 - Attractiveness and connectivity	A1 - National attractiveness	Proportion of non-locals (state?) among residents	0.18	0.17	0.03	0.04
	A2 - International Attractiveness	Proportion of non-national among residents	0.22	0.25	0.06	0.12
	A3 - Human Development Index (HDI)	Municipal HDI	0.88	0.89	0.82	0.85
	A4 - Urban Mobility	Proportion of people going to work by public transport	0.30	0.35	0.2	0.10
	A5 - Airport traffic	Number of airport passengers per capita	23.43	30.96	12.62	11.60
D3 - Cultural environment and creative entrepreneurship	C1 - Creative Industries	Proportion of creative enterprises	0.03	0.04	0.03	0.04
	C2 - Creative salary	Number of patents per capita	0.68	0.68	0.76	0.77
	C3 - Patents	Number of museums per capita	-	-	-	-
	C4 - Cultural supply	Direct public expenditure on culture per capita	-	71/1,620,343	-	11/693,245
	C5 - Public incentive on culture		0.11	91.29	0.09	1.28

Source: Elaborated by the authors, 2019.

2015

2008