




AN ANALYSIS OF THE KEY FACTORS OF LIFE AESTHETICS IN THE CREATIVE LIFE INDUSTRIES OF TAIWAN

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Abstract

The traditional industry necessarily created new business model to improve industry competitiveness. Being aware of the consequences, Industrial Development Bureau started to impetus Creative Life Industries in 2003, and assist in transformation of the traditional industry. In the era of aesthetic economy, competition was no longer only about pricing, and general financial indicators were not enough to assess firms' business performance. Style and aesthetics had become the most distinct market segregation elements after price, quality, and service, dominating consumption orientation. Therefore, the measurement indicators of creative life industries that emphasize cultural experience and profound aesthetics should be "meaning", breaking away from the scientific economy and using software instead of numerical indicators as the criteria.. This study aimed to find out relevant indicators of creative life industries to provide relevant firms more comprehensive thinking in strategic direction. This study summarized expert questionnaire with the Analytic Hierarchy Process (AHP), and discussed through empirical analysis the competitiveness indicators and key successful factors of creative life industries. The findings were as follows. 1. Owning cultural capital needed for developing creative life industries was the most valued factor. 2. The humanistic quality and artistic creativity of the operator have the second highest overall weight. 3. Developing industrialization featuring local cultural characteristics and the culturalization of industries rank third. 4. The



initiative and performance of developing and creating local cultural capital rank fourth. 5. Developing unique products and services combining local cultural characteristics ranks fifth. 6. A business space that can give consumers a “WOW” moment ranks sixth. Based on the results of this study, we put forth four suggestions for developing creative life industries.

Keywords: Creative Life Industries, Disinterestedness, Universal Design, Form Follows Function, Intuitive Design

INTRODUCTION

Research background and motivation

In 2019, the total revenue of cultural creative industries in Taiwan amounted to NT\$ 912.41 billion, increased by 3.7% compared to 2018, a growth rate higher than that of Taiwan’s gross domestic product (GDP) that year, which was 3.03%. The employed population of this sector was approximately 276,000, accounting for 2.4% of the national total. If adopting the perspective of United Nations Educational, Scientific, and Cultural Organization (UNESCO) and Statistical Office of the European Communities (Eurostat), that is, incorporating the number of people working as cultural creative personnel in non-cultural creative industries, the estimated employed population could be as large as 358,000. This showed that cultural creative industries had huge potentials in contributing to national economy.

In response to changes in citizen’s life style and consumption pattern, people began to pay attention to life quality and cultural literacy. The Industrial Development Bureau started to launch the “Development Plan for Creative Life Industries” in 2003. Experts had been invited visit sites to conduct the assessment featuring four major dimensions, i.e., core knowledge, high-quality aesthetics, deep experience, and business operation, in order to search for excellent firms engaging in creative life industries. Promoting creative life industries not only required the improvement of life quality at the spiritual level, but also needed to utilize local resources and creativity of life, in order to create a life culture and a culture life that were more diverse, more extensive, and more unique, thereby generating industrial activities. To put it simply, creative life industries were industries of life quality.

Cultural activities that were regarded as “pure art” in the past were now integrated into people’s life through the commercialization of art. To be specific, modern technologies were used to cultural and individual creative ideas to generate economic benefits, thereby encouraging the innovation and invention of intellectuals. Moreover, creative life industries require a large number of workers and a small amount of capital, so compared to high-tech firms that need substantive capital and a small labor force, firms in the creative life industries

were usually small in size, belonging to the knowledge economy industry featuring high added value. In addition, with nearly 20 years of development history, firms of creative life industries have the highest average revenue among cultural creative industries in Taiwan.

In general, traditional industries were cost-oriented, particularly mindful of investment and operation cost, and engage in competition based on these aspects. However, in the era of aesthetics economy, when aesthetic sense was no longer a luxury or ornament, but had become a daily necessity, a culture, and a way of life, even driving the overall economy. In this context, aesthetics was not only “important” as to appearance and format, but also becomes “commonplace” that can be seen everywhere. Just like creative life industries, what was important was a kind of uncertain and cost-related value. Thereby leading to the major research motivation of establishing a competitiveness model in this study.

However, empirical theses in general all use financial indicators to evaluate business performance of firms, which was not in line with the core value of creative life industries. Moreover, this study believed that although these indicators were closely related to the business performance of firms, they were nonetheless the results of using competitiveness indicators for calculation, rather than the reason why competitiveness was created, thereby leading to the major research motivation of understand key factors influencing the successful operation of creative life industries. in this study.

LITERATURE REVIEW

Current status and development of creative life industries

“Life” was extensive in scope and its definition incur disagreements, whereby experts and scholars put forth their perspectives. Lee (2006) believed that life actually consists of a series of cultural factors that were seemingly dispersed everywhere, similar to a touching drama, that is, the correspondence between the beauty of human hearts and that of life. Liu (2005) suggested that “life” in creative life industries was not just a lofty and generalized word, and it actually means the quality of life. Hsu (2005a) believed that the changes and differences in life were the sources of its value and charm, and were also the connotations that creative life industries intend to capture and demonstrate. Life can encompass tangible objects such as the utensils, tools, and buildings that were used by people, it also includes the interactive and cooperative forms between people, and furthermore, it can generate an overall environment, atmosphere, and style. It was important to note that behind all these, profound value, aesthetics, and world view must be encompassed, which were the elements that need to be captured and utilized to establish “life industries”.

Taiwan was faced with the competition of low-cost labor from mainland and south east Asia, leading to the outflow of industries that focus on manufacturing and processing, so it must seek other advantages. Moreover, industrial “transformation” was the one and only way to industrial rebirth, and the “Development Plan for Creative Life Industries” was a major breakthrough in response to changing times and aiming to seek successful industrial transformation. Taiwan was the first to put forth the concept of creative life industries, which was an emerging industrial concept that was different from the industrial modes directly reflecting culture or creative ideas on products, and it was an industrial cluster unique to Taiwan. Creative life industries refer to “the industries that use creative ideas to integrate core knowledge of life industries and provide deep experience and premium aesthetics”, they cover a wide range of scope, can improve the level of the service industry, provide deep experience and premium aesthetics, increase added value, and were considered as new characteristics industries that can attract international talents the most to Taiwan in the future. The promotion of creative life industries can be classified into six categories, everything in the fields of food culture, life education, natural ecology, fashion, specific cultural relics, craftsmanship culture were part of human’s life experience. Among which, the creative life industries that contain industrial culture knowledge, high quality products, and spatial aesthetics, and provide deep experiential services and actives cover various domains, including, food, clothing, accommodation, education, and entertainment, etc., enabling consumers to experience the following six types of creative life, namely, food culture experience, life education experience, natural ecology experience, fashion experience, specific cultural relics experience, craftsmanship culture experience (Table 1).

Table 1 Scope of creative life industries

Experience type	Contents
Food culture	The businesses that utilize relevant facilities, workshop, and operation that they already have to inject and deepen their cultural elements, and provide diverse experiences, life services, and products
Fashion	Businesses that display themes and styles of home stuff and clothes, develop diverse experience, and provide products or services related to lifestyle through installations featuring style and design
Life education	Businesses that enrich the aesthetics sense of products or services related to lifestyle through life education
Natural ecology	Businesses that provide products or services related to lifestyle through diverse experiences featuring animal and plant ecology or organic and healthy life
Specific cultural relics	Businesses that provide products or services related to lifestyle through specific humanistic culture, region, group, and cultural relics
Craftsmanship culture	Businesses that carry out operation through arts and crafts creation, and provide products or services related to lifestyle

Source of data: Taiwan Cultural & Creative Industries Annual Report in 2020

Analysis of industrial data

In 2019, the revenue of creative life industries was NT\$ 29.186 billion, only accounting for 3.2% of the total revenue of cultural creative industries in Taiwan. However, the average revenue of firms in cultural creative industries was the highest (NT\$ 196 million) (2020 Taiwan Cultural & Creative Industries Annual Report) from the perspective of certain industries. There had been 158 businesses passing the appraisal of creative life industries from 2005 to 2019. The central region with 61 firms ranks first in number of firms (38.61%), followed by 55 firms in northern region (34.81%) according to the statistics given by Corporate Synergy Development Center regarding the operation highlights of creative life industries appraisal. It can be found by observing the creative lifestyles of various regions that both central and northern regions focus on food culture experience and life education experience, regarding the number of firms engaging in the above experience types, northern region has 19 firms each, and central region has 15 and 20 respectively. In southern region, most engage in craftsmanship culture experience (11 firms), followed by food culture experience (7 firms) and life education experience (6 firms). In eastern region, the proportions of various experiences were rather similar, except that it lacks specific cultural relics experience and fashion experience. The offshore islands only have craftsmanship culture experience and life education experience, with 1 firm of each category respectively (see Table 2).

Table 2 Number of firms of creative life industries in 2019 - by region

(Unit : 1 firm)

Experience type	northern region	central region	southern region	eastern region	offshore islands	Total
Food culture	19	15	7	3	0	44
Craftsmanship culture	9	14	11	2	1	37
Specific cultural relics	2	2	0	0	0	4
Natural ecology	4	6	1	4	0	15
Life education	19	20	6	3	1	49
Fashion	2	4	3	0	0	9
Total	55	62	28	12	2	158

Source of data: 2020 Taiwan Cultural & Creative Industries Annual Report in Chinese

Characteristics and key factors of creative life industries

So far, the emerged creative life industries were distribute across various industries, such as health, tourism, leisure, accommodation, education, social and so forth. All sectors of the society have gradually understand the importance of driving industrial transformation or upgrade by leveraging industrial core knowledge and integrating creative ideas or cultural accumulation

since the promotion team of creative life industries of the ministry of economic affairs started to promote creative life industries in 2003. Creative life industries combine the manufacturing foundation of existing industries, and furthermore incorporate creative ideas, technologies, and humanistic features, thereby developing comprehensive and high economic added value, as well as a network of new industries that can improve the lifestyle of citizens (Chan, 2005). Hsu (2005) believed that creative life industries have the following six basic characteristics, as summarized in Table 3:

1. Start from the position of customers: Traditional industries start from the production dimension, while creative life industries start from the position of customers.
2. Fulfill needs of life: Traditional industries focus on a means to fulfill needs, while as the naming entail, creative life industries directly target life itself as an end.
3. Have cultural connotations: Traditional industries were basically built on material foundation. Most of the creative life industries also need material components, but they were established on cultural foundation. The true meaning and value of creative life industries were cultural connotations beyond materials.
4. Inseparable organisms: Traditional industries use a tool-based classification, while creative life industries themselves represent an entirety. Although they can be presented in diversified appearances, each of them was an inseparable organism.
5. Pursue qualia instead of quality: Traditional industries pursue measurable quality, which was more focused on technical aspects. By contrast, creative life industries pursue a sort of qualia (Idei Nobuyuki, 2003), which provides a psychological sensation, or a kind of joy whereby human minds were touched.
6. Creativity-oriented: Traditional industries were generally cost-oriented, however, creative life industries pay attention to a kind of value that was not necessarily related to cost. In creative life industries, the competition was about different creative implications, and generally cannot be compared from the cost perspective.

Table 3 Comparison of industrial characteristics

	Traditional industries	Creative life industries
Market orientation	Production-oriented	Customer-oriented
Way of classification	Tool-based classification	An entirety that can not be classified
Competition strategy	Cost-oriented	Creativity-oriented
Product design	Pursue quality	Pursue qualia
Industrial content	A means to fulfill needs	Directly target life itself
Industrial hierarchy	Built on material foundations	Built on cultural implications

Source of data: Hsu (2005)

It can be known from the value chain of creative life industries (Figure 1), the stage closest to consumers was the consumption and experience stage, during which consumers appreciate, purchase, and then experience. Practitioners of creative life industries must master elements and styles of aesthetic design, observe consumers' need for experience, in order to maximize the added value of commodities and services.

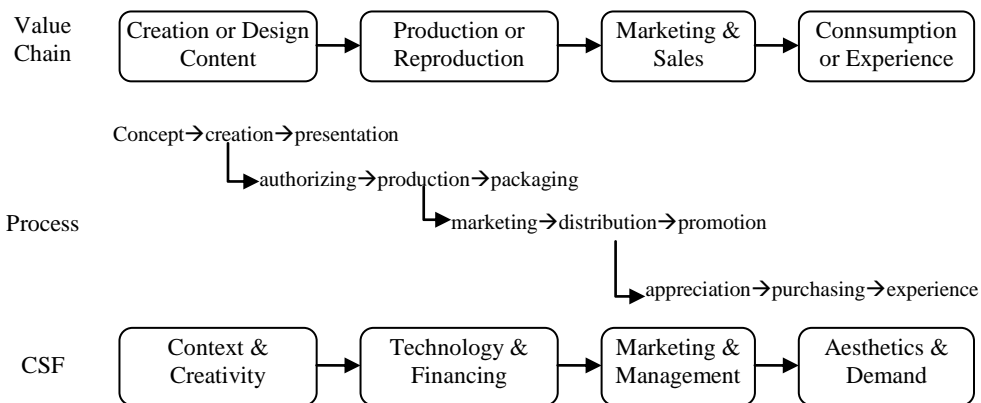


Figure 1 Value chain of creative life industries

Source of data: Innovation Incubation Center of Chinese Culture University (2002)

Liou (2003) believed that the key factors of creating value in cultural creative industries were the sense of aesthetics, sense of value, and sense of story:

1. Sense of aesthetics: The formal and explicit sense of aesthetics was an essential condition.
2. Sense of value: In cultural industries, the sense of value ultimately presented through products and industrial activities was usually composed of an integral image. Therefore, the development of cultural industries should pay attention to historical depth in order to use it as the main axis for organizing development.
3. Sense of story: A story creates a world view and a view of life. A good story can heal a twisted mind, help seek collective identity, and boost confidence.

According to the definition of the scope of various industries by the promotion team of creative life industries of the Ministry of Economic Affairs, the definition of creative life industries was "industries that use creative ideas to integrate core knowledge of life industries and provide deep experience and a premium aesthetic sense". The characteristics of creative life industries was that it was based on existing industries. Life culture, aesthetics and creative ideas were used to provide high quality life experience through creative life design, thereby developing

business models featuring integrated service innovation design. It can be concluded that life aesthetics design was the key factor of these industries.

Life Aesthetics

The word “aesthetic” is commonly used today. Like the beauty industry, fashion industry and design industry, other industries and fields have also developed an interest in aesthetics. Many different terms have emerged as a result of this. As early as 1993, in anthropology, the idea of “Aesthetics of Action” had been put forth by Kris L. Hardin in *The Aesthetics of Action: Continuity and Change in a West African Town* by; in marketing, Schmitt, B., & Simonson, A. (1997) put forth the idea of “Marketing aesthetic”; in organization management, Stephen Linstead and Heather J Höpfl (2000) put forth the idea of “Aesthetics of Organization”; in economics, Böhme Gernot (2003) used the term “Aesthetic Economy”; and in the recent management field, Pierre Guillet De Monthoux (2004) published *The Art Firm: Aesthetic Management and Metaphysical Marketing* in which he put forth the idea of “Aesthetic Management”. It can be seen that aesthetics is gaining increasing attention and playing a role in various fields. This tells us that the application of aesthetics is not merely limited to art.

The esthetician Immanuel Kant believed that beauty was an inherent human instinct, and it was not just the relationship between the observer and the subject, but also an act of contemplation rooted in the consideration of this relationship. The aesthetic judgment developed by Kant was the judgment regarding the subtlety and reflection of the relationship between us and the objects. He believed that aesthetic judgment has four “moments” (Kant, 1987)

1. Disinterestedness: The design of quality. When we decide that one object was beautiful, we must not have any bias toward the existence of the object, and we only want to know how to judge this object in pure appreciation (intuition). We must all admit that if aesthetic judgment was mixed with even the slightest interest, then it will be biased and it was not pure appreciation.
2. Universality: The consideration of quantity. Beauty does not need a concept, it makes people happy universally. The sense of aesthetics has universal validity, it was not based on any concept and cannot deduce any logical universal validity. This was applicable to anyone and any aesthetic judgment.
3. Purposiveness: The design of relation. Beauty was a form of the object's purposiveness. As long as the perception of beauty does not have a purposive presentation or volitive purpose, it was the purposiveness without a purpose. This subject was suitable for the act of contemplation of beauty. The appreciation of beauty was mingled in an assuring awareness.

4. Necessity: The formulation of modality. Beauty does not need a concept, but by default, it was considered as a subject with necessary satisfaction. It was a sensation shared by us and it possesses a *sensus communis*.

Han (2004) stated that the sense of aesthetics was a natural talent of humankind, "good looking was beautiful". The practical use of an object was its "should-have" value, while good looking was its added value, i.e., spiritual value. The cultivation of the sense of aesthetics needs to start from a quiet place, and it must match the external presentation with internal reactions. When the sense of aesthetics was placed in life, it formulates an attitude for appreciating beauty and a taste. Naturally, it can be observed from the behaviors of daily life.

I have no doubt whatsoever that the experience of beauty, with its emotional intensity and pleasure, belongs to our evolved human psychology. The experience of beauty was one component in a whole series of Darwinian adaptations. Beauty was an adaptive effect, which we extend and intensify in the creation and enjoyment of works of art and entertainment.

-- Denis Dutton (2010)

In early-stage perspectives, aesthetic activities were usually related to arts. But today aesthetic activities have shifted from the scope of fine arts to daily life. Aesthetics was a tool, one of the most important in the repertory of the designer, a tool that helps in shaping his forms and colors into entities that move us, please us, and were beautiful, exciting, filled with delight and meaningful.

In marketing, product aesthetics were believed to be the main reason for the competitive role of design (Bloch, 1995). A product was composed of physical, aesthetic and symbolic characteristics and attributes that were to satisfy the consumers' needs. (Bauer & Berács, 1992). Dieter rams thinks that good design developed another element was "Form Follows Function" (Dieter rams, 2011), and the product quality of aesthetics and must of visual intuition. Intuitive form can only be part of the story, the form of an object arises from the cooperation of intuition with understanding. Consequently, aesthetic awareness of form was more than mere affect, being a reflection or judgment. (Fiona Hughes, 2007)

Product Form

Product form determines the quality and nature of fulfilling a given purpose, it is capable of creating enjoyable activities, sensual pleasure, aesthetic experience (Richins 1994; Holbrook & Hirschman 1982; Spangenberg, Voss & Crowley, 1997). In industrial design is not the planning of the surface, but the expression of all functions through form (Lissák, 1998). Bloch (1995) proposes to identify product design with product form. He defines product form as a

representation of ‘a number of elements chosen and blended into a whole by the design team to achieve a particular sensory effect.’”

The physical form or design of a product is an unquestioned determinant of its marketplace success, and its in several ways (Bloch, 1995):

1. Product form is one way to gain consumer notice (Berkowitz 1987; Dumaine 1991; Jones 1991)
2. Product form is important as a means of communicating information to consumers (Nussbaum 1993).
3. Product form is also significant in a larger sense because it affects the quality of our lives.
4. Product form can also have long lasting effects.

The role of product design is from one hand it determines the first encounter of the potential buyer with the product, the moment of choice. As a result of successful product design products' high usability can become a source of aesthetics. Aesthetics in industrial design is not for its own sake, it is a result of user focus: experience of aesthetic value can be best realised during the functional usage of the product (Holbrook & Zirlin, 1985).

The quality of product appearance may be the only differentiating tool, the only distinctive aspect in fierce market competition. Products of the same or similar quality and price may be judged and chosen upon the consumers' visual and aesthetic impression. This fact explains the reason why design and its role in developing product appearance is crucial.

A product is composed of physical, aesthetic and symbolic characteristics and attributes that are to satisfy the consumers' needs. (Bauer-Berács, 1992). When we buy a product we not only by a simple object, but in many cases we buy something more: convenience, safety, good taste, individuality, stylishness, trendiness, etc. are possible examples.

Form follows function

Sullivan (1986) whom is a architect in Bauhaus wrote "form ever follows function", but the simpler and less emphatic phrase is more widely remembered. For Sullivan this was distilled wisdom, an aesthetic credo, the single "rule that shall permit of no exception".

Pye (1978) argues whether purely functional designs are possible to make. Whenever humans design and make a useful thing they invariably expend a good deal of unnecessary and easily avoidable work on it which contributes nothing to its usefulness. Furthermore, all useful devices have got to do useless things which no one wants them to do.

The 10 principles of good design developed another element is “Form Follows Function” (Dieter Rams, 2001). The design approach is instrumental to design today. Dieter Rams thinks that the product quality of aesthetics and must of visual intuition.

Beauty in design results from purity of function. Intuitive form can only be part of the story, the form of an object arises from the cooperation of intuition with understanding. Consequently, aesthetic awareness of form is more than mere affect, being a reflection or judgement. (Fiona Hughes, 2007) The corollary was adopted and popularized by modernist architects in the early 20th century, and has since been adopted by designers in a variety of disciplines

Universal design

In 1987, American designer Ronald L. Mace began using the term “universal design” extensively and tried to define its relationship with the term “comprehensive design”. He said that universal design was not a new discipline, style, or anything unique. It only requires an understanding of the needs and the market, and should, to the greatest extent possible and through a clear and simple approach, allow every object we design and produce to be used by every person.

The Center for Universal Design at North Carolina State University expounds the following principles (1997):

1. Equitable use
2. Flexibility in use
3. Simple and intuitive
4. Perceptible information
5. Tolerance for error
6. Low physical effort
7. Size and space for approach and use

These principles are broader than those of accessible design and barrier-free design.

Intuitive design

Early humans can look at a stick and intuitively deduce from it its various uses. A stick can be used to scratch your back, pound something or support something. There is no need for them to be told how to use it. Today, tablet computers and touch technology are part of our daily lives, and you can now literally point to an item to indicate that you want it. There is no longer a limit on the use of trash cans or folders. It is also easy for children to learn to use such technology. They only need to locate the image of the game they want and point to it to begin

playing. This is the principle behind intuitive products and this kind of design does not require any conscious deduction.

Goleman et al. (1998) believe that creativity comes from a number of factors. One is intuition, a kind of approach to acquiring knowledge that does not require any rational thinking and usually takes the form of a hunch or a sudden insight. There are also many empirical studies on the relationship between intuition and creativity. In a study by Meakin (2013), citing MacKinnon, the more creative someone is, the more they prefer to discover the deeper meanings and hidden possibilities of things by way of intuition. Intuitive design is not easy to achieve. In product management, intuitive design refers to making a product easy to use. With an intuitively designed product, a customer can effortlessly understand how to use it without relying too much on instruction manuals or tutorials.

In summary, this study finds that the idea of aesthetic judgment proposed by the aesthetician Immanuel Kant bears many similarities with design concepts, which are consolidated in Table 4 below. At the current stage, the key to managing creative living industries lies in three aspects of cultural capital, creative management and living aesthetics. There should already be many studies conducting in-depth research on cultural capital and creative management, so this study conducts an in-depth analysis of living aesthetics, taking expert interviews as material for developing the key factors of creative life industries competitiveness.

Table 4 conversion table of Aesthetic judgement and design thinking

Aesthetic judgement	Design thinking
Disinterestedness	Intuitive design
Universality	Universal design
Purposiveness	Form follows function
Necessity	Aesthetic product

METHODOLOGY

Following expert interviews, this study believes that by looking at the current situation of cultural and creative industries, life aesthetic design is an important aspect in industry competitiveness. This study takes the four moments proposed by the aesthetician Immanuel Kant as the main axes. Coupled with design thinking and conducting interviews with relevant industry scholars, the appropriate competitiveness indicators based on life aesthetics are identified (as shown in Table 5 below). Then, a formal survey is conducted through expert questionnaires, using scientific and objective research methods and processes and considering the practical views of experts of various fields on the weights of the indicators to comprehensively determine the appropriate weight values of the indicators. The quantitative

meanings of the indicators are then analyzed based on the weight values to identify the focus of competitiveness in the creative life industry.

Table 5 Dimensions of key factors

Key Factors	Description	Aesthetic Thinking
The business space makes consumers feel the vitality of local culture	The field of business space enables local culture to be preserved and rooted. It was linked to the land and people's historical memory (cultural vitality), making consumers feel the pure vitality.	Disinterestedness
The business space and relevant service facilities (e.g., architecture, interior design, billboard visuals, etc.) adopt intuitive design, making it easier for consumers to read and use	The signage that present information using tactile, audible, and visual was usable, informative, simple, and easy to understand to all. Regardless of the experience, knowledge, language ability or concentration of consumers, the relevant service facilities of business space can make it easy for them to understand and use.	Purposiveness
The business space and relevant service facilities display a consistent sense of beauty	The overall space and service facilities have an aesthetic concept that has been contemplated and integrated. Rather than presenting fragmented, individual, or irrelevant beauty, they focus on the consistence between each other.	Necessity
The business space can give consumers a "WOW" moment	Through consumers participation in the business space, an eye-opening "WOW" sensation can be created. This pleasure or "wohlgefallen" were irrelevant to any personal or moral interest, and it was the purely intuitive output with a high degree of freedom, possessing highly original creativity.	Disinterestedness
The business space and the design of experiential activities were suitable for all age groups, and can bring joyful feelings to consumers	Provide consumers creative, pleasant, and culture-related innovation service processes, rituals or experience activities, which were suitable for consumers of all age groups. They can jointly participate and share the pleasant feeling.	Universality
The business space and service facilities make consumers feel relaxed, comfortable, and harmonious, enabling them to naturally fit in the space	If a product, service or environment was well designed, with accessibility and usability in mind, all of the people will benefit.. Possibility for the consumer to pause comfortably, to sit or stand still during the interaction with the contents. A comfortable space can touch consumers effortlessly, and consumers were immersed in the space naturally without saying a word.	Necessity

Based on the above variables, this study designs expert questionnaires and distribute them to respondents. The respondents can be classified into three groups, namely, practitioners of cultural creative industries/firm supervisors and employees who understand the management modes of cultural creative industries (industry), relevant regulating government agencies (government), and scholars and experts (academia). A total of 20 questionnaires were distributed, and 19 copies were recovered.

This study mainly adopts the AHP as the statistical method for questionnaire analysis. Since the AHP method requires that respondents must be experts directly related to the questionnaire topic, so that they were representative and can improve the value of questionnaire analysis. Regarding the number of samples, it was not the most important concern in the process of questionnaire analysis.

ANALYSIS AND RESULTS

This study controlled various factors related to decision-making through hierarchical construction and establishes pairwise comparison matrix according to the suggestions of scholar Saaty (1980) and through expert survey. Then it gave relative weight values to various indicators.

This study selected “Expert Choice 2000” decision-making support software to calculate the weight values of various levels and test their consistency, the calculation results were summarized in relevant tables of this section.

Saaty (1994) was suggested to use the consistency index (C.I.) and consistency ratio (C.R.) to conduct the test. For a 5×5 (or above) matrix, the acceptable C.R. value must be smaller than 0.1 based on the selection criteria for the appropriateness of questionnaire content put forth by scholar Saaty in 1994. The questionnaire designed by this study was divided into five major topics with a 66 pairwise comparison question items. Consistency test has been carried out on the research questionnaire, regarding the overall consistency, and the consistency of the three groups of industry, relevant authorities, and scholar and experts (see Table 6).

The results show that overall C.I. and C.R. values were both smaller than 0.1, indicating that the overall consistency was acceptable. For various group dimensions, their C.I. and C.R. values were all smaller than 0.1, indicating that the consistency of various groups was acceptable, fulfilling the selection criteria. The test results show that the questionnaire data of this study has good reliability.

Table 6 Ranking of weights of life aesthetic in various groups

KSF	relevant authorities	industry	experts and scholars
The business space makes consumers feel the vitality of local culture	0.106 (6)	0.159 (4)	0.118 (6)
The business space and relevant service facilities adopt intuitive design, making it easier for consumers to read and use	0.163 (3)	0.196 (2)	0.185 (2)
The business space and relevant service facilities display a consistent sense of beauty	0.149 (4)	0.094 (6)	0.121 (5)
The business space can give consumers a "WOW" moment	0.125 (5)	0.241 (1)	0.254 (1)
The business space and the design of experiential activities were suitable for all age groups, and can bring joyful feelings to consumers	0.234 (1)	0.150 (5)	0.143 (4)
The business space and service facilities make consumers feel relaxed, comfortable, and harmonious, enabling them to naturally fit in the space	0.222 (2)	0.160 (3)	0.179 (3)

C.I.=0.02, C.R.0.016<0.1

There is a total of six variable groups under life aesthetics. The consistency ratio is 0.016, which is less than 0.1, indicating acceptable reliability. The weights and rankings of each variable group for life aesthetics are listed in Table * above. The results show that the industry, relevant authorities, and scholars and experts believe that "The business space and relevant service facilities adopt intuitive design, making it easier for consumers to read and use." and "The business space and service facilities make consumers feel relaxed, comfortable, and harmonious, enabling them to naturally fit in the space," are important operational factors for life aesthetics. They all ranked them among the top three factors. Both the industry and scholars and experts believe that "The business space can give consumers a "WOW" moment" is the biggest key factor as it induces sentimental consumption and makes it possible to grasp the market initiative, ranking it the top factor. The relevant authorities believe that "The business space and the design of experiential activities were suitable for all age groups, and can bring joyful feelings to consumers." is the highest demonstration of life aesthetics, ranking it at the top. The industry and scholars and experts had relatively similar views on the practical uses of life aesthetic design. There is beauty everywhere in life. Pursuing beauty in life is a relaxed, confident and indulgent living attitude. Therefore, the catalytic power of spaces is a key competitive edge that should not be neglected. In the past, function and convenience were the main design considerations in spatial design, and less emphasis was given to aesthetic consistency. However, spatial design is not merely decorative design. It also makes people feel comfortable in their activity space, so intuitive and easy-to-operate services and facilities should not be neglected. No matter how good a design is, it must return to being people-oriented.

People form the essence of all culture and creativity. Operators with cultural literacy and a taste for life aesthetics can inculcate them in corporate culture and all of their employees to create the effects of attracting more people through people and inspiring more creativity through creativity, thereby raising industry competitiveness.

DISCUSSION AND MANAGERIAL IMPLICATIONS

Whether it was traditional culture, artistic creation, or technological patent, it has to be a unique and original product worldwide in order to generate substantial economic benefits and social influences. Professor Lee once stated that, “In the world of “creative industry”, the unbending will to sail to unknown seas for adventure and the continuous cross-boundary exploration in “creative life” were in fact originated from the same “creative mind”.” This interpretation vividly depicts that the creative mind was the one and only way of evolution of creative life industries. However, although creative mind exists in every one, only those who keep practicing can become a master of creative life, and only by so doing, industries will become more diversified and life more colorful.

Creative life industries were born in response to change of the times, hoping to help relevant existing industries in Taiwan break away from the traditional scope, upgrade to industries with high added value, and create competitive advantages. Respondents of this study believe that in creative life industries, the connection between purchase power on the demand side and the ability of life aesthetics design on the supply side has been formed. Facing a market with diverse marketing means, aesthetics design has become an opportunity to make profits, and it also played an important role of injecting products or spirits into the heart of consumers or the public. Aesthetics design can bring tremendous economic benefits to enterprises. It was not cost, instead, it was value creation, creating value of experience. The respondents believe that the operators of the creative living industry can endow their products a highly original experiential value if they can set aside personal or moral interests (e.g. Kant's theory of disinterestedness) in developing the experiential theme, space, product and packaging, and instead use their intuitive creativity.

In summary, the indicators and factors of creative life industries competitiveness are also the key operational success factors. Therefore, this study proposes the following recommendations for creative life industries development based on the empirical analysis and conclusions:

1. Encourage the development and utilization of local cultural assets and value the vitality of culture : The advantages of cultural capital lie in taking existing capital as the foundation for continuous creation and reassembly. Creative living industries are centered around

careful experience and observation, ultimately discovering the local cultural value and using it to present the core image of the creative and cultural industries. Therefore, government authorities are recommended to value local cultural development, identify and assess local culture, acquire tangible and non-tangible cultural knowledge, encourage the utilization of local cultural capital and the local cultural environment in local development, inject fresh creative elements, build local specialty characteristics independently, develop urban tourism, foster close relations among the local natural environment, local lifestyle, local culture and local history, create new combinations and reinvent new images. From there, they may then present and promote local specialty characteristics both domestically and internationally, and use the material gains as incentives to reward developers.

2. Actively develop cultural resources and establish core industrial knowledge: Different regions have different cultural capital. Apart from identifying and evaluating local culture, the culturalization of industries and the industrialization of culture were innovative management models of creative life industries, based on core knowledge of the discipline and professional ability of the operators. Hence, it was suggested that relevant practitioners should establish core industrial knowledge and culture. Cultural elements need to be developed, local special conditions should be recorded in a more meaningful manner, and they should be shared with consumers to create uniqueness. Practitioners should further reflect on how to deepen the knowledge after establishing core industrial knowledge, in order to increase the length and width of products, improve firm competitiveness, and enhance the added value of the industry.
3. Strengthen the knowledge ability of art and culture, and make good use of the creativity of life aesthetics: Life aesthetics does not come from theories, instead, one need to look for it from the diverse aspects of life. A beautiful relationship should be established between oneself and work, environment, and the outside world. Most operators of creative life industries actually shifted to these industries due to the gradual weakening of traditional industries. In the process of industrial shift, they can improve local or industrial characteristics if operators possess life aesthetics creativity and cultural literacy, thereby creating local uniqueness and different outputs.
4. The design of business space should be intuitive and present consistent aesthetics: Beauty was not a result of calculation and did not require language expression. The intuitive appreciation of people, space, and object can make people feel happy from the heart. "Spread beauty" and "commercial behaviors" were closely linked, and business space was the communication medium. Consumers would know how to use it intuitively, and be more likely touched if the overall space adopted intuitive design. This was not just about styling,

practitioners can also optimize the use logic of the space and present aesthetic consistency. A better life experience would be brought to consumers through the creation and design of the overall space, thus endowing products with unique sense of beauty and taste, generating an overall experiential value.

The cultural creative industry also relied on the professional operation of the industries, the injection of sustainable cultural capital, and urban fundamentals with regional characteristic. For those people who want to study this topic deeper, they can based on the current status of cultural creative industries and add the above three dimensions to make the research more complete.

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