

# 國立成功大學

## 115學年度碩士班招生考試試題

編 號： 146

系 所： 創意產業設計研究所

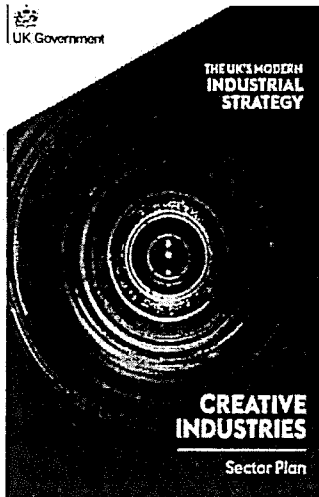
科 目： 創意產業概論

日 期： 0204

節 次： 第 2 節

注 意： 1.不可使用計算機  
2.請於答案卷(卡)作答，於  
試題上作答，不予計分。

1. The following document shows the extract of the strategic plan by the UK government creative industries sector. The content focuses on boosting investment, growth, and exports in areas like advertising, film, TV, video games, and music by 2035- the Creative Industries Sector Plan. Please take the reference of this document and share your views on how the various sectors/categories (choose three) of Taiwan's creative industries relate to the key issues in this document, such as resilience, next-generation contents, partnership, etc. especially in the face of a rapidly changing environment and the pursuit of technology. (60%) Answers must be written in ENGLISH.



By 2035 the UK's position as a global creative superpower will be enhanced with the UK becoming the number one destination worldwide for investment in creativity and innovation. Our ambition is to significantly increase business investment by the Creative Industries from £17 billion to £31 billion.<sup>14</sup> We will retain our position in the face of intense international competition and drive growth across the economy, benefitting workers and businesses across the UK. By 2035, the UK will be recognised as the best place in the world to make and invest in film and TV, video games, music, performing and visual arts, and advertising and marketing. To achieve this, we must go further, delivering in four ways:

1. **Transforming cross-cutting support**

- **Accelerate innovation-led growth:** We will increase public and private levels of Research & Development (R&D) investment in the Creative Industries, make the UK the best place to start and grow a createch business, and support the creation and value of creative IP.
- **Secure growth finance for creative start-ups and scale-ups:** We will make the UK the best place to invest in creative businesses, support a wider range of types of growth capital, and address investors' risk aversion towards creative businesses.<sup>15</sup>
- **Build a resilient, skilled and diverse workforce fit for the future:** We will deliver a high quality workforce that is responsive to the needs of the Creative Industries and increase the productivity, resilience and diversity of the workforce, including creative freelancers.
- **Increase trade and exports:** We will maximise the UK Creative Industries' export potential in new and existing markets and remain a top-tier destination for inward investment.

2. **Boosting growth in our highest potential sub-sectors**

- **Film and TV:** We are a global centre for screen production, drawing in £4.8 billion of inward investment and co-productions in 2024,<sup>16</sup> and our strength in visual effects and virtual production positions us well for next-generation content creation. We will strengthen our mixed film and TV ecology, backed by a BBC and public service media system fit for the future, and protect the UK's attractiveness for domestic and inward investment.
- **Music, performing and visual arts:** The UK has the third biggest music market,<sup>17</sup> the second largest art market in the world,<sup>18</sup> and a theatre sector that contributes nearly £1 billion in GVA a year.<sup>19</sup> We will back the next generation of British talent, unlock new growth at home and abroad, and capitalise on the opportunities from digital platforms for musicians, performers and artists to reach new audiences.
- **Video games:** We have the biggest video games industry in Europe,<sup>20</sup> part of the fast-growing IT, software and computer services sub-sector, which can benefit from cross-cutting measures here and in the Digital and Technologies Sector Plan. We will expand our network of nimble, innovative studios and the rich

pipeline of inward investment to deliver more hit titles, nurture the next generation of UK games companies and talent, and support the exploitation of games software across the economy.

- **Advertising and marketing:** As a resource for all British industry, the UK advertising market is the most digitally mature in Western Europe, with internet advertising expected to reach £44 billion by 2028, from £32 billion in 2024.<sup>21</sup> We will unlock the growth potential of AI and innovative technologies, and boost exports to increase the number of renowned UK-created advertising campaigns across the world.

3. **Realising the potential of Creative Industries clusters.** We will unlock the potential of our Creative Industries across the UK's high-potential city regions and clusters, where there are significant opportunities to boost regional economic growth and create high-quality jobs. Creative clusters, particularly where sectors and creative disciplines combine, have been a proven success.<sup>22</sup> The 55 major clusters and 709 microclusters that already exist are a sound basis for further investment and growth.<sup>23</sup> We will go further, building on our R&D Creative Clusters programme<sup>24</sup> and Greater London supercluster. We will give six Mayoral Strategic Authorities the resources to catalyse business investment. We will work in partnership with devolved governments in Scotland, Wales and Northern Ireland to build on the support they deliver. And we will support creative corridors<sup>25</sup> across the UK, including supporting the growth corridor across our Northern city regions, the West of England-South Wales, and the Thames Estuary.
4. **Delivering joint commitments from government and industry, working in partnership.** As set out in the Plan for Change, we are resetting the relationship between government and businesses, and we are committed to delivering change together with stakeholders. We will strengthen our partnership with industry by relaunching the Creative Industries Council (CIC), which has informed the plan through its advisory Creative Industries Sector Plan Taskforce. We will also work with the CIC on wider areas, such as net zero and equality, diversity and inclusion, while responding to future global economic competition and security concerns. This is a long-term plan, and the CIC and industry will continue to play a critical role in delivery.

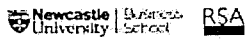
This Sector Plan is just the first step. We will kickstart growth, with DCMS more than doubling targeted funding for the Creative Industries, along with major investment in culture, innovation and access to finance, including significant increases in support from the British Business Bank and UK Research and Innovation (UKRI).

2. Please read the following document and to provide your perspective as someone who has completed a bachelor's degree in higher education and is preparing to become a graduate student. Identify areas where the Taiwanese government could pay attention or focus on future creative industries, and propose issues you would like to address or focus on further. Please elaborate on these viewpoints. (40%) Answers must be written in ENGLISH.

## Creative Industries Policy and Evidence Centre

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### Reflections from Creative Industries 2025: The Road to Sustainability

📅 1 August 2025 | Categories / Climate and Sustainability

*Written by Emily Hopkins, Bernard Hay, Martin Charter and Trevor Davis*

The creative industries face major sustainability challenges: from the high emissions of energy intensive processes like virtual production and live events, to the difficulties tracking emissions and accessing affordable renewable energy. Supply chain difficulties and the uneven adoption of circular economy practices also continue, with growing waste – particularly e-waste from digital tools – making it difficult to achieve a low-carbon sector.

On May 23rd, over 80 sustainability leaders, academics and policymakers gathered at the WWF Living Planet Centre in Woking – one of the UK's most sustainable buildings – for *Creative Industries 2025: The Road to Sustainability*. Co-hosted by Creative PEC and the University for the Creative Arts' Centre for Sustainable Design, the conference made space for creative industries experts to connect, share new learning and tackle common issues around sustainability across the sector.

Given this context, the conference set out to ask: how can the creative industries drive meaningful environmental sustainability?

## Context of the Conference: Creative Industries and Climate

This conference built on the momentum of a closed workshop held by Creative PEC last summer, which brought together sustainability experts from across industry and academia to identify the key research questions needed to address evidence gaps around climate change and the creative industries. From this foundation, the conference delved deeper into discussions around current practice, ongoing barriers and future opportunities for sustainability across the creative subsectors.

It also sought to respond to key policy developments over the last year, with the creative industries recognised as one of the eight key growth sectors in the UK Government's Industrial Strategy published in November 2024 and the subsequent publication of the DCMS Creative Industries Sector Plan in June. Achieving net zero, environmental sustainability and the circular economy are flagged as key issues across the documents.

In recent years we have seen the growth of sector wide efforts to coordinate on sustainability issues, including through bodies like the Creative Industries Council. However, policy action to address these issues remains fragmented, impacted further by creative subsectors often working in silos on sustainability initiatives and practice. By bringing key experts together, the conference sought to help inform a collaborative agenda to influence further policy action.

## Setting the Scene for the Day

The conference opened with Professor Anastasios Maragiannis, Pro Vice-Chancellor for Creative Education at the University for the Creative Arts (UCA). He highlighted the passionate demand for change among creative graduates and the critical importance of embedding sustainability within creative education as a foundational way of thinking. With university degrees being the most likely entry route into creative jobs (see our research here and here), Higher Education Institutions play a crucial role in leading systemic change for the creative industries.

The keynote was delivered by Professor Martin Charter (Director of The Centre for Sustainable Design at UCA), highlighting the challenges of fragmentation across the creative industries, the lack of standards and the gap between ambition and capability in creative-led decarbonisation and circularity. He stressed the urgency for better data, smarter regulation and collective practice to address the "missing parts" of the sustainability puzzle.

Critically, the conference gave space for leaders from across the UK's creative industries to explore strategies for aligning growth with environmental responsibility. Across five panels, key themes emerged around policy visibility, green skills, circular design, data-driven accountability, and behavioural change. The panels tackled some of the sector's biggest challenges and opportunities on the road to sustainability.

## Highlights from the Conference Sessions

A clear message was that the creative industries are still underrepresented in environmental policymaking. To change that, the sector needs to actively engage with a range of central government departments, push for a green skills agenda and work closely with regional leaders to drive place-based change in the context of increased devolution. On net zero, there was a strong call to move beyond buzzwords and start tracking real progress, moving "from vibes to KPIs". Measuring Scope 3 emissions was recognised as a difficult process, but tools like BAFTA's Albert showed how collaboration can make this more manageable.

The circular economy panel reiterated that good design is key to success, with early-stage planning, local production and the reuse of materials being successfully delivered in creative subsectors like theatre and fashion through the Theatre Green Book and the Circular Fashion Ecosystem Project led by the Institute for Positive Fashion. For example, a key opportunity identified was in better supporting, and scaling, infrastructure for the re-cycling and re-use of sets, costumes, and props, which can be used across creative sub-sectors like theatre, film and TV.

Existing action needs to scale for greater impact, with the need for shared systems, better education on sustainable materials and storytelling to shift public perception flagged as priorities. The CreaTech panel recognised the growing environmental footprint of digital creativity, as well as the role of technology in facilitating the tracking of materials. This was critical in relation to the reliance on data-heavy AI tools. There was discussion about how the sector needs to take control and set its own sustainability standards – perhaps with the British Standards Institution – before big tech corporations dominate.

Finally, behaviour change was recognised as a key opportunity for the creative industries, but this must be embedded rather than bolted on. That means building sustainability into job roles, using plain language and allowing experimentation, as well as sharing stories through creative practice to inspire and inform audiences. Each panel confirmed that meaningful progress across the creative industries will require systemic change which is rooted in collaborative action, clear metrics, inclusive leadership and a cultural shift for both creative practice and audiences.

The afternoon then opened into a series of World Café sessions to explore practical pathways to sustainability. Key themes included the need for place-based strategies tailored to the needs of local contexts, as well as stronger cross-sector collaboration to develop knowledge exchange and shared infrastructure. Common themes highlighted the power of storytelling to drive behaviour change in the sector and society, the urgency of upskilling for the creative workforce and the importance of accessible, scalable measurement tools. There was also a strong call for ethical governance in creative tech and greater sector leadership in shaping sustainability policy through active engagement with government and regulators.

## Key Takeaways

As the creative industries continue to address the urgency of the climate crisis, *The Road to Sustainability* conference marked a further step toward collaborative knowledge exchange to shape a sustainable, biodiverse and circular future. We hope the transparent sharing of lessons learned and of case studies has helped to inspire future action, whilst being together at the WWF Centre opened the opportunity to form connections both across and within subsectors to tackle shared challenges.

Five implications for policymakers and those working in the sector emerged from the event:

1. The creative industries should be positioned as key strategic partners in environmental policymaking, with more structured engagement with government. The Creative Industries Sector Plan's commitment to develop a Net Zero Participation Strategy, provides a key opportunity to directly involve the sector in the design and implementation of this strategy. The sector's unique ability to influence public behaviour and culture must be harnessed.
2. More sustainability-focused networks and forums should be encouraged across the creative sector, to support the exchange of knowledge and practices. This would bring the creative subsectors together to learn, share and collaborate based on the issues underlined by the event. These networks would be beneficial for creative SMEs and microbusinesses to encourage collaboration, scalable action and build confidence around sustainable practices.
3. Further development of shared sustainability standards, frameworks, definitions and infrastructure is needed – such as emissions tracking tools and materials reuse networks. This could help to bridge gaps across the creative subsectors and involve wider non-creative partners to enforce change.
4. Joined-up policies addressing both net zero and circular economy practices within the creative industries are needed. The Centre for Sustainable Design at UCA have published on circular economy practices in the creative industries, and the ongoing Circular Economy Taskforce are producing a new Circular Economy Strategy for England by early 2026, which will help to connect these dots.
5. Higher education institutions involved in creative education could accelerate the integration of the UN Sustainable Development Goals into teaching, research and operations to ensure that creative graduates are equipped with an understanding of sustainability early in their education.

The road to sustainability is complex, but with collective action across the subsectors, the creative industries can help to lead the way.

Image Credit: University for Creative Arts

Tags: **Net Zero** **Sustainability**