

To Brand or Not to Brand? - How a Local Museum Reacts under the Impetus of Globalisation

The Impact of Globalisation on Branding of a
Local Museum in Taiwan: A Case Analysis of the
Gold Ecological Park

A thesis submitted for the M. A. degree in cultural economics and
cultural entrepreneurship, Erasmus University, Rotterdam

by **Yu-Lin Lu**

(305830)

Supervised by

Dr. Wouter de Nooy

Dr. T. B. J. Noordman

August 2007

Abstract

The topic of cultural globalisation is dominant in academic research circle and has influences in different dimensions. There is much evidence to indicate the globalisation is characterised by the fading of national cultural identities as well as proliferating culture heterogeneity. In the process of globalisation, people want to differentiate themselves from the globalised culture and want to deliver a unique cultural identity. A local museum, for example, needs a great degree of interaction with local inhabitants, and it needs to absorb local cultures and resources to transform them in a presentable way to the audiences. Brands and logos originally are used by manufacturers to distinguish their products from competitors'. Brands are specifically used as a means to identify products and to recognise and specify products if consumers should wish to repurchase or recommend a manufacturer's products to others. Nevertheless, the basic function of a brand i.e. to discriminate from others still remains.

The globalisation trend and branding spirit also have impacted industries in Taiwan. Economic development in Taiwan has been growing rapidly in the past decades. As the global economic structure changes, the manufacturing lines have been gradually moved to the neighborhood countries which offer lower labour costs. Taiwan thus entered a new "knowledge-economy" era. "Cultural creative industries", an exclusive created term by Taiwan, is one of the typical "new economy" industries which are highly advocated by the government. Museum, is one of the typical cultural goods categorised in cultural and creative industry. Under this circumstance, how does globalisation influence the branding concepts on the cultural creative industry in Taiwan, especially on a local museum?

In order to uncover the interaction between globalisation and museum's' branding strategy, in this research, a new local museum, the Gold Ecological Park is selected. An interpretative model with a qualitative research method involving e-mail surveys, is employed. The attitude of museum employees on different aspects of globalization and branding will be examined. Some research limitations will be outlined and several recommendations will be made for future research.

Acknowledgement

I have never thought I could possibly finish this research this year. I have once been thinking about giving it up halfway.

Within six months, I have lost two of the most precious in my life very unexpectedly. I once was too grief-stricken to continue my studies. During this emotional period, my supervisor Dr. W. de Nooy was still patiently reading my “keep-changing” proposals, giving me comments, and instructing my research consistently. His patience cheered me up greatly and gave me stronger faith to finish the research. Thanks also to my team partner L.Q., we have always encouraged each other to keep going whenever we were having bottleneck in the thesis working period.

My Dad, Mom, brother, and cousin in my family have always been supporting me greatly during my down moment. My beloved friends R.Y., T.H., S.C. L. were always by my side supporting me while I was stumbling in the process. To you who helped me when I experienced the lowest mood in my life: a chat online, an e-mail, a talk on the phone, or even one-night accommodation for me while I was roaming did strengthen me little by little. I am truly thankful to you.

I am grateful to the museum staffs as well as the ex-curator who have helped me significantly to finish the interviews. Without you, I would have left this University without this thesis. Moreover, all the lecturers in this academic year gave me a whole new world of cultural economics. I have learned much from them. And, those who I met in Paris, London, and Leiden, thank you very much for walking me out of the blue in this critical period.

I would like to present this thesis to M.Q. Without you, without this thesis. I am sorry we cannot share happiness and sadness in life any more. This is the end.

Last but not the least, great thanks to L.J. You are always my spirit.

Table of Contents

Abstract	i
Acknowledgement	ii
Table of Contents	iii
List of Figures	v
Chapter One - Introduction	1
Research Background	1
Research Aims and Objectives	3
The Structure of the Research	4
Applied Theories and Studies	5
Methodology and Method	8
Data Collection and Analysis	9
Other Issues	11
Chapter Two - Globalisation, Museums, and Branding	12
Introduction	12
Culture and Cultural Goods	13
Globalisation of Culture	16
Museums	26
About Branding	31
Cultural Creative Industries in Taiwan	38
Summary	42

Chapter Three - Research Methodology and Case Study 44

Introduction	44
Research Model and Methodology	45
The Case Study: The Gold Ecological Park	51
Design of Questionnaire	64
Data Collection	68
Summary	72

Chapter Four - Information Interpretation and Analysis 74

Introduction	74
Preliminary Descriptions	75
The Main Findings and Data Interpretations	81
Performance and Future Expects	99
Summary of the Main Findings	101

Chapter Five - Conclusion and Discussion 102

Findings of the Research	102
Research Limitations	108
Future Research Directions	110

Bibliography 111

Appendix 124

Original Questionnaire	125
------------------------	-----

List of Figures

Figure 1 - The symbol of the Gold Ecological Park	51
Figure 2 - Location of Taiwan	52
Figure 3 - Map of Northern Taiwan	52
Figure 4 - Jinguashi Mountain View	52
Figure 5 - One Side Opening to the Sea	52
Figure 6 - Japanese-Style Architecture Remains – the Prince Chalet	53
Figure 7 - Inside the Price Chalet	53
Figure 8 - Construction Plan of the Museum Park	55
Figure 9 - Planning of Culture and Education Area	55
Figure 10 - The BenShan Fifth Tunnel	56
Figure 11 - The 1st Mining Tunnel Opening to the Public in Taiwan	56
Figure 12 - The Museum of Gold	57
Figure 13 - The Environmental Educational Centre	57
Figure 14 - Long Queue on the Opening Day	58
Figure 15 - Siliandong	58
Figure 16 - The Festival of Silver Grass	59

Figure 17 - Silver Grass in Autumn	59
Figure 18 - The Exhibit of Gold	59
Figure 19 - The Visitor's Route	59
Figure 20 - The Logo of the Museum	60
Figure 21 - Mount Teapot	60
Figure 22 - Wax of Miners Inside the Mining Tunnel	61
Figure 23 - The World Largest 220 Kg Goldbrick	61
Figure 24 - The Museum's Participation in the Local Traditional Ritual 1	62
Figure 25 - The Museum's Participation in the Local Traditional Ritual 2	62
Figure 26 - A Long and Winding Road	63
Figure 27 - The Absent Memory	63
Figure 28 - Questionnaire version v.s. interviewee v.s. their role in the museum	70
Figure 29 - Organisation structure of the Gold Ecological Park.	76
Figure 30 - Interviewee and their corresponding code in this chapter	77
Figure 31 - Summary of Findings	101

Figure 32 - Summary of the impact of globalisation 105
on branding

Figure 33 - Summary of impacts of other factors on 106
branding

Chapter One: Introduction

Research Background

Globalisation has made the world fundamentally different from what it was fifty years ago at different levels—global, national, regional, and even individual levels. It has created new forms of global, regional and transnational communities or organisations which unite people across territorial boundaries. But there is an increasing evidence which shows that the local may be under threat by the global with what may be termed as “cultural imperialism”. In an increasingly globalised and homogenised cultural landscape, the need to establish local difference through the ownership of customs, ritual, art works, building, and even whole landscape becomes even more acute (Richards, 1996:64). Under the impulse of globalisation, more and more businesses, firms, and cultural organisations, are finding ways to distinguish themselves from other competitors, by strategies such as branding in order to survive in the competition (McLean, 1997; Wallace, 2006). Branding is normally regarded as a marketing practice of creating a name, symbol or design that identifies and differentiates a product or service from others’. A number of successful cases have proven that strong brands are critical to revenue accrual. They show that one of their most valuable assets is the brand name associated with their products and services. This trend has also flown to the museum world. The Guggenheim Museum is a good example of a “super brand” of an international cultural organisation (Tsai, 2004). Other museums in the U.S. have also begun museum branding (Wallace, 2006: 7).

Industries in Taiwan are also affected by the phenomenon. In the last decades, the economy trend in Taiwan has been evolving. Most of Taiwan's economic development in the past emphasised export-oriented industries. However, under the impulse of globalisation, people in Taiwan no longer enjoy the competitive advantages of labour market. More and more enterprises move their manufacturing lines to the neighborhood countries to seek lower cost labour. Those organisations are thus attempting to restructure themselves to enter an “industrial transforming phase”. It is generally expected that Taiwan transforms itself into a high-tech economic structure.

Therefore, in the last decades, the economy trend in Taiwan has been moving from Original Equipment Manufacturing (also know as OEM), to Original Design Manufacturing (also known as ODM), further to the recent trend of Original Branding Manufacturing (also know as OBM). These companies start to invest more on creating and managing their own brands, rather than offering low-cost labour on manufacturing. This can be illustrated by some successful commercial brands in the market, such as Acer, Giant and the likes which have started to focus on branding and outsourcing the production to other resources.

Given such a macro-economic development context, Taiwan is strategically developing the high value-added knowledge-based economy. This economic system centers on creativity and innovation, especially in aesthetic value and design¹. Cultural creative industry then is emerging and becoming tightly linked with economic development in the country. Some famous cultural organisations, such as National Palace Museum², or Cloud Gate Dance Theatre of Taiwan³, are beginning to exploit commercialised business models in practice, including branding as a mean to distinguish themselves from others (Cheng, 2003). Branding, therefore, becomes a “weapon” for those in the industry under the macro environment. In addition, the central government and the local authority are planning to promote local economic development by establishing more local museums. Local museums also tend to integrate the local resources to formulate their branding strategy so as to represent the local specialties. One unique example of local museums is the Gold Ecological Park. It is a recent successful local museum that properly integrates the local resources to regenerate its local distinct personality and characteristic. Given the nature and its success in the cultural creative industry, this study undertakes to focus its research on the Gold Ecological Park.

1 <http://www.cci.org.tw/portal/plan/index.asp>

2 <http://www.npm.gov.tw/en/home.htm> 國立故宮博物院

3 <http://www.cloudgate.org.tw/eng/> 雲門舞集

Research Aims and Objectives

Aim

The impacts of globalisation has spread to every dimension of life, and every corner of the world. Museum operation is also affected by this flood. Particularly, the globalisation effect is more obvious on a local museum because there may be “conflicts” between globalisation and localisation. Under this circumstance, how does a local museum respond to the globalised competition? In order to stand out from the crowd, does it embrace the commercial means (i.e. branding defined in this research) in museum practice? This study specifically identifies the impact of cultural globalisation on a local museum’s branding practice, namely that of the Gold Ecological Museum.

Objectives

The explicit objectives in this research are listed below:

1. To discuss different aspects of cultural globalisation phenomenon.
2. To explore different theories and natures of museum operation.
3. To explain economic changes in Taiwan in the recent decade especially the emerged trend of branding, under the impulse of globalisation, as well as the policy and development of cultural industry in Taiwan since the 1990s.
4. To investigate if the chosen local museum is adopting branding as their strategy to express the local specialty, and the possible effects branding brings to the cultural industry.
5. To discuss and analyse the impacts of globalisation on the practice of a local museum.

Domain

This research focuses on the cultural creative industry in Taiwan. The findings will be valuable for museum sector in the country. The chosen example, the Gold Ecological Park, was opened to public at the end of 2004. The time period that this paper is going to study will be from its opening up to the present.

The Structures of the Research

This research encompasses five chapters, including an "Introduction" chapter, a "Theories Review" section, a "Methodology and Method" chapter, a "Findings and Analysis" of the study and its limitations, and finally a "Conclusion" chapter which gives recommendations for future research.

The introduction chapter develops a setting for the research. Subsequently this chapter outlines the explicit objectives of the research. A rough structure of the dissertation will be developed. The next chapter reviews more relevant literatures or theories which will be applied in interpreting the data collected from the interviewees. First, different dimensions of globalisation will be looked at closely. Then, theories of museum and its behaviours, and a new trend of museum will be discussed. Next, several branding concepts which will be employed by this thesis will be covered. Afterward, the background and status quo of cultural creative industry in Taiwan will be presented since the chosen case study is a local museum in Taiwan.

The following chapter describes and explains the details on the research model, methodology and methods adopted for the purpose of this research. Since the Gold Ecological Museum is chosen as a research case in this thesis, a presentation of the museum's profile will be made, including its historical, natural background, and the developing and planning process of the museum's establishment. The principles of questionnaire design, sample selection, and the process to obtain the data will be presented in more detail in this section.

Afterward, the interview results will be presented and interpreted. Also, the main findings, as well as sub-findings of each theme, will be included in order to identify how the data reflects on the research objectives. The final chapter encompasses the conclusion of the findings generated in the previous chapter. After a presentation of the limitations of the study and a provision of recommendations for future research, a conclusion will be provided in this chapter.

Applied Theories and Studies

Based on the research background, several topics of literatures will be reviewed in this section.

Culture and Cultural Goods

The definition of "culture" is always a controversial topic cross-disciplines. Most people are acquainted with the controversy surrounding the difference between art and culture. Throsby (1999:3-4) gives a few definitions of culture: In a broadly anthropological or sociological framework, and in a functional orientation. Since culture can be regarded as a system of beliefs, values, or faiths, etc, and shared by a group of people, the cultural interactions among members of the group can be modeled as transactions or exchanges of symbolic or material goods within an economic framework (Throsby, 2001:10-12). Following this context, if culture is interpreted in a functional term, it can be identified within an economic milieu. The theme of the commercialisation of culture can be considered as making commodities in the same terms as many other commodities are produced in the economic framework.

Cultural goods could be tangible and intangible. They can be spirits or creativity. For Throsby's (1999:3-12) '... cultural goods ... involve human creativity in their making, which conveys symbolic meaning'. They can also be reproduced and boosted by industrial processes and worldwide distribution channel, such as books, magazines, films, and so on. Cultural goods can be experienced such as an "artifact" which through the display of beauty, knowledge or memories of the past, offers an enduring experience. This is also true of museums. The satisfaction thus comes not only at the time of the consumption but over time as individuals interacting with more people having similar tastes and there is the opportunity to think about what has been seen or heard (Malue, 2004).

Globalisation of Culture

The term, globalisation, is not a recent phenomenon in this century. In the initial sense of the term, globalisation refers to the spread of new forms of non-territorial social

activity (Scholte, 2000). Historically, there has been a great tendency toward globalisation for many centuries such as those great universalising religions of the world and generalised a set of values standing above both states and economy (Waters, 2001:161-165). Globalisation in this century primarily refers to the continuous integration of worldwide markets and the increasing growth of transnational financial and economic networks. But this process is equally characterised by the fading of national cultural identities, increasing geographical mobility, international migration, and cultural homogenisation (Bonink and Hitters, 2001:228-229), heterogenisation, and hybridisation. Several dimensions under globalisation will be discussed which are commercialisation of culture, deterritorialisation of culture, universalisation of culture, homogenisation of culture, and hybridisation of culture (Scholte, 2000). The impacts of globalisation are closely connected with the rise of the brand as well. Many commercial products can illustrate this trend. The global cultural goods or cultural markets have created a global cultural "brand". To stand out from the crowd, museums in some countries are seeking some commercial ways to distinguish themselves from others, such as the Guggenheim Museum, which can use its global image to attract visitors from all corners of the world.

Museum Theories

Museums are defined⁴ as important mechanisms for conserving, interpreting, researching and displaying heritage, as well as for educating the public. Museums also present the interactions between culture and nature. This reflects a recent trend of a new type of museum, eco-museum, which focuses on ecological activities that aim to develop an entire region as a "living museum" (Ohara, 1998:26-27). Some cultural economists also regard museum is as a firm with inputs and outputs (Peacock & Godfrey, 1974:360-370). Superstar museum, however, can be seen as an expression of commercialisation in this research. The Guggenheim Museum is a good example of a "super brand" of an international cultural organisation (Tsai, 2004). Here, the museum seems to be commercialised and marketing mechanism is manipulated in the process of operation. They then need to combine and unite with local society to obtain support. In this case, museums must not merely market themselves, but also market

⁴ http://portal.unesco.org/culture/en/ev.php-URL_ID=15553&URL_DO=DO_TOPIC&URL_SECTION=201.html

the local community, city and county in which they are located to form an integrated operational mode and to drive regional regeneration (Tsai, 2005).

Branding

Nearly every company has a brand or an identity. However a name is different from a brand. A name might be recognized by customers while a brand stands for the differences with its competitors. However, can a cultural organisation, such as a museum, be a brand? Scholars categorised museum into different types of brand: a service brand (McLean, 1997) and a values brand (Scott, 2000). Museum is also facing an intensive competitive environment (McLean, 1997; Wallace, 2006). If given a choice, people tend to choose relatively well-known "brands", such as the British Museum in London or the Louvre in Paris, rather than "secondary" or "less-famous" museums. It may prove that customers' decision-making process is really influenced by brand names, and customers' evaluations of value derived from cultural consumption are different for various brands. Brand image and awareness sometimes could influence brand loyalty but not necessarily in a positive way. Sometimes a good brand experience is also the element which adds "value" to the product or service. Apple's iPod brand loyalty ties consumers into an expanding portfolio of other Apple products. As a result, companies attempt to establish for themselves a strong brand name that can reinforce their firm's image. The benefits of doing so usually include greater brand recognition and higher revenues.

Methodology and Method

This research is structured on the basis of a case study, which is the Gold Ecological Park in Taiwan. To achieve the research objective, the interpretivist model is chosen out of the three epistemologies (models) because this model is usually applied to observe meaningfulness of social behaviour and the field of humanity studies. This study adopts a qualitative stance as its methodology to address the questions raised because qualitative method is appropriate when undertaking basic exploratory studies to uncover complex attitudes, opinions, feelings, experience.. etc. Almost all case studies involve unstructured interview and ethnographic methodology (meaning the subject was allowed to express themselves in their own words). The main method to obtain the data is to distribute the questionnaire by e-mails at the first stage. The following up supplementary interactive interviews, such as personal telephone interviews or on-line instant communications, will be conducted, if necessary. These methods all act as supplementary to each other.

The case selected in this thesis is the Gold Ecological Park. It is the first public museum in Taiwan which combines site preservation and the living environment with the museum operation. In contrast to most museums, which limit their activities and operation to some clear range, the Gold Ecological Park is a museum consisting of the living environment and existing stories. There is no boundary between the museum park and the local community. This unconventional type museum requires unconventional ways to manage, such as deeper and more frequent communication with the local inhabitants since the people are just living within or very close to the museum park. The Gold Ecological Park stresses the objects naturally existing in the environment. These are also the specialty of the museum park. It aims to provide the visitors with the experiences of the living stories of the people, the nature and the landscape, so that they may feel the aura and become refreshed both mentally and physically.

Data Collection and Analysis

Population and Sample

The population target is all the people who have been involved in the museum operation team of the Gold Ecological Park. However, the researcher cannot survey everyone in the population due to some limitations⁵. In order to ensure the quality and effectiveness of the data, samples are chosen from populations carefully, instead of random selection, taking into consideration the following principles: the resigned curator and staff will be interviewed because they were acting as key roles and aware of all the procedures of the establishment; the samples must have had taken full responsibility in handling some projects or events. However, the selection procedure of volunteers is random. The samples will be reached mainly through personal e-mail. The questionnaire will be designed in both English and Chinese language. Interviewees are free to choose to answer in either English or Chinese. Both English and Chinese questionnaire will be attached in the appendix in this research.

Questionnaire Design

After the case has been selected, a questionnaire is designed to extract the opinions and experience from the museum staff. For this study, the questionnaire is designed on a basis of "KISS" principle which means "Keep It Short and Simple". The questionnaire design is open-ended and exploratory by nature and the key concepts are clarified based on several relevant academic theories. In order to present the questionnaire in a more understandable way for the respondents, these researched themes are introduced and appear in different questions in four different sections. These questions will investigate whether the museum really adopted branding concept, or commercialisation mechanism to facilitate the museum operation, in a globalised context. Different aspects of globalisation of culture as well as museum theories will be included into the questionnaire.

Data Collection

The data this research is designed to collect is illustrated as follows.

⁵ Economic limitation, geographic limitation, and time pressure.

1. The attitudes of museums staff toward commercialisation i.e. commercialisation of cultural goods and commercial business model.
2. Whether the Gold Ecological Park is carrying out branding concept in its practice or not.
3. The “awareness” of museum staff on globalisation issues.
4. The affects on local identity, and the interaction with the local inhabitants.

To collect the information, the questionnaires will be given out to the interviewees stage by stage. The pilot questionnaire will be distributed to two of the staff, to verify if the questions would be feasible to obtain the required information. Before distributing to the second batch of respondents, the questionnaire module will be re-designed to a new version according to the answers in the pilot-run version. After receiving their feedback and clarifying the confusion of the questionnaire, the third version will be e-mailed to the rest of the informants. The whole questionnaire interview stage will end up after the final and the fourth version of questionnaire is dispatched. However, supplementary methods will be conducted if there is some information missing or misunderstanding during the e-mail survey process.

Data Analysis

This data is analysed by a qualitative analysis method. The findings are produced from the questionnaire survey. The researcher will analyse all the information obtained from the interviewees. Moreover, a rough background i.e. educational background and previous job field of the interviewees will be included since it may have impacts on the way they think about the management of the museum. In this chapter, the main findings and sub-findings will be presented followed by the data analysis and interpretation. The theories discussed in this chapter reflect on the research objectives established in the thesis.

Other Issues

Ethic Issues

The data resources in this research will be coming from first-hand interview and secondary data such as official governmental reports, academic journals...etc. Any quotations will be clearly cited in the paper. Furthermore, this paper is an independent research and all the thoughts and analysis are the responsibility of the author. During the interview process, the detail and personal information of the interviewees will be coded without disclosing their personal information.

Dissemination and Policy Relevance

The final findings of this research paper will be presented initially to Faculty of History and Arts at Erasmus University Rotterdam for future academic use. Secondly, the research findings will be presented to the Gold Ecological Museum.

Resources

The data will be collected in two ways: One is from the resources in the University library, the on-line digital database, or search engines. The other way of collecting the data will be through interviews. However, within the limited budget, as the research target is located in Taiwan, interview will be conducted through long-distance telephone calls. The possible phone cost will be estimated about 50-100 Euros. The web interactive communication mechanism such as Skype, or instant messenger will also be used since the cost is relatively minor.

Chapter Two: Globalisation, Museums, and Branding

Introduction

The aim of this research is to investigate the impacts of globalisation on branding of a local museum in Taiwan. The main object of this chapter is to review the existing literatures on certain theories and concepts. It begins with the multiple definitions of culture, and different dimensions of cultural goods. Afterward, five different dimensions of cultural globalisation will be examined: commercialisation, deterritorialisation, universalisation, westernisation, and hybridisation. The next section will focus on the research object of this research, namely, museums and commercialisation of museums. Superstar museum theory, and a new museum trend, namely, eco-museum, will also be discussed. Furthermore, this chapter will present evidence to illustrate the importance of global and local factors in the development of branding a museum. In addition, various branding concepts and their applications of museums will be examined. In the following section, due to the purpose of this research, the development background and the status quo of cultural creative industry, as well as the local museum in Taiwan, will be presented. Finally, this chapter will end with a summary.

Culture and Cultural Goods

What is Culture?

"... culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs." (World Conference on Cultural Policies, 1982)

In 1993 the Danish Minister for Culture said in a speech that culture is also a porcelain service design and a beer at lunchtime (Denmark's creative potential, 2000). Her statement then elicited intense debates in the media on the meaning of the term- "culture". In fact, culture as a term and concept has been an issue of debate among scientists, politicians and artists for hundreds of years prior to her speech. The definition of "culture" is always protean and difficult to capture what it really means precisely. This is illustrated by Throsby's (2001: 3) two interesting remarks. 'Raymond Williams', he says, 'describes culture as one of the two or three most complicated words in the English language'. Moreover, 'Robert Borofsky suggests that attempts to define culture are – akin to trying to encage the wind' (Throsby, *ibid*). Culture, in daily life, is a term that is employed use but without a tangible or generally settled meaning, while in academic spheres, to certain degree, it relates to concepts and ideas of the humanities and social sciences. However it is often deployed without precise definition so its definition varies among different disciplines.

In the academic context, Throsby (1999:3-4) provides two different definitions of culture. 'In a broadly anthropological or sociological framework, it describe a set of attitudes, beliefs, morals, customs, values and practices which are common to or shared by any group'. In a more functional orientation, he claims that 'culture involves certain activities that are undertaken by people, and products of those activities, which have to do with intellectual, moral, and artistic aspects of human life'. Similarly, the

cultural economic scholars, Arjo Klamer and Ven Heusden (1996:44-47), define culture as the shared values, stories, and aspirations that distinguish one group from another. They explicate that culture may stand for both arts and culture in the anthropological sense. A semiotic and literary professional, Ven Heusden (*ibid*) believed that culture either refers to the whole of historical organisation of human behaviours, or it relates to the artistic realm, which is most commonly used by people. However, culture should be more objectively and more broadly defined, such as a system of shared beliefs, values, customs, behaviours, and artifacts that the members of society use to cope with their world and with one another. Moreover, the knowledge transmitted from generation to generation is also one type of culture. The customs or notions inherited from grandparents or grand-grand parents can also be deemed as culture.

Cultural Goods

Instinctively and commercially, “goods” are something tangible, touchable, and reproducible, like a book, or a car. Following this concept, cultural goods are logically the combination of “culture” and “goods”. Thus, cultural goods would be visible commodities that are able to be reproduced and boosted by industrial processes and worldwide distribution, such as multimedia products, books, magazines, software, films, and so on. UNESCO defines cultural goods on its official website⁶ ‘... generally refer to those consumer goods that convey ideas, symbols, and ways of life. They inform or entertain, contribute to build collective identity and influence cultural practices’. Cultural goods, according to some academic definitions, unlike the “ordinary physical product” sold on the market, could be tangible and intangible. They can be spirits or creativity, according to Throsby (1999:3-12) ‘... cultural good ... involved human creativity in its making, which conveys symbolic meaning’. Sintas and Álvarez (2002) identify that cultural goods have some symbolic properties, i.e., characteristics by which consumers are distinguished, indicating that they are members of a given social class. Moreover, cultural goods are not only used by consumers as final goods but also by the producers as intermediate products for other

⁶ UNESCO official website:

http://portal0.unesco.org/culture/admin/ev.php?URL_ID=18669&URL_DO=DO_TOPIC&URL_SECTION=201&reload=1184695968&PHPSESSID=126b69e7f18ec43706f3aeaca29832e6

sectors and industries (Chen, 2003). For instance, design is essential for the fashion industry, and architecture provides the indispensable construction plan for the construction industry. Cultural goods are subjective sensations that prompt on the part of the consumer and which can only be revealed through the consumption experience. They can also be experienced unsubstantially such as an “artifact”, through the display of beauty, knowledge, or memories of the past, which offer an enduring experience (Throsby, 1999), for examples museums, or heritages.

Cultural goods consumption is often associated with the notion of aesthetic appeal and with intrinsic motivations. Consumers tend to make choices and select the products to which they will allocate time and money by following the consumer behaviour process, for example, information can be obtained from-- the perception of the product or service through its environment and the elements that the consumers have stored in their memory (Évrard & Aurier, 1996). The satisfaction of the consumption of cultural goods comes not only at the time of the consumption but also over time as individuals interact with more people having similar tastes (Malue, 2004). Sometimes the satisfaction of cultural goods comes more from their social rather than the economic meaning. Westminster Abbey has historical and symbolic value as well as culture value to the British – it is an invaluable Gothic church in art history, at the same time, it is also the traditional place of coronation and burial site for English monarchs. It apparently cannot be measured in terms of monetary value. Therefore, cultural goods cannot be regarded as mere merchandise or consumer goods and they require special attention on the part of international community. For example, some forms of culture and the arts, such as opera, usually require protection from market forces, through patronage or subsidy, in order to flourish. Others, such as popular music and the cinema, have flourished because of mass availability through the market.

Globalisation of Culture

'Globalisation as a concept refers both to the compression of the world and the intensification of consciousness of the world as a whole.. both concrete global interdependence and consciousness of the global whole.' (Robertson, 1992:8)

World History Context

The term, globalisation, might be new, but the concept is not a recent phenomenon. Globalisation has strong links to the past. Smith and Baylis (2001: 7) define it as 'the process of increasing interconnectedness between societies such that events in one part of the world more and more have effects on peoples and societies far away'. Historically, there has been a great tendency toward globalisation in the past in the universalising religions of the world: Buddhism, Christianity, Confucianism, Islam, and Hinduism, which generalised a set of values standing above both states and economy (Waters, 2001:161-165). The other wave of "globalisation" came from the Age of Discovery. In the early fifteenth century and continuing into the early seventeenth century, European ships traveled around the world to search for new trading routes and partners to feed burgeoning capitalism in Europe. They also spread their tentacles to Oriental countries. As a result, the expansion of European cultures across the globe via settlement, colonisation, and cultural replication, and trading behaviours lead to certain degree of globalisation (Waters, 2001:6).

Globalisation in the history was also influenced by the international trade. Curiosity cabinet, also known as the German term "kunst-und-wunderkammern", has always been seen as the prototype of modern museums. In fact, the exchange behaviour, the reproduction, and the "cross-boarder" transaction activities were involved behind those marvelous collections. Those are the characteristics of international trading behaviours. Inspired by Renaissance ideas with an emphasis on remarkable examples of natural and human-made creations, these cabinets emphasised the rare, the spectacular and the virtuoso. This phenomenon proliferated throughout Europe in the

16th and 17th centuries. Obviously cabinet of curiosities were limited to those who could afford to create and maintain them, such as monarchs, or aristocrats. Those people utilised their own “commercial network” or “social network” such as ambassadors, the merchants, and the sailors to “trade” those treasures with the oriental world. It then facilitated the exchange of behaviour between the East and the West.

Dimensions of Cultural Globalisation

In the contemporary world, the theme of “globalisation” has dominated the literature since 1980’s and has been used and popularised from that time on. The term globalisation has then become identified with a number of trends, and metaphorically, can be described as an “umbrella” for a complex series of factors. Generally speaking, globalisation is often associated with phenomena, such as “free market” mechanism, “economic liberalisation”, westernisation or Americanisation, and the rapid growth of new information technologies i.e. the Internet (Scheuerman, 2006). In this research, five different dimensions under the context of cultural globalisation are analysed below.

Commercialisation of Culture

Culture and business are most often thought to be polar opposites, and these two worlds and two sets of values are thought to never be well-matched. In the world of culture, people preserve the right to provoke experiment, exceed, or set limits. However, in the world of commerce, people supply precisely what the consumers expect or need. The elite would consider that commercialisation is vulgar while the businessmen would think that “culture” will never be a good business opportunity and cannot produce profits. Commercial value, or economic value, in certain degree has to do with monetary value while cultural or artistic values communicate ideas and information, and contribute to aesthetic expression. As a matter of fact, the theme of the commodification of art and culture has dominated the literatures in cultural industries for a long time.

Consumption-based cultural globalisation actually began in the 19th century but in the arena of elite of bourgeois culture. At that time, what previously had been courtly preferences trickled down to the rich who established public art galleries, museums, libraries, national opera and so on. Some scholars from Frankfurt School argued that market exchange behaviours damages the quality of cultural production. They believe the easy pleasures available through consumption of popular culture make people docile and content, no matter how difficult their economic circumstances. They see this mass-produced culture as a danger to the higher arts and claim cultural industry should serve the consumers' needs for entertainment. In this way, they disparage business or commercialisation in the cultural realm. Thus, the outcomes of mass production to meet mass market demands would result in minimisations of the identity and tastes of individuals (Towse, 2003). These statements seem to establish an "uncrossable" wide-gap between culture and business worlds.

On the other hand, arguing against the Frankfurt School, some contemporary scholars such as Cowen (cited in Towses, 2003:170) claim that contrary to those "cultural pessimists" who consider capitalism as having a wholly negative influence on culture, commercialisation has in fact increased the diversity of cultural goods. Cowen (2002) argues that the world as a whole is highly diverse, people can still expect a flourishing of creativity in the aggregate. Furthermore, he points to the possibility that artistic and economic world could cooperate by free market commercial mechanism. This freedom of entry of the market mechanism makes room for artistic creation and innovation (cited in Towses, 2003:171). The effects of commercialisation of culture include expanded transnational marketing of increasingly commodified cultural products. This becomes obvious under globalisation phenomenon. As consumerism spreads across the globe, the proliferation of Western products and entertainment appeared to indicate that cultural commercialisation and homogenisation would be inevitable consequences of globalisation in the 21st century (Miller & Bruenger, 2006). In commercial goods, for example, some large international enterprises have become the prominent influences of economic globalisation, such as Microsoft, Coca-Cola, or Apple. They have strong national bases and succeed in world major markets then extend their successful experience across the national and economical boundaries.

In terms of cultural goods, production and consumption have become commodities. Culture – no matter what it is: music, art, food, images of age or youth, masculinity or femininity - has become a product, sold in the market place (Akande, 2002). People can consume concerts by listening to the recorded CDs instead of attending the concert in person. Furthermore, the increasing global trade of reproducible cultural goods will decrease the diversity of cultural offerings, as producers and consumers in different societies increasingly produce and consume the same kinds of goods. Therefore, according to Cowen (2002), 'this "loss" of diversity may result in some fragile society's loss of cultural distinctiveness which means a loss of social cohesion and identity, as well as the "cultural quality"'. Globalisation of commercialisation also exists in the spread of multi-culturalism and the access to cultural diversity, for instance, through the export of Japanese industry. Japanese way to manage the industry had challenged American and European dominations, and had the important effect on their economic system (Waters, 2001). For cultural organisations like museums, for example, also have to market themselves strategically to attract audiences and maintain a position for their future (Scott, 2000).

Deterritorialisation of Culture

Territory is a sense of a geographically identifiable location. Under the globalisation impact, it no longer constitutes the whole of "social space" in which human activity takes places. Global relations, with the removal of the geographical boundary, as Scholte (2000) says, are 'trans-border exchanges without distance'. Such relations are becoming more significant as communication and production happen without geographic constraints, trans-border organisations proliferate, and more people become aware of the world as a single whole (Scholte, *ibid*). The expanding of social activities across borders is predicated on the possibility of relatively fast flows and movements of information, capital, goods, and even people. Since the growing variety of social activities is irrespective of the geographical location of participants, the globalisation is therefore associated with deterritorialisation.

Deterritorialisation is defined as the loss of the natural relation of culture to geographical and social territories, and it detaches social and cultural practices from

specific places⁷. It entails a “reconstruction of geography”, so that social space is no longer wholly mapped in terms of territorial places, territorial distances and territorial borders (Scholte, 2000: 15-17). In the deterritorialisation context, a globalised culture illustrated by a continuous flow of ideas, information, commitment, values and tastes mediated through mobile individuals, or electronic technologies (Waters, 2001:196) which can be directly disseminated to those possible consumers to increase the cultural awareness of different contexts, or further to enhance the potential business cooperation. It describes the growth in international exchange and interdependence. With growing flows of trade and capital investment there is the possibility of moving from an “inter-national economy”, toward a “globalised economy”.

Cultural services are distributed directly under the deterritorialised phenomenon. The Great Exhibition in London, for example, was first held in the mid-19th century and was the first international exhibition of manufactured products. This “world fair” could be a turning point for accessibility of museums (McLean, 1997). As such, it influenced the development of several aspects of society including art and design education, international trade and relations, and even tourism. Organisational creativity also travels. Creative ideas diffuse among countries through various means, and such interconnections are ubiquitous and have unpredictable patterns (Acheson, 2003). Japan was first recorded to attend the Great Exhibition in 1862, with the exhibitions of Japanese lacquer works, potteries, and other cultural objects. Their cultural appearance evoked the interests of European countries or artists, such as Vincent van Gogh who adopted Japanese “ukiyo-e” (Japanese woodblock print⁸) to his works “Portrait of Pere Tanguy”. In fact, ukiyo-e, or say Japonism, with their curved lines, patterned surfaces and contrasting voids, and flatness of their picture-plane, also inspired Art Nouveau. The pattern became graphic elements that were later found in works of artists from all parts of the world, and these patterns and colours were the precursors to abstract art in modernism. Artists travel around to “serve” their customers (like musicians travel around the world to have concerts) while sometimes even the collections also travel. In 2007, the National Palace Museum⁹ of Taiwan has

7 <http://www.columbia.edu/~ukh2/deterr.html>

8 a style of mostly woodblock pictures established in the Edo period in Japan

9 The collection of the National Palace Museum mainly deals with art and artifacts of Chinese art. Many of the works in the collection

cooperated with the British Museum on "Treasure of world's cultures: The British Museum after 250 years". In this case, not only the collection, but also organisational creativity travels.

Universalisation of Culture

Universalisation refers to a growth of transactions and interdependence between countries (Scholte, 2002), in which the social structures of modernity¹⁰ are spread across the world, destroying existing cultures and local self-determination in the process. In this context, in the globalised world, messages, creativity, ideas, merchandise, financial investments, and even people "flow" cross borders. Globalisation here thus means "worldwide" or "everywhere" and is used to explain a process of various objects and experiences to people of the earth. Hence there is 'globalisation' of technological gadgets, business suits, or automobiles and so on. A classic example of universalisation would be the spread of information technology. Technology has now created the possibility and even the likelihood of a globalisation. For instance, these innovations have continuously been generating new media, distribution channels and reduced the costs of existing ones (Acheson, 2003). The Internet rapidly spreads around the globe and affected the production and dissemination of cultural products domestically and internationally, letting people enjoy the arts wherever they are. The consumption of cultural goods is more reachable -- films, music, books, exhibition of arts.. etc from other countries are within the reach. They have profound effects on both production and consumption patterns in industries.

On the demand side, consumers' preference of the arts industry is influenced by sale economics in consumption. It reduces the marginal cost of adding a consumer to close to zero, and makes available a far wider range of consumption experiences to individual consumers in the market. Some museums utilise this technology and offer on-line virtual museums service to users who cannot visit the museums in person; or they also apply the technology to support the way they exhibit their collections, such

are masterpieces, leading the Museum to become known as a treasure trove of Chinese culture.

¹⁰ According to Scholte (2002), it includes capitalism, industrialism, rationalism, urbanism, etc.

as touch-screen display. Additionally, multi-language services can be provided through the information technology as well to reach more worldwide potential visitors. Museums therefore can “advertise” themselves on the Internet to be more reachable and recognisable in consumers’ minds internationally. As a result, local museums which were once enjoyed only by local people can now reach broader international-scale audiences.

Westernisation of Culture

Universalisation draws attention to the spatial diffusion of experiences and objects across the world, while westernisation emphasises the spreading of certain social structures as well as lifestyles or governance styles, in particular the “Americanisation” of the world and the associated threat to traditional cultures. Globalisation is often interpreted as “cultural imperialism” or “Americanisation”. The phrase, “Americanisation”, is often employed when mentioning “global consumer culture” and it implies that the consumer culture which has been developed in the Western world in this century has been mass mediated to all other parts of the world. The United States exerts dominant influences in promoting its values and habits through popular culture and the news media. These imported cultures “penetrate” the local market or even supplant the local culture by building up consumption capital and reducing the so-called cultural “discount” (Schulze, 2003:272-273). For example, American Hollywood imposes the “American lifestyle” to every corner of the world by various media and channels. It creates a global environment for marketing and distribution of cultural goods and services, as well as for the production of these, which may place national or local cultures and identities at risk. Thus, American culture seems to become part of the local cultures (Schulze, *ibid*) and the local cultures could possibly be homogenised by the American culture. Moreover, as Scholte (2002: 12) states, ‘governance institutions, firms and civil society associations in Western Europe and North America have ranked among the most enthusiastic promoters of contemporary globalisation’. This may directly explain that globalisation and westernisation have certain degree of interconnections and that they are somehow the same.

Under this context, globalisation is deemed to bring about convergence and

"homogenisation" in world of culture. It also implies a complex phenomenon of homogenising with differentiating trends (Waters, 2001). International large companies promote a certain kind of consumer culture and standard commodities, promoted by global marketing campaigns to create similar lifestyles, such as "MacDonaldism". However, as Sen (2002) argues that to see globalisation as merely Western imperialism of ideas and beliefs would be 'a serious and costly error'. The other possibility that leads to cultural homogeneity is to generate cultural proximity through trade of culture or arts (Schulze, 2003:270). Cultural proximity may be a function of geographical distance, a common language, and of past exchange experience, and so on. People have closer bonds to build up more consumption capital for neighbouring countries. For example, Chinese cultures, including their language, history, and religion, had great impacts on its neighbors, mainly in Asian countries, through past exchange behaviours, religions, or cultural influences such as the Confucianism, the Taoism and the likes.

Hybridisation of Culture

Globalisation seems to make the world a whole by dissolving lines between localities, bringing a 'branded' homogenisation of cultural experience, and wiping out the differences between locality-defined cultures (Tomlinson, 2003: 29-30). Indeed, globalisation involves reductions in barriers to trans-world contacts. People become more mobile – physically, legally, culturally, and psychologically – to engage with each other, 'but the key to its cultural impact is in the transformation of localities themselves' (Tomlinson, *ibid*). But those who disagree argue that far from destroying it, globalisation has been perhaps the significant force in creating and proliferating cultural identity (Tomlinson, *ibid*). It not only increases individual freedom, but also revitalises cultures and cultural artifacts through foreign influences, technologies, and free market mechanism. Hall (1991) suggests that globalisation is the notion of 'harmony in diversity' which means that at one level localised national culture continues to operate 'but beyond the national boundaries there is the synchronous transnational culture with its different cultural flow' (Cantelon & Murray, 1993:278). Waters also believes, 'Cultural goods become more fluid and can be perceived as flows of preference, taste, and information that can sweep the globe in unpredictable and

uncontrolled ways' (Waters, 2001:24) and cultural flows occur differently in different spheres and may originate in many places which engender differentiation.

Jan Nederveen Pieterse has introduced the concept of hybridisation. In his study of "Globalisation as Hybridization", Pieterse suggests, '... we can construct a continuum of hybridities: on one end, an assimilationist hybridity that leans over towards the center, adopts the canon and mimics the hegemony, and, at the other end, a hybridity that blurs the canon, reverses the current, subverts the center' (Pieterse, 1995:56-7). This statement suggests that the globalisation process produces a certain degree of hybridisation as well. As Hartley (2001:99) indicates '... entertainment, fast food, fashion, and tourism... global culture can exist alongside local and traditional communities, identities and tastes, encouraging a multiplicity of cultures and providing possibilities for new culture to emerge'. The mingling of cultures from different territories is derived from the increasing communication chances among cultures (Tomlinson, *ibid*). According to Mucica (2003:6), 'Hybridisation is the making of global culture as a global *mélange*'. A society is more likely to succeed in the global competition if it has something distinctive to offer, and globalisation encourages it to find new ways of defining and distinguishing itself' (Mucica, 2003:6-7).

In other words, globalisation is a differentiating as well as a homogenising process. It pluralises the world by recognising the local cultural niches and abilities (Waters, 2001:192). Thus, global norms or practices are interpreted differently according to local tradition, which is known as "glocalisation" (Scholte, 2000). The term glocalisation is coined by Robertson (1995). It means that the universal ideas and processes involved in globalisation necessarily are interpreted and absorbed differently according to the vantage point and history of particular groups. For example global marketers create local traditions on the assumption that "difference sells" (Robertson, 1995: 29), because people want to differentiate themselves from the "globalised culture" and they want to convey a unique cultural identity. More generally, "glocalisation" captures the way in which homogenisation and heterogenisation intertwine (Robertson, 1995: 40). Moreover, Anthony Giddens' defines '...worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa....

Local transformation is as part of globalisation as the lateral extension of social connections across time and space' (Giddens, 1990: 64). Thus, the local inhabitants will increasingly make conscious decisions about which values and amenities they want to highlight in their communities (Waters, 2001:5).

Museums

According to UNESCO¹¹, museums are important mechanisms for conserving, interpreting, researching and displaying heritage, as well as education. They play a substantial role in people's leisure activities and are one of the most important tourist attractions. Museums present the interactions between culture and nature: an increasing number of museums are focusing their interests on science, natural science and technology. Therefore, substantial amounts of money are spent in museums, both in terms of entrance fees and in expenditures on museum restaurants and shops. The visitors then have a strong effect on the local economy. Commercially, if a museum can be considered as a cultural good, then to get the product right to match to the target users will be an important marketing activity (McLean, 1997: 105). To create the demand for a museum is more complicated since there is no identifiable "need" for a museum (Van der Vliet, 1979), and the "product line" of a museum is predetermined or fixed, such as its exhibit, its facility, its architecture instead of creating a new product to meet needs of the public. According to McLean (1997), the museum as a product is a bundle of images in the mind of the user, with the nature of the reaction to the museum product being psychological, rather than physical. Thus, the museum product can be considered as the whole experience of the museum. This reflects to the concept of experience economy which will be discussed in the following section.

Museum as a Firm

Some scholars regard museums as business entities which operate as "firms" because they also use "inputs" to produce "outputs" (Peacock & Godfrey, 1974: 360-370). Like managing the product life cycle of a commodity, the outputs of the museums have a number of important economic features. For example, the conservation of collection is in part intended for "consumption" by future generations. Similarly, customer satisfaction and feedback is critical in managing general commodity, museum's output may also generate "enjoyment", which can be seen as visitors' experience and satisfaction. The enjoyment of the exhibits cannot be purchased and traded. If the

¹¹ Please refer to the UNESC official website:

http://portal.unesco.org/culture/en/ev.php-URL_ID=15553&URL_DO=DO_TOPIC&URL_SECTION=201.html

satisfaction is high, there will be more opportunities for visitors to repeat their visit, which is obviously an important component of the demand for the services of many museums. Moreover, in many cases, the output is of a multi-product nature: research papers, visitor experience, catalogues of the collection, and a quality collection in good condition (Johnson, 2003:315-316). On the input side, there are labours consisting of a combination of highly specialised skills, or the investment in the form of exhibits (Peacock and Godfrey, *ibid*).

Similar to managing a firm, operating a museum requires multi-dimensional coordination. From administrative and operational aspects, many museums receive some form of public subsidy, although the extent and nature of this subsidy varies from one museum to another. For example, approximately 50% of museums in Taiwan are governed by public authorities at various levels mostly on a non-profit basis. When we consider the supply-end, museums have a cost structure which differs from other firms in the service industry: the fixed costs of operating a museum are relatively high, the marginal cost of a visitor is close to zero, and opportunity costs are high (Towse, 2003). Considering the demand-end, there are two types of demands for museums: private demand exerted by the visitors who are interested in the exhibits, or those who are beneficial parties from a museum (Frey and Meier, 2003:3-8); social demand is based on external effects and/or the effects of art organisations on other economic activities. As a matter of fact, several works have been done on the economic impact of museum on the local economy, in terms of employment or other conventional economic indicators. It is found that many people place very high expectations on museum development to generate revenue through the sale of goods in the museum shops (Chu, 2004). Museums that have benefited from revenues which is derived from the commercial behaviours may be considered a "superstar museum", a terminology coined by Bruno S. Frey (1998).

Commercialisation of Museum: Superstar Museum

The superstar museum can be seen as an obvious expression of commercialisation, because it is able to exploit the economies of scale on its museum operation, as well as the established museum networks (Frey and Meier, 2003:26-33). For example, Tate

Gallery in London has collaboration with other museums for enriching its collections. Moreover, superstar museums also wish to provide “total experience” to the visitors, from its blockbuster exhibit, to the surrounding amenities, or shops. The superstar phenomenon is caused by factors both on the demand and the supply side of the market. These museums are exceptional in the vast pantheon of museums scattered across the globe because they store rare and stellar works of art (A special series report of the Southern legislative conference, 2000). They tend to transform museums into providers of “total experience”; they have to relate to events in history, technology, politics, films and TV, and to provide everything from education, food, gifts, shopping to entertainment (Frey, 1998). A superstar museum can be identified by the following elements.

Firstly, superstar museums must have great prominence among tourists and world fame among the general population (Frey, *ibid*). They are a “must” for tourists and are prominently featured in guide books. Tourists cannot leave Paris without visiting the Louvre. Secondly, superstar museums always attract a large number of visitors. Superstar museums have worldwide known artists or artworks, such as Leonardo da Vinci’s Mona Lisa in the Louvre, or Michelangelo’s frescos in the Capella Sistina in the Vatican Museum. In addition, these museums often have exceptional architectures design, making the building itself a well-known feature. For example, I.M. Pei’s pyramid at the entrance to the Louvre, or Frank Gehry’s Guggenheim Museum in Bilbao. Finally, they are “commercialised” because their main revenues come from the museum gift shop or restaurant.

The McGuggenheim Effect¹²

The Guggenheim Museum may be one of the typical examples of superstar museum, and commercialised stewardship of museum. With a Yale MBA degree instead of doctorate in Art History, Thomas Krens, the director of the Guggenheim Foundation and the initiator of the franchising approach, planned to create the Guggenheim as “the 21st century” museum, selling itself as a global brand. His commercial way to run the museum is also illustrated as ‘unprecedented in the art museum world’ (Mathur,

¹² This term was adopted from Mathur, S. 2005. Museums and Globalisation. *Anthropological Quarterly* (78) 3:698

2005:698). Firstly, his global expansion was to proliferate global franchising of Guggenheim in all parts of world. Critics instantly called the process as “McGuggenisation” (McNeill, 2000:474), or “McGuggenheim” (Mathur, 2005:700), implying the extreme commercialisation of culture and arts (McNeill, 2000: 473-474). His desire of creating a “global Guggenheim” also contained some business cooperation with other museums – a three-way partnership with the venerable State Hermitage Museum in St. Petersburg and Kunsthistorisches Museum in Vienna, allowing for the exchange of exhibitions and staffs. Secondly, the cooperation with BMW and Armani presented a new kind of relationship between museums and business entities. This was also another result that museum’s practices were becoming profound interwoven with a corporate model. Moreover, Krens’ language contained many commercial terms such as “economies of scale,” or “brand awareness”. The “product” or “brand” here is presumably the museum itself (Mathur, 2005:701). According to Forbes Magazine, ‘this man is rewriting the rules of how museums are run’. Thus, the “name” of Guggenheim would benefit as a tourist magnet, drawing instant cultural applauses in the global culture circuit (McNeill, *ibid*).

Another example of commercialisation of the Guggenheim Museum is its opening in Bilbao which is sometimes criticised as an expansion and transplant of American “cultural imperialism”. The authority of the Basque “voluntarily” planned to present Bilbao as the pathway, by which it is strategically being part of expansion aimed at establishing a chain of Guggenheims around the world, to connect to the globe. However, when Basque authority adopted “American way” or “commercialised way” to operate the museum, it not merely enhanced the local economy of the Bilbao area, it also brought great impacts on the local cultural identity. The museum is “McDonaldised”¹³ since a chain of museums would be established throughout the world operating on a franchise basis.

Another Chapter of Museums: Eco-Museum

Traditionally, museums were based on a sense of aura premised on authenticity of the historical artifact, which was supposedly unique or scarce (Horne, 1984). Eco-museum,

¹³ The term “McDonaldisation” was raised by Ritzer, 1996.

however, breaks this conventional scale of museum. It is the new trend of the museum world. The emergence of this new type of museum relates to two important trends within the museum professionals. The first is the reflection on the role of the museum with the neighboring communities which was discussed in Round Table Meeting, Chile in 1972; the other was the development of open air museums and French rejection of the traditional museum. De Varine-Bohan argues (1973: 242-249) in his *Museum of Man and Industry* that the differences between the traditional and this new type of museum are: (1) the range of action; (2) the actor; (3) activities; (4) the collection; (5) the management. Unlike the traditional museum which limits the main displays, activities and researches to the museum building and the museum professionals, the eco-museum emphasises the participation and predomination of the local residents. Moreover, the exhibits are not only in a museum, but also integrated in the whole surrounding environment. Eco-museums are developing diversely in different cultures and countries. According to Kazuoki Ohara¹⁴ (1998:26-27), the term "eco-museum" refers to ecological activities that aim to develop an entire region as a living museum. He declares that an eco-museum embodies three elements: to conserve a variety of heritage in a given region, including natural and cultural traditions; to involve the local inhabitants' participation for the sake of their futures; to act as a museum – to preserve nature and tradition. The three concepts, "heritage," "participation" and "museum", according to Ohara (*ibid*), should be balanced and constitute a closely integrated whole. The Japanese interpretation accentuates the 'living environment', which influenced Taiwan's many planning projects in the 1990s and continues to do so.

14 Kazuoki Ohara is the executive board member of JECOMS (Japan Ecomuseological Society), and Associate Professor, Department

About Branding

Name and Naming

The terms “name” and “brand” are often confused. People may often regard “a brand as just a name” or “a brand as a whole company”. As a matter of fact, there are certain differences between a name and a brand. Many companies believe they have a brand when what they actually have is a name. Actually, naming a product is like naming a person which has an identification function, i.e. it reminds consumers of which product they desire to buy or not. On the other hand, naming signifies the product with cultural signification, where it relates to cultural-specific meanings associated with the product (Danesi, 2006:19). By the end of the 19th century, assigning names to products reached its culmination -- the naming by Henry Proctor of his generically named “white soap” as “Ivory Soap” was an idea that apparently came to him. Naming a product thus makes it possible to refer to it as if it had a distinctive character or quality. In addition, a product with a name has the capacity to tap into the brain's memory reservoir. It is easier to remember things as words than to remember the things themselves. As the association grows stronger, consumers' loyalty increases and they are more willing to pay a premium price. Hence, there is equity in the brand name. Companies that succeed in converting their names into brands are more likely to succeed in the crowded marketplace. The worldwide famous entertainment brand, Disney, is a clear example. The founder, Walt Disney, was driven by a vision “to make people happy”. It was around this vision that he built the Disney brand. Today the Disney brand stands for imagination, wholesomeness and fun.

Brand and Branding

A name becomes a brand when consumers associate it with a set of tangible or intangible benefits that they obtain from the products or services (Court *et al*, 1997). A brand is a distinctive identity that engenders loyalty. Across a wide range of industries, world-class companies invest greatly in developing a distinct logo, or a brand name to reinforce their brand image to customers. Disney stands for “fun” and “family” in consumers' perception. Companies that are skilled in developing and

managing brands are reaping large rewards (Desmet *et al*, 1998). Thus, the importance of brand is reflected, not only in its financial value, but also in the brand's role as a multipurpose tool for its owners. However, what is "branding"? Wallace believes branding consists of creating and maintaining a body of programs and attitudes that convey a clear promise, and generate ongoing support (Wallace, 2006:1). In the commercial market, companies are competing intensively to obtain customers' attentions. They hope to distinguish themselves from the other players in the market. In the case of purchase of a portable music player, people are actually buying "music". Every digital music player provides this function. However, the feeling that different product brands create for customers is different – e.g. iPod just brings different meanings and associations to consumers' minds than other second-tier brands. In short, a brand is an identifiable entity that makes specific promises of value to the consumers. It tells them what they can expect from the products and services offered. Nevertheless, no matter how complex and multidimensional a construct a brand may be, the basic function of the brand is to distinguish products from their competitors' and to provide consumers the freedom of choice (Murphy, 1998).

All organisations are competing for consumers' money or time. Non-profit organisations may also need to differentiate themselves from others because competition is tougher than ever. In the case of the museum circle, competition can consist of direct competition (with other museums and attractions) and indirect competition (with other activities that the consumers may be willing to spend time and money on) (McLean, 1997:71). If given the choice, people tend to choose relatively well-known and established "brands", such as the Vincent van Gogh Gallery or the Guggenheim Museum, rather than "secondary" or "less-famous" museums. It may prove that customers' decision-making process is influenced by brand names, and customers' evaluations of value derived from cultural consumption are different for various brands. Therefore, many smaller museums realise the pressure and begin to seek for cooperation partnership with other local museums to enhance any competitive advantage they may have (McLean, 1997:72). Under this circumstance, museums, according to Scott (2000:39), may have to strategically market themselves to attract visitors to stand out from the crowd by giving it an image and personality with which visitors and supporters can identify, increasing their emotional attachment

and encouraging them to return.

Brand Experience

A brand experience is created by both the brand as well as a consumer's interaction with the brand during the consumption process (Tybout & Carpenter, *ibid*). It is also the process of taking the values of a brand and extrapolating peripherals (such as technological aid) to create an environment where the consumers are immersed, surrounded by colours, shapes, sounds, atmospheres, and sensations which embody what the brand is all about. Therefore, the overall brand experience represents a way to bring the consumer to the brand and establish a close relationship. Within the symbolic society, the individual develops its personality through selective cultural consumption out of a wide range of cultural goods or activities, in which the experience factor is decisive. Consumers are increasingly attached to collective experiences through participation at large scale live events of all kinds, such as opera, ballet, concerts ...etc. All aspects of life are becoming part of the experience economy and leisure is the center of it (Segers & Huijgh, 2006). Therefore, experience economy, is a new stage of economic offering emerging at the end of the 20th century. It advocates that businessmen must orchestrate memorable events for their consumers, and that the memory itself must become a product, the "experience". The consumer then must be drawn into the offering such that they feel a "sensation" (Pine and Gilmore, 1999). The intensive competition moves consumers' attention on product's physical peculiarities to more emotional experience and feelings. When visitors are seeing Shakespearean drama, meanwhile they are consuming its association to the history of the play, the aura, and a given sensation.

Brand Image

According to Solomon *et al* (1999), brands often have clear defined images or "personalities" created by product advertising, packaging, branding advertisement, and other marketing strategies that focus on positioning a product in a certain way. People often choose a product because they associate with its brand image, or because they feel the brand personality somehow corresponds to their social status. Consider the worldwide famous brand Louis Vuitton. The LV name not merely allows consumers to identify the actual type of suitcase, but also assigns an aura of craftsmanship,

superior quality, or taste to the product. This additional yet intangible meaning is the brand image that the product name is designed to evoke in people (Danesi, *ibid*). Branding sometimes creates trust and an emotional attachment to the product or company. This attachment then causes the market to make decisions based, at least in part, upon emotion-- not necessarily just for logical or intellectual reasons (Dolak, 2001). The strongest brands are built on emotional and intangible differences, rather than mere product differences (Hart, 1998). For example, Adidas associates its products with star athletes, hoping customers will transfer their emotional attachment from the athlete to the product. For Adidas, it is not just the shoe's features that sell the shoe.

Brand Awareness

Brand awareness occurs when a consumer finds out about the existence and availability of a particular product. It consists of both brand recognition, which is the ability of consumers to confirm that they have previously been exposed to the brand, and brand recall, which reflects the ability of consumers to name the brand when given the product category, category need, or some other similar cue. Successful brand awareness of a specific brand can maximise its recognition, and further draw consumers' purchase intentions. However, brand awareness does not necessarily equal consumers' preference toward this brand (Dolak, *ibid*). Everyone knows the MOMA (the Museum of Modern Art) in New York City and can recognise and identify it, but they do not necessarily prefer it. In practice, brand awareness can be exaggerated by media communication, such as public relation or advertisement, and this shift in media indicates that cyber network can be an effective medium for raising brand awareness (Hopkins, 2006).

Brand Loyalty

A successful brand awareness or image can operate on multiple levels, such as extending the brand to an unrelated area, or adding new communications channel to reach potential consumers (Dolye, *ibid*), or stimulating the repeat purchase of the products or services, which contributes to brand loyalty. Brand loyalty is the strength

of preference for a brand compared to other similar available options. Moreover, true brand loyalty exists when customers have a high relative attitude toward the brand which is then exhibited through repurchase behavior (Oliver, 1999). A contemporary example of brand loyalty is the fever of many Mac users to the Apple brand and its products. Evidence shows that iPod is attracting consumers to the Mac, the survey also reveals that iPod owners are three times as likely to seriously consider the purchase of a Mac as non-iPod owners (Appleinsider Staff, 2005). An analyst with Morgan Stanley says in her research note that 'We think this speaks wonders on iPod brand loyalty and ultimately ties consumers into an expanding portfolio of Apple products'.

Is a Museum a Brand?

There are many types of brands, for co-operations, for the products, for the service, for the value...etc. Can a museum be regarded as a brand? McLean (1997) considers a museum as a service brand. She thinks museums are both service organisations and non-profit organisations (McLean, 1997:51-53). In this context, a museum can be deemed as a service brand. Brands offer specific services to customers and develop their brand names from organisations or companies. Branding a service can be an effective way to signal to consumers that the organisation has designed a particular service offering that is special and deserving of its own name (Keller, 1998). The type of the service associated with a brand is also strongly influenced by the people who are involved in the delivery of the service. Museum's employees, for example, share the same organisational culture and its distinctive values and attitudes. It is the staffs who embody the service's brand in the consumer's mind. In many cases the service staff is the first line of contact for consumers, and through training, organisations are able to ensure their employee's commitment to the delivery of the promise that their brand offers. The brand's implications are that all employees must deliver the service, in a way, which is consistent with the brand's commitment.

Scott (2000:36-37) classifies museums in the category of values brand. A values brand has a constant core purpose, and creates a long-term connection with those with the same values in the market (Scott, *ibid*). There are two significant characteristics of a values brand, durability and flexibility. Durability illustrates

customer allegiance to the brand's fundamental values; the durability of a values brand does not preclude flexibility. Instead, the brand is free to move into other areas as long as the core values can be discerned in the new field. Such is the case of museums such as the British Museum, or the Metropolitan Museum of Art which are perceived as extraordinary quality institutions that have endurance to prove their quality (McNichol, 2006: 11).

Museum is obvious an experiential brand. An experiential brand focuses on how consumers feel when interacting with brands. It may include a tangible and an intangible product. An example of experiential brand of commercial products is IKEA. Their distinctive Scandinavian furniture and furnishings are presented as "lifestyle" solutions for different consumers. A product's environment and service are combined to create temporary encounters with the brand. These encounters may involve extended contact with the customer. Consequently, the "place" and the "people" components of service delivery are particularly important in creating strong experiential brands (Tybout & Carpenter, 2000). Museum, however, fall into this category. A superstar museum, for example, is to provide "total experience" to the visitors.

Globalisational Impact on Branding

The former chairman of Coca-Cola, Robert Goizueta, once said: 'People around the world are today connected by brand-name consumer products as much as by anything else' (Akande, 2002). Globalisation is understood as a dynamic, whereby the social structures of modernity are spread the world over, normally destroying local self-determination and pre-existent cultures in the process (Scholte, 2000: 15-17). The improvement of transportation, science, information, as well as the globalised capitalism of the market economy has dominated cultures ideology and value system, which would "crowd out" the relatively "subordinate" cultures. The growth of multinationals and the globalisation of their impact are wrapped up with the rise of the brand (Smith, M. K. & Smith, M., 2002). In commercial goods market, under the pressure of globalisation, a new strategy is generated to balance the way to manage brand and production in the organisation. A multinational company looks for

chances to outsource the production to lower-labour market and starts to build their own brand. It is illustrated by some world well-know brands such as Nike, Levis, or Coca-cola that invest greatly in promoting their brands rather than their manufacturing lines. As Klein (2001:3) mentions, 'the astronomical growth in the wealth and cultural influence of multi-national corporations over the last 15 years can arguably be traced back to a single, seemingly innocuous idea developed by management theorists in the mid-1980s: that successful corporations must primarily produce brands, as opposed to products'.

Cultural Creative Industries in Taiwan

Background of Economic Development

Taiwan has always been recognised as an economically fast-growing and technological developing country in worldwide economic market. Most of Taiwan's economic development in the past emphasised export-oriented or international trading industries. However, with the rise of incomes and standard of living, people in Taiwan no longer enjoy the advantage of lower-cost labour market. More and more organisations and companies migrate their manufacturing lines to the neighborhood countries to seek lower cost labour. Therefore, Taiwan is entering an industrial restructuring and transforming phase, and is generally expected to be able to transform itself readily into a high-technology economy system. Under the impulse of globalisation, those enterprises, in order to survive in market and further to acquire more market share, start to employ "own-branding" strategy to distinguish themselves from other competitors. Branding is normally regarded as a marketing practice of creating a name, symbol or design that identifies and differentiates a product from other products. Therefore, in the past decades, the economy trend in Taiwan has been evolving from Original Equipment Manufacturing (also know as OEM), to Original Design Manufacturing (also known as ODM), further to the recent trend of Original Branding Manufacturing (also know as OBM). Enterprises start to focus more on creating and managing their own brands, rather than offering low-cost labour on manufacturing. It can be proved by some successful commercial brands in the market, such as Acer, Giant, and the likes. These companies outsource the production to the EMS¹⁵ and put more emphasis on their brands. Branding, therefore, becomes a "weapon" for those brands in the industry under the intensive competing macro environment.

Cultural Creative Industries in Taiwan

Under this context, not only Taiwan should pursue "high-tech" economy model, but

¹⁵ EMS: Electronic Manufacturing Services: term used for companies that design, test, manufacture, distribute and provide return/repair services for electronic component and assemblies for original equipment manufacturers (OEMs)

also knowledge-based economic competence should it establish. At the same time, Taiwan's strategic objective to develop the high value-added knowledge-based economy has taken shape. In fact, the added-value of knowledge economy centers on creativity and innovation, especially in aesthetic value and design¹⁶. This core value, however, was neglected in the past planning process of economic development. In short, it is the industrialisation of culture for expanding the consumer market for culture and creativity, and the enculturation of industry for strengthening the dynamics of creative design through cultural content and raising the added-value of products (Taiwan Institute of Economic Research. 2003). At the end of the 20th century, after the Labour Party in Britain adopted the phrase "creative industries" and undertook relevant strategies and actions in this regard, many other countries began to develop "creative industries" or "cultural industries" as a policy goal. This wave also impacted the other side of the world. Several Taiwanese professionals had imported the concepts of "cultural industries" and "creative industries" and combined these two phrases as "cultural creative industries" which was a world first. After summing up the experiences of leading nations and making certain adjustments for the local situation, the government defined creative industry as follows: 'industry that is centered on culture and creativity and that creates wealth and employment opportunity through the formation, use and protection of knowledge' (Chu, 2004).

With escalating opportunities in experience of international exchange and strong government support, the "cultural creative industries" are suddenly becoming inextricably linked with economic development. It is believed the cultural creative industries would play a crucial role in injecting cultural and creative elements into the knowledge-based economy and point the way for the future competition of Taiwan's industries. The following thirteen sectors are subsumed under the definition of cultural and creative industry used by the central government:

1. Visual Arts Industry;
2. Music and Performing Arts Industry;
3. Industry Involved in the Facilities of Cultural Exhibitions and Performances (all companies providing management and services to fine

¹⁶ <http://www.cci.org.tw/portal/plan/index.asp>

art museums, other museums, arts centers /artist-in-residence programs, musical concert halls, performing arts venues, and so on are subsumed in this category);

4. Crafts Industry;
5. Movie Industry;
6. Radio and Television Industry;
7. Publishing Industry;
8. Advertising Industry;
9. Design Industry;
10. Digital Recreation and Entertainment Industry;
11. Designer Brand Fashion Industry;
12. Architectural Design Industry; and
13. Creative Life Products Industry.

Museums fall into the sector of "industry involved in the facilities of cultural exhibitions and performances" category of cultural and creative industry as defined by the Taiwanese government. Cultural policies in Taiwan are responding to localisation efforts such as a community-rebuilding program. Most new local museums are established based on such policies, as they create the basis of knowledge of a community's history and development (Tsai, 2005).

Local Museums in Taiwan

From the 1990s, the number of museums has increased rapidly in Taiwan. Those museums could be classified into several categories by their characteristics. According to the statistics from the Chinese Association of Museums, in 1989/90 the total number of museums in Taiwan was 99; yet it increased to 232 in 1998¹⁷. Many local governments and private enterprises intend to build up their own museums in the local area. The reason for the booming museum phenomenon echoed the shift of economical and political change in the society during the 1990s in Taiwan. Mu (1999:

17 Please refer to the website of Chinese Association of Museums. The number of museums in local areas from the year 1993 to 1998: <http://www.cam.org.tw/3-profession/statistics-data/03area.htm>

The number of museums in 1989/90 is according to the graph of 'The Number of Museums in Taiwan 1989/90-1997': <http://www.cam.org.tw/3-profession/statistics-data/02total.htm> The graphs are based on the annually statistics by Council for Cultural Affairs, Taiwan.

33) analyses the emergence of local museums in 1990s as the result of the trend to 'construct the locality' and of the politics of local identity. The political liberation in 1987 engendered the trend for retracing the local history and local specialty. The rise of local governments within the political environment indicated their ambitious cultural policies on promoting the local specialty for the development of local tourism and also their intention of political reputation. The construction of local museums is believed by many local governments as one of the most effective approaches to promote the locality and to improve the tourism. On the other hand, the central government also encourages the establishment of local museums by cultural policy and practical subsidies.

In order to reconstruct the new national identity after long-term Chinese nationalist ideology, the identity of locality is stressed as a crucial approach to arise people's consciousness of Taiwan, instead of 'Great China'. The grand scheme of "Community Infrastructure Establishment"¹⁸ is promoted in every field under the direct will of the president. The project of "Museum of Local Culture"¹⁹ is one part of this scheme, as an important cultural policy. This project provides financial supports to the local museums including both the public and private ones; and also offers professional supervision on their operation and management. Since the 1990s, Taiwan is under a great change of economical structure. The previous labour intensive industries are gradually replaced by global competition. Yen (2005) and Hsia (1998) both notice the pursuit of local specialty has been accentuated as the solution for the local place to survive within the fierce competition of global economy. Cultural tourism and cultural creative industries promoted by building up museums, having cultural festivals, conducting historic preservation, or developing creative products are therefore urged by both the central and local governments.

18 社區總體營造

19 地方文化館

Summary

This chapter begins with a simple description of culture and cultural goods. Culture can be broadly defined in anthropological or sociological frameworks, and can also be defined in a functional orientation. Cultural goods could be visible goods to be reproduced by industrial processes and worldwide distribution. However, they can also be intangible, such as human creativity which conveys symbolic meaning. And the satisfaction only comes after customers really consume it. Globalisation of culture is not a recent phenomenon. It is recorded to come up in the Renaissance period and has had great impacts on the society since then. Up to now, the influences of globalisation turn out to be more significant. It affects every aspect of the world. Different dimensions of cultural globalisation are discussed and each of them is illustrated by corresponding examples.

Museum, for example, is defined as cultural good in this research. Some have argued that managing a museum is like to running a firm, which could also be interpreted as commercialisation of museums. Superstar museums can be seen as an extreme example of commercialisation of museum since their operation employs a great degree of commercial mechanism. The Guggenheim Museum is taken as instance in this section. Eco-museum is a new trend in museum circle which emphasises the participation and predomination of the local residents. The impacts of globalisation are bundled with the rise of the brand. Cultural goods have created global cultural “brand” in order to stand out from the crowd. As indicated in the literature, a good brand can help museums to run more smoothly. The museum seems to be commercialised and marketing mechanism is manipulated in the process of operation. They also need to combine and unite with local society to obtain support.

Nearly every company has a brand or an identity. However a name is different from a brand. A name might be recognition for customers while a brand stands for the differences to its competitors. Branding sometimes also creates trust and an emotional attachment to the product or company, thus it may cause the customer and the market to make decisions based upon emotion. However, can a museum be a brand? Scholars

categorised museum into different type of brand: a service brand, a values brand, or an experiential brand. Brand image and awareness sometimes can influence brand loyalty but not necessarily positively. Sometimes a good brand experience is also the element where “value” is added to the product or service. Apple’s iPod brand loyalty ties consumers into an expanding portfolio of other Apple products.

Due to its economic background, Taiwan is entering an industrial restructuring and transforming phase, and turning its focus on knowledge economy, which is cultural and creative industry. Thirteen sectors are defined by the Taiwanese government. Museum, of course, is in one of the categories. Owing to the government policy, the number of local museums is growing, while simultaneously important worries and about local identity consciousness are emerging.

Chapter Three: Research Methodology and Case Study

Introduction

This research is conducted based on a case study of a local museum in Taiwan. The objective of this chapter is to examine the attitudes, experience, and thoughts of the museum staff about the museum practice and management under the impetus of globalisation by using qualitative research methods grounded in globalisation and branding theory. The first section of this chapter introduces the philosophy behind the research model, methodology, and methods that were applied in this research. These are interpretivist model, qualitative research methodology, self-completion (questionnaires distributed by e-mail) and personal interactive interview techniques. Moreover, advantages and disadvantages of each will also be discussed in the contents. Subsequently, an overall introduction of the chosen museum, the Gold Ecological Park, is outlined, including its natural and historical background, its development, planning, and constructing stages, the local and government policy, and the financial and human resource management. The following section attempts to explain the principles of the design of questionnaire, and the theories these questions are based upon. After the completion of the design of the questionnaire, how to distribute those questionnaires to reach the chosen samples will be explained. Finally, to conclude these sections, a summary will be provided at the end of this chapter.

Research Model and Methodology

Research Model

This research is performed with a case study of a local museum in Taiwan, to probe if they are willing to be commercialised, if they are carrying out branding strategy, and how globalisation impacts its branding strategy. Before conducting a research, it is indispensable to know the model, methodology, and method of the research that will be employed to conduct the research. A model provides an overall framework explaining what reality is like and the basic elements it contains (Silverman, 2004: 52). There are three epistemologies (models) in practice when carrying out a research, which are the empiricist (or positivist) model, the constructivist model, and the interpretivist model. Each model contains research methods that are useful in different settings and for different purposes, and that must be compatible with the goals of the research and the researcher accordingly.

First of all, the empiricist model is closely associated with natural sciences. This epistemology can clarify situations by scientific computations and can verify or falsify hypotheses by verifying different variables. It is a fundamental requirement of scientific method that all hypotheses and theories must be examined against observations of the natural world²⁰. In other words, this model requires more objective "hard data". Owing to the nature of the model, the research methods used most often are quantitative method and statistical method. The aim of this kind of research is to discover a system or regulations that are able to explain certain phenomena. Under this circumstance, this model does not really fit this research because the aim of this research is to seek more human decisions or experience of the museum staff, which cannot be implemented properly by an empiricist model. The second model is the constructivist model which is described as a poststructuralist philosophy, taking a philosophical perspective to induce a possible world or to deconstruct an existing discourse. There are no facts and no measurement for the nature of the data, but only data construction, and the concepts are also constructs. This model will not benefit my research because there is no need to construct or deconstruct any existing discourse.

²⁰ <http://en.wikipedia.org/wiki/Empiricism>

The third model, the interpretivist model, is applied to observe meaningfulness of social behaviours. This method is useful to explore objectives of persons and meaning of personal and social facts. This model aims to understand behaviours from people's ideas, intentions, opinions, motivations. etc and can be seen as an opposite model to the empiricist model because human social life and behaviours cannot be described only by "hard data" or figures. People's words can present deeper meanings than the statistical numbers do (Lazar, 2004: 14). The interpretivist model focuses on the meaningfulness of social life. In order to understand the objectives and behaviour of the museum staff, and the practice of the museum, the interpretivist model will be employed in this research, because it is most often employed in the field of humanity studies. It collects data by interpreting facts, concepts and theories.

Research Methodology

Methodology refers to fundamental or regulative principles that underlie any disciplines (Lazar, 2004: 8), and it is a general approach to study research topics (Silverman, 2004: 52). This is an analysis of principles of methods, rules, and postulates employed by a discipline. It refers to more than a simple set of methods; rather it refers to the rationale and the philosophical assumptions that underlie a particular study²¹. The social sciences are methodologically diverse using both qualitative methods and quantitative methods. Quantitative research is the systematic scientific investigation of quantitative properties and phenomena. It is widely used in both natural and social sciences. The purpose of quantitative research is to use computations to prove or disprove certain hypothesis. Qualitative method, on the other hand, involves more in-depth understanding of human behaviours and the reasons that relate to human behaviours. Qualitative method tends to be linked with interpretivism while quantitative method tends to be linked to empiricist (Spicer, 2004:294). Realist qualitative or interpretivist research often involves intensive study of single settings (case studies) or a small number of people (Seale, 2004:75). Therefore, qualitative studies do not address quantitative-type questions (e.g., testing hypotheses) and they are not predictive and do not attempt to prove hypotheses. They

21 <http://en.wikipedia.org/wiki/methodology>

are more open-ended and exploratory by nature. Gordon and Langmid (1988) suggest qualitative research is used optimally in many situations such as to increase understanding, expand knowledge, clarify use, identify a range of behaviours, highlight distinct behavioural groups and provide input for future research.

This research is to identify museum staff' behaviours, attitudes, opinions, feelings, experiences as well as their mind set and assumptions under the globalisation context. The essences are more "open-ended type" that cannot be proved or disproved by numbers. More in-depth understanding of their behaviours and the reason behind is significant. To know what actions the museum would take and how the museum faces the environment needs in-depth interviews. In this research, the interviews with the museum staff with open-structured questionnaires are conducted. In-depth interview helps the researcher to clarify the misunderstandings or bewilderment of the questionnaire, and to produce more required information beneficial to the research. Therefore, qualitative method is selected as the research method in this study. In qualitative research, there are many available techniques including participant-observation, ethnography, case study, dramaturgical interviewing, secondary analysis of data.. etc. In this research, case study technique is selected.

Case Study Method

Instead of applying large samples and following a rigid mathematical rule to verify a number of independent and dependent variables, case study methods involve an in-depth examination of a single case. The Gold Ecological Park is chosen as a research case in this study. It is employed here to investigate the branding strategy, if there is any, for a local museum under cultural globalisational impact. Different data and information can be obtained in a case from different angles, which would help to analyse the case more thoroughly. As a result the researcher may gain a sharpened understanding of why the instance happened as it did, and what might become important to look at more extensively in future research. Almost all case studies involve unstructured interviews meaning the interviewees are allowed to express themselves in their own words. Case study, limited to a particular set of interactions, allows researchers to examine how particular behaviours are embedded in particular

organisations (Silverman, 2004:55). It often involves intensive study of both single and group settings (Seale, 2004:75), therefore a case study can be seen as a bundle of different research techniques and can accommodate a variety of research designs, data collection techniques, epistemological orientations, and disciplinary perspectives.

Yin (1984) defines the case study method as an inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomena and context are not clearly evident, and multiple sources of evidences are used. It allows researchers to understand complex issues or objects and extend experience to what is already known through previous research. Yin (1994) also suggests that the case study approach generally answers one or more questions, which begin with "how" and "why", he states that more recently, the case study method has been identified as the most appropriate tool to understand complex social phenomena (Yin, 1994). However, it is inevitable that there are still a number of voices that hold different attitudes about the case study approach. Several critics of the case study method argue that the study of a small number of cases can offer no ground for establishing reliability or generality of findings. Nevertheless, case study is chosen in this research. Two techniques used to collect data in the research are the self-completion questionnaire and personal interviews. The following section attempts to outline the rationale behind the choice of these techniques.

Self-Completion Survey (E-mail Survey)

The questions in an e-mail survey method need to be simple and easy to understand because interviewer is not present to assist the respondents (Bloch, 2004:166). E-mail questions offer interviewees a foundation of carefully considered answers (Sherry & Kozinets, 2001) and a chance to gather required information on their convenience so that they may produce more valuable and beneficial data to the research. The e-mail survey is also regarded as a very economical and fast approach that is cheap to administer. Practically, when conducting this research, there are several reasons for the choice of the e-mail survey method. First of all, the cost advantage that it offers in terms of both time and money. E-mail questionnaires can gather the responses within a very short time and compared with the posted-mail questionnaire, it is relatively cost-effective once the set up has been completed. Secondly, due to its ability to

incorporate pictures or sound files, the email survey can be made more vivid and understandable for the respondents. Moreover, there is no restraint of time and place for e-mail survey. The e-mail survey is an "individualised" technique that precludes the disadvantages of peer pressure that face-to-face interviews might encounter because they may induce the interviewee to act in an atypical manner (Webb, 1995).

Since the Gold Ecological Park is located in Taiwan, and under the geographical and budgetary restriction, the e-mail survey technique is considered to be an economic and fast approach to reach the staff in the museum. Moreover, some interviewees are resigned curator and former employees, so e-mail is able to reach a wider range of samples as all the chosen people have their own personal e-mail addresses. It allows greater geographical coverage and covers more time zones. In a qualitative research, to obtain more valuable and valid data, the necessary adjustment of the questionnaire is required, such as to explicate the questions, or to revise the questions accordingly. In this research, four versions of questionnaire are distributed to different interviewees. E-mail survey is presented as a relatively feasible technique to obtain the required data from different informants. Moreover, one of the advantages of the e-mail survey is it prevents the interviewees respond based on the researcher's expectations, biasing the responses. For Example, if they could see the facial expression of the interviewer. It reduces bias caused by the interviewer's attitude or skills (Bloch, 2004:166). Therefore e-mail survey method is selected in the research.

Personal Interviews (Interactive Interview)

E-mail survey is an economic method in this research. However, there is still problem. It is that the interviewees cannot express what their opinions thoroughly on the "one-way" survey without communicating with the interviewer. Additionally, there is no chance for the interviewer to clarify the confusions or misinterpretation of the questions, if there is any. Therefore, an interactive method of survey comes into effect, which may bring out more hidden issues. Theoretically, a distinguishing feature of personal interviews is a face-to-face based communication and it facilitates between the interviewers and respondents. Personal interviews encompass a broad spectrum of focused inquiries, which may be informal / formal, unstructured / highly structured, nondirective / directive and conversational / administered identically across all

informants (Sherry & Kozinets, *ibid*). They may be conducted with individuals and / or with groups. Normally, an interview involves one interviewer and one respondent, but it does not follow a set of pre-specified questions that must be asked in the order imposed by a questionnaire (Hawkins & Tull, 1994). Thus, it allows the respondents to answer freely in his/her own words, without the constraints of predetermined optional answers with enclosed questions. However, it is imperative that the interviewer does not consciously attempt to affect the content of the answer given by the interviewee. The respondent must feel free to respond and express him/herself. In practice, in this research, the selected respondents have answered most of the questions on the e-mail questionnaires, unless the questions are not within the scale of their daily job functions.

E-mail questionnaire may be regarded as a more "formal" way by the interviewees, in which case the interviewees may only give "official answers" or "expected answers" when answering on the questionnaire. In order to obtain more "truth behind their minds" or "personal feelings" instead of "official answers", personal telephone interview or on-line "informal" communication i.e. instant messenger method are adopted as supplementary to acquire more information that is required or missing in the received questionnaire, if necessary. Interviewees might feel less pressure and have more willingness to talk in a relaxed conversation circumstance. During the "interactive" interview (telephone interview or through on-line communication tool), on the one hand, the researcher refines the doubts that would have misled the interviewees; on the other hand, the researcher could also ask something missing or required information that the answers on the questionnaire does not provide.

The Case Study: The Gold Ecological Park²²



Figure 1: The symbol of the Gold Ecological Park

Source: The Gold Ecological Park

Natural Environment

The museum park is in the area named “Jinguashi” (金瓜石) located in the North-Eastern corner of Taiwan, where administratively it belongs to the Taipei County Government (台北縣政府). The land of the museum facilities is approximate 7 acres and there is no clear boundary between the village and the museum park. Jinguashi locates on a hill and is surrounded by 3-side lower hills which are parts of Keelung volcano, with one side opening to the sea and facing the strong monsoon forming from the north-east. Therefore this area is full of rain as well as some particularly rare plants and animals, and their habitat is normally within 2,000 meters altitude. The ecological environment of Jinguashi is characterised by its compression of temperate and tropical species. It is a valuable “textbook” to observe the natural environment. As a part of Keelung volcano, the area is famous for its abundant ore and characteristic landscape. Along with the various minerals, gold and copper has been recognised as the most important economical product. The area has been therefore developed as the big gold mining town during the colonial and the following decades.

²² All the contents and information in this section were produced by interviewing the ex-curator and by referring to the official website of the museum.



Figure 2: Location of Taiwan

Source: http://www.lib.utexas.edu/maps/middle_east_and_asia/taiwan_pol92.pdf



Figure 3: Map of Northern Taiwan

Source: <http://www.taiwanfun.com/travel/maps/northtaiwan.htm>



Figure 4: Jinguashi Mountain View

Source: Taken by the researcher



Figure 5: One side opening to the sea

Source: Taken by the researcher

Historical Information

This area was discovered by the gold-prospectors in the late 19th century. Because of the construction of railways, plenty of sandy gold was found when panning the water of Keelung River (基隆河). In the beginning of the Japanese colonial period²³, the mining right in Jinguashi was owned by a Japanese, named Tanaka (田中長兵衛), who maintained close relationship with Japanese government. Tanaka's company

²³ Japanese colonial period in Taiwan was 1895-1945

constructed the whole village with the modern mining facility and equipments. The right of mining finally was transferred to a Japanese Mining Company (日本礦業株式會社) in 1933. The amount of gold was the largest in Asia during that period. A great number of immigrants came to the village for the mining business. The company systematically planned to operate the area and mining business, such as to build new factories, to purchase new equipments, and to change the landscape and social structure of Jinguashi area based on the planning model of “industrial village” which refers to contemporary Japanese industries. Therefore, there are still many Japanese-style architectures remaining in the area. Most of the employees of the company were local inhabitants. They were categorised in different classes corresponding to their ethnic origins, i.e. Japanese employees would obtain better salary, housing, or welfare compared with local Taiwanese residents. The World War II ended the Japanese’s occupation and governance in Taiwan, as well as the operation of the mining business in Jinguashi. Since 1955, the succeeding Taiwanese government assigned mining business to Taiwan Gold and Copper Mining Bureau, which was later transferred to Taiwan Metal Mining Company (台灣金屬礦業公司). In 1987, the company announced the closure of mining business, and transferred its property with loans to state-operated company, Taiwan Power Company (台灣電力公司) and Taiwan Sugar Company (台灣糖業公司). A great number of residents emigrated. Jinguashi therefore returned to naturally quietness, and its industrial heritage and distinguished landscape disappeared.



Figure 6: Japanese-style architecture remains

Source: Taken by the researcher



Figure 7: Inside the Japanese Prince Chalet

Source: Hsu, Jeffery. 2006. <http://forestlife.info/Onair/235.htm>

Development of the Museum Park

The Local Opinions versus the Governmental Policy

In 1990s, Graduate Institution of Building and Planning of National Taiwan University (國立台灣大學建築與城鄉研究所) carried out some researches concerning the construction of community feelings in Jinguashi area and its neighborhood Jioufen (九份), which acted as the pioneer institution of community movement and urban movement in Taiwan. It brought site preservation and museum construction to the attention and consciousness of the local counselors and influential leaders. They petitioned the local government on the development of tourism and public investment on the local area. Cultural tourism was believed by the local governments to be a good answer for constructing the local identity and economic development. Therefore, after the consistent request from locality the establishment of a museum in Jinguashi as a tourist attraction was carefully taken into consideration by Taipei County Government.

In 1990s, many local governments in Taiwan considered the construction of cultural facilities and the conduct of cultural events as the effective marketing approaches to propagate their political success and to stimulate the economical development by cultural tourism. This resulted in the rapid increasing number of local museums. The county magistrate²⁴ announced the combining of the urban planning with cultural tourism. The first successful case, the Yingge Ceramics Museum (鶯歌陶瓷博物館) was opened to the public in 2000, and developed as one of the most important symbols and tourist attractions in Yingge Township (鶯歌鎮) which was famous for its ceramic industry for 200 years. In 2003, the second county museum, the Shihshanghang Museum (十三行博物館), was opened in Bali (八里) area which was distinguished by its archaeological importance. In order to build a mining museum in Jinguashi, the local township, Reifang Township (瑞芳鎮), followed the model of successful cases, attempted to become the third gaze-gathering project. Taipei County Government instituted a department of Tourism Management for Reifang Area (瑞芳風景特定區管理所). Their office was established in Jinguashi for the forthcoming museum construction and tourism development. A new museum team was also assigned to implement this

24 Su, Zhen-chang (蘇貞昌) who had the ministry from 1997 to 2004

project.

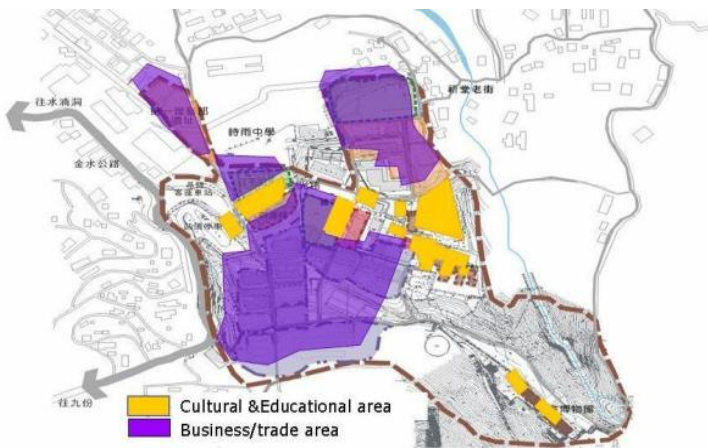


Figure 8: Construction plan of the museum park

Source: The Gold Ecological Park

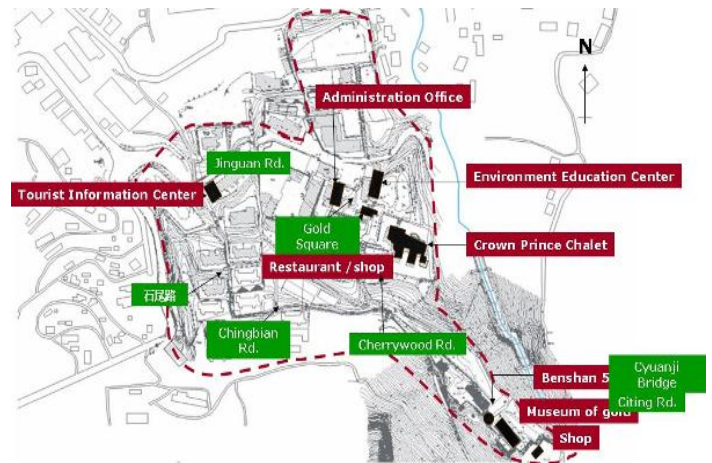


Figure 9: Planning of culture and education area

Source: The Gold Ecological Park

The Collaboration Partnership

The lands, mining tunnels and buildings in Jinguashi area were mostly owned by Taiwan Power Company and Taiwan Sugar Company. In order to establish the museum park, the companies had to be persuaded to release their properties as the base of this project. The government then coordinated the three parties (Taiwan Power Company, Taiwan Sugar Company, and the museum team) to achieve the cooperation. The two business entities would support the construction of the museum park at the first stage as well as the tourism development at the next stage. During the beginning stage of planning, the land regulation of this area generated most difficulties to the planning direction. This area was defined as the “mining area”, and was regulated by special laws. In order to open the old tunnels and buildings to the public without violating the laws, the Mining Bureau (礦務局) of central government intervened and helped the various parties to reach a compromise solution on how to construct and operate the museum park.



Figure 10: The BenShan Fifth Tunnel

Source: Personal photo, provided by Yang, H.W. 2005.



Figure 11: The 1st mining tunnel open to the public

Source: Hsu, Jeffery. 2006. <http://forestlife.info/Onair/235.htm>

Planning, Constructing, and Preserving

In the planning stage, some professional planners, architects and interior designers joined the project. The vision of the landscape, the buildings renovation, and the display gradually shaped. The preparation of the museum park was defined as the county-based teamwork, and all the departments of county government supported this project together under the instruction of the magistrate. The official county-based meetings were also held regularly for solving the potential problems including the plan of area transportation, the strategy of marketing, communication with companies, the responses from local inhabitants, problems of finance and so on. Different professionals in the museum circle were consulted during the beginning stage of the planning of the museum. They proposed the ideas of site preservation and local development. The cultural and natural heritage was thought to be better preserved as a “museum park”, instead of a “museum”. The concept of eco-museum then was discussed and considered as a planning inspiration. The name of an “ecological park” was generated afterward. The aim of this museum park is to preserve this entire site and the life stories in a sustainable way.

Jinguashi was originally famous for its plentiful mining production of gold and copper, and was characterised for its natural and human environment, particularly for the mining landscape such as the tunnels, transportation, buildings, and the relevant

unique life experiences. Since the museum had its historical consanguine connection to Japan, most of them were filled with colonial remains. Hence the idea of 'eco-museum' was influential on the planning of the Gold Ecological Park, and the concept of historic preservation was the centre of this project. New buildings were forbidden due to government regulation, so all the buildings of museum were renovated from the old ones. Composed by the architects, urban planners, local representatives, museum staff, and the governors of Taipei County Cultural Bureau (台北縣政府文化局), the preparation team was highly concerned with the preservation of industrial heritage as it was the only solution to present the specialty of the area, and to keep the life stories of the locality.



Figure 12: The Museum of Gold (renovation of the old building)



Figure 13: The Environmental Educational Centre (renovation of the old building)

Source: Hsu, Jeffery. 2006. <http://forestlife.info/Onair/235.htm>

Source: Hsu, Jeffery. 2006. <http://forestlife.info/Onair/235.htm>

The Exhibits and the Educational Events

Part of the exhibits was set aside for the local inhabitants. The collection of the objects and the life stories and the communication with the local residents were processed at the same time as the planning work. The museum staff visited influential local leaders for building up a friendly relationship and at the same time interviewed them for recording the local memories, and enquiring their suggestions and advices. The museum was officially open to the public on the 4th of November, 2004. The marketing strategy was successful, attracting a great number of visitors for the first day of the opening. There were more than ten thousand people clustering in the museum park each day during the opening period and the holidays from then on. The museum

expected itself to become natural field of environmental education, to promote ecological tourism as well as to investigate and research natural resources, to maintain and preserve ecological landscapes, to rebirth original plants, and to popularise natural education. It also intended to benefit the local development with cultural tourism. The museum park consisted of five satellite building: the Museum of Gold (黃金博物館), the Environmental Educational Centre (環境教育館), the Prince Chalet (太子賓館), the BenShan Fifth Tunnel (本山五坑), and Siliandong (四連棟), the four-joint Japanese residence. All of them were the regeneration of old buildings.



Figure 14: Long queue on the opening day

Source: The Gold Ecological Park

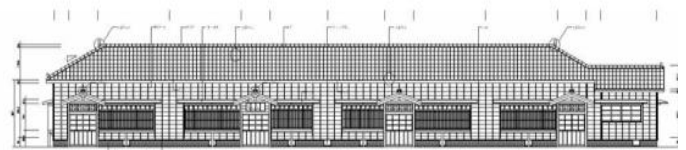


Figure 15: Siliandong

Source: The Gold Ecological Park

There are two big annual events, based on the two main developing directions of the museum park: The Gold Carnival (礦山金采節), and the Festival of Silver Grass (礦山芒花季). The Gold Carnival is held in summer, and the main theme is goldsmith art. Festival of Silver Grass is held in autumn, and the subject is eco-tourism and eco-education. The museum sets out to promote gold art and metal craftsmanship, and to flourish creative industries in the local area.



Figure 16: The Festival of Silver Grass

Source: The Gold Ecological Park



Figure 17: Silver Grass in autumn

Source: Hsu, Jeffery. 2006. <http://forestlife.info/Onair/235.htm>



Figure 18: The exhibit of gold

Source: Hsu, Jeffery. 2006. <http://forestlife.info/Onair/235.htm>



Figure 19: The visitor's route

Source: The Gold Ecological Park

Image of Ecology

The image of the park comes from its spontaneous features of the nature environment and cultural landscape. The concept of ecology is included in the presentation of its CIS (Corporate Identity System) design. The characteristics of the Gold Ecological Park are illustrated in the ink impressionistic rendition of Mount Teapot. The revolving calligraphy letter "G" stands for : "Gold" and "Green". In this way, the Gold Ecological Park is integrating humanity resources, and it is developing into a museum park that has life.



Figure 20: The logo of the museum

Source: The Gold Ecological Park



Figure 21: Mount Teapot

Source: Taken by the researcher

The Gold Ecological Park is a museum consisting of the living environment and existing stories. So it is different from most other museums, which limit the activities and operations to some clear range. This unconventional type of museum requires unconventional method of management and operation. Good communication with the local inhabitants becomes more significant since it may influence the opinion of local inhabitants. The planning conception of the Gold Ecological Park is closely related to this Japanese context due to its local cultural background. The idea of preservation of the entire site, people and the living environment, together with the accentuation on the participation of local residents, are consistently emphasised by the planners and museum staff of the Gold Ecological Park.

Image of the Miners and the Gold

The other impression associated with Jinguashi was the image of hard-working miners. Thus, the first TV commercial film for the opening of the Gold Ecological Park contrasted the lively and beautiful present, represented by gold, with the tough past, represented by the dusty and hard-working looking of miners. Moreover, "the largest goldbrick of the world" was selected by the county government as the most attractive marketing theme in the museum opening period. It indeed effectively attracted a large number of tourists. However, the main concept of eco-museum and local culture was often blurred with the overstress of "goldbrick". The potential visitors who may have enjoyed the atmosphere and appreciated the local stories sometimes were distracted by the crowds of tourists who were only interested in the goldbricks.



Figure 22 : Wax of miners inside the mining tunnel

Source: Personal photo, provided by Yang, H.W. 2005

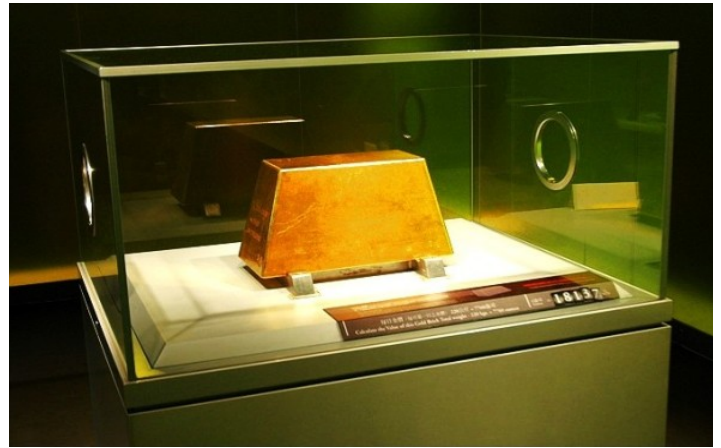


Figure 23: The world largest 220 Kg goldbrick

Source: Hsu, Jeffery. 2006. <http://forestlife.info/Onair/235.htm>

Interaction with the Local Inhabitants²⁵

The museum conducts various out-reach activities and meetings with different people involved in the project, especially with local residents.

1. The formal meetings with the local inhabitants are always hold while dealing with the important issues relevant to the local area.
2. During the preparation of the educational activities, exhibitions and annual events, the museum staff would visit various individuals for collecting ideas and sharing thoughts. Moreover, the museum would sometimes come together with the local organisations to hold activities and meetings.
3. Before the traditional festivals and the museum events starts, the museum usually attempts to build up a certain "friendly relationship" with local communities or the elders. For example, those people are invited to attend the museum events which are taking place.
4. For the long-term development of local area, the museum arranges a series of free training courses to help build up the possible creative industry of goldsmith artifacts. Moreover, the museum provides special programmes for the inhabitants such as the classes of yoga, cloth dyeing and so on for improving the living quality of the local people.

²⁵ The following points were summary of the interview of the ex-curator.

5. The museum invites the retired miners or elders to teach or perform the techniques of gold refining or grass weaving from the old times.



Figure 24 : The museum's participation in the local traditional ritual 1

Source: Taken by the researcher

Figure 25: The museum's participation in the local traditional ritual 2

Source: Taken by the researcher

The Finance of the Museum

At the construction stage: the total amount for the construction and preparation was New Taiwanese Dollars NT\$340,000,000 (NT\$340,000,000 approximately equaled to €7,700,000). The investment was partly from the subsidy of central government, partly from the Taiwan Power Company, and partly from the annual budget of Taipei County Government. At the operation stage in 2005: the annual expenditure was around NT\$70,000,000 (NT\$70,000,000 approximately equaled to €1,500,000), which came from the budget of Taipei County Government. The museum also sought other financial supports from other sources such as private business enterprises, or other government departments. The income of the museum park mainly came from the ticket revenues. The revenue in 2005 stood for approximate half of the expenditure. This proportion was surprisingly higher than many other museums in Taiwan, even the worldwide famous National Palace Museum.

The Difficulties in Human Resources

The museum is in the municipality of the Taipei county government and is a newly established institution which itself has no precedented mature organisation structure

to refer to. This has some potential risk in personnel assignment. According to the government regulation, the personnel who are willing to work for the government must pass the national officers' examination. However, this may very possibly exclude those professionals in museum operation. In response to this, the government then, hoping to attract more professionals to run the museum, created certain positions called "educational personnel", and bypassed the national examination system. However, the limitation of the annual financial budget could only allow limited numbers of professional staff. In the Gold Ecological Park, there were only five professional educational personnel responsible for all the tasks of conducting research, education planning, marketing, exhibition planning, collection, management and so on. Other staff from the national administrative examination system most of time embraced a very different thinking logic and way to do things. In addition, the number of staff was insufficient for managing 7 acre area museum park. Jinguashi is far away from the centre of Taipei County. The long distance for transportation and difficult personnel condition restrict the museum park in attracting experienced professionals.



Figure 26 : A long and winding road

Source: Taken by the researcher



Figure 27: The absent memory

Source: The Gold Ecological Park

Design of Questionnaire

After the case has been selected, questionnaire is designed to extract the opinions and experience from the museum staff. A questionnaire design is a formalised set of questions for eliciting information. They may vary in the amount of freedom which they allow the respondents in answering questions (Webb, 1995). Highly structured questionnaires with rigid answer formats are usually easier to administer, answer, and analyse, while unstructured questionnaires are more difficult to administer, and require more thoughts on the respondents' part and require considerable interpretative skills in their analysis (Webb, *ibid*). For this study, the questionnaire is designed on a basis of "KISS" principle which means "Keep It Short and Simple". The questionnaire design was open-ended and exploratory by nature and the key concepts were clarified based on several relevant academic theories discussed in the previous chapter.

In order to present the questionnaire in a more understandable way for the respondents, the researched themes were portrayed in different questions in different sections. The questionnaire consisted of four sections. The first section functioned as an introduction section. Interviewees were required to give an explanation of their job functions in the museum. The following two sections were designed based on the relevant academic theories and about the museum operation. The last section intended to ask the performance of the museum and the expectations of the museum staff. These three sections were structured around concepts of globalisation, branding theories and museum theories to examine whether the museum operation was impacted by cultural globalisation phenomena. These questions also looked at whether the museum really adopted branding concept, or commercialisation mechanism to activate the museum operation.

Preliminary Question Design

Prior to describing the actual questionnaire, the first section of questions attempted to understand something about each interviewee - who they are and what they do in the

organisation. Furthermore, they were required to describe the Gold Ecological Park in their own ways. This was intended for seeing the different opinions from different angles. These questions were designed as open-ended question to facilitate respondents' more answers without directing them to certain choices.

Main Question Contents

The main question contents were administered into another three sections: about the museum itself, about the museum operation, and about the museum performance. These three sections were structured around concepts of globalisation, branding theories and museum theories to examine whether the museum operation was impacted by cultural globalisation phenomena. These questions also looked at whether the museum really adopted branding concept, or commercialisation mechanism to activate the museum operation.

Commercialisation of Culture

According to Tsai (2005:52), conventionally commercialisation or marketing management is hard to accept in the museum practice. Does it apply to the Gold Ecological Park in their daily operation? Commercialisation in this research implies the commercialisation of cultural goods and the commercialisation of the management model, such as adopting marketing or branding mechanism. The questions in the questionnaire first attempted to find out whether the museum staff could consent to commercialisation of cultural goods. Then the staff would be asked whether commercial ways on museum operation could be acceptable or even feasible in practice. Afterward, the questions went deeper down to probe their attitudes about cooperation with other business entities. This was designed to find out whether the staff would really open their arms to commercialisation for the museum. In the pilot-run questionnaire, this concept was not considered in the questions. However, it should not have been pre-assumed that commercialisation mechanism had been adopted by the museum; so this concept then was added to the second version of the questionnaire.

Superstar Museums

Superstar museum phenomena, in this research, could be an expression of two different concepts: commercialisation of a museum, and branding. In other words, superstar museums also act like firms. Does the Gold Ecological Park have any benchmark superstar museum? This question is intended to clarify the following points - if the staff hold the predetermined notion that "a museum can be a brand" in their mindset, who was the benchmark for them. If superstar museum was a successful example of commercialisation, would the museum staff employ the management styles in their own operation?

Universalisation of Culture

Universalisation is viewed as simply another adjective to describe cross-border relations between countries. The most classic example is the impact of the innovative technology. Does the museum have a plan to include multi-languages on their website, because sometimes the languages can be one of the indices of globalisation? And, to what extent would the museum like to manipulate new technology for the operational and educational purposes? It was noticeable that in the first and second version of the questionnaire, the interviewees were asked about the significance of the international-based awareness to determine whether they possessed "internationalisation" awareness. The research will test whether the staff' frame of reference is international oriented or national oriented.

Homogenisation of Culture

Westernisation of culture means the western cultures are "exported" to everywhere in the world, and are homogenising the cultures in those places gradually. At the extreme end, it is sometimes seen as destroying local self-determination and pre-existent cultures through channels, such as "McDonaldisation" which aims to "standardise" all the cultures in the world. Therefore, local cultures may face the homogenisation phenomena of these Western "foreign culture". In the 1st and 2nd versions of the questionnaire, the term "homogenisation" was not included but was added in the 3rd version. Apart from the Japanese influences during the colonial period, the museum staff was were also asked whether they felt the Gold Ecological Park was homogenised by any other alien forces, particularly Western cultures. However, it was found some of the interviewees were confused with this terminology so this word "homogenisation"

was removed from the final version of the questionnaire again.

Hybridisation of Culture

Far from breaking the cultural identity, globalisation is also thought to be a channel to mingle local culture and alien culture to produce a new hybridisation. Since local identity is always acting as a critical issue in the process of the Gold Ecological Park's establishment, some questions were designed to ask about the interaction and communication with the locality, as well as the contribution (or adverse influences) the museum brought to the locality. Does it apply to the Gold Ecological Park?

Branding and Differentiation

The essential purpose of a brand is to distinguish one organisation's offering from that of another using names and distinguishing features such as logo, slogans, or symbols. In the questionnaire, the museum staff was asked the meaning behind the logo of the Gold Ecological Park and what image the museum expected to deliver to visitors through the logo. Furthermore, the staff was also required to answer if they thought the museum can be a brand and if they regarded the Gold Ecological Park as a brand. This intended to determine whether they would be able to accept the branding concepts in the operation of running a museum. Museum staff was also asked about the distinctiveness of the museum.

Brand Image / Loyalty

When the museum defines its brand, it is the staff, the visitors, the volunteers, or the sponsors who must be able to see and feel the brand. Did the visitors have brand awareness of the Gold Ecological Park? What kind of brand images did the museum hope to create and convey to the visitors? Brand experience is created by both the brand as well as a consumer's interaction with the brand during the process of consuming the goods/services. The overall brand experience represents a way to bring the consumer to the brand and establish a close relationship. To maintain constant relationship with visitors may increase the loyalty of the consumers. Therefore, the questions were designed to explore the mechanism of managing the customers' relationship and possibilities of repeated consumption.

Data Collection

Population and the Samples

The aim of this research is to survey if the indicated museum, which is regarded as a successful case of a local museum in terms of governmental performance evaluation and media exposure rate, is applying branding theories and if applicable, how their strategy is influenced by globalisational impacts. The target population was all the people who were/are involving in the operation of the Gold Ecological Park. However, the researcher could not survey everyone in the population due to time and distance limitations²⁶. Therefore it was inevitable to select certain samples to study. A sample is a limited number taken from a large group for testing and analysis, on the assumption that the sample can be taken as representative of the whole group (Crouch & Housden, 1996).

In order to ensure the quality and effectiveness of the data, samples were chosen from populations carefully, instead of random selection, by the following principles. Firstly, the resigned curator and former employees would be the interviewed targets because they were acting as key roles and aware of all the procedures of the establishment, as well as the mission and goal of the Gold Ecological Park from the very beginning stage. Moreover, the current staff was mostly new. The researcher may not be able to obtain valuable information from their insufficient practical experience. However, current curator and staff were also invited to participate since it was necessary to know if there was any adjustment of the strategy trend and direction of the museum. Thirdly, some staff was not given full responsibility for their jobs, such as "part-time" employees, or interns. These people would not be counted in the sample group. Last but not the least, the samples must have been involved in the planning and operation of the museum and entitled to have decision-making authority to some extent. The selection procedure of volunteers was the exception in this research because the target volunteers were chosen randomly. The only concern for choosing volunteers was the diversity of their job functions. The volunteers were expected to provide different aspects from different viewpoints from diverse job contents.

²⁶ Economic limitation, geographic limitation, and time pressure.

In the organisation structure of the Gold Ecological Park, under the curator, the organisation could be broken down into two different departments – operation promotion group (including operation and administration teams) and education planning group. The research samples were targeted in staff from both groups, as well as the curator. Therefore, the samples structured in the research are: the previous and current curators, the leader and staff of operation promotion group, the leader and staff of education planning group, and two volunteers. Based on the above selection principle, eleven people were sent the e-mail questionnaire.

Data Collection Procedure

The data this research is intending to collect is illustrated as followed.

1. The attitudes of museums staff toward commercialisation i.e. commercialisation of cultural goods and commercial business model.
2. The whether the Gold Ecological Park is carrying out branding concept in its practice or not.
3. The “consciousness” of museum staff on globalisation issues.
4. The attitude of local identity, and the interaction opportunities with the local inhabitants.

As explained in the previous section, different versions of questionnaires were designed for different interviewees to obtain different aspects from those staff. The questionnaire was administered using two different techniques. One was via the e-mail and the other was personal interview using verbal interviewing techniques via some interactive way. Five of the samples were interviewed by interactive method, for an average of half an hour per person. The pilot study of e-mail questionnaire was administered through the period on 22nd to 30th May 2007. Two samples were chosen as the pilot-run interview targets: the ex-curator and one of the volunteers of the Gold Ecological Park. After the analysis of the answers, the reasonable and essential adjustments of the questionnaire were carried out, to clarify the confusions and misunderstanding in the questionnaire. Thus, the second version of the questionnaire

was distributed to the ex-leader of operation promotion group, and the ex-staff of education planning group on the following week dated 1st to 8th June 2007. The supplementary survey was done on 10th June 2007 to obtain the missing data or misunderstanding of the questions. The third version of questionnaire was dispersed after modest modification and reaching the interviewees including the previous and current staff and leaders of both groups, dated from 11th June to 25st June. The supplementary survey was conducted from 22nd June to 1st July. The whole questionnaire distribution ended when the final version of the questionnaire was dispatched after necessary alteration and sent to the final batch of interviewees, including current curator, leader of education planning group, and one volunteer dated from 22nd June to 8th July.

It is noticeable that during the data collection period, due to the language limitation, both English and Chinese questions were listed in the questionnaire. Interviewees could choose the language they preferred. Some of the respondents answered in English. Therefore, necessary and appropriate grammatical corrections have been done by the researcher if there were any. For those who feedback in Chinese, the researcher needed to translate the questionnaire into English. The final version of the questionnaire (questions only) would be presented in both English and Chinese and would be attached in the appendix of this research. During the data distribution and collection process, eleven interviewees were administered via e-mail and nine valid questionnaires²⁷ were returned. However, since the questionnaire was designed generally for all positions, most of the interviewees (mainly staff, not leaders) only responded to the questions that were relevant to their job contents.

Sample	Questionnaire Version	Their roles in the Museum
Informant 1	Pilot Study	The ex-curator
Informant 2	Pilot Study	Volunteer
Informant 3	The 2 nd Version	Ex-leader of O&P group
Informant 4	The 2 nd Version	Ex-Staff of E&P group

²⁷ For those who skipped questions and distracted the questions are regarded to be invalid.

Informant 5	The 3 rd Version	The current leader of O&P group
Informant 6	The 3 rd Version	Ex-leader of E&P group
Informant 7	The 3 rd Version	Ex-Staff of e E&P group
Informant 8	The 3 rd Version	Staff of O&P group
Informant 9	The Final Version	The current curator
Informant 10	The Final Version	The current leader of E&P group
Informant 11	The Final Version	Volunteer

Figure 28: Questionnaire version v.s. interviewee v.s. their role in the museum

Note: O&P group stands for "operation promotion group"; E&P group stands for "education planning group".

Source: Arranged by the researcher

Summary

This research was structured on the basis of a case study of the Gold Ecological Park in Taiwan. The purpose of this research was to investigate the impact of globalisation on a local museum and on its branding theory. To achieve this objective, the interpretivist model was chosen out of the three epistemologies (models) because this model is usually used to observe meaningfulness of social behaviour and in the field of humanity studies. The study adopted a qualitative stance as its methodology to address the questions raised by this study. Methodology referred to fundamental or regulative principles that underlie any discipline, and qualitative research method was appropriate when undertaking basic exploratory studies to uncover complex attitudes, opinions, feelings, experience.. etc. It sought to answer the “why” and “how” questions, rather than the “what” or “how many” types of enquiries. Three techniques were employed to obtain data, including e-mail surveys and personal telephone interviews and on-line instant communications. They were employed as supplementary to each other. Each technique had its advantages and disadvantages as acknowledged. Nevertheless, given the ability of each method to overcome disadvantages of alternative approaches they were combined here to address the questions posed by this study.

The Gold Ecological Park was the first public museum which adopted the concept of eco-museum in Taiwan, owing to its site preservation and the living environment. This “untraditional” museum requires unconventional way of management. Thus, management techniques such as regular communications with the local inhabitants became more crucial. Due to its historical background and government policy, the museum had to negotiate with different parties to acquire the ownership of the land. In order to preserve the heritage which had rich historic story, the museum team decided to renovate the old buildings instead of building new structures. Two annual events were regularly held every year and the special exhibition is always refreshed to attract more visitors. For the management-end, the museum had to seek for sponsorship through its network. However, the lack of personnel was one of the difficulties that disabled the museum to carry out certain plans.

A questionnaire was administered (using multiple methods) to examine the impact of globalisation on a local museum and on its branding theory. It was designed as open-ended and unstructured format to obtain details about the subject, in both Chinese and English language, in order to give the respondents more willingness to answer, since language could be a barrier to preclude them from expressing what they really thought. The respondents were encouraged to freely respond to questions. The questionnaire was divided into four sections. The first section was designed to seek preliminary responses to questions pertaining to job contents and roles in the museum, in order to observe how different roles response under the same structure of questions. The second section and the third encompassed questions based on various globalisation and branding theories and were designed specifically to crosscheck the propositions of theory with actual practice. Several key concepts were examined, including multi-dimensional premises of cultural globalisation and branding theories. Four different versions of questionnaire were distributed batch by batch, and each version of questionnaire was revised appropriately and accordingly before sending them out to the next batch of interviewees. The interview was conducted in seven weeks, from the end of May to the beginning of July, 2007. Eleven staff received the questionnaire by the e-mail, including former and current staff (and volunteers). Nine of them were returned as valid questionnaire.

Chapter Four: Main Findings and Analysis

Introduction

In order to understand and analyse the impact of cultural globalisation on a local museum, the Gold Ecological Park in Taiwan, and on its branding strategies, a questionnaire is administrated. This chapter is will begin with the preliminary background information of the interviewees, including their job contents and their roles in the museum, as well as their approximate academic and career background. Then, the main findings of each topic will be outlined and explained. They will be highlighted in relation to existing literatures in the field of globalisation theory, and branding concepts. The interpretation of each response of the interviewees from the Gold Ecological Park will be given, followed by researcher's analysis, under each main finding. Several sub-findings can be found under the main findings. The performance and future perspective are also construed before concluding by a summary.

Preliminary Descriptions

Prior to describing the actual contents of the questionnaire, the first section provides a brief introduction to the selected respondents – who they are and what is their roles in the organisation. The samples consist of the curator, the ex-curators, current staff and ex-staff from the two groups of the museum as well as the volunteers. The curator is the person who managed the whole works pertaining to the museum operation. Samples chosen from each of the group included the leaders, and the staff who have been involved in the project. Volunteers, who are not deemed as “official registered” employees, were also selected, to examine different perspectives from different roles. Interviewees chosen within the two groups were well-aware of the daily practice and operation of the museum, as well as the museum history and background, which met the basic requirements of museum practice necessitated by this research.

Introduction of the Informants

As stated in the previous chapter, the Gold Ecological Park is the first public museum park municipalised by the Taipei County Government. The official-authorized curator was acting as the chief of the preparation team and the director of construction of the museum park from the very beginning stage. The curator had to be in charge of all stewardship of the museum, as well as the direction of the educational and operational policies. Besides, since the Gold Ecological Park was defined as a local museum, much conversation with the locals had to be activated by the curator. Therefore, it was an overwhelming role to be in charge of both inward and outward management inside and outside the museum park. The organisation structure of the Gold Ecological Museum was separated into two main categories – education function and operation function (including administration). Two groups were formed as: the operation promotion group, and the education planning group. The operation promotion group is in charge of everything involved in the operational-end processes and job promotions. Volunteers are administrated under this group. The education planning group is in charge of planning education events and researching. Detail job descriptions of each group, as well as the curator was summarised as the following figure.

Type	Role	Job Contents
Core Organisation	Acting Director	<ul style="list-style-type: none"> - Supervision of the operation and administration of the museum; - Decision of the direction of the educational and operational policies; - Communications with the municipal authorities, the local inhabitants, the professionals, the potential financial supporters, the county councilors and the related influential parties; - Initiation of the opening ceremony of the museum; - Solution-searching for the property (land) ownership; - Involvement in the planning strategy of the heritage conservation and the area redevelopment.
	Education Planning Group	- Exhibition planning, education, research, collection, cultural heritage preservation.
	Operation Promotion Group	<ul style="list-style-type: none"> - Operation: media communication, marketing, community communication, facility maintenance, daily operation management, ticketing, customer service, security, emergency management, reconstruction of historical building, and the BOT²⁸ project...ect.
		<ul style="list-style-type: none"> - Administration: personnel management, government purchasing procedure, construction affair, administrative research and evaluation, government archives; - Training of docent guides and volunteers.
Service	Docent tour guide	- Tour guides of exhibitions, educational activities, tunnel and local spots at each satellite museum building.
	Services on-site	- Customer service, supervising the visitors, watching for the important exhibits.
Other	Volunteers	- All sorts of assistance

Figure 29: Organisation structure of the Gold Ecological Park.

Source: from the ex-curator; Arranged by the researcher

²⁸ BOT : the abbreviation of Build, Operate, Transfer

In order to explore whether the education background and previous employee experience would influence their attitudes in terms of museum practice, a brief background of each informant will be given. According to the current curator, 'our museum team is young, and coming from different professional domains – industrial design, landscape design, heritage management, natural ecology, cultural studies, economics, literatures, and museum operation' (the curator). The ex-curator and the curator were directly assigned by the government, without going through national examinations mechanism. The ex-curator had art and history degrees while the current curator has a natural science background. Neither of them had "formal" academic management training (such as MBA, or Business Administration). The ex-leader and the leader of O&P group both had architecture and urban planning academic degrees. Almost all the staff interviewees were hired through the position of "educational personnel" created by the Taipei County Government, instead of passing the national examination system. However, the staff neither held art or history degrees nor had relevant job experience in museum operation. They came from different academic realms such as sociology, film and media studies, or industrial design. One of the former employees, staff 1 (E&P group) continued her academic career in museum studies in the U.K. Other past staff changed their career pathways to other spheres after leaving the Gold Ecological Park. It was noticeable that most of the interviewees were female, except the current curator. The chosen sample also reflected the ratio of genders in the museum organisation structure.

Sample	Questionnaire Version	Their roles in the Museum	Coded
Informant 1	Pilot Study	The ex-curator	Ex-curator
Informant 2	Pilot Study	Volunteer	Volunteer 1
Informant 3	The 2 nd Version	Ex-leader of O&P group	Ex-leader, O&P group
Informant 4	The 2 nd Version	Ex-staff of E&P group	Staff 1, E&P group
Informant 5	The 3 rd Version	The current leader of O&P group	The leader, O&P group
Informant 6	The 3 rd Version	Ex-leader of E&P group	Ex-leader, E&P group
Informant 7	The 3 rd Version	Ex-staff of E&P group	Staff 2, E&P group

Informant 8	The 3 rd Version	The current Staff of O&P group	Staff 1, O&P group
Informant 9	The Final Version	The current curator	The curator
Informant 10	The Final Version	The current leader of E&P group	The leader, E&P group
Informant 11	The Final Version	Volunteer	Volunteer 2

Figure 30: Interviewee and their corresponding code in this chapter

Source: Arranged by the researcher

Both of the volunteers interviewed for this research were in their thirties and had their regular jobs during the weekdays – one was in graphic design and the other one was in business studies. They sometimes came to the museum park on the weekends. Their on-duty shift time was pre-scheduled one month ahead. The reason that attracted volunteer 1 to serve in the museum park is to ‘fulfill a solemn responsibility to preserve the cultural artifact treasure’ (Volunteer 1). The main duty of volunteer 1 was to support the audience service, especially for assisting the front desk in the information centre of the museum park. She quit her volunteer position owing to some personal reason. Volunteer 2 came to the museum because her “indirect connection” to this area ‘my uncle’s family as well as my best friend in high school used to live here 25 years ago’ (Volunteer 2). She was assisting with “The Gold Carnival” and “The Festival of Silver Grass” to support the on-site services. She was doing the volunteer job on a “project basis”. Volunteer 2 left the museum park because ‘it is too tiring to drive such a long way to the park on the weekends. I am no able to really relax after the long drive home and a full-day of working (volunteer 2). The difficulty of recruitment due to the remote location of the museum was mentioned in the previous chapter.

During the interview, it was interesting to find out that almost all the staff (including every member of the staff in the museum) was relatively young²⁹ compared with those in other museums. As the curator said ‘All of them were born in the 1970s and the average age is approximately the age of 30’. It was moving to observe whether the

²⁹ The average age of the staff is nearly 30 years old in this museum, according to the curator.

http://www.gcp.tpc.gov.tw/content/jin/jin_main.asp?H1b_sn=26

“young people” would have relatively open-minded view to adopt new management model or “bold and creative” way in the operation of the museum park. The volunteers (excluding volunteer 1 and volunteer 2), on the contrary, were mostly the local inhabitants in their middle-ages, and some of them were retirees, and also had other volunteer jobs in other cultural organisations.

Basic Perception of the Gold Ecological Park

The questionnaire first asked the interviewees to briefly introduce the museum park from his or her own perspectives. Most of the answers gave similar information. In other words, it may be interpreted that the mission of the museum was well-interpreted and well-understood by every staff in the museum. The main characteristics of the Gold Ecological Park were summarised as a unique case of the site preservation and heritage regeneration in Taiwan. To really carry out the concept of eco-museum, the museum aimed to develop the entire region as a living museum, ‘..even a plant in the crack of an old wall is also a display of the local ecology and natural aesthetics of Jinguashi’ (the ex-curator). The architectures in the museum park were kept as they were before. As the leader (O&P group) and staff 2 (E&P group) said, ‘ the “re-use of old buildings” is another special characteristic of the museum park’. ‘These all make the Gold Ecological Park an unusual and epochal museum in Taiwan’ (the ex-curator). Without the knowledge of academic term of eco-museum, volunteer 1 thought ‘Jinguashi was solitary because of its isolated location. However, it became one of the most popular attractions in Taiwan’ (Volunteer 1, 25/June). These facts and observations show that the Gold Ecological Park was an application of the concept of an eco-museum, combining the local surrounding environment – cultural, natural, or historical uniqueness – to make its own distinctiveness.

Without knowing other interviewees’ response, all of the informants instantly associated the Gold Ecological Park with its ecological and natural characteristics. However, it was interesting to find that hardly any of the interviewees would emphasise the main theme of the indoors museum display, i.e. the 220 Kg goldbrick exhibited inside the museum building, that the museum park was named after. It was noticeable that if directly translated into English, the Chinese name of the museum

actually was "The Gold Museum Park" (黃金博物園區) which seemed not relevant to its ecological theme, instead of the current English name "The Gold Ecological Park" which directly refers to the concept of ecology. It raised another point here: if the museum naming could really reflect the brand contents. The image or personality of a museum which is expressed to the consumers by its name should be treated carefully, 'because there might be potential risk with the notion of brand in museums' (McLean 1997: 143). The brand image of the Louvre usually reflected its content, especially Mona Lisa, rather than any personality. 'The British Museum is a national institution, with all the connotations that implies, rather than a brand' (McLean, *ibid*).

The Main Findings and Information Interpretations

After obtaining the precious information from the interviewees, several main findings were generated. In this section, the main findings will be outlined, followed by the analysis and the quotation of the interviewee in the context. Sub-findings will also be subsumed in some of the main findings. During the survey, many respondents appeared to possess similar perspectives, while a number of distinct and interesting issues were also raised. These issues will be presented during the course of discussion below. Quotes from respondents about their respective job groups will also be provided in order to facilitate an identification of respondents' characteristics. Following a description of the main findings, the key themes that emerged from the analysis of the data will be analysed.

Main Finding 1: Positive to Management Mechanism Commercialisation

The topic of this research is to investigate the impacts of globalisation on a local museum's branding, therefore the first thing to be clarified is to understand whether the museum staff consider a museum as a brand, and whether the Gold Ecological Park is a brand, since branding is mostly employed for commercial purpose. Thus, "commercialisation" in this section would imply the commercialisation of the management mechanism, such as marketing or branding mechanism.

Sub-Finding 1: A Museum can be a Brand

Branding

Under the globalisation context, every region has to comply with the trend and shape its own personality and characteristics to create its niche value. In light of this development, local museums of different cultures and locations are forced to redefine

their meaning, purpose, and function both contextually and globally³⁰. Building a cultural brand and style in a region is an important aspect of urban or local development. Several scholars, such as McLean (1997), Caldwell (2000), Scott (2000), Wallace (2006) all indicate marketing, or branding has reached the museum circle and they believe museums now need marketing mechanism or branding strategy to survive in the competing museum world. Most of the staff in the Gold Ecological Park had "pro-branding" feedback: 'I think a museum can be a brand. Otherwise, they can't survive in the museum market. Like those famous consumer brands, you only remember those who have brands. People love brands' (Volunteer 2); ' Yes, "Musée du Louvre", National Palace Museum, the Guggenheim Museum are all famous brands' (the leader, O&P group).

Staff 1 (E&P group, 10/June) also believed that a museum can be a brand itself. She took the Louvre in Paris and the British Museum in London as examples ' ..both of them have rich collections from Asia, Africa, and Europe. The Louvre even has a branch in Arabic country. Moreover, for instance, the Tate Modern's successful model promoted the regional development of economy. It has a vivid yet different image from the British Museum. In several successful museums in the Britain, branding and marketing are really important aspects. The ex-leader of E&P group thought that from operational and promotional aspect, branding should be exploited in the operation of the museum; however the educational planning should still stick to its original educational purpose: 'the branding mechanism can be manipulated on operating and managing a museum. But for the educational purpose, it is still better to put more focus on planning exhibition contents' (the ex-leader, E&P group).

Brand Awareness

If most of the staff considered a museum as a brand, is then the Gold Ecological Park a brand? Are customers aware of this "brand"? Staff 2 (E&P group) regarded neither a museum nor the Gold Ecological Park a brand- 'The Gold Ecological Park is just a museum to present and to conserve the precious natural environment, architecture and humanely heritage'. However, most of the staff admitted, the Gold Ecological Park

30 IFK_conference on The interplay of art and globalization - consequences for museums, Vienna, 25 - 27 January 2007, <http://www.srcs.nctu.edu.tw/srcs/news/20060828.htm>

is a brand but not yet a “famous brand” (staff 1, O&P group; staff 2, E&P group; volunteer 2), because ‘ ..the museum has not yet developed very well and it is restricted by the current insufficient human and financial resources. We need more time to accumulate more resources to build up a “brand” ’ (staff 1, O&P group). Staff 1 (E&P group, 10/June) associated the marketing concept with the reinforcement of the brand image. She pointed out:

‘ ...brand needs awareness. The Gold Ecological Park so far does not really have strong brand awareness in customers’ minds. Therefore, we need to keep refreshing the exhibitions as well as the museum facilities, to provide better service quality to attract more visitors. It is the way to strengthen the brand awareness. Moreover, meanwhile, I think the museum should also manipulate marketing and public relation to deliver the image to the audiences’ minds ... and the museum should think carefully about our own position and resources to create the best brand effect’.

As a first-line “face” to serve the audiences, volunteer 1 thought the brand awareness has been gradually blossoming in visitors’ minds ‘due to their creative marketing strategy, such as leasing the Shiliandong heritage for TV drama shooting. It absolutely draws people’s attention’ (Volunteer 1, 25/June). On the other hand, since this area (Jioufen and Jinguashi) had already been famous for its Japanese remains and its history before the museum was established, volunteer 2 felt it would help the museum to increase the brand awareness in people’s minds: ‘ This area Jioufen and Jinguashi was already well-known by many people. I think this really helps people to associate it with the museum’. The branding also was established by its distinct background.

Brand Image

Image is significant. Museums need an eidetic image to stand out in an intensively competitive museum world. When the museum defines its brand, it is the staff, the visitors, the volunteers, or the sponsors who must be able to see and feel the brand. What kind of brand images did the museum hope to create and convey to the visitors? The museum had its expectation to create certain brand image in consumers’ minds.

Most of them hope to deliver an image of “natural environment” and “heritage” (in terms of natural and humanly) to the visitors. ‘As implied in the logo of the Gold Ecological Park, I hope the brand can remind people of nature and heritage preservation, and remind people that there is a treasure in the north east of Taiwan’ (the ex-leader, O&P group, 10/June); ‘Japanese village and mountain aura are the concepts I hope to deliver’ (the leader, O&P group); ‘Ecological tours and local goldsmith art are the brand content of our museum’ (the ex-leader, E&P group). Through the media, the museum wishes to deliver the message that ‘Getting more information or knowledge about what we have, people will much more cherish our environment and heritage’ (the ex-leader, O&P group). Staff 1 (O&P group) suggested the brand image of the museum ‘should be established on the basis of its core competence – gold craftsmanship’. After all, it is the core resource of the Gold Ecological Park. However, staff 1 also implied the lack of the financial and human resources may hinder the way to build up a successful brand image, which reflects the difficulties the museum faced which was discussed in the previous chapter. The brand image the museum hopes to build up is relevant to the nature and the local gold craftsmanship which are the distinct characteristics of the region. It indirectly proved it is the differentiation that makes the brand “talk”.

Sub-Finding 2: Cooperation Partnership as Commercialisation

Museum such as the Guggenheim Museum is a typical case of commercialised management mechanism. They maintained business cooperation partnership with other museums to benefits reciprocally. Cooperation with private business entity somehow can be regarded as an indication that the museum is being commercialised. As the ex-curator stated, the Gold Ecological Park maintained certain cooperation partnership with both public and private entities.

Business Cooperation

To sustain its operation, the museum would have to seek private sponsor to be “self-sufficient” this was because ‘..especially when the museum does not have enough financial support, cooperation is very critical at this time ...From this point of view, museums in Taiwan should find their own ways to manage their finance supports’

(the ex-leader, O&P group, 10/June). These cooperation partnerships were facilitated accordingly - ‘...depending on different characteristics of each event’ (the ex-leader, E&P group). One of the obvious examples of the private support is the “blockbuster” of the museum’s indoors exhibition -- the 220 Kg goldbrick sponsored by The Central Bank of Taiwan³¹. There used to be another 12Kg goldbrick provided by a private financial firm. Not only this private business entity, but also private individual provide support for it. The generosity of artists was also one of the resources of museum’s display, ‘...for example, the hand-made golden artworks crafted by the Master Wu³² and Master Cheng³³’ (the ex-leader, O&P group).

Cooperation partnership could also be built in public sector, such as with other museums. The Gold Ecological Park intended to gain more visitors through the “alliance-collaboration”. ‘... sometimes those museums have special price discounts for each other’s visitors as a co-marketing strategy’ (the ex-curator). The management expected to increase the visitor numbers and they also realised that ‘the interaction between museums offers the possible inspiration and the chance to cooperate in marketing or cultural exchange. It provides the diverse perspectives’ (the ex-curator). From the curator’s statements, it is found she believed that the exchange behaviours or experience could engender marketing cooperation. Here, she brought up the concept of “marketing” when enquired about the cooperation with other museums. Not only the curator but also the museum staff were holding a welcome attitude to marketing management. Staff 1 (O&P group) boldly pointed out ‘museum marketing is a necessary tool and a means to promote itself... to adopt a commercial way to manage a museum can vitalise the museum organisation, and stimulate more creative and attractive ideas.’ The ex-leader of O&P admitted, ‘Yes, we are in a free market mechanism. Now, most of the national museums in London are free-entry. They also try to make some promotions to make money’ (the ex-leader, O&P group). In spite of the benefits of the commercialisation may bring, the museum was still cautious about the potential jeopardy the commercialisation may result in. As staff 1 (E&P group) unveiled ‘It is inevitable for a museum to face the challenge of commercialisation...but

31 中央銀行

32 吳卿老師

33 鄭應協老師

it needs prudential evaluation'. Moreover, another point that is worthy of attention is that the government support was scarce, and the red tape did hinder much creativity of the museum operation. Therefore, as staff 2 claimed, 'I think to run a local museum is not necessary to adopt commercialised mechanism ... but we need to be independent from the bureaucratic process to be competitive' (staff 2, E&P group).

Sub-Finding 3: Superstar Museum as Commercialisation

Superstar museum phenomenon, in this research, could be an expression of two different concepts: commercialisation of a museum itself and its management model, and branding. They are able to exploit the economies of scale on museum operation, and their network to seek for financial resources. In other words, superstar museums also act like firms. This is illustrated by several world famous museums such as the Metropolitan Museum of Art in New York, or the Guggenheim Museum, both of which were highly globalised museums and had great world fame among the general population. Does the Gold Ecological Park have any benchmark, any superstar museum(s)?

Who is Superstar?

Every interviewee had some superstar museums in their minds. However, the Louvre in Paris, the British Museum in London, the Metropolitan in New York, and the National Palace Museum in Taipei were the most common "stars" among all the interviewees. Responses also came from personal experiences. The ex-curator, for example, thought 'National Palace Museum in Taiwan is absolutely an undeniable a superstar for its international fame'. The ex-leader of O&P group offered three "stars" in her mind - the Gassho-zukuri Village³⁴ (recognised as World Heritage), the Windsor Castle and the Stonehenge in the UK³⁵. From her explanation, it can be seen the given answers were actually influenced by the interviewee's previous job experience -- 'I like Gassho-zukuri Village because the way they preserved their buildings and integrated the cultural activities into the tourism market'; 'I do appreciate the ticketing spaces in

34 http://shirakawa-go.org/english/e_world.html

35 <http://www.royalcollection.org.uk/default.asp?action=article&ID=34>

the Windsor Castle'; '...the particularity of the Stonehenge is they tried not to disturb the landscape when they build other service facilities..' (the ex-leader, O&P group, 10/June). Victoria and Albert Museum was also mentioned by one of the staff because she appreciated the way they managed the museum, However, there is also a staff saying directly 'there is no superstar in the museum world' (the leader, O&P group), even though she regarded a museum as a brand.

If a superstar museum was a successful example of commercialisation, would the museum staff employ its management style in their operations? The ex-curator, thought '...the characteristics and natures of National Palace Museum and the Gold Ecological Park are quite unlike, the museum strategy and successful experience cannot be duplicated to the Gold Ecological Park' (the ex-curator). Nevertheless, the curator seemed to associate the concept of commercialisation and marketing with superstar museums which did echo the intention of this question. Both staff 1 from E&P and O&P group also believed that to apply the management mechanism to the Gold Ecological Park was feasible but it needed certain proper adjustment. Staff 1 (E&P group, 10/June), who chose the V&A Museum as her superstar museum in London, appreciated the way they plan and manage the museum '... "forward planning" is to plan the museum's future direction in three to five years timeframe, including integration of software and hardware, education, operation, and fund-raising....the "project manager mechanism" was firstly adopted by the V&A Museum in order to control and execute the ongoing projects on the marketing, operation, and the administration functions. I personal recommend this system to the Gold Ecological Park' (Staff 1, E&P group, 10/June).

Main Finding 2: Positive to Cultural Goods Commercialisation

in contrast to the definition in the previous section, commercialisation here signifies the commercialisation of cultural goods i.e. the museum itself. As reviewed in the previous chapter, museum is a cultural good. Commercialisation of cultural goods here surely does not mean to "sell the museum". In this case, it indicates commercialisation of the distinctiveness of the museum and to "sell" these traits as goods to the consumers. When a museum can claim a distinct identity from which it builds

supporter loyalty, it has a brand. Branding includes a logo and a theme, and then goes far beyond those items to 'encompass every activity that touches the museum's constituency' (Wallace, 2006:1). From the operational and promotional perspectives, staff were positive to regard the museum as a "marketable product" to "sell" to the audiences since this team was expected to "promote" the museum, to some extent -- 'I think it's a good way for making money for museum by transforming the characters of these uniqueness to a marketable product as well as to regenerate local economics' (the ex-leader, O&P group, 10/June). Staff 1 (O&P group) suggested that 'the museum should manipulate the uniqueness to provide "museum experience" to visitors'. Some staff in the museum also admitted the challenges they faced in practice may be one of the motivations to be commercialised ' the government didn't offer much supports to cultural organisations' (the ex-leader, O&P group); ' .. in Taiwan, most of the local museums are subordinate to the government, and also depend on subsidy from them' (Staff 2, E&P group).

Speaking from educational planning point of view, staff 2 (E&P group) claimed, ' I don't agree with the commercialisation of the museum. If we want to "sell" the distinctiveness of the museum, I would rather say it is a process of "re-interpretation" of the local Jinguashi culture'. Nevertheless, commercialisation brought advantages as well as disadvantages, '...the tourist attraction of the museum and the high investment from the government may bring about the attentions from different parties including the local and outsiders. However this may also result in deliberate destruction of the heritage for economical interests' (the ex-curator). Commercialisation may also endanger cultural authenticity, for example As staff 1 asked "can the museum represent the authentic culture or false culture?", '.... can the products really deliver educational and aesthetic meanings? Our museum should be very prudential to balance the long-term cultural distinctiveness as well as economic benefits, not just only to sell the symbols' (Staff 1, E&P group). In the process of commercialisation, it is necessary to pay attention to the significance of the authenticity and aesthetic rather than only to the profits. In the long run, this is the way to protect the brand image.

Main Finding 3: Differentiation Shapes the Brand

In branding theory, it is brand that makes the product or service different. The obvious example is portable digital music player – iPod seems to mean “something different” than any other second-tier brands to consumers’ minds. In the case of the Gold Ecological Park, it is the distinctiveness that differentiates, and further helps to shape and accumulate the brand image and awareness, ‘because these differences are what other museums don’t have’ (Volunteer 2). The museum devotes itself to pursuing differentiation to build up their own specialties, further to strengthen their brand image based upon those differences.

What is different?

‘Unlike other museums which are usually operated as “one name, one building”, the Gold Ecological Park, comprising four theme buildings and one mining tunnel, is a “museum park” instead of merely an “architecture”. Visitors can walk anywhere inside the museum park without paying any extra fee. And the whole museum park is located in the community so it has stronger locality relationship. The museum is also aggressively involved in the local traditional festival and ritual event to preserve the local cultural goods/capital.’ (Staff 2, E&P group)

The “exhibition” for the museum is combined with both indoor and outdoor objects. Most of the staff believed the common distinctiveness of the museum consisted of the following different dimensions – A boundary-free museum park with greater involvement in the local affairs; the first “real” mining tunnel open to the public; and the “re-use” of the old buildings in the museum park. Some special breakthroughs suggested by the staff were summarised as: the business opportunities from the neighborhood area Jioufen (the leader, O&P group); the young museum team could be more open to creative-way to run a museum (staff 1, O&P group); it was a “museum park”, with several satellite museums, rather than a “museum”, with only one building (curator; staff 2, E&P group; ex-leader, EP group). Volunteer 1 gave a sensational and poetic comment, ‘ I think all the museums in Taiwan lack a “calling”, a calling from mother nature. It would be very cosy and relaxed for a person to spend time walking, enjoying, and appreciating things in the Gold Ecological Park’.

During the interview, the concept of “eco-museum” was repeatedly raised. Considering the periphery of ecological environment, and the mission of the museum park as stated by the ex-curator, it is easy to see that the Gold Ecological Park has relied greatly on the notion of “eco-museum”, also known as “living museum” in Japanese interpretation. Established as an eco-museum, the museum focused its distinctiveness greatly on its surrounding natural environment, as well as the climate ‘... not only the cultural heritages, the climate style also makes the ecological landscape different and specific’ (the ex-leader, O&P group). Without any knowledge of eco-museum, volunteer 2 said, ‘I just feel that it is different from other traditional museums which have displayed objects inside a building. Here in the Gold Ecological Park, everything is exhibit. That is why all the volunteers must take classes on mineralogy, botany, history, and culture before getting on-board’ (volunteer 2). Interestingly, as the first public museum in Taiwan which combines site preservation and the living environment with the museum practice, the operational manager raised a very “practical” point that ‘... almost all the land in Jinguashi are owned by national companies, which makes the whole area easier to be managed and planned as a whole, and in some aspects, it’s good for a long-term reservation and redevelopment’ (the ex-leader, O&P group).

Brand Experience

A good brand speaks about the mission and vision to all the people that a museum touches. i.e., its external and internal markets, in a voice that is distinctive and consistent. Branding is a business activity to be practiced by everyone who works in the museum to deliver the brand experience to the visitors. The experience the museum intends to convey to the audiences is “nature” and “local identity” oriented. ‘Enjoying and refreshing in the environment both mentally and physically; walking-in and viewing the grandeur of the nature; touching and feeling the lives and spirits every corner here; looking into the stories and memories. And the most important is, to conceive the sense of place of Jinguashi area’ (the ex-curator). Here the management points to a critical issue, i.e., the sense of locality anticipated by the museum, can also be experienced by the visitors instead of merely enjoying the surrounding environment. Staff 1 (O&P group) raised the term “experience economy” during the

interview. She believed the museum should well utilise its distinctiveness to convey an “experience package” to the visitors. Volunteer 2 felt the responsibility to introduce this natural and historical area to people, since ‘ you can’t find another one in Taiwan. You will not regret to come again and again.’ When asked what messages does the museum hope the volunteers to bring to the visitors, the leader (O&P group) said ‘I think everyone who works in the museum should deliver a green and healthy message to our visitors’. On the other hand, volunteer 1 thought, ‘ ...I really hope there can be more people devoting their time to act as a media for communicating the art vitality and for ensuring the culture continuance. For me, this is important’.

Main Finding 4: Deterritorialisation with the Local as well as Globe

Literally, deterritorialisation is the state in which all the natural relations of culture, social, and geographical territories are removed and the spaces are no longer mapped in territorial places, distances, and borders. Under the deterritorialisation, a globalised culture is flowing and can be directly disseminated to those “cross the borders”. Cultural services, cultural goods, artistic creativity and ideas also travel widely. This “cross the borders” phenomenon seems to homogenise the cultures since everything is “fluid” and there is no social and geographic boundary between the museum and the “outside world”. The recent global trend, such as the economy of aesthetics, for instance, has become an accepted unique selling point on a global basis (Postrel, 2004). Product function still matters, however intensive market competition ecology has pushed quality to a higher level and prices to an affordable or even to a lower level, so that many producers can no longer attract customers’ consumption through price and quality since they are homogeneous among each provider. Therefore, in order to distinguish themselves from other competitors, aesthetics is usually the strategy which they use to make their products outstanding. This sense of aesthetics also influences cultural goods. Cultural goods consumption is associated with the notion of aesthetic appeal and with intrinsic motivations. The Gold Ecological Park was proud of its visual design, such as the public facilities, brochures, or the museum publications ...etc: ‘..all of them introduced a new version of aesthetics to the local area where the former used to be very remote from the cultural sources. The locals were influenced by the design style of the museum park. Aesthetics is always carefully

considered with the image of the museum park. The museum altered the aesthetic tastes of the locality, and furthermore, they also integrated the local culture into the visual design of the museum' (the ex-curator).

In the case of the Gold Ecological Park, it is also found the deterritorialisation, in its geographic scale, did happen to the museum at the global as well as the local levels, since 'the museum park was built as a "wall-less" museum' (the leader, O&P group). Without the physical boundary between the museum and the community, the influences, such as local economic development, aesthetic tastes, or visual design of the museum itself, were "flowing" across the museum and the locality. Not only the local economy but also tourist development would be among the impacts that the museum brings to the locality. However, the museum also admitted that, 'the local inhabitants are also anxious to know whether the museum can help to stimulate the development of local economy. In general, in the long-term, the museum may be able to cohere the local identity through the preservation, physical infrastructure, and educational programmes.. etc' (Staff 1, E&P group).

Main Finding 5: High Consciousness of Local Identity

Sub-Finding 1: Local Identity – Whose Responsibility?

In this research, highlighting its local particular cultural and natural background is one of the ways of shaping and strengthening local identity: 'In general, in the long-term, the museum may be able to cohere the local identity through the preservation, physical infrastructure, and educational programmes.. etc' (Staff 1, E&P group). According to the survey, the establishment of the museum, which was considered as a neutral institute, did vitalise the communication with the local. It may assist to collect and to preserve the local memories 'because a professional and cultural-aware institute is better for the collection and the research of the historical objects and the oral histories' (the ex-curator). The ex-leader (E&P group) believed instead of creating new cultures, the museum park actually represented the local culture '... we helped to promote the metal craftsmanship industry, to cultivate more creative people and ideas,

to develop the new image and identity, further to stimulate the local economic development.' The museum may increase the visibility of Jinguashi area, 'because in the past, Jinguashi were easily neglected by its "famous" neighbour Jiufen' (Staff 1, E&P group). The local inhabitants may rethink the importance of local development.

However, can the blending with the locality be appreciated by the people? ' ... not everyone there is grateful to everything the museum had done, but at least the museum tried its best to preserve the heritages (not only in culture but also in nature), which are the treasure of Taiwan and also belongs to future generations. And the most important is that protecting these buildings is also the goal of most of local residents (the ex-leader, O&P group). The local inhabitants are also interested in knowing whether the museum can help to stimulate the development of local economy. However, some negative worries raised by the staff were 'After the museum started to operate, those who held different opinions of local identity may have felt overlooked by the museum' (the ex-leader, E&P group). Nevertheless, do the residents in the area care about local identity? Volunteer 2 mentioned ' I have talked to some of the local inhabitants. They had much expectations of the museum to bring much more business opportunities'. It implied that local people, referring to the neighbour Jiufen's successful experience, were concerned about the benefits the museum would bring, and especially to their own interests. Local identity, in some people's minds, is not as necessary as business opportunity. To a local museum, it is always a significant and essential task to find a balance between the local and the museum.

Sub-Finding 2: Anti-Homogenised

To promote local identity means to discourage and oppose homogenisation. Homogenised cultures cannot present the true or authentic local identity. According to the previous section, Jinguashi area had a long and important historical connection to Japan, as a result, it was inevitable that the museum would be partly influenced by Japanese, including the local culture, education system, local landscape, architecture, and even the educational events held by the museum. '... some educational activities also came out of other contexts since the memory of the colonial period is also important in the local elders' minds' (the ex-curator). 'The museum kept much

“Japanese elements” in the museum park, such as architectures, the living environment, and even exhibition contents ... this area was greatly influenced by Japanese culture’ (Staff 1, E&P group; Staff 1, O&P group; the ex-leader, E&P group), ‘..and the renovation of buildings was also participated by a Japanese architect in the museum construction stage’ (ex-curator).

However, is it proper to put an equal mark between colonial cultural influence and homogenised cultures? The ex-leader of O&P group did not regard Japanese influences as homogenisation since it is part of the history (i.e. Japanese colonial period) and an “international” concept (i.e. eco-museum). ‘...The museum is just a “mean” for the government to enhance the local economies. For me, the museum comes to preserve the environment and heritage for our future generation’ (the ex-leader, O&P group, 10/June). And from museum education point of view, ‘the museum assists people to recall past history and lifestyle, in a more open attitude (Staff 1, E&P, 10/June) ...and all the historical buildings and tunnels were built and planned by Japanese in colonial period’ (the ex-leader, Staff 1, O&P group).

Furthermore, from its historical background, this area was occupied by Japanese for 50 years without any influences from the Western countries. Even at the present, because of the remoteness from the city centre of the area, this town has still kept its tradition and has not been impacted by Western cultures. So, it is improper to associate “westernisation” or “homogenisation by Western cultures” with the museum. Nevertheless, the museum staff thought homogenisation can possibly occur through domestic influences, instead of global influences. Next to the Jinguashi area was a highly commercialised area, Jioufen. The ex-leader of E&P revealed the fact that local inhabitants in Jinguashi area wished the museum can duplicate the successful and commercialised model from Jioufen experience, however the museum worried this kind of homogenised adoption may result in vicious competition, which may eventually overlook the distinctiveness of local Jinguashi cultures.

Main Finding 6: Less Extent of Internationalisation

Some frame of references can explain the degree of internationalisation of the

museum.

Sub-Finding 1: Less Technology-Reliance

First of all, according to the literatures, technology is viewed as one of the means to lead to universalisation. From the management perspective, '... within this globalisation economy, all the museums are struggling to attract more visitors all over the world. It is important to know the need of the potential customers... and important to know the international trend and the discourse related to this field' (the ex-curator). The management was aware of the globalisation issue occurring in the current society since she raised the term "globalisation economy" without the implications from the researcher. The management also intended to bridge themselves to other museums with "similar characteristics all over the world", because they think 'it is an important way for the museum not to become complacent and conservative' (the ex-curator). Volunteer 1 believed the significance of internationalisation really counts, 'It will be quite helpful to have "international-based" awareness in the museums world. The world is flat, isn't it?'

However, even though they seemed to have high awareness about being an "international" museum, it appeared they did not appreciate the advantages of the technologies due to some restriction, at the present stage. When asked regarding the possibility of creating a virtual museum online, it emerged that the ex-leader (O&P group) did not really appreciate the new technology owing to insufficient manpower issue, 'I don't think technologies are a "must" to museum maneuver, and from our experiences it's hard to maintain. I will not do it, unless it's necessary'. However, Staff 1 (E&P group) claimed '...if we considered the local changeable climate condition, to well-utilise the technologies, such as a virtual museum, may be an applicable alternative... or it can be applied to audio guide-aids. I think the educational resources should be provided to the public more transparently'. The other possible angle to perceive the degree of universalisation of the museum is to see the languages services provided through the Internet, since it may be able to reach more potential foreign customers. From operational point of view, the museum admitted there could have been more languages updating to their official website, ' Now there are three

languages, I think we should enrich information on Japanese and English version, first.... then include Spanish, Simplified Chinese (For these two languages are spoken mostly in the world)' (the ex-leader, the leader, and Staff 1, O&P group). On the other hand, from educational point of view, it was interesting to find that ' I think Chinese, English, and Japanese are more than enough. I think these three languages serve most of our visitors' (Staff 1, E&P group).

Sub-Finding 2: Unbalanced Tourist Structure Yet

Does the Gold Museum Park attract foreign tourists as well as it attracts domestic visitors? '...the Japanese tourists make up the largest proportion of the whole international tourists coming to Taiwan. To attract the Japanese tourists is one of the most important targets for many Taiwanese museums and leisure industries' (the ex-curator). The numbers of foreign tourists may also be one of the criteria for measuring the degree of internationalisation or universalisation. The majority of the foreign tourists were from Japan, due to its past colonial cultural influences to this area. From this unbalanced tourist structure, it was hard to define the Gold Ecological Park as an international museum. Firstly, it did not really have its presence on the world-wide stage. Secondly, the museum seemed not to have the absolute ambition to connect to the globe even though some of the staff have had the consciousness to do so. When dealing with foreign visitors, what can the museum do? According to volunteer 1, 'Fortunately, I don't have any difficulty in dealing with foreign visitors. Introducing and escorting them through the park very kindly and friendly is what I always did.'

Main Finding 7: Less Customer Relationship Maintenance

Brand Loyalty

Due to the financial budget limitation, the Gold Ecological Park could not afford the personnel for maintaining or sustaining the relationship with the visitors. Staff 2 (E&P group) thought some of the visitors do come back to the museum again. But the museum park did not really keep a record of each visitor since it is difficult to trace the

rate of repeat consumption. However, in some “informal” or “personal” communication, the museum has received some feedback from professional visitors, or tour guides. ‘We have improved our educational activities, marketing policy, operation and service’ according to these opinions’ (the ex-curator). However, the museum still admitted ‘...we still need to do research on the customers on a regular basis (the ex-curator). The museum also planned to utilise its particular personality. From operational promotion aspect, ‘Eco-museum is a highlighted concept to stimulate visitors’ repeat consumption...we provide not only the static exhibitions inside the building, but also the natural environment and outdoors activities’ (the ex-leader, O&P group). From educational and planning staff’s aspect, ‘In my job function, I think to keep a good service quality and have a good educational event can increase the repeat consumption of the visitors. For example, we had successful Silver Grass Festival therefore more visitors will come back to the museum again’ (Staff 1, E&P group). From volunteer’s perspective, ‘I asked some of the visitors when I was on-duty (during the event) if they would come back to the museum again. They all gave positive feedback. One thing is they like the idea and planning of the events. The other thing is they think it is always good to come to a natural place like here. There is not much “green” in the city centre’ (Volunteer 2, 4/July). It may suggest the distinctiveness the museum would like to highlight has already had its effects to strengthen people’s loyalty.

Main Finding 8: Professionals of the Staff Counts

During the survey, it was interesting to see the attitudes of museum staff could be influenced by their assigned jobs, their personal academic and employ background. For example, those who are in charge of museum operation and promotion are more open to embracing commercialisation of the management mechanism, and marketing their museum as a product/good, while those who are in charge of educational and research job do not see the significance of the museum promotion. They tend to focus more on the planning of the educational events or research, or the site preservation. Moreover, the educational or career background, to some extent, does determine the staff’ thinking about these matters. One of the former staff is pursuing her academic training in museum studies, so she has more academic information and suggestions

than others. From the analysis, it is found there is a certain thinking pattern in each group, to some degree.

The other interesting point here is most of the full-time staff in the museum are female and the average ages of all the staff is less than 30 years old. This is quite rare in museum circle in Taiwan. Many of the staff in other museums usually come from national examination system and regard museum just as an “administrative” job. In the Gold Ecological Park, most of the key employees were recruited as “professionals” without passing the bureaucratic national examination system, they are found to be more open-minded to the new trend, as well as the management mechanism, and also bring new ideas and concepts to the museum park, such as sense of aesthetics. However, such “less experience” staff may encounter some difficulties in interacting with the local inhabitants.

Performance and Future Expects

Finally, after the main questions, several questions concerning the performance and expectation of the museum were raised. If a museum was regarded as a firm, what is the final “performance” of the museum? This can be observed from objective public hard data, media exposure rate, as well as the numbers of visitors and revenues of tickets. Was the museum satisfied with what they had been accomplished? And objectively, whether the museums was regarded as a successful local museum. The answers may also show whether the current management mechanism was feasible for a local museum, under the impetus of globalisation.

Performance and Future Perspective

In the first year of the operation, the museum was ranked as the best performance in the museum in the Taipei County, and it was second a year later. ‘The opening of the museum park was a very successful event... The opening was selected as one of the ten biggest news by the Annual Book of Heritage Conservation in Taiwan 2004³⁶. There were more than one million people having visited the museum park within the first year. ... this is the only public museum which can have 50% of return of investment by the tickets revenue. This is much higher than the National Palace Museum’ (the ex-curator). Staff 1 (O&P group) participated the numbers of visitors would decline, ‘...but gradually. Other museums would decline sharply’ (Staff 1, O&P group). ‘I don’t know its performance compared with other museums, but I did find the visitors are much more than they were 5 years ago before the museum was constructed. I think more and more people in Taiwan know this mountain town’ (Volunteer 1, 25/June).

For the future, the museum plans to have more conversations with local inhabitants and more participation in the local activities. To upgrade itself to an international-based museum, it has to pay more attention to the interaction with other

36 二零零四年文化資產保存年鑑. Published by the government. It is an official report of heritage conservation in Taiwan.

museums and heritage preservative centres all over the world. The museum also saw the significance of a good marketing strategy and customer relationship management. 'The new ideas about displays, facilities and educational activities accompany with good marketing strategy need to be constantly refreshed, and the research on customers still needs to be conducted regularly for improving the services and the operative direction' (the ex-curator). Many of the museum staff (the leader, O&P group; staff 1, O&P group; staff 2, E&P group; Volunteer 1 and 2) believed diverse and interesting events are the catalysts to attract visitors to the museum park again. 'I think if we can have more staff and experts involving in the museum operation, we can do more in heritage reservation' with community people and to reconstruct local history by oral history' (the ex-leader, O&P group). ' We need to improve the service quality as well as the educational exhibition, such as the contents and quality of the docents. The museum also can integrate the other tourism resources in the north-east area to provide a better "tour package" to the visitors' (Staff 1, E&P group). However, as volunteer 2 said, 'improvement never ends' (Volunteer 2, 4/July). There is always a lot of room to improve for a young museum.

Summary of the Main Findings

Before the main findings were produced from the analysis, a rough introduction of each interviewee was conducted, including their job function, their age, and their previous academic and career background. Eleven people were interviewed and nine of them were considered as valid questionnaires. Based on a review of the relevant literature and an analysis of the data collected by administering a questionnaire among the staff of the Gold Ecological Park, various findings regarding the museum's operational practice under globalisation context were revealed, accompanied by several sub-findings under some of the main findings. These main findings can be broadly categorised within eight themes which were relevant to cultural globalisation theory and branding concepts discussed in the previous chapter. The conclusion will be developed in the next chapter.

The main findings can be arranged as:

Main Finding 1	Positive to Commercialisation of Administration
Sub-Finding 1	A Museum can be a Brand
Sub-Finding 2	Cooperation Partnership as Commercialisation
Sub-Finding 3	Superstar Museum as Commercialisation
Main Finding 2	Commercialisation of Cultural Goods
Main Finding 3	Differentiation Shapes the Brand
Main Finding 4	Deterritorialisation with the Local as well as Globe
Main Finding 5	High Consciousness of Local Identity
Sub-Finding 1	Local Identity – Whose Responsibility?
Sub-Finding 2	Anti-Homogenised
Main Finding 6	Less Technology-Reliance
Sub-Finding 1	Unbalanced Tourist Structure Yet
Sub-Finding 2	Less Technology-Reliance
Main Finding 7	Less Customer Relationship Maintenance

Figure 31: Summary of Main Findings.

Source: Arranged by the researcher

Chapter Five: Conclusion and Discussion

The objective of this chapter is to conclude the main findings of this research. The first section demonstrates the key themes that emerged from the analysis of the data. These results are categorised and restructured based on the analysis of the researcher, instead of the literatures. The section that follows outlines the limitations of this study. Finally, areas for future research are highlighted.

Findings of the Research

This research is to investigate the impacts of globalisation on a local museum's branding concepts in Taiwan. A local museum, the Gold Ecological Park, is chosen as the research case in this study. After the data analysis, several main findings are produced and summarised here.

1. Commercialisation of Administration

It cannot be denied that both commercial goods and cultural goods enjoy the advantages of commercialisation, to certain degree. Global profit-making business entities well-utilise the benefits that globalisation can bring. Non-profit organisations such as the Guggenheim Museum also made breakthrough to adopt commercial ways to operate the museum through business cooperation, or global franchising strategy. In the case of the Gold Ecological Park, most of the staffs in the museum have the sense of "operating a museum is like running a firm" and they are quite positive to the commercialisation behaviours and also benefited from these partnerships. They also realise this "exchange behaviour", no matter with public or private partners, would imply other meanings such as – to promote their brands or fames through the free sponsorship. However, not everyone regards their museum as a brand due to the relative weak brand awareness, and scarcity of the resources both in financial and

human terms.

2. Commercialisation of Cultural Goods

The staffs are also positive to commercialise the distinctiveness of the museum (which is defined as cultural goods in this research). The staffs provided much distinctiveness of the museum and hoped to leverage those characteristics to “sell” to customers. From the management point of view, it is a trend and the museum has cooperated with other museums to enjoy the benefits of “co-marketing”. From operational point of view, it is a good way to market the museum to the visitors since it was within the domain of their assigned functions. From educational point of view, commercialisation may endanger the authenticity and aesthetic if it is exploited improperly. While the museum adopted the concept of branding, they also accepted commercialisation of their administration on the museum operation.

3. Differentiation is the key to the branding

Generally, brand makes differences. However, in the case of the Gold Ecological Park, it is the museum’s distinctiveness that makes it stand out from the crowd. Museums attempt to strengthen their brand images by keep highlighting those differences. The museum “commercialises” these differentiations, and promotes them to the consumers. While they are enjoying the advantages that commercialisation brings, they are also trying to avoid to be “over-developed” in an extremely commercial way, such as the neighborhood Jiufen area.

4. Deterritorialisation happens, in both local and global context

Deterritorialisation is to blur the national relation, social territories, or geographical boundary of culture. This “reconstruction of geography” makes the social space no longer wholly mapped in terms of territorial places, distances, or borders. The global trend, economy of aesthetics, for instance, has become an accepted unique selling point on a global basis (Postrel, 2004). The museum was influenced by this trend and so the visual design in the museum park was considered carefully. On the other hand,

the Gold Ecological Park is a “genuine” deterritorialised museum which has no common territory with the surrounding environment. Since it is “wall-less”, the interactions with the neighbourhood becomes more critical. How to balance the voices between local communities and the interest of the museum is a crucial task for the museum.

5. Less technology-reliance to be universalised

A classic example of cultural universalisation in the literatures is the spread of information technology. The museum does not really rely on the innovation of technology, although they are aware of the possible benefits it may bring. The Internet is one of the media which can connect it to the globe. The Internet, for instance, rapidly spreads around the globe and affected the production and dissemination of cultural products domestically and internationally, letting people wherever they are can enjoy the arts. It seems in the present stage, the museum does not plan to utilise this mean to reach to global visitors.

6. Strong local identity consciousness rather than being homogenised

Since the Gold Ecological Park is envisioned as a local museum, it has high consciousness of local identity. In this context, the museum is devoted to being heterogeneous, rather than homogeneous under globalisational competition. In this way, they preserve the local culture and environment, and seek for local distinctions and to promote them. Being heterogeneous, there is possibility to convey the local identity of Jinguashi to the world. Moreover, the Guggenheim Museum is always a typical case regarding commercialisation and local identity. In contrast to the Guggenheim Museum, the Gold Ecological Park utilised the local resources to develop its museum, as well as the local economy. Japanese culture was the only foreign culture that influenced that area due to its former dominion. However, according to the staffs, it was improper to equate the colonial culture with homogenised culture. On the contrary, the museum expects to be heterogeneous and to preserve the colonial culture such as architecture and ritual. These foreign remains are cherished and preserved by the museum since they are part of the history and memory of the local

area.

In conclusion, from the analysis in the previous chapter and section, the impacts of globalisation on a local museum's branding can be listed as follows.

Globalisation	Local museum	Branding
Commercialisation	<ul style="list-style-type: none"> ● Commercialisation of management mechanism. ● Commercialisation of cultural goods. 	<ul style="list-style-type: none"> ● Building up brand image and creating brand awareness through commercialised operation.
Deterritorialisation	<ul style="list-style-type: none"> ● Deterritorialisation occurs with the local and the global. 	<ul style="list-style-type: none"> ● The sense of aesthetic comes from the global and carried out by the museum in their operation. The museum altered the aesthetic tastes of the locality, and further to integrate the local culture into the visual design. Aesthetics is considered as part of the brand image of the museum park.
Universalisation and Internationalisation	<ul style="list-style-type: none"> ● Technology can be utilised as an aid of exhibition, as long as there are enough human and financial resources. ● The museum is aware of the importance of being internationalised and would like to connect to the globe. ● The tourists are not constituted on an international – based structure. 	<ul style="list-style-type: none"> ● Technology, or the Internet, is not the main mean of the museum's branding strategy. ● The museum currently has no obvious ambition to have international presence or branding strategy. Instead, they would rather focus more on the interactions with the local community.
Homogenisation	<ul style="list-style-type: none"> ● Colonial culture does not account for being homogenised, in the 	<ul style="list-style-type: none"> ● To maintain the colonial culture and remains is also the way to

	<p>sense of museum staffs.</p> <ul style="list-style-type: none"> ● Did not and do not be influence by the Western cultures due to its historical background. 	<p>create “distinctiveness” of the museum, which may highlight the brand image.</p> <ul style="list-style-type: none"> ● The museum tried not to be homogenised by its neighborhood area which is notorious for its over-development in extremely commercial way. However meanwhile, they are also enjoying the benefits brought by the commercialisation.
Hybridisation	<ul style="list-style-type: none"> ● The museum uses the local characteristics well and mingles with local culture to create differences, such as to promote local metal craftsmanship and etc. 	<ul style="list-style-type: none"> ● The brand image and experience is built upon those differentiations of the museum.

Figure 32: Summary of the impact of globalisation on branding.

Source: Arranged by the researcher

However, other factors which were found to influence the brand operation of the museum are listed as follows.

Other Factors	Local museum	Branding
Customer Relationship	<ul style="list-style-type: none"> ● Less effort is made on customer relationship management due to the lack of the resources, even though the museum realises the significance of the management of the relationship with the consumers. 	<ul style="list-style-type: none"> ● It is difficult to maintain the brand loyalty. People do come back the museum but not necessary because of the brand name it has.
Professions of the	<ul style="list-style-type: none"> ● Different job functions and 	<ul style="list-style-type: none"> ● More willing to try new

<p>staffs</p>	<p>background of the staffs may influence the way they think.</p> <ul style="list-style-type: none"> ● Comparatively young-aged staffs are more welcome to new and creative ideas. 	<p>management mechanism or to utilise marketing or branding techniques on the museum operation.</p>
---------------	---	---

Figure 33: Summary of impacts of other factors on branding.

Source: Arranged by the researcher

Research Limitations

The following section attempts to acknowledge the several limitations of this study.

1. Language problem

None of the respondents are native English speakers. This could possibly cause difficulties in interpreting questions asked in the survey. For example, during the course of the interviews several respondents required additional explanation. Furthermore, responses are written in Chinese and needs translation and interpretation by the researcher. Yet, despite these limitations the responses are generally well understood.

2. Limited in interviewees

Due to time and budgetary restriction, the researcher cannot have face-to-face interviews with all the employees in the museum. In order to obtain timely information, the interviews were conducted mainly by e-mails, and through telephone and on-line instant communication tool. The data could be more accurate and objective if more samples could have been included. Moreover, most of the local inhabitants are elders and are not familiar with the new technology. As the researcher employed the new technology as the main tool of survey, this would exclude those inhabitants as the research samples. Therefore, this also limited the perspectives on local attitudes toward local identity.

3. The museum is too young to see its real effect

Since the Gold Ecological Park is a young museum, it is difficult to see the influence of globalisation in only 2.5 years timeframe. Moreover, it is also too short to observe the brand value and effect of the museum.

4. Limited in scope

Globalisation is such a broad concept that it is difficult to undertake research that encompasses a total spectrum of this topic in detail. In this research, only five dimensions of globalisation were discussed in reference to one scholar's categorisation. So the data may not be representative of the whole aspects of globalisation.

Future Research Directions

1. Is a M.B.A required?

In the early 1990s, Alexander Stille published an article presenting a new model of the curator's profile and of museum management. It indicated that there seemed to be a trend towards M.B.A-art history as a new career path to the curator of museum. Not every one would go along with this new model at that time. But 2007 and 16 years later, the world has become very different from what it was. However, is M.B.A still required in museum management in this 21st century?

The staffs of the Gold Ecological Park come from different background and fields. None of them have received formal business administration or marketing training. The job of promoting the museum is the responsibility of operational promotion team. There is no professional who manages their brand image. Without a sound branding planning system, it is easy to fall into the trap of too much accentuation of "museum performance" or "revenues", in place of brand images or brand awareness. Does it preclude the accumulation of the brand image or capital? Future research can examine whether a professional M.B.A. is required in the museum world, from 21st century point of view.

2. To select more local museums as samples.

Owing to some restriction, only one local museum in Taiwan is selected as the case study in this research. It is relatively difficult to see the effect of globalisation with one sample. Future surveys are recommended to investigate among more local museums.

3. More research on local identity

A local museum has deep and strong connection of locality. However, this research focuses more on the relationship between globalisation and branding and overlooks local identity. The future research on the "global versus local" relations and conflicts will be forthcoming.

Bibliography

English References

Acheson, K. 2003. Globalization. In: Towse R. (eds). *A Handbook of Cultural Economics*. Cheltenham, Northampton: Edward Elgar Publishing Limited.

248-254

Akande, W. 2002. The Drawbacks of Cultural Globalization. *Yellow Times* 10 November (Retrieve Date: 11/June/2007)

<http://www.globalpolicy.org/globaliz/cultural/2002/1110cult.htm>

AMICUS Group Whitepapers, Number 5. The Branded Customer Experience ... touching lifestyles, desires, and emotions (Retrieve Date: 12/May/2007)

<http://www.amicusgroup.com/experience.pdf>

Appleinside Staff. 2005. Morgan Stanley Report: Consumers Seek More iPods Than Cell Phones This Holiday. (Retrieve Date: 24/June/2007)

<http://www.appleinsider.com/article.php?id=1419>

Art Council of Great Britain. 1993. *Marketing the Visual Arts*. London: Arts Council of Great Britain.

A special series report of the Southern legislative conference 2000. More Than a Song and Dance - the Economic Impact of the Arts in the Southern Legislative Conference States. Southern Office, The Council of State Governments (Retrieve Date: 11/May/2007)

<http://www.slcatlanta.org/Publications/EconDev/Arts.pdf>

- Baylis, J. & Smith, S. (eds) 2001. *The Globalisation of World Politics*. New York: Oxford University Press. 1-15
- Belcher, M. 1991. *Exhibitions in Museums*. Leicester and Washington D.C.: Leicester University Press and Smithsonian Institution Press.
- Bloch, A. 2004. Doing Social Surveys. In Seale C. (eds) *Researching Society and Culture*, London: Sage 163-178
- Bonink C. & Hitters E. 2001. Creative Industries as Milieux of Innovation: the Westergasfabriek, Amsterdam. In: Richards G. (eds). *Cultural Attractions and European Tourism*. Oxfordshire: CABI International. 241-253
- Byrnes, W. J. 2003. *Management and the Arts, 3rd edition*. Elsevier: Focal Press
- Caldwell, N.G. 2000. The Emergence of Museum Brands," *International Journal of Arts Management*, (2)3: 28–34.
- Cantelon, H. & Murray, S. 1993. Globalisation and Sport, Structure and Agency: the Need for Greater Clarity. *Society and Leisure* (16) 2: 275-292
- Chen, J.R. 2003. International Symposium on Creative industry ---- A Global Thought and Future Action in Taiwan. *Theory and Policy of Creation and Commercialization of New Cultural Goods: an Economists View*. (Retrieve Date: 31/Jan/2007)
<http://eusa-taiwan.org/activity/Creative%20Industry/3-28%B1M%C3D%BA%C1%BF5%B3%AF%AD%AB%A5%F4.PDF>
- Chu, J.C. 2004. *Museums and Creative Industry: a Myth in Taiwan*, (Retrieve Date: 25/Oct/2006)
<http://www.intercom.museum/conferences/2004/chu.html>
- Colbert, F. 2003. Entrepreneurship and Leadership in Marketing the Arts. *International Journal of Arts Management*. (6) 1: 30-39

- Court, D.C., Freeling, A., Leiter, M. G., & Andrew, J. P. 1997. If Nike Can Just Do It, Why Can't We?. *The McKinsey Quarterly* (3):24-34
- Cowen, T. 2002. *Creative Destruction: How Globalisation is Changing the World's Cultures*. Princeton: Princeton University Press
- Crouch, S. & Housden, M. 1996. *Marketing Research for Managers*, Oxford: Butterworth Heinemann,
- Danesi, M. 2006. *Brands*. New York: Taylor & Francis Inc.
- Denmark's creative potential -Cultural and Business Report 2000, The Ministry of Trade and Industry, and The Ministry of Culture
- Desmet, D., Finskud, L., Glucksman, M., Marshall, N.H., Reyner, M.J., & Warren, K. 1998. The End of Voodoo Brand Management. *The McKinsey Quarterly*(3) 106-117
- De Varine-Bohan, H. 1973. A Fragmented Museum: the Museum of Man and Industry. *Le Creusot-Montceau-les-Mines' Museum* 25(4): 242-249
- Dolak, D. 2001. *Building a Strong Brand: Brands and Branding Basics*.
(Retrieve Date: 22/May/2007)
<http://www.davedolak.com/articles/dolak4.htm>
- Doyle, P. 2001. From The Top, *The Guardian*, (Retrieve Date: 22/May/2007)
http://www.guardian.co.uk/jobs_and_money/story/0,3605,514719,00.html
- Evrard Y. & Aurier P. 1996. Identification and Validation of the Components of the Person-Object Relationship. *Journal of Business Research* 37: 127-134.
- Évrard, Y. 2002. *Statistics in the Wake of Challenges Posed by Cultural Diversity in a Globalization Context*, (Retrieve Date: 18/May/2007)
http://www.colloque2002symposium.gouv.qc.ca/PDF/Evrard_paper_Symposium.pdf

- Executive Yuan. 2005. *Development Fund Investment Plan for Digital Content, Software, and Cultural Creative Industries*, (Retrieve Date: 14/May/2007)
<http://www.gio.gov.tw/taiwan-website/2-visitor/fund.html>
- Farchy, J. 2003. Internet: Culture. In: Towse R. (eds). *A Handbook of Cultural Economics*. Cheltenham, Northampton: Edward Elgar Publishing Limited.
276-280
- Frey, B.S. 1998. Superstar Museums: An Economic Analysis, *Journal of Cultural Economics* (22) 2-3:113-125
- Frey, B.S & Meier S. 2003. The Economics of Museums. In Ginsburgh V. and Throsby D. (eds). *Handbook for Economics of Art and Culture*. Amsterdam: Elsevier
- Fuchs, D. *Globalization and Global Governance: Discourses on Political Order at the Turn of the Century* (Retrieve Date: 15/May/2007)
[http://www.uni-stuttgart.de/soz/ib/mitarbeiter/arbeitspapiere.global.governance.pdf](http://www.uni-stuttgart.de/soz/ib/mitarbeiter/arbeitspapiere/globalization.global.governance.pdf)
- Gibson, I. *The Race to the Bottom-Globalization or Brand Imperialism?* (Retrieve Date: 23/May/2007)
<http://www.ritsumeai.ac.jp/acd/cg/ir/college/bulletin/e-vol.2/gibson.pdf>
- Giddens, A. 1990. *The Consequences of Modernity*. Stanford: Stanford University Press.
- Gordon, W. & Langmaid, R. 1988. *Qualitative Marketing Research*. Aldershot: Gower
- Green. M. 2001. Urban Heritage Tourism: Globalisation and Localisation. In: Richards G. (eds). *Cultural Attractions and European Tourism*. Oxfordshire: CABI International. 173-197

- Hall, S. 1991. Old and New Identities: Old and New Ethnicities. In: King, A.D. (eds) *Culture, Globalisation, and the World-System*. London : Macmillan 41-68
- Hart, S. 1998. The Future for Brands. In Hart, S. & Murphy, J. (eds) *Brands: The New Wealth Creators*, Hampshire, London: Macmillan Press Ltd. 206-214,
- Hartley, J. 2001. *Communication, Cultural and Media Studies: the Key Concepts*, London: Routledge. 98-100
- Hawkins, D.I. & Tull, D. S. 1994. *Essentials of Marketing Research*. New York : Macmillan Publishing Company
- Hopkins, H. 2006. *Paid and Organic Search - Impact of Ad Copy on Click Through Rates*
 (Retrieve Date: 12/June/2007)
http://weblogs.hitwise.com/heather-hopkins/2006/10/online_advertising_can_drive_b_1.html
- Horne, D. 1984. *The Great Museum*. London: Pluto
- IFK conference, 2007. *The interplay of art and globalization - consequences for museums*. (Retrieve Date: 12/May/2007)
<http://www.srcs.nctu.edu.tw/srcs/news/20060828.htm>
- Johnson, P.S. 2003. Museums. In: Towse R. (eds). *A Handbook of Cultural Economics*. Cheltenham, Northampton: Edward Elgar Publishing Limited. 315-320
- Keller, K. L. 1998. *Strategic Brand Management: Building, Measuring and Managing Brand Equity*. London: Prentice-Hall International Limited
- King, S. 1991. Brand Building in the 1990s. *Journal of Marketing Management* 7:6
- Klamer A. & Van Heusden B. 1996. The Value of Culture: A Dialogue between Barend van Heusden and Arjo Klamer. In Klamer A. (eds) *The Value of Culture on the Relationship between Economics and Arts*, Amsterdam University Press, 44-55

- Klein, N. (2001) *No Logo*, London: Flamingo.
- Lazar, D. 2004. Selected Issues in the Philosophy of Social Science. In Seale C. (eds) *Researching Society and Culture*, London: Sage 7-20
- Mathur, S. 2005. Museums and Globalization. *Anthropological Quarterly* (78) 3:697-708
- Maule,C. 2004. Trade and Culture, *UNESCO - International Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions*. 2-14
- McLean, F. 1997. *Marketing the Museum*. London: Routledge
- McNichol, T. 2005. Creative Marketing Strategies in Small Museums: Up Close and Innovative. *International Journal of Nonprofit and Voluntary Sector Marketing*, (10) 239-247
- McNichol, T. 2006. *Inverting Western Business Models: Why museum practices are key to a new management paradigm*. (Retrieve Date: 8/June/2007)
<http://intercom2006-taipei.cam.org.tw/en/report.html>
- Miller, D.R. & Bruenger, D.C. 2006. *The Compressive Effects of Technology on Culture and Communication*. (Retrieve Date: 23/June/2007)
http://music.utsa.edu/musmkt/Bruenger_Decivilization.doc.
- Modelski, G. *The Four Dimensions of Globalisation*, (Retrieve Date: 10/May/2007)
<https://faculty.washington.edu/modelski/Global4.html.html>,
- Mucica, D. 2003. Cultural Legislation Why? How? What?. *Cultural Policy and Action Department Directorate General IV – Education, Culture and Heritage, Youth and Sport*

- Murphy, J. 1998. What is Branding?. In Hart, S. and Murphy, J. (eds), *Brands: The New Wealth Creators*, London: Macmillan Press Ltd. 1-11
- McNeill, D. 2000. McGuggenisation? National Identity and Globalisation in the Basque Country. *Political Geography*. 19-4:473-494
- O'Connor, T. 2006. *Qualitative Social Science Research Methodology* (Retrieve Date: 28/May/2007)
<http://faculty.ncwc.edu/toconnor/308/308lect09.htm>
- Ohara, K. 1998. Pacific Friends, *Jijigaho-sha*. (25) 12:26-27
- Oliver, R. L. 1999. Whence Customer Loyalty. *Journal of Marketing*, 63 (3), 33-44.
- Peacock, A. & Godfrey C. 1974. The Economics of Museums and Galleries. *Lloyds Bank Review*, January (Reproduced in Blaug, 1976)
- Pieterse, J. N. 1995. Globalization as Hybridization. In Featherstone, M & Lash, S., Robertson, R. (eds.) *Global Modernity*, London: Sage
- Pine, B.J. II & Gilmore, J.H. *The Experience Economy* (Retrieve Date: 21/June/2007)
<http://www.managingchange.com/masscust/experien.htm>
- Pollak, R.A. 1970. Habit Formation and Dynamic Demand Functions. *Journal of Political Economy*, 78: 745-763
- Postrel, V. 2003. *The Substance of Style: How the rise of aesthetic value is remaking commerce, culture, and consciousness*. New York: HarperCollins Publishers.
- Richards, G. 1996. The Social Content of Cultural Tourism. In: Richards G. (eds). *Cultural Tourism in Europe*. Wallingford: CAB International. 47-70
- Richards, G. 2001. European Cultural Attractions: Trends and Prospects. In: Richards

- G. (eds). *Cultural Attractions and European Tourism*. Oxfordshire: CAB International. 241-253
- Ritenour, S. 2003, *The Quarterly Journal of Austrian Economics*. 6 (2): 103–106
- Robertson, R. 1992. *Globalization: Social Theory and Global Culture*. London: Sage.1-10
- Robertson, R. 1995. Glocalization: Time-Space and Homogeneity-Heterogeneity. In Featherstone, M. Lash, S. & Robertson R. (eds.), *Global Maternities*. London: Sage. 25-44
- Scheuerman W. 2006 *Globalization* (Retrieve Date: 8/May/2007)
<http://plato.stanford.edu/entries/globalisation/>
- Scholte J.A. 1997. Global capitalism and the state. *International Affairs*, 73(3) pp. 427-52, (Retrieve Date: 30/May/2007)
<http://www.mtholyoke.edu/acad/intrel/scholte.htm>
- Scholte J.A. 2000. *Globalization: A Critical Introduction*, (Retrieve Date: 31/May/2007)
<http://www.sociology.emory.edu/globalization/reviews/scholte.html>
- Scholte, J. A. 2002. What Is Globalization? The Definitional Issue – Again. *CSGR Working Paper* No. 109/02, (Retrieve Date: 1/June/2007)
<http://www2.warwick.ac.uk/fac/soc/csgr/research/workingpapers/2002/wp10902.pdf>
- Schulze, G.G. 2003. International Trade. In: Towse R. (eds). *A Handbook of Cultural Economics*. Cheltenham, Northampton: Edward Elgar Publishing Limited. 269-275
- Scott, C. 2000. Branding: Positioning Museums in the 21st Century. *International Journal of Arts Management*. (2) 3: 35-39

- Seale, C. 2004. Validity, Reliability, and the Quality of Research. In Seale C. (eds) *Researching Society and Culture*, London: Sage 71-84
- Segers, K. & Huijgh, E. 2006. *Clarifying the complexity and ambivalence of the cultural industries*. (Retrieve Date: 2/June/2007)
http://www.re-creatievlaanderen.be/srv/pdf/srcvwp_200602.pdf
- Sen, A. 2002. How to judge globalisation. *The American Prospect Online*, (Retrieve Date: 4/June/2007)
<http://www.prospect.org/print/V13/1/sen-a.html>
- Sherry, J. F. Jr. & Kozinets, R.V. 2001. Qualitative Inquiry in Marketing and Consumer Research. In Iacobucci, D. (eds), *Kellogg on Marketing*, New York: John Wiley & Sons, Inc.,
- Silverman, D. 2004. Research and Social Theory. In Seale C. (eds) *Researching Society and Culture*, London: Sage 47-58
- Sintas, J. L. & Álvarez, E. G. 2002. The Consumption of Cultural Products: An Analysis of the Spanish Social Space. *Journal of Cultural Economics* 26:115-138
- Smith, M. K. & Smith, M. 2002. *Globalization' the encyclopedia of informal education* (Retrieve Date: 29/June/2007)
<http://www.infed.org/biblio/globalization.html>
- Smith, S. & Baylis, J. 2001. *The Globalisation of World Politics*. New York: Oxford University Press. 5-8
- Solomon, M.I, Bamossy, G. & Asknegaard, S. 1999. *Consumer Behaviour: A European Perspective*, Essex: Pearson Education Limited, Prentice Hall, Essex,
- Spicer, N. 2004. Combining Qualitative and Quantitative Methods. In Seale C. (eds) *Researching Society and Culture*, London: Sage 293-304

Stille, A. 1991. Wanted: Art Scholar. M.B.A Required. *New York Times* (January 1991).

Taiwan Institute of Economic Research. 2003. *Survey and Estimate of the Productive Value of the Cultural and Creative Industry*.

Taiwan Year Book 2006, (Retrieve Date: 13/May/2007)

<http://www.gio.gov.tw/taiwan-website/5-gp/yearbook/09economy.htm>

Temporal, P. 2002. *Corporate Identity, Brand Identity, and Brand Image* (Retrieve Date: 18/June/2007)

<http://www.brandingasia.com/columns/temporal10.htm>

The Gold Ecological Park,

<http://www.gep.tpc.gov.tw/econtent/about/about.asp>

Throsby, D. 1999. Cultural Capital, *Journal of Cultural Economics*, 23:3-12

Throsby, D. 2001. Cultural Industries. In Throsby. *Economics and Culture*. Cambridge: Cambridge University Press.

Tomlinson, J. 2003. *Globalisation and Cultural Identity* (Retrieve Date: 21/Oct/2006)

<http://www.polity.co.uk/global/pdf/GTReader2eTomlinson.pdf>

Towse, R. 2003. Cultural Industry. In: Towse R. (eds). *A Handbook of Cultural Economics*. Cheltenham, Northampton: Edward Elgar Publishing Limited. 170-176.

Tybout, A. M. & Carpenter G.S. 2000. Creating and Managing Brands. In Iacobucci, D. (eds) *Kellogg on Marketing*, New York: John Wiley & Sons, 31–57.

UNESCO. *25 Questions on Culture, Trade And Globalisation*.

http://portal0.unesco.org/culture/admin/ev.php?URL_ID=18669&URL_DO=DO_TO

PIC&URL_SECTION=201&reload=1184695968&PHPSESSID=126b69e7f18ec43706f3aeaca29832e6

Van der Vliet, V. 1979. Marketing Museums: Problems and Strategies. *SAMAB* (15) 5:172-180

Van Heusden & Klamer A. 1996. The Value of Culture: A Dialogue between Barend van Heusden and Arjo Klamer. In Klamer A. (eds) *The Value of Culture on the Relationship between Economics and Arts*, Amsterdam University Press, 44-55

Wallace M.A. 2006. *Museum Branding: How To Create And Maintain Image, Loyalty, And Support*. Oxford : AltaMira Press (The Rowman & Littlefield Publishing Group)

Waters, M. 2001. *A World of Difference, Globalization*. London: Routledge

Webb, J. 1995. Marketing Research. In: Baker, M. J. (eds), *Marketing Theory and Practice 3rd Edition*, London: Macmillan Press Ltd.

World Conference on Cultural Policies. 1982. *Mexico City Declaration on Cultural Policies, World Conference on Cultural Policies Mexico City* (Retrieve Date: 23/May/2006)

http://www.unesco.org/culture/laws/mexico/html_eng/page1.shtml

Yin, R.K. 1984. *Case Study Research: Design and Methods*. CA: Sage Publications

Yin, R.K. 1994. *Case Study Research: Design and Method, 2nd Edition*. California: Sage Publications

Zukin, S. 1995. *The Cultures of Cities*. Cambridge, Massachusetts: Blackwell

Chinese References

Cheng, C.W. 2003. The Exploration of Brand Management Model of Culture Industry in Taiwan-- A case study of the Performance Arts Industry. MSc Dissertation, Advertising Department, National ChengChi University

鄭智偉 2003，文化產業品牌管理模式應用研究初探-以台灣表演藝術產業為例，國立政治大學廣告研究所碩士論文

Foong, W. F. 2002. *Culture is Good Business*. Taipei: CITE Publishing Ltd

馮久玲 2002，文化是好生意，台北，城邦出版社

Hsia, C.J. 1998. Historic Preservation in Taiwan: A Critical Review. *Journal of Building and Planning National Taiwan Niversity*, 9: 1-9.

夏鑄九 1998，台灣的古蹟保存：一個批判性回顧，*國立台灣大學建築與城鄉研究學報*，第九期，1-9.

Ken, F.Y. 2005. Building Regional Cultural Brand and Style: An Example of Ghibli Museum in Mitaka, Japan. *Museology Quarterly* 19 (4) : 23-31

耿鳳英 2005，文化品牌與地方風格之建立：以日本吉普力美術館為例，*博物館學季刊* 19(4)23-31

Lee, P.J. 2005. *The Strategies of Brand Management to the Culture and Creative Industry – A case study of Jimmy S.P.A*, MSc Dissertation, Institute of Communication Studio, National Chiao Tung University

李佩珍 2005，文化創意商品的品牌經營策略研究 – 以幾米為例，國立交通大學傳播研究所碩士論文

Mu, S.M. 1999. *The Heterotopia of Taiwan: The Observation on the Local Museums or Community Museums in the 1990s*, MSc Dissertation, Department of Building and Planning, National Taiwan University

慕思勉 1999，台灣的異質地方—90年代地方或社區博物館的觀察，國立台灣大學建築與城鄉研究

所碩士論文

Tsai, J.Y. 2004. *The Global Guggenheim Effect*. Taipei: Art and Collection.

蔡昭儀 2004, *全球古根漢效應*, 台北:典藏藝術家庭股份有限公司。

Tsai, W.C. 2005. .Globalization and the Future of Museums in Taiwan:

Integrated Regional Cultural Marketing Strategies. *Museology Quarterly*
19(4):49-57

蔡旺洲 2005, 全球化趨勢下的臺灣博物館展望:整合型地方文化行銷策略, *博物館學季刊* 19(4):49-57

Yen, L.Y. 2005. Cultural Heritage in the Age of Globalization: A Critical Review of
Historic Preservation Theories. *Journal of Geographical Science*, 42: 1-24.

顏亮一 2005, 全球化時代的文化遺產:古蹟保存理論之批判性回顧, *地理學報*, 第四十二期, 1-24.

Appendices - Questionnaire

Hi, this is Yu-Lin Lu from Erasmus University Rotterdam, The Netherlands. I am doing my master dissertation now and need your help to finish the questionnaire. My research topic is about the impact of globalisation on a local museum's branding. The Gold Ecological Park is served as my research case study. Please kindly help with the questions listed below.

Thank you very much for your time and have a nice day!

Best Regards,

Yu-Lin, Lu

您好，我叫呂毓玲，目前就讀於荷蘭 Erasmus University Rotterdam 文化創業與文化經濟研究所。我的論文在研究有關全球化對地方博物館的品牌策略的影響，黃金博物園區為本次論文的研究個案對象，請您撥冗回答以下問題。

感謝您的幫助!

Questionnaire

Firstly, please answer the following questions about yourself in the museum.

第一部份。請回答下列有關工作內容的問題。

1. **What is your job position in the Gold Ecological Park? What are you responsible for in the museum?**
1. 請問您在黃金博物園區中的職稱？所負責的工作內容為何？

Secondly, please answer the following questions about the museum itself.

第二部份。請回答下列有關園區的問題。

2. **Can you introduce the Gold Ecological Park?**
2. 請描述一下黃金博物園區。
3. **There are so many local museums in Taiwan. What differences do you think your museum have (but others don't), compared with other museums?**
3. 台灣各地有許多地方博物館。您覺得黃金博物園區的獨特性在哪裡？您認為和其他地方博物館比較有什麼不同處？

4. **What do you think the local identity is in Jinguashi area? What is the museum's contribution to it? Positive or negative?**
4. 您認為金瓜石地區的地方認同？您認為黃金博物園區建立之後對地方認同的影響為何？正面？負面？

5. **Can you please describe the meaning behind the logo of the museum park? What do you expect to bring to the visitors through the logo?**
5. 可以請您描述一下園區 logo 的意涵？園區希望藉由此 logo 帶給遊客什麼樣的印象？

6. **Do you agree the museum can be a brand? Do you regard the Gold Ecological Park a brand? If yes, what do you expect to bring to visitors? If no, what is the position of the Gold Ecological Park?**
6. 您認為博物館可以是一個品牌嗎？若是的話您覺得最“知名”的品牌為何者？您認為黃金博物園區可以算是一個品牌嗎？若是的話，您希望帶給遊客什麼樣的品牌印象？若不是品牌的話，您認為黃金博物園區的定位是？

7. **Is the museum influenced by any foreign cultures, except Japanese culture?**
7. 金瓜石是否有受到除了日本文化的外來文化的影響？

Thirdly, please answer the following questions about museum operation.

第三部份。請回答下列有關園區營運的問題。

8. Does the Gold Ecological Park apply foreign management mechanism to integrate or interact with the locality?

8. 黃金博物園區在管理上或是與當地互動上，是否有運用或參考外來(尤其指國外)的管理方式或是機制? 若有的話，是哪一國?

9. Imagine this. If there is a “superstar” in the museum world, which one(s) would you name? Will you adopt their management mechanism to your museum?

9. 如果說在博物館界(不限制哪一類的博物館)有超級巨星的話，請問你會點名哪一座或哪幾座博物館? 會引用這些博物館的營運方式到黃金博物園區上嗎?

10. From Question 3, you mentioned about some distinctiveness of the museum. Do you think you are “selling” those distinctiveness to visitors?

10. 由前述第三題得知，您認為園區有其獨特性。請問您會把這些“獨特性”當作是商品販售給遊客嗎?

11. Do you feel it represents (authentic) local culture or creates (fake) local culture?

11. 若您願意將這些特色轉化成商品販售，在將“獨特性轉化成商品”的過程中，園區是否代表了真實的當地文化(真實性)? 還是園區其實創造了虛擬的當地文化?(因為“商品化”有時代表了一種“被創造出來”的產物)

12. Do you have any business cooperation partners?

12. 請問園區有任何同業或是異業結盟的夥伴嗎?

13. Do you regard this cooperation partnership as a commercial or business management mechanism?

13. 您認為這些異業或是同業合作伙伴算是商業化經營或管理的一種類型嗎?

14. Do you plan to apply more information technology to the museum operation? Such as a virtual museum?

14. 請問園區計畫利用更多的資訊科技在營運上嗎?例如線上虛擬博物館...等等新資訊科技的應用?

15. How many languages do you have on your website now? Do you plan to include more languages?

15. 請問園區的網站目前有幾種語言?未來有沒有計畫在網站上提供更多的語言服務更多的遊客?

16. There are some volunteers assisting the museum operation. What messages do you expect your volunteers to deliver to the visitors?

16. 園區有許多志工來協助。您們希望透過志工傳遞什麼樣的訊息或是形象給遊客?

17. What images do you hope the media would communicate with the visitors? (Media here includes every type of media)?

17. 同樣地，園區希望透過媒體傳遞什麼樣的訊息或是形象給遊客? (媒體指各種媒體，

包括平面，電視，網路...等等)

18. Do you think it is necessary to run a local museum in a business or commercial mechanism in this intensive competition museum world? If yes, what influences do you think it will bring? If no, what impacts it would cause?

18. 您認為，若要與其他地方或是全球性的博物館競爭，在經營一個地方博物館時，是否有必要引進商業化的管理機制？

Finally, please answer the following questions about museum performance.

最後一部份。請您回答下列有關園區營運績效與表現的問題。

19. What do you do to sustain or manage the relationship with visitors?

Do they come back to the Gold Ecological Park again?

19. 園區如何維持與遊客的關係？他們是否還會二度三度再回到園區遊覽？

20. What is the performance of the Gold Ecological Park? Is it beyond your expectation or behind your expectation?

20. 園區營運的表現與績效為何？超出預期或是低於預期？有何證明可以說明園區的營運表現？

21. What else do you think the Gold Ecological Park can do? Or anything you can improve?

21. 您認為園區是否還有需要改進之處？或是園區還可以做到些什麼？

The Questionnaire ends here. Thank you very much for your time!