THE DEVELOPMENT OF THE CULTURAL AND CREATIVE BRAND IMAGE OF MIAOLI CERAMICS

[1]YU-CHAO LIN, [2]KUEI-YANG WU, [3]LI-YANG CHENG

[1,3]Department ofBusiness Management,National United University,Taiwan
[2]Department of Architecture,National United University,Taiwan
E-mail: [1]richard@nuu.edu.tw, [2]kyw@nuu.edu.tw, [3]s015015517@gmail.com

Abstract- In recent years, many countries including Taiwan have realized that the cultural and creative soft power is essential to the development of a country. A lot of county and city governments of Taiwan are engaged in the development of cultural and creative industry due to the promotion of the national development strategy. The purpose of this study is to construct the brand image of the cultural and creative industry in Miaoli. In addition, the cultural design components of ceramics were extracted in the hope that those extracted components can connect the image with consumers, and the local brand may further boost the economic growth of ceramics industry in Miaoli. Both qualitative and quantitative studies were used in the present study. The expert interviews were utilized to explore the components of the culture and craft works in the ceramics industry. The AHP (analytic hierarchy process) was applied to assess the consumers in order to construct each priority of the components and therefore ideal brand name was suggested. The findings suggest that Miaoli Wood-fired Ceramics came out as local ceramics brand image, which highlights the cultural and creative brands of ceramics in Miaoli and forms the regional characteristics to achieve industrial cluster. Furthermore, the findings suggest attributive (aesthetic, nature, simplicity, purity) and emotional (Hakka culture, feeling expressions, nostalgia, praise) components for ceramics designs in Miaoli. The extractive components provide creativity references for pottery designers, and therefore forms a pottery characteristic of Miaoli and enhance the promotion of local brand images.

Keywords- Culture and Creative Industry, Miaoli, Ceramics, Place Branding

I. INTRODUCTION

Since the year 1997 when the U.K. made cultural and creative industry as its policy of the development of the nation, countries around the world have realized the importance the cultural and creative soft power to the development of a country.In the 2008 Creative Economy Report. UNCTAD indicated that craft industry is the only industry focuses on the developing countries.Craft industry is more mature of the development of art industries in Taiwan.The craft industry mainly means the manual-based and machine-assisted functional crafts, among which the ceramics, bamboo, and aboriginal crafts have more economic potential. Within the years from 1996 to 2005, the developing countries nearly doubled its growth of the export amount in craft industry, from $7.7 billion to $13.8 billion (Ministry of Culture, 2009). In Taiwan, the sales in the craft industry still aimed at domestic market, mainly from the growth in the domestic demands for craft material wholesale.

Mioali is a county of Taiwan which has the highest density of Taiwanese Hakka people and abundant Hakka cultural characteristics, and this is the opportunity for her development of cultural and creative industry. The cultural and creative industry of Miaoli prioritizes Hakka culture; Hakka people have had more than 300-year history since they settled down in Miaoli, and therefore they have developed their unique Miaoli Hakka culture during the process of setting foot. To promote cultural and creative industry, artist craftsperson can form the basis of Hakka craft industry by means of the extraction of cultural elements and packaging in the future.

Based on Taiwan Cultural & Creative Industries Annual Report, 2015, the annual sales of ceramic decorations (approximately NT$ 968 million dollars) plus other unclassified production of ceramic crafts (approximately NT$ 11.211 billion dollars) totaled up to NT$ 121.79 billion dollars. As such, the output value of ceramics-related products cannot be underestimated. On the other hand, according to the local government development strategies,Miaoli officials incorporate ceramic crafts into the core strategies that developing cultural craft industries along with its ample industrial resources and cultural advantages with the vision that Miaoli becomes the “Hometown of Ceramics. Therefore, this study chose ceramics art of the craft industry, namely ceramics, as the research subject with the intention to construct ceramic cultural & creative brands for Miaoli and further help the development of local craft brands.

To build a unique style, cultural brands is getting more and more essential in the global competition. Establishment of cultural brands for craft industries plays a decisive role in local development and that is the main reason why the local governments have to create unique brands while developing their craft industry.Based on the previous discussion, the purpose of this study is to construct the brand image of the cultural and creative industry in Miaoli. In addition, the cultural design elements of ceramics were extracted in the hope that those extracted elements can connect the image with consumers, and the local brand may further boost the economic growth of ceramics industry in Miaoli.

II. LITERATURE REVIEW

2.1. Cultural and creative industry

According to UNESCO (2002), the definition of cultural and creative industries is combining creative production with commercialization and applying the cultural connotation of intangible nature, whose contents are basically guaranteed by copyright and its forms can be physical commodities or non-physical service. The cultural industry can be viewed as creative industries, sunrise or future oriented industries in the economic field, or content industries in the technological field.

2.1.1 Cultural and Creative Industries in Taiwan

According to the law for the Development of the Cultural and Creative Industries in Taiwan, cultural and creative industry means a sector which originates from creativity and cultural accumulation by means of the formation of the use of intellectual property, possesses the potential of wealth creation and job opportunities, and facilitates the improvement of the overall living environment (Ministry of Culture, 2014).

Cultural and creative industry is one of the six emerging industries that Taiwan is currently promoting. The government has seen the great opportunity of cultural and creative industry and continuously increases the policy proportion, hoping to enhance the economic growth.

2.1.2 Craft Industry in Taiwan

According to ministry of cultural in Taiwan, craft industry means engagement in craft creation, craft design, mold making, material making, craft production, craft sales and distribution, crafts identification, and so on. Crafts are works that creators process many kinds of materials and semi-products by means of many tools. The works themselves are mainly the manual-based and machine-assisted functional crafts. Besides, crafts can be classified into 12 types based on their materials of creation: ceramics, glass, metalworking, lacquer art, stone art, wood art, bamboo & rattan, fiber, paper crafts, leather, multi-material and others (Ministry of Culture, 2015).

Based on Taiwan Cultural & Creative Industries Annual Report (2015), the turnover of cultural and creative industries of 2014 is 794.5 billion NT dollars, which is 1.80 % greater than that of 2013. Among the turnover of every industries, the top three are in the order: advertising industry (157.3 billion NT dollars), radio and television industry (143.4 billion NT dollars), and craft industry (122 billion NT dollars). In terms of sales performance, most of the manufacturers of craft industry are mainly small & medium enterprises or micro enterprises. Those enterprises with capitalization under one million NT dollars accounted for approximately 72%, but the turnover only accounted for less than 3 % of craft industries in 2014, indicating that the profitability of the industry was limited. On the other hand, the number of manufacturers with capital of more than 100 million NT dollars only accounted for 3.5%, but their turnover accounted for 2%. From the aspect of the years of operations, the manufacturers of craft industry with over 10 years' operations took up 64% of the whole craft industries, and their turnover took up 6%, indicating that craft industries with over 10 years' operations are the main stream of the overall output. Accordingly, one of the developing issues of craft industries facing Taiwan is how to help craft industries expand and transform their business, encourage creation and cultivation of handicraft talent, raise people's awareness of aesthetics, and actively develop domestic and foreign markets.

2.1.3 Ceramics in Miaoli

Based on the Miaoli Country Teaching Resources Website (2016), the evolution of ceramics industries in Miaoli can be divided into three phases. The first phase is traditional ceramic crafts, which mainly focuses on manufacturing ceramic tubes and daily pottery. The second phase is decorative earthenware, namely western art pottery, which aims at making doll products, completely for export. The third phase resumes its Wood–fired Ceramics, mainly focusing on firewood handicrafts by means of wood firing and naturally generating ash deposit. The attraction of wood-fired ceramics lies in the natural and abundant variation of the glaze colors, its intriguing beauty, and the challenging firing process. To create the unique beauty of the ceramics, the design of the ceramic kiln is essential. All of the processes from the design of kiln and cover building to kilning and being out of kiln are from the craftsperson's ideas and aesthetic expressions. The biggest feature of Miaoli pottery is relevant to life and quaint. Due to maintaining its traditional Hakka habits of being hardworking and frugal, Miaoli ceramics doesn't have a variety of glaze and colors, but it virtually has vintage and quaint style and focuses on the creation and production of living utensils.

2.2 Brand Image and Its Importance

A brand is a major basis of reference for consumers to take when making decisions of purchasing. To be easily experienced by consumers, it can be words, logos, patterns, sounds, and concepts, which continuously reminds the consumers of its existence (Chiu, 2006). Levy (1985) analyzed the definition for brand image from a psychological aspect and thought that brand image is the aggregate of the images and concepts of the brand components that people have in their minds, mainly meaning the knowledge of the brand and attitudes toward the brand. Kotler (1997) defined that brand images are brand beliefs developed based on every attribute to different brands; on account of experience of use, selective cognition, and selective memory, consumers have different beliefs to specific brands. Magid, Cox & Cox (2006) thought that brand images are the responses from consumers to the brand names, logos, or impressions, and it's also the symbol of the quality of the products.

Considering why brand images are so important, Aaker (1996) argued that brand images can allow consumers to regain or transfer information, provide customers with the reasons for using the products, further triggering the behaviors of purchase, generating positive attitude and cognition to lead customers to switch to brand value, establish the foundation of the extension of the merchandise, attracting more consumers to purchase the products through the positive images created by brands and products.

2.3 Comparison among Constructive Modes of Local Brands

In 1988, researchers began to view places as brands and noticed the rise of local brands (Pike, 2009). Local branding is not only promoting the growth of local economy but also increasing the awareness of the destination.

In the development of local brands, Cai (2002) utilized spreading activation mode to establish local-recognition centered images, brand connections (attributes, affection, and attitudes), and marketing campaigns (marketing programs, marketing communications, and managing secondary association) through dynamic combination of brand components. This structure specifically explains spreading activation mode is influenced by four circumstances, including existing organic images, existing induced images, destination size and compositions, and positioning and target markets. In addition, the model takes every link into consideration and believes that local branding should consider different multi-stakeholders rather than focuses on one stakeholder, namely consumer. Based on the integrity of the model, Cai's model (2002) was adopted as the basis of the study framework to construct local brand images of Miaoli ceramics, as shown in Figure 1.



Fig.1. A Model of Destination Branding. (Source:Cai,2002.CooperativeBranding for Rural Destinations, Annals of Tourism Research, 29(3),720-742)

According to the purpose of the present study, the authors reviewed and reflected the implied cultural components on the basis of Cai's(2002) local branding model. For building the brand image and brand identity, the study focused on the extraction of components of brand image which are attributes (tangible and intangible features of brands in the stakeholder's cognition), affection (personal value and meaning and anticipated benefits conveyed by the brands in the stakeholder's cognition), and attitudes (comprehensive evaluation and behavioral intention from the stakeholder).

In Taiwan, only a few researches related to build local brand have been done before. Rather, most of researches focus on the visual design of local brand images, such as Lien (2004) and Li (2011). The research methods used by above mentioned studies were mainly qualitative research which data collection utilized document analysis, in-depth interviews and field study. To avoid that qualitative study may be questioned due to subjectivity and that it is not representative enough and non-systematic, scientific, objective and practical, this study adopted both qualitative (expert interviews) and quantitative (AHP) methods to extract the components of brand image of Miaoli ceramics industry. The AHP was incorporated in this study in which the subjects were consumers who verified the brand image components extracted from the interviewed experts to help to achieve the study's purpose and enhance its reliability and validity.

III. METHOD

3.1. Research Design

This study was an exploratory research. Through the literature review, the study aimed to explore the history, the development and the marketing of ceramic industry in Miaoli as well as the cultural components of ceramics itself hoping to develop a clear concept for the brand image building. After that, there are two stages in the development of the brand image. In the first stage, qualitative expert interviews were employed. The purpose of expert interviews is to inspect the development of one phenomenon and to discover, explain unknown facts, which could complement the drawbacks of quantitative research that in-depth exploration was not allowed (Mei-Hua Li, 2005). Through the interviews, the study intended to uncover the important viewpoints and opinions on the components of brand image and suggested brand identity. In the second stage, the study used a quantitative method, the analytic hierarchy process (AHP), to evaluate the components of brand image and find out the priority of each factor that enhanced ideal brand identity. Thus, this research design included the advantages of quantitative and qualitative methods and helped to complement the disadvantages of each method. The study framework is shown in Figure 2.

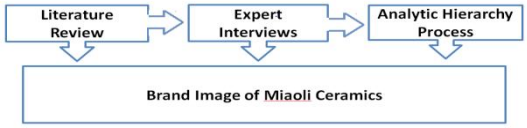


Fig.2.Study framework

3.2. Expert Interviews

This study employed semi-structured interviews, where the authors came up with an interview outline, revised it and added proper questions according to the literature review. This method involved the advantages of structured and unstructured interviews. The interviews aimed to search for the components of brand images and provide the factors which could be included in the questionnaire designed by APH in the next stage. These factors will be assessed and compared with one another in the questionnaire.

3.2.1 TheExpert Interview Outline

Based on the Model of Destination Branding (Cai, 2002), the interview outlines were developed: (1) the impression on the ceramic industry in Miaoli, (2) nature, emotions and attitudes toward the works of Miaoli ceramics, (3) the establishment of the image of Miaoli ceramics industry, and (4) the marketing activities for the works of ceramics.

3.2.2 Interviewees

To collect in-depth thoughts, the interviewees were encouraged to provide detailed situations and opinions about the ceramic industry in Miaoli and its brand image of Miaoli ceramics market. After the interview, the interviewee was asked to suggest the next interviewee through snowball sampling. The criterions for selection of the interviewees were as follows: (1) being experts in the field of ceramics and, (2) having 10-or-more-year experience in ceramic creation or industry, and (3) being local government officials who are responsible for the growth of the local economy. A total of 10 interviewees comefrom the fields of industry, government and academia. Among those interviewees, there were seven from industry, one from the government and two from the academia.The interviews had been conducted from March to May, 2016.

3.2.3 The Procedure of the Interviews

All the interviews were granted consent through calls first, and the researcher visited the interviewees in person. The recorder and camera recorded the whole interviews. When the interviews were finished, the interviewees received gifts as a reward.

For the purpose of this study, the contents of interviews were analyzed by semantical content analysis. Based on the dimensions of brand image building as proposed by Cai (2002), the frequency with which certain characterizations or descriptors are used to extract the brand image components for AHP analysis.

1.3. AHP

3.3.1 AHP Questionnaire Design

Based on the APH principles, the questionnaire was divided into three layers. The first layer focused on the brand image of ceramics in Miaoli. The second one included three aspects in evaluation standards: attributes, emotions and behavioral intentions (attitudes). The last layer was the brand alternatives of the selection. The questionnaire design adopted the measurement scale proposed by Satty (1994), which provided one to nine scales to evaluate each aspect and compare those aspects in pair. To enhance the effectiveness of the questionnaire, before the comparison of the paired aspects, these aspects were arranged in sequence so that the participants would not be confused when comparing them.

3.3.2 Sampling

The questionnaire targeted the consumers of ceramics, including people who collected, purchased and appreciated ceramics. This study adopted judgment sampling. The participants who visited the places of National Taiwan Craft Research and Development Institute, Miaoli Branch, Miaoli Pottery Museum, pottery workshops, kilns and pottery shops in Miaoli, Taiwan were interviewed with the AHP questionnaire. The sampling time was from July first to July thirty-first 2016, lasting one month.

IV. DATA ANALYSIS

4.1. Extraction of Brand Image Elements

After literature review and expert interviews, three dimensions with twelve components and four selective brand alternatives were extracted which forming the hierarchical framework of ceramic brand images in Miaoli, as shown in Figure 3. The results were used to develop AHP questionnaires. By means of AHP Approach, alternative, criteria, and weight were organized based on the hierarchical framework, which can help understand the components of ceramic brand images and select the brand name for promotion.

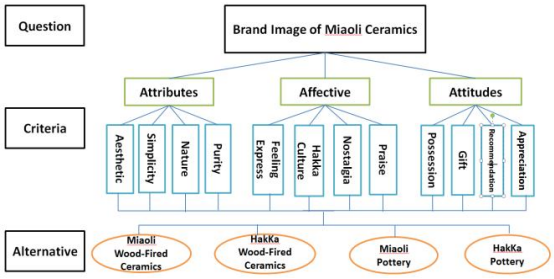


Fig.3.The hierarchical framework of ceramic brand images in Miaoli

4.2 Content Analysis of AHP questionnaire

4.2.1 Descriptive statistics of the sample

The sampling respondents are ceramics-lovers. A total of 31 questionnaires were distributed and 19 questionnaires were valid. Variables of personal background includes gender, age, education, income, occupation, experience in ceramics, average amount of money spent on ceramic crafts and access to purchase of ceramic crafts were analyzed, as shown in Table 1.

4.2.2Analysis of AHP

AHP process was conducted by the package software Expert Choice 2000. Depending on the paired comparative matrix of the study, consistency test was conducted on the index weight on each level, and relative weights toward every dimension and attribute were established. The tree diagram shows that the 19 respondents' priority weight on the first- hierarchy measured dimension is in the order of affection (Weight:0.444), attribute (Weight:0.293), and attitude (Weight:0.263). On the second hierarchy measured dimension, Hakka culture has the highest weight, 0.288 in affection, aesthetic perception has the highest weight, 0.537 in attribute, and possession has the highest weight, 0.384 in attitude (as shown Figure 4).

From the sum of the weight value of each hierarchy mentioned above, the four favored brand names are in the sequence of: Miaoli Wood-fired ceramics (weight:0.305) > Miaoli Pottery (weight:0.248)> Hakka Wood-fired ceramics (weight:0.239) > Hakka Pottery (weight:0.209), as shown in Figure 5.

Table 1: Basic Information of the Respondents

Item	Categories	Number of respondents	Percentage of respondents
Gender	Male	6	32%
	Female	13	68%
Age	25 or less	4	21%
	26~35	4	21%
	36~45	4	21%
	46~55	4	21%
	56~65	3	16%
Education	High school	3	16%
	Bachelor	11	58%
	Master or higher	5	26%
Monthly income	625 USD or less	4	21%
	625~1250 USD	9	47%
	1250~1875 USD	5	26%
	1875~2500 USD	1	5%
Occupation	Government organization	5	26%
	Private organization	5	26%
	Financial industry	2	11%
	Self employed	1	5%
	Student	4	21%
	Retirees	2	11%
Contact with pottery time	1 year or less	4	21%
	1~3 years	3	16%
	4~6 years	8	42%
	7~9 years	1	5%
	10 years above	3	16%
The average amountof pottery purchased	30 USD or less	5	27%
	31~90 USD	8	42%
	91~155 USD	4	21%
	155~220 USD	1	5%
	221 USD above	1	5%
Where to buy pottery	Exhibition	2	6%
	Ceramic studio	12	39%
	Ceramic shop	13	42%
	Network	3	10%
	other	1	3%

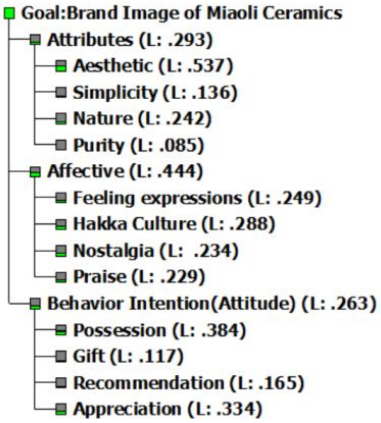


Fig.4.The tree diagram of ceramic brand images in Miaoli

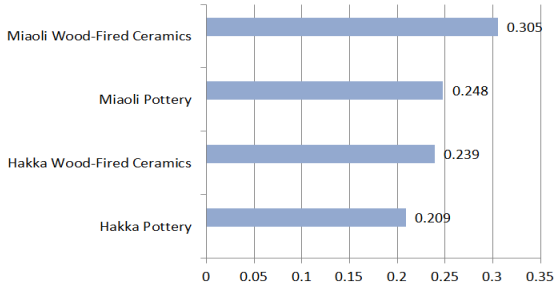


Fig.5.The ideal alternative

CONCLUSIONS

For the purpose of promoting the cultural and creative industry in Miaoli, the ceramics industry is the focal industry due to its historical development and resource. It is important to develop a local brand name for ceramics industry to promote.The findings of the study showed that Miaoli wood-fired ceramics is suggested as the ceramics brand name of the local cultural and creative industry in Miaoli.The result reflected some of our findings from expert review that many experts and related government official considered the trend of Miaoli pottery is focusing on wood-fired and they positively thought the ceramics craft can be developed as the brand name of wood-fired ceramics, which meet the public's perception of Miaoli ceramics craft.

In addition, the results of AHP indicated the brand name comprised of three dimensions in which characterized by different components. For the attributive dimension, the extracted components are aesthetics, nature, simplicity, and purity. For the emotional dimension, the extracted components are Hakka Culture, feeling expressions, nostalgia, and praise. For the behavioral intention, the extracted components are possession, gift, recommendation, and appreciation.

In the process of developing a brand, it is important to connect the image of the brand to the consumers. The extracted components of the brand image should be carefully embedded in the works of ceramics, and carefully communicate with the consumers.

The government and the industrial associations should promote the extracted components to the ceramic craftspersons and encourage them to embed the components in their works. On the other hand, the government should integrate the marketing efforts on conveying the brand image by enhancing the characteristics of ceramics works which embedded with the extracted components.

REFERENCES

[1] Aaker, David A. (1996). Building Strong Brand, New York:The Free Press.

[2] Cai, Liping A. (2002). Cooperative Randing for Rural Destinations, Annals of Tourism Research, 29(3), 720-742.

[3] Chiu, K. S. (2006). Brand definition. Retrieved Aug1, 2016 from database on the World Wide Web:http://mypaper.pchome.com.tw/jacobchiu999/post/1320429335

[4] Kolter, P. (1997). Analysis, Planning, Implementation, and Control, NJ: Prentice-Hall.

[5] Levy, S. J. (1985). Dreams, Fairy Tales, Animals, and Cars. Psychology and Marketing, 2, No. Summer, 67-81.

[6] Li, K. F. (2011).Visual Design Creation and Research on the Image of Place Branding-Take the Restoration of Guangsing District in XindianAdminisfration Area as an Example, Master theies, National Taiwan Normal University, Taiwan.

[7] Li, M. H. (2005). Social Science Research, Taipei: Shiyin Press.

[8] Lien, Joan. (2004). The Study on the Cultural Creativity Industry's Brand Image Visual Design and Application-Miaoli Kiln, Master theies, National Taiwan Normal University, Taiwan.

[9] Magid, J. M., Anthony D. Cox, & Dena S. Cox. (2006). Quantifying Brand Image:Empirical Evidence of Trademark Dilution, American Business Law Journal, 43(1), 1-42.

[10] Miaoli Country Teaching Resources Website.Miaoli Tao. Retrieved Jul 8, 2016 from database on the World Wide Web: http://etoe.mlc.edu.tw/media/material_files/8432/__12.html

[11] Ministry of Culture.(2009). Creative Taiwan-Development Project of Cultural and Creative Industry 98-102 years, Ministry of Culture, Executive Yuan.

[12] Ministry of Culture.(2014). Progressive Cultural Creativity-Law for the Development of Cultural and Creative Industry and related Sub-law compilation, Ministry of Culture, Executive Yuan.

[13] Ministry of Culture. (2015). Development Annual Report of Cultural and Creative industry in Taiwan, Ministry of Culture, Executive Yuan.

[14] Pike, S. (2009). Destination Brand Positions of A Competitive set of Near-Home Destinations, Tourism Management, 60(6), 857-866.

[15] Saaty Thomas L. (1994). Fundamentals of decision making with the analytic hierarchy process, PA: RWS Publications.

[16] UNESCO. Retrieved Jul 10, 2016 from database on the World Wide Web: http://unesco.org/culture/industries U.S. Census Bureau

★★★