

2005

『文化創意 行銷苗栗』

2005 客家文化創意產業行銷

國際學術研討會

論文集（二）

客家



『文化創意 行銷苗栗』

2005 客家文化創意產業行銷

國際學術研討會

論文集(二)

國家圖書館出版品預行編目資料

客家文化創意產業國際行銷學術研討會 2005/

彭基山總編輯-----苗栗市：苗栗縣文化局，民

冊：公分

ISBN 978-986-00-5751-5(全套; 平装)

1.客家—文化—論文，講詞等 2.文化產業管理—論文，講詞等
536.21107 95013036

2005 客家文化創意產業國際行銷學術研討會(一)、(二)

主辦單位：苗栗縣政府

承辦單位：苗栗縣文化局、財團法人苗栗縣文化基金會

執行單位：國立聯合大學工業設計學系

發行人：劉政鴻

總編輯：彭基山

出版單位：苗栗縣文化局

電話：037-352961~4

地 址：苗栗市北苗里自治路五十號

ISBN: 978-986-00-5751-5(全套: 平裝)

定價：(一)(二)冊合計新台幣 500 元

出版日期：中華民國 95 年 7 月

縣長序

苗栗縣擁有豐富的自然資源、悠久的人文歷史資產、農業生產、農村生態和農村文化，這些有形與無形的資產都使得苗栗發展觀光休閒和農特產品有很好的先天發展條件。但隨著大環境的改變，使得農業生產日益空洞、農村人口逐漸老化和人才凋零與外移，許多村莊日漸沒落，連帶地使得原本屬於獨特的文化保存也面臨極大的困境。面臨這些危機，極需要採取適當的策略和做法來加速農業轉型，地方產業提昇，社區活化和文化復興。有鑒於此，文化局結合產官學界擬訂屬於苗栗客家地區的發展策略－文化創意產業的發展策略，希望將苗栗縣已有的休閒農業觀光發展資源基礎結合文化創意的思維與做法，讓創意變生意，將苗栗縣豐富的陶窯、木雕、草莓、棗子和各類型文物館、民宿等透過創意設計的思維與技術，強化其文化藝術的深厚內涵，提升商業的潛力，活化社區的發展和文化的保存的目的。

此次研討會很榮幸地委託國立聯合大學工業設計系和創新育成中心的文化創意產業的學者專家執行此一策略。會中邀請到國內外文化創意產業的學者專家共同發表專題演講和論文的方式，針對苗栗縣縣有的產業和文化歷史資源，深入探討提出許多寶貴的策略建言和看法，其中許多寶貴意見非常符合苗栗縣的發展需求，不僅有助於原有農業的順利轉型，更讓許多漸漸失去市場價值的傳統創意產業重拾生機，提高經濟產值，更能帶動本縣許多日漸沒落地區的活發展。本人謹代表苗栗鄉親由衷地感謝各界的支持和踴躍的參與，和各界對苗栗縣的關心。經由這次研討會的集思廣益，本人深信文化創意是好主意和文化＋創意＝生意的理念，將使得苗栗縣未來更能順利地轉形成為具有文化藝術內涵、人文關懷、多元主義族群平等的觀光休閒大縣。來到苗栗，您將能感受到這裡的不同族群的文化之美、自然的生態資源、勤奮的人們和友善的社區以及驚奇不斷且充滿體驗的蓬勃產業生機。本府將秉持群策群力，扮演整合產官學界力量的腳色，讓各界的知識和智慧能夠成為苗栗縣發展的智庫，讓苗栗縣成為一個台灣一流的文化創意休閒觀光大縣。

苗栗縣縣長

劉政鴻

局長序

苗栗縣文化局多年來持續地推動文化藝術活動，從文學、繪畫、建築、節慶、到文化創意等，已累積相當豐富的成果和經驗。在 2005 年，本局為配合政府推動「挑戰 2008，國家重點發展計劃」中的「文化創意產業」政策，且有感於客家文化急速的流失，城鄉發展的失衡以及地方產業經濟的沒落，所以由本局規劃和承辦，委託國立聯合大學工業設計系與創新育成中心執行以「文化創意、行銷苗栗」為主題的『2005 客家文化創意產業行銷國際學術研討會』。希望運用文化藝術創意的強大爆發力來推廣文化藝術，促進產官學界交流與帶動苗栗地區和經濟發展的多重目的。此次研討會引領苗栗縣整體發展思維，滿足多元主義的族群發展理念，縮短城鄉差距和帶動苗栗產業發展的迫切需求。經由文化創意產業的發展，對於流失中的客家文化的保存與傳遞，城鄉差距的發展平衡和苗栗地區產業發展將有很大的效益。

本次研討會邀請到歐美與台灣文化創意管理的專家，分享與交流彼此的發展經驗。從全球在地化的觀點、文化、創意與管理的對話、現有政府文化創意產業政策和其所引發之多重效益評估的角度，探討和檢視發展苗栗客家文化創意產業的挑戰與契機。兩位歐美學者的專題演講，從在全球的觀點，深入淺出且生動地講解文化創意產業發展的步驟、技巧以及方向，帶給與會的聽眾全新的觀點和視野，和清楚的發展願景與輪廓。呼應全球觀點的同時，是在地智慧的展現。研討會所規劃的五大主題議程，更為苗栗客家大縣的未來發展提供明確的行動綱領和政策建言。

經由此次研討會的舉辦，使得文化創意產業的理論與實務、政策熱情與現實考驗和全球與在地的關觀點有非常密切且堅實的對話與互動，已經達到累積學術能量、促進苗栗等客家地區產業的交流與凸顯客家文化保存急迫性等會議目的。在各方群策群力的努力和辛勤付出，會議成果獲得各界正面的評價與肯定，在此承辦單位誠摯地感謝執行單位：聯合大學工業設計系、研發處創新育成中心和贊助單位教育部社教司以及客委會的支持和各界的踴躍參與。

苗栗縣文化局局長

彭基山

目 錄

1.會議宗旨與目的	1
2. 2005 年客家文化創意產業行銷國際學術研討會會議流程	2
第五場：專題演講.....	5
“Continuity and Innovation-Culture and Design-led Approach Development”	
【延續與創新：文化與設計導向的發展途徑】／Dr. Eric Wear.....	7
第六場：發產客家文化創意產業：知識與決策篇	17
1.由考生選填志願資料挖掘『客家學院』之市場供需及文化定位／楊哲智、胡天鐘.....	19
2.客家文化與文化創意產業的面向及發展模式：對苗栗的啟發／洪顯政、蔡惠如、蕭麗娜.....	49
3.新竹市政府會聯絡機制之研究－以 1995 年到 2005 年推動竹塹國際玻璃藝術節活動為例／郭仲倫.....	79
第七場：客家文化創意產業綜合效益：社區造篇	109
1.文化創意產業育成之研究－以苗栗縣黃金小鎮為例／拾己寰、陳博舜.....	111
2.文化創意產業與地方發展之研究：以苗栗縣西湖鄉吳濁流藝文館為例／俞龍通.....	127
3.文化創意產業與觀光休閒產業經營策略之研究：以龍潭高原地區為例／梁文泰.....	159
第八場：全球化在地化的契機與挑戰	175
1.全球在地化與客家文化創意產業發展方向之研究／劉煥雲、洪顯政、張明光.....	177
2.全球化地方文化商品行銷策略之研究／張雲龍	205
3.文化創意產業競爭力分析－以苗栗縣陶瓷業為例／蘇瑞蓮	213
※壁報文章.....	239
1.社區總體營造之個案研究：以苗栗縣洗水坑豆腐街為例／王美璇.....	241
2.客家象徵辭語文化意涵與空間創意之研究：以苗栗通霄李氏公廳祖活動為例／李易書.....	252
3.客家文化創意行銷策略之研究：以南桃園客家「創意神豬」節慶為例／范佐勤.....	265
4.原住民部落生態旅遊行為之動機研究－以苗栗縣泰安鄉為例／彭慶懷.....	279
5.在地文化的新生或死亡？－論美濃文化創意產業之可行性／鍾佳玲.....	307
6.休閒產業結合文化創意行銷之研究：以桃園蓮花季為例／羅盛國.....	329

會議宗旨與目的

文化創意產業的發展從最初的文化保存與社會融合的目標，到能夠帶動衰退城鎮的發展，使得文化創意產業成為世界各國極力發展的國家重點計劃。透過帶動經濟的發展創造商業價值，進一步達到傳遞文化價值與促進社會融合的目標，使得文化與創意的元素從邊陲到核心，從各自獨立的領域與範疇到與產業和管理整合的新興學門。如何運用文化與創意的強大爆發力來發揮帶動經濟發展、社會交流與文化保存的目的，值得你我共同戮力研究。

本次研討會特別選定在文化保存、社會融合與經濟發展都有迫切性的客家庄作為本次研討會的研究焦點，將邀請歐美與台灣文化創意管理的專家分享與交流彼此的發展經驗，希望從全球在地化的觀點、文化、創意與管理的對話、現有政府文化創意產業政策和其所引發之多重效益評估的角度，來加以探討和檢視發展客家文化創意產業的挑戰與機會。希望透過此次研討會，讓文化創意產業在全球與在地、理論與實務、政策熱情與現實考驗等議題，強化不同領域的對話與互動，累積學術能量、促進產業交流與凸顯客家文化保存急迫性等會議目的。

指導單位

教育部、客委會、文建會

主辦單位

苗栗縣政府

承辦單位

苗栗縣文化局

執行單位

國立聯合大學(工業設計學系、研發處創新育成中心)

協辦單位

台灣文化創意產業協會、國立聯合大學全球客家研究中心

會議日期

2005 年 12 月 12 日(一)、13 日(二)

會議地點

苗栗縣公館鄉旅客服務映象園區

2005/12/13(二)

時間	主持人	發表人	演講議題/論文題目	評論人
10:00-11:00		Dr. Eric Wear	第五場 專家演講 (二) Continuity and Innovation-Culture and Design-led Approach Development	
11:00-11:10			休息	
11:10-11:40			Q & A 時間	與會來賓
11:40-13:00			午餐	
13:00-14:50	丘院長 昌泰博士		第六場 論文發表 (四) 主題：發展客家文化創意產業：知識與決策篇	
		楊哲智 胡天鐘	由考生選填志願資料挖掘「客家學院」之市場 供需及產品定位	丘昌泰
		洪顯政 蔡慧如 蕭麗娜	客家文化與文化創意產業的面向及其發展模 式：對苗栗的啟發	丘昌泰
		郭仲倫	新竹市政府府會聯絡機制之研究—以〈1995— 2005 年〉推動竹塹國際玻璃藝術節活動為例	葉明朗
14:50-15:10			茶敘	
15:10-16:30	周局長 錦宏博士		第七場 論文發表 (五) 主題：客家文化創意產業綜合效益：社 區營造篇	
		拾已寰 陳博舜	識管理取向的文化創意產業經營管理之研究	賴志松
		俞龍通	文化創意產業與地方發展之研究：以苗栗縣西 湖鄉吳濁流藝文館為例	李長宴
		梁文泰	文化創意產業與觀光休閒產業經營策略之研 究：以龍潭高原地區為例	吳桂陽
16:30-16:40			休息	

16:40-18:00	李教授 星謙博士	第 八 場 論 文 發 表 (六)	
		主題：全球化在地化的契機與挑戰	
		劉煥雲 全球在地化與客家文化創意產業發展方向之研究 洪顯政 張民光	陳木杉
		張雲龍 全球化地方文化商品行銷策略之研究	陳銘璋
		蘇瑞蓮 文化創意產業競爭力分析-以苗栗縣陶瓷業為例	李君如
18:00-18:20	閉 幕 式		
	(國立聯合大學校長李隆盛博士)		
18:20~	賦 歸		

壁報文章發表人一覽表

論文名稱	社區總體營造之個案研究：以苗栗縣洗水坑豆腐街為例
王美璇	中央大學客家學院政治經濟所碩士生
論文名稱	全球在地化觀點下的客家文化創意產業整合行銷策略之研究 —以苗栗縣通霄地區為例—
李易書	中央大學客家學院政治經濟所碩士生
論文名稱	客家文化創意行銷策略之研究：以南桃園客家「創意神豬」節慶為例
范佐勤	中央大學客家學院政治經濟所碩士生
論文名稱	原住民部落生態旅遊行為之動機研究-以苗栗縣泰安鄉為例
彭慶懷	中國科技大學行銷流通管理系講師
論文名稱	在地文化的新生或死亡？—論美濃文化創意產業之可行性
鍾佳玲	中央大學客家學院社會文化所碩士生
論文名稱	休閒產業結合文化創意行銷之研究：以桃園蓮花季為例
羅盛國	國立中央大學客家政治經濟研究所研究生

※依照筆劃多寡順序排列

場次五：專家演講（二）

“Continuity and Innovation-Culture and Design-led Approach Development”

【延續與創新：文化與設計導向的發展途徑】

演講人：

Dr.Eric Wear

現場口譯：徐義權老師

講者簡介

華立強博士 已花了十五年時間致力於香港及中國大陸多個不同的研究計劃，特別關注設計經驗和透過物件擺設研究古今文化的理念。這些研究包括研究中國工業設計中的產品形象與定位、運用中國傳統的特質作為創新設計的方向，及以人種學角度剖析家居生活。他對當代中國藝術和設計有濃厚的興趣和豐富的知識，曾出版一本以介紹中國文人繪畫的書籍。華博士 乃香港理工大學設計學院之副教授，主要教授設

Continuity and innovation - cultural and design-led approaches to development

Eric Wear

Abstract

The current circumstances of the international economy encourage strategies that are both global and local. That is, local areas must fit into the global economy attempting to make best use of their particular strengths and circumstances. In order to succeed in this, one must both comprehend global markets and identify (and enhance) local strengths. Innovation and expanding opportunity will come where one is able to create products, services and experiences that are well-differentiated from those offered by others. This is more likely to occur and to lead to higher value-added consequences, where the innovation is built on living local values and traditions. This is also a strategy that fosters a community's solidarity and dignity. I will explore this with examples from Asia and Europe, looking at both the intelligent preservation of design traditions and their extension and development.

Text

I'd like to begin by contrasting two local traditions that are superficially similar but which presently have very different circumstances of development and support (and quite possibly different futures.)

Fabrics produced by Miao tribal groups in Yunnan vs. those of northern Thailand.

The textile products of both groups are based on traditional hand manufacture and textile patterns. But this is not a simple matter of continuity. Both groups have modified their textiles in response to contemporary circumstances – this is a response to the disappearance of a real ‘need’ for this activity (as most everyday clothing is now manufactured elsewhere and bought by these people – a simple economic consideration). While there remains some residual indigenous demand, what is more significant has been the emergence of new ‘demand’ for fabric and finished goods as items consumed by tourists or sold in distant markets. This has encouraged the development of new textile patterns, new combinations of textile and embroidery, and altogether new finished products (typically reflecting the existing habits of tourists or other distant buyers.)

In this there is not so much a continuity of tradition, but rather its re-alignment and adjustment to the circumstances of the wider world and market forces or opportunities.

On quality, the Thais are substantially ahead, both in respect to the sophistication of design and the quality of fabrication. Much of the weaving of is now done with silk rather than cotton or linen, and this allows for a wide

application in fashion as well as other high value uses. By contrast, the work from Yunnan is of poorer quality and is being retailed simply for low-cost decoration or souvenir products.

The contrasting use of the material is particularly significant, as the works of Thai minorities integrate with the larger promotion of Thai design and lifestyle, as well as the specific use of fabric products by retail and commercial consumers in Thailand (e.g. hospitality industry). While the work of a non-Thai minority, this design has also found a place in the larger national design of Thailand, and benefits from the promotion of that design in the global marketplace – conventionally, ‘Thai style’ relates to elegance, relaxation, purity and softness and contrasts with the stress of modern society.

The changes that have occurred in this production amount to innovation ‘within a tradition’ so that while providing a degree of novelty or freshness, continuity is clearly recognisable. The sourcing of these products for high-value-added uses also encourages innovation, in particular the production of more expensive and refined products. The production has been strongly promoted by the Queen of Thailand as part of government policy to provide appropriate development and some economic autonomy for these non-Thai people of northern Thailand.

By contrast, the Yunnan craft is not well-related to a wider taste or industry, though there are some intentions to develop it as part of a policy for aiding minorities. As the returns for craft production are not substantial and the industry is limited to souvenirs. It is also not apparent that engaging in craft production is the best use of their energies for Miao people in Yunnan (who might otherwise be engaged in light industry, tourism, etc.) This also does not provide an environment

for putting effort into innovating more value-added products, such as production of more complex works or using more expensive raw materials.

National and local governments often have a dual interest in supporting tradition as a source of identity and pride, while also promoting economic development. How can these two aims be achieved simultaneously?

In promoting a local area, there is often a tendency to focus on those cultural products that are unique to that area. These may be privileged as a symbol or an identity. This is not always a good approach.

Consider the place of design in a community. For the purposes of this, let me talk about Japan. At one level – that of description - Japanese design is simply the experience of spaces, objects, cuisine, fashion etc as it is found in Japan. This is an anthropological perspective. So we could say that Japanese fashion, for instance, is largely similar to that in developed countries elsewhere - businessmen wear business suits, jeans are widespread among youth. We would also note differences, such as the use of traditional clothing in particular settings, such as ceremonies, and that women more often wear traditional garb in contrast to men; and that there are non-traditional but uniquely modern Japanese dress patterns, such as the ubiquitous apron of housewives or the uniforms of department store greeters. One could undertake a similar analysis of food, discovering continuities and discontinuities, and - with luck - tracing values between them, such as the lack of ‘spicy’ flavourings in both traditional and modern cuisine, as well as a concern for arrangement and appearance.

Promoting Japanese design, as it has been undertaken by government, industry and individuals has actually been very diverse in its themes. Some have

sought to promote traditional crafts, others have set out entirely new values (e.g. technological prowess), while still others have sought to locate themes that encompass past and present, traditional and high-tech. In the latter category is Kenji Ekuan, an industrial designer and writer on design. In *The Aesthetics of the Japanese Lunchbox*, he articulates a view of design that consciously addresses contemporary circumstances, while he bases his thinking on the metaphor of the traditional 'bento' and its assembly and experience. Ekuan significantly links innovation and Japanese contributions to future society as being founded in habits of tradition that provide Japanese with a way of addressing modernity that is distinct.

Sensitive and effective promotion of local culture and design must be based on a number of considerations:

1. Concern for values and not only appearances. This applies both to promotion of past design and to new products. If design is only picked up as a label or wrapping but has no deep attachment for people, it is unlikely to be realised or developed well. Instead, it will remain a thing invoked mechanically, but without feeling and integrity. A sense of engagement must - at the very least - be shared by the people making and producing the design, even if it is not necessarily embraced by the wider community. (I think here of folk ceramics in Japan and the dispersed community of makers and buyers – this set of values may or may not represent contemporary Japanese taste as a whole, but it is coherent subset with an identifiable group that embraces it.)

2. Overall strategy: Experience design.

In speaking of 'experience' this highlights the full range and impact of design