

# IMPLICATIONS OF DRUCKER'S MARKETING THEORY ON THE TAIPEI FINE ARTS MUSEUM

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**Abstract**— Via the exhibitions and marketing of TFAM, the core of Drucker's marketing theory can be analyzed in five parts: first, understanding the museum customers. Second, discovering and soliciting non-customers. Third, in order to achieve the purpose of developing long-term and loyal customers, the museum needs to realize and adapt to the customers' irrational behavior, or establish new value to customers by services and education. Fourth, every department in the museum needs to participate in marketing. Finally, the paper examines TFAM's marketing strategies.

**Index Terms**— Peter F. Drucker, Taipei Fine Arts Museum, Marketing, Innovation

Taipei Fine Arts Museum (TFAM)<sup>1</sup> was established in 1983. It is the first public museum of collecting and displaying Taiwanese contemporary arts. It is also the pioneering museum in Taiwan to plan international exhibitions and Biennials<sup>2</sup>. Although the museum has been operating fewer than thirty years, the evolution of exhibition styles and promotional methods presents specifically the current tendency of marketing value and strategy: to increasingly value customers' requirements, and to practice marketing by whole departments of the museum. These marketing concepts are quite common today, but they were brought up by Peter Drucker half a century ago.

In Drucker's books *Managing for results* and *The Practice of management*, he emphasized that the purpose of a business is to create customers, and satisfying customers' needs is the result of marketing (Drucker, 1964 & 1954). The significance of effective marketing and innovative strategies can sustain and improve organizations, including NPOs like museums. His perspective influenced many scholars like Philip Kotler, who applied marketing and strategies into NPOs and museums (Robert, 2008, P.3). Kotler's theory of museum marketing is adopted by many museums widely, and it shows

that many of Drucker's viewpoints on marketing can be applied and verified in various realms.

Via the exhibitions and marketing of TFAM, the core of Drucker's marketing theory can be analyzed in five parts: first, understanding the museum customers, which means to see from customer's points of view, and provide products they really demand. Second, discovering and soliciting non-customers. For this purpose, the museum must create new subjects of exhibitions and exploit new services to develop market segments. Third, in order to achieve the purpose of developing long-term and loyal customers, the museum needs to realize and adapt to the customers' irrational behavior, or establish new value to customers by services and education. Fourth, every department in the museum needs to participate in marketing. Finally, the paper examines TFAM's marketing strategies.

## I. UNDERSTANDING THE CUSTOMERS

Among all of Drucker's business and management theories, understanding customers and servicing them are the utmost important purpose of marketing (Drucker, 1954, P. 225). Drucker emphasized that suppliers see and think from customers' points of view, and to identify customers' requirements because only customers really realize what they want, and what they pay for. Many enterprisers usually ignore that successful products need to satisfy customer's real desire, so even though they put many resource and energy in innovation and marketing, the products still fail (Drucker, 1964, p. 94).

In the same vein, a customer-orientated museum needs to fulfill customers' demand. The products of museum vary, including conserving the heritage, supporting for scholarship and research, education, information, other services for general visitors (McLean, 1997, P.107). Thus, museums design various activities and services for different customers ranging from sponsors like enterprises or the government, to general visitors.

The evolution of TFAM's marketing process embodies how a new museum gradually finds their orientation and recognizes their customers' real demand. Like most museums in their infancy, TFAM staff believed that excellent collections were the vital factors to attract customers. During 1984 to 1996, TFAM held intensive domestic artists' exhibitions, and

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<sup>1</sup> Refer to the website of Taipei Fine Arts Museum. Retrieved form

[http://www.tfam.museum/TFAM\\_Bookstore/default.aspx](http://www.tfam.museum/TFAM_Bookstore/default.aspx)  
(10/13/2012)

<sup>2</sup> Biennale here means an every-two-years international manifestation of contemporary art which originate from the use of the phrase for the Venice Biennale (first held in 1895).

followed policies of the Taipei government (Ying- Ying Lai, 2008, P. 52-53). Most exhibitions were policy and product-orientated, and were categorized by materials such as oil painting, ink painting, craft, sculpture, etc. The posts, slogans and other promotions displayed the purpose of the TFAM as boosting citizens' aesthetic, and citizens deemed TFAM as an academic and elitist organization<sup>3</sup>.

However, the elitist orientation limited the number of customers to visit TFAM. As Drucker noted it is useless for organizations to stress how complicated and how laborious it is to make products. The only thing that customers will ask is "what does this do for me?" (Drucker, 1964, P.96). In order to change the impression of the museum, after 1996, two previous curators of TFAM imported new concepts for exhibitions, and cooperated with international museums to display large-scale exhibitions. Most exhibitions emphasize education and some of them encourage visitors to touch and manipulate parts of art works and have interaction with artists. TFAM gradually became a customer-orientated museum by offering more diverse exhibitions and friendly services to different market segments (Ying- Ying Lai, 2008, P.303-310).

From museum customers' points of views, they (the government, artists, common people, etc.) seek different meanings in the museum, so the museum considers their products and services in all respects. It is similar to Drucker's thought that when organizations analyze different dimensions regarding markets and customers, the result is powerful and productive insight. Museums have to examine the relationship between their products and services and each class of customers. It is the only way for museums to find the correct orientation.

## II. IDENTIFY COMPETITORS

Identifying real competitors is important to manufacturers. Every manufacturer knows it has competition from similar companies, but sometimes it overlooks the opponents. Drucker used chemical companies in the 1950s as an example. Every company noted that the market had potential to grow, and therefore companies expanded. But since one company was aware of the tendency, everyone could expect it, so the over-capacity leads to the price dropping sharply, and companies' operations countering the crisis (Drucker, 1964, P. 95-96).

More than that, another serious problem is that manufacturers usually pay attention to direct competitors in similar businesses, but ignore other products or services which also meet customers' equal satisfaction. Drucker looked at a

bowling manufacturer, for example. From the customers' points of view, the activities can be replaced by other leisure activities, so the worst enemy of the bowling manufacturer is other programs (Drucker, 1964, P95). If the manufacturers do not realized the true competitors are raiding customers, their products become outdated products easily.

The same situation occurs in the competition between museums. They not only compete with other museums but, in fact, they compete more with other recreations. Customers usually have other alternatives such as biking, surfing the Internet, and going to the libraries. Thus, museums must understand why certain people usually attend but the others do not. That means, they should examine the customers' decision process, knowing that customers will pay for satisfying experiences in the museums (Kotler, 1998). They need compete with other leisure activities and amusements with upgraded services and attractive programs.

At the beginning, TFAM was established with the government's assistance and had unique marketing target, so it had few competitors. However, when other museums in Taipei such as the National Palace Museums<sup>4</sup> and National Museum of History<sup>5</sup>, whose original exhibitions focus on Chinese traditional relics, started to introduce national exhibitions, TFAM faced the increasing numbers of direct competitors. New opening museum like Museums of Contemporary Taipei (MOCA)<sup>6</sup> also shared TFAM's markets, and motivated TFAM to adjust its orientation, model of exhibitions, and the quality of customer services. Compared to the National Taiwan Palace Museums which focus on international tourists, TFAM gave care to Taipei citizens and Taiwan's young artists. Competition forced TFRM began to integrate and apply its interior and exterior advantages like a nearly large park and convenient location that National Museum of History and MOCA cannot have at the same time.

Besides direct competitors, TFAM was aware of indirect competitors and started to investigate customers' real demands. Most customers expect better services and friendly environment, so TFAM tried to cooperate with other professional organizations and outsourcing companies (e.g. restaurant & coffee shop). It also rearranged the signs, the bookshop, the restrooms, accessible environment, and relocated the gift shop in order to provide visitors more

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<sup>3</sup> At 1980s, the government asked citizens to avoid wearing casual clothes (like flip flops or tank tops) to museums. Visiting the museum was seen as a formal activating for citizens.

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<sup>4</sup> The National Taiwan Palace Museums is located in Taipei which houses near 700,000 pieces of ancient Chinese artifacts and artworks. Most of the collections are high quality pieces collected by China's ancient emperors and be transported to Taiwan after Chinese Civil War in 1949.

<sup>5</sup> The National Museum of History is the first public museum after Republic of China government moved to Taiwan, and major exhibits Chinese historical items.

<sup>6</sup> MOCA established in 2001, offering high-tech and fashion exhibitions to attract young customers.

comfortable facilities. In 2010, during the Taipei International Flora Expo, TFAM opened a new entrance and lobby connected with the large park, attempting to link the museum with citizens' leisure activities. All changes resulted from that the museum wanted to contend with other indirect competitors.

Identifying competitors and finding their similar products are important for museums, especially indirect ones. It helps museum staff to think from customers' positions and take appropriate steps to compete with adversaries. Drucker expressed that manufacturers rarely adequately define competitors because they did not see from customers' points of views. They always see their companies and products as the center, but customers treat companies all the same, and their products just satisfy a small part of customers' life.

### III. DISCOVER NON-CUSTOMERS

Most manufacturers focus on target customers and think much about how to service them, but Drucker addressed unexpected questions which are rarely asked— who is the non-customer? What does the customer buy altogether? What do customers and non-customers buy from others? What products or services could fulfill their satisfaction? (Drucker, 1964, P. 101-103). Drucker reminded manufacturers to find the reasons why these groups do not consume their products. If the manufacturers can identify who are the non-customers and what they buy from others, then they can adjust their products and services.

Similarly, museums should investigate customers and potential customers regularly to find the answers why they are not participated in the museums. Sometimes the museums' assumptions about why the customers do not visit are not real reasons such as low advertising or horizontal competition. The true reasons of museum non-customers could be having no interested in museums activities, or parents compromise to children's requires for choosing a zoo or a playground.

According to the many research projects about TFAM, most customers are women, students and well-educated people<sup>7</sup>, and their visiting motivations in order are entertainment, receiving arts news, social activities, learning arts, and family activities (Shao-Qi Bo, 2012, P.56). The research displays that TFAM's customers are similar with most art museums all over the world (Kotler, 1998). Constantly

receiving new art knowledge is an importation reason for regular customers, and other customers seek recreation and comfortable environment there. Thus, TFAM broadened realms of its exhibitions, and provided more excellent customer services.

### IV. INNOVATION AND SATISFY SERVICES IN MUSEUM

Marketing and innovation are two cardinal functions of the commercial business in Drucker's management system. Innovation is an important step of developing core competencies, and it creates new expectations and new satisfactions. It also delivers new value to customers (Drucker and Maciariello, 2008a). As Drucker argued in his book

*The Age of Discontinuity:*

*“Innovative marketing’ therefore creates markets. New technology always needs new markets which were not even conceivable until the new technology created new demands.”* (Drucker, 1969, p. 53)

Innovation is not only important for enterprises but also for the other organizations whether university, hospital or NPOs in the rapidly changing world. For museums which need ample originality and creativity, constant innovation is not only a direct way to attract different market segments, but also an essential requirement to survival. In order to sustain existing customers and increase non-customers, TFAM undertook approaches from two aspects. First, extending the pluralism of exhibitions; second, changing the strategies of promotion.

Since 2001, TFAM began to arrange new exhibitions which has never been planned before like architecture exhibitions, Vivienne Westwood fashion exhibitions, Desire and consumption-Kaiyodo and Otaku culture, and LOTS O'LOTTO: seen and unseen, a sound exhibitions for the blind<sup>8</sup>. Beside planned by museum staff, TFAM cooperated with other curators or companies to deal with special exhibitions. CAI GUO-QIANG-Hanging Out in the Museum, an installations and gunpowder drawings exhibition, and Pixar: 20 Years of Animation were two typical examples. Those exhibitions were all the rage, and attracted numerous infrequent customers including civil-engineering-department students, architects, and avant-garde clothes designers. The attendances and ticket incomes show those exhibitions were very successful<sup>9</sup>.

<sup>7</sup> Nearly 60-70% visitors are women; more than 80% adult visitors have university or graduated school degrees. 43% visitors live in Taipei City and nearly 40% visitors come with friends.

Resource from TFAM website/ Investigation Report on Visitor's Opinion. Retrieved from [http://www.tfam.museum/TFAM\\_About/default.aspx?PMN=O&PMId=146&id=146](http://www.tfam.museum/TFAM_About/default.aspx?PMN=O&PMId=146&id=146) (10/20/2012; Chinese only)

<sup>8</sup> A sound and voice exhibition cooperated with the lottery company.

<sup>9</sup> TFAM accumulated more than 1,000,000 visitors in 2009 during Pixar exhibition. Visitors Analysis is from TFAM website. Retrieved from [http://www.tfam.museum/TFAM\\_About/default.aspx?PMN=](http://www.tfam.museum/TFAM_About/default.aspx?PMN=)

On the other hand, TFAM adjusted its promotion strategies, buying TV and metro advertising, and enhancing promotions in other media like evening news and large book chain-stores. TFAM also designed new activities aimed at children and younger students. For example, students can visit free with student card on Saturday, and the on-line resource and teaching packages give convenience for school teachers and parents. For common customers, TFAM created programs such as Saturday night club, conferences, and performance. It focused on office workers and lovers by offering them an elegant place for social activities and date nights.

Exploring new markets and innovating products are always enterprises' crucial subjects, the same assignments for museums. Drucker regarded that studying non-customers help organizations approach to the meaningful aggregates in customer's mind. Aggregates are configurations, which mean the reality in the eye of beholder (Drucker, 1964, P.105). It is obvious that suppliers and customers have different perception come from their experience, and the customers' perception is more important. The non-customers represent some new markets and products could be created and tested. When museums examine their non-customers, they can rethink their existing products and services, and exploit new ones in the future.

#### V. DEVELOP LONG-TERM CUSTOMERS

Although sometimes customers make decisions by combining their individuals' feeling and emotion, which makes their behaviors look irrational and hard to control by suppliers, their behaviors still should be seen as rational. Drucker stated "*the customers have to be assumed to be rational. But their rationality is not necessarily that of the manufacture; it is that of their own situation.*" (Drucker, 1964, P. 96). That is, it is human nature to have different decisions in different situations. Customers are human who have mind, self-awareness, ability of judgments, not just data on marketing reports. Manufacturers should either respect and adapt customers' decisions, or try to change their behaviors.

When general customers choose certain brands and buy certain products, they consider several factors such as prices, recommendation, experiences of use, brand awareness and other customers' feedback. Customers also have similar deciding process of visiting museums. They will collect information, compare products and services, execute a decision, and then estimate results (Kotler, 1998). Consumers go to art museums rather than other organizations shows that they want to have unique experience by receiving new value and knowledge there.

Compared to other lively or easier recreations like going shopping or visiting zoo, museum consumers expect more knowledge-based activities and satisfied services. Thus, in order to respond to customers' needs, TFAM have been planning special exhibitions. However, it is short-term strategies to solicit customers, but when customers get used to the special exhibitions, their calm and rational thought returns again. How to maintain and develop them to become long-term customers are big challenges.

Like any supplier, TFAM hopes to develop better customer loyalty by improving services and increasing customer retention rate. TFAM asks their staff to solve visitors' problems immediately, and equip with professional knowledge. Also, they are required to have patience to service visitors with a smile and manners like staff or administrators in any other service industry (Wei-Jaw Deng; Yu-Cheng Lee, 2006). Those services satisfied TFAM customers, raising their desire to visit again, and increased the customer loyalty and awareness of museum's brand.

#### VI. LONG-LIFE LEARNING

The concept of learning society was put forth during late 1960s (Hutchins, 1968), and Drucker added more in his book *Post-Capitalist Society* that pointed out in the knowledge era, schools are no longer only organizations to provide knowledge. Increasing numbers of organizations will compete with schools or become partners with them (Drucker, 1993, P.204). When schools shift their role to be a bridge between students and society, it is a good opportunity for museums to launch programs with school teachers, and develop children's habit of visiting museums.

TFAM caught the opportunity, and engaged in cooperating with school students and families that could be long-term customers in the future. TFAM could be the first museum in Taiwan to try systemically Museum-School Collaboration (Tun-Ju Liao, 2005) that school teachers designed courses accompanied with museums' exhibitions and resource. Both teachers and museum staff achieved curriculums in the classrooms and museums, hoping via those curriculums, students can feel familiar with the museum and visit it frequently. It has been widely accepted that the increasing number of museum attendance is involved in higher individuals' educational level and more public schools' classes utilize museums (Burcaw, 1997). Today, schools' students become the important resource of museums, and visiting museums is gradually accepted for a normal part of school's teaching activities. TFAM's educational innovation stimulated other museums in Taiwan to reestablished educational exhibitions and children classrooms. The series of educational activities were recognized and supported by enterprises; for instant, TFAM cooperated with the enterprises to transform students who live out of Taipei to museums, or reproduced art

works and shift them to the remote country for students who cannot go to Taipei<sup>10</sup>.

More than young children's education, TFAM also had ambition on social education. Beside academic albums, guide books and audio guide which were already basic equipment of theme exhibitions, TFAM also increases interpretation of art works, and makes them connect with people's daily experience, hoping customers feel familiar with the museum. For extending the museums' learning resource, TFAM invited lecturers in several fields such as cultural creative industry, newspapers, and travel books. Those people are hard to have exhibitions in the museum but they have numerous fans in their realms, so TFAM can attract their followers to the museums by lecturers.

Also, since 2012, visitors can download the museum's information, guide, and artists' interview to their smartphone by TFAM App. The museum's association links to other art communities and organizations that allow people sharing their experience and learning art knowledge on the internet. The circumstances do indicate that TFAM tries to penetrate people's life and encourage them to continuing learning from the museum.

Museum education is one part of social education and knowledge society. Every individual in the society has to learning for whole life because the society provides countless resource and urges them to pursue success. Long-life learning is an unavoidable tendency and phenomenon that Drucker expected more than two decades ago. Drucker believed that methods, objects, and positions of schools will change dramatically, and TFAM proved the change is more prevalent than his expectation because of the significantly digital development.

## VII. MARKETING IS THE RESPONSIBILITY OF ALL DEPARTMENTS

It is generally recognized that marketing is related to advertising, sales promotion, or public relations, but in Drucker's viewpoints, marketing is broader conception. He stated the target of marketing is to make selling unnecessary. While products or services are proper to customers, they sell themselves (Drucker & Maciariello, 2008a). His deep insight gave public a new understanding that marketing should be implemented comprehensively, and everyone in the organization is a marketer. That is, marketing is not only the responsibility of the marketing departments but should be understood by all employees (Darroch, 2010, p.g.256). Because of from customers' points of view, any product or service is a part of organizations, and they do not see them separately.

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<sup>10</sup> TFAM cooperated with enterprise like Quanta foundation and Taiwan Semiconductor Manufacturing Company.

In the museums, marketing assignments actually are executed by many departments and people, ranging from curator to staff members. Every employee may contact with customers, even a part-time-job worker and a volunteer can influence the customers' impression of the museum. That's why TFAM tried to establish a sound system to train employees and developed volunteers in the museum by guide training, exam and award in 1999.<sup>11</sup>

Another specific improvement of TFAM's exhibitions is the Exhibition Department absorbed more suggestions from the different departments. Since established, TFAM have four main departments: Acquisition, Exhibition, Research, and Education which engage in different assignments<sup>12</sup>. The four departments were clearly responsible for their work: the Acquisition Department purchase and conserve art works. It also manages the storehouses, framing and maintaining collections. Exhibition Department is in charge of planning exhibition and introducing the international communication. Research Department involves in academic research publications and development policies of museum. Education Department is responsible for promoting art education, planning activities, and organizing cosmopolitan seminars.

In the initial stages, Exhibition Department and Acquisition Department had full authority to plan exhibition, and then other departments assisted them for promotion. However, recently, the rest of the departments attend exhibition arrangements actively. Some exhibitions such as educational exhibitions or lectures need professional staff that has ample experience about interacting with children and school teachers. Beside educational exhibition, the museum recognized that a well-arranged and excellent exhibition is the best marketing tool than any other advertising, so the Exhibition Department staff considered more effect of promotion and advertising when they plan exhibitions.

Every department must discuss with each other and have integrated arrangement that exhibitions and programs can move smoothly. When departments comprehensively concentrate on marketing, the resource and time can be used more effectively, and the products can have largest influence with less selling.

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<sup>11</sup> Information from TFAM website/ The Taipei Fine Arts Museum Volunteer Group  
Retrieved from  
[http://www.tfam.museum/TFAM\\_About/default.aspx?PMN=O&PMId=109&id=109](http://www.tfam.museum/TFAM_About/default.aspx?PMN=O&PMId=109&id=109)

<sup>12</sup> Refer to the website of Taipei Fine Arts Museums/  
Organization Retrieved from  
[http://www.tfam.museum/TFAM\\_About/default.aspx?PMN=O&PMId=129&id=129](http://www.tfam.museum/TFAM_About/default.aspx?PMN=O&PMId=129&id=129) (10/04/2012)

#### VIII. EXAMINE TFAM'S MARKETING STRATEGIES

Although many Drucker's marketing concepts are in widespread uses on many commercial businesses, museum executives must especially understand his perspective on NPOs marketing which shows different mission and source of money from business and government (Drucker, 1990). Referring to his NPOs research, there are three aspects that need to be surveyed carefully when museums carry out marketing strategies.

First, the museum must clarify their purpose and orientation. In a case study "The University Art Museum: defining purpose and mission," Drucker used a case to show some possible questions that every museum should consider (Drucker and Maciariello, 2008b). For any museum, the first step of operation is to identify what category it is, and put energy on its target. The museum should ask "Is it the international museum whose income heavily relies on tourism? Is it the community museum that closely connects with residents, or is it the elitist museum which service most scholars, university students and professional artists?" It is dangerous to estimate too highly about museum resource, and attempt to become an all-dimensional museum.

During the growing process, TFAM faces the oriented problem again and again, and it adjusts orientation during every curator's duty. Unlike the National Palace Museum which originally has profuse ancient collections, and unlike MOCA which do not focus on collecting art works<sup>13</sup>, TFAM needs to consider four departments simultaneously to integrate compatible resource. TFAM's experience shows that understanding customers significantly helps to ensure museum's orientation. Of course, revising the orientation regularly is vital to organization because any museum's strengths decline one day without improving them.

Additionally, the commercial marketing and museum (NPOs) marketing have difference in their target and management; that is, the museum's final mission is to promote art and culture, and service customers. Commercial marketing theories do offer the curator and staff realize that competition and raising fund are inevitable challenges, and it also gives museums new outlook about promotion such as brand developing and market segments. However, marketing is an auxiliary tool of museum to achieve museums' target, and it cannot replace the museum's basic mission like collection or education. Usually, enterprises will obsolete any non-profit products, but museums, on the other hand, can have non-profit products if they have cultural or social meaning. If museums

over emphasize marketing and profit, the original functions and missions of museums may lose. For instance, although ticket income is vital aim of planning exhibitions in TFAM, it is not the only condition<sup>14</sup>. TFAM also plays as pioneer for assisting Taiwan young artists even though they are not famous now and their exhibition cannot attract numerous customers. It is museums responsibility to create new art value and promote value to the popular. For museum, visitors are not only consumers but also cultural accepters and deliverers, and they could be a part of the museum like volunteers or advisers.

Third, museums need to consider balance of their organizations' profession and customers' demand. Drucker argued that market does not differentiate between good and bad; it just responds what customers want, so it is business leaders' responsibility to offer genuine benefits to customers (Darroch, 2010, p.g.265). The same situation in TFAM, when most visitors go to the museum for attractive special exhibitions, TFAM should look back the phenomenon and ask "should the museum always cater to customers?" or "does museum have to deliver new value and concepts for customers?" When excellent special exhibition (Blockbuster Show) stimulates customers' appetites, they require more and more "start" artists' exhibitions, and it leads to the museum pays more attention on "Box-office" and plans many masters' exhibitions like Picasso or Monet; however, the exhibitions sometimes do not include their top-class art works. Also, some local artists and art critics attack special exhibitions for several reasons (Jia-Ji Wang, 2011): the international exhibitions edge out the local artists' living space because the museum has limited annual budgets. They queried that expensive special exhibitions give profits to certain organizations or famous artists. Besides, the special exhibitions which transplant directly from other museums or hold by the curator companies deprive the opportunities of training local curators and the professional museum members. It is an important duty of TFAM as well.

#### IX. CONCLUSION

TFAM's growth and changes embodies Drucker's marketing philosophy in many aspects. First, it increasingly emphasizes customers' real requirements by investigating visitors systematically. From visitors' opinions, TFAM staff specifically understands their customers, and identifies the museum's direct and indirect competitors. Clarifying strengths and weakness helps the museum to apply appropriate marketing strategies to compete with other museums and its formidable rivals, other leisure activities.

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<sup>13</sup> MOCA has few Public Art and Installment collections which are separated in the museums, nearly parks and the metro lines.  
Retrieved from  
[http://60.250.96.120/mocataipei/public\\_art/public\\_art.html](http://60.250.96.120/mocataipei/public_art/public_art.html)  
(Chinese only)

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<sup>14</sup> Government grants are principal source of TFAM, and the second is ticket income (fluctuant by exhibitions every year). Data of revenue and expenditure comes from TFAM website. Retrieved from  
[http://www.tfam.museum/TFAM\\_About/default.aspx?PMN=O&PMId=60&id=60](http://www.tfam.museum/TFAM_About/default.aspx?PMN=O&PMId=60&id=60) (Chinese only)

The customer survey also offers information why certain customers do not go to TFAM. Understanding non-customers' needs stimulated it to pay attention on new markets and create new products. Thus, TFAM began to integrate the museum's resource, improve better services, and arrange various special and educational exhibitions for attracting infrequent and non-customers. Moreover, Drucker deemed every employee is integral part of marketing. The corollary is that when four departments in TFAM support each other, the museums can obtain biggest benefits on marketing. Connective resource makes the museum has well-arranged projects of exhibitions and retains stronger power to market its products, or requests more grants form government and enterprises.

The obvious change in TFAM could be educational services recently. Beside, building professional exhibitions, TFAM cooperated formally with schools' teachers to project curriculums. It exploits diverse lectures and the information platforms on the internet that every general customer can download and share information easily. TFAM attempts to achieve long-tern customers by developing their visiting habits and keeping learning in the museum.

TFAM's revolution presents the shifts of social tendency including respecting customers' feeling and long-life learning. It is similar with Drucker's marketing spirit in now and the next society, and TFAM must be not the only museum to practice Drucker's principles. Actually, Drucker did not provide abstruse marketing theories and complex marketing strategies, but his perspective always directly pointed out the core value of marketing- creating customers. The marketing strategies may change with time passing, but the core value lives perpetually. It could be the reason why Drucker's thinking can be applied by many kinds of enterprises and social organizations, even though they addressed more than half a century ago.

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