

STUDY ON THE DESIGN CONTEXTS OF 'PILI' CULTURE

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ABSTRACT:

This research had been worked out to recollect the master of hand puppet shows, Mr. Huang Hal-Dei, who passed away in 2007. Four generations of Huang family from Hu-Wei, Yun-Lin, using their 'ten fingers' to activate the puppets, traversed the limitation between traditional culture and modernity. Not only does it go beyond the art for all hand puppet shows by setting up a benchmark; recently, it also successfully marketed multi-products series related to puppet theatres. Domain of 'Pili' culture has broadened with diversity increasingly. This paper is set up to probe the kingdom of Pili based on four axial aspects of historical, sociological, aesthetical and production approaches, as well as from self-reflecting and academic stance. This paper also wishes to present the Pili's diversified roles played in promoting traditional puppet shows,

production of popular culture, unrestrained and vigorous style in esthetics, and creativity as business.

keyword: Hand Puppet Show, Pili, Culture & Creativity Industry

1. INTRODUCTION

1.1. OBJECTIVES

Being a monument in the category of Culture & Creative Industry (National Culture and Arts Foundation, 2004), Pili Hand Puppet Shows (hereinafter, "Pili"), with its diversified business model and renovating creative energy, has set up 13 types of exemplar in the industry for Taiwan government's Culture & Creativity Industry category. In 1995, Pili decided to upgrade from traditional show artistry and family business to investing on television broadcasting. In 12 years, it has established a hand puppet show kingdom that has caused as sensation and "took the world by the storm". (Tsai, Wen-ting, 1998) Its success story is probably a good example of what Taiwan's "culture & creativity industry" wants to advance the most: combining culture, creativity, marketing and enterprising to enhance local dramas or traditional industries to transform with added value. Based on this objective, this research looked in-depth within the boundary of Pili kingdom, and presents its territory from four different perspectives. A meta analysis is proposed based on considerable volumes of researches and studies on Pili, with the hope to relieve or break through some of the obstacles in the study of Pili. We are willing to do the bottom line labor, a stepping-stone to evoke more researches on "Pili Study".

1.2. METHODOLOGY

This paper includes four major topics: (this paper aims at a reflective and perspective study on Pili as a representation of a culture & creativity industry)

1. Relation of Pili and tradition puppet drama culture

Pili has long gone beyond the formality and restrictions of tradition puppet shows. But how did Pili, rooted from traditional puppet theatres but unique in its own way, accumulated its current enterprising energy from Taiwanese traditional show artistry? What are the tracks that mark this process of transitioning from tradition to modernization? How does Pili maintain its interaction with puppet theatre traditions?

Based on the common historical progress among major topics or sub-topics, this paper adopted longitude comparative method. On the one hand, the difference between tradition and Pili is highlighted by contrast; on the other hand, using historical development as a foundation, follow up research topics are further examined.

2. Related studies on the textual productiveness and consumption involvement

Pili drama has been performed for nearly 20 years and over 1000 episodes. How does it achieve for such long time and with what production pattern? What approaches have it employed to stay connected to the consumer market? What kinds of sub-cultures have this text in such great volumes produced or achieved? Having being in the lives of average people for over 20 years, what kind of transformation had Pili culture phenomenon created for itself?

This part of research made use of the action research from lay experts of Pili. Participants of this research are encouraged to express his or her sentiments on self-thinking, language and reaction. In response to pre-established interview materials, participants shared mutual considerations and produced pleasure. On the other hand, researchers' accumulated and produced the effect of popular culture from daily meetings and discussions, hoping to fulfill the wisdom of average people by actual efforts. Therefore, this part of research uses the society as an axial, hoping to respond to discoveries made in historical progress and releases related studies on esthetic styles and development of creativity industry.

3. Related research on the esthetic forms and styles aroma of Pili

Most people are attracted to the beautiful puppets, sound and light effects, and flamboyant martial arts when they first meet Pili. But these superficial forms alone are not enough to sustain the art over 1000 episodes, not to mention Pili's style has always been changing in movement. What is the conception that drives the constant changing styles? How are its building blocks be reasonably allocated to various dramas? How is the time and space constructed without one single story perforating the entire development? What correlations are attached between the concept of such time and space and the esthetic forms on the surface?

The topic of this section is based on aforementioned implicit impact caused by Pili on history, society and culture, and further induced the explicit changeover in styles or esthetic conception. Product design style analysis method is thus adopted. Researches on the documentation reflecting Pili's changes in time and space were also conducted. We wish to provide proof the research findings expanded by aforementioned two major topics and at the same time plant the follow up research for product design technique of Pili creativity.

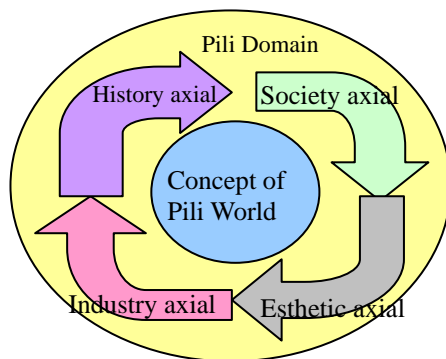
4. Reflection and prospect of Pili as the representation of culture & creativity industry.

The tendency of global competition in the 21 century has impelled Pili to change incessantly and elevate its audio-visual quality, puppet carving skills, locale moving, etc. Pili is also forced to transform into a "culture industry" with diversified operation, and instigated reverse operation (Kao Rui-yang, et al, 2005) using "Pili International Multimedia" to launch peripheral industries such as product design, Internet marketing, fashion merchandises, etc. Was the purport of overall design developed from Pili's localization system influenced by outside sources or on it's own initiative? As a business entity that is accounted for its own profit and loss, how does Pili distinguish an artwork from a merchandise? What are the competitive terms that define Pili's motivity to persist in being an own brand? What are the relationship between Pili product series and culture & creativity industry?

Through cross-sectional comparatives, 13 categories of culture & creativity industry are compared to Pili's various design products that combined with fashion trends. The purpose is to investigate how does Pili transform a traditional performance art into another form of design industry. It is believed that through detail analysis of this research, knowledge of the design strategies, innovation, marketing of Pili's peripheral product will become capital without a form and shared by all.

1.3. SCOPE AND LIMITATION

The scope of this research is mainly within the related discourses included in the above 4 axial. Main tasks were conducted, through study groups, in the forms of retrospective discourses (Graphic 1 Axial and progress of research), team discussions and issue analysis; various viewpoints were thus developed. Interviews with specialists in the field were consolidated and comprehended to form a structure of Pili domain. This research process only completed a theoretical hypothesis. For more exactitude scientific research, this research still needs follow up study on top of its current progress. For instance: this structure can be applied to further study the constitution of Pili style, or division in chronicle order, etc.



Graphic 1 Axial and progress of research

1.4. EXPECTED RESULT AND CONTRIBUTION

This research traced back to Pili's heritage through the process of its fusion into modern culture & creativity industry. We discovered concrete experiences of how it successfully integrated the conflicts among multi-cultures, absorbed and transformed lessons learned from others, and continuously changed its essence (tentatively named the "local globalization" of "Pili Study"). At the same time, this research discovered and constructed the four perspectives of Pili domain, summarized as below:

1. From the perspective of theatre culture and performing art, Pili plays a crucial part in driving traditional Taiwan's puppet shows forward (history axial)
2. From the perspective of culture study or social practice, Pili created a textual production model that combined popular life and consumer culture, and showed us see certain productive characteristics of popular cultures in Taiwan (Social culture axial).
3. From the perspective of visual styles and the conception of time and space, the superficial symbols and in-depth composition that Pili dramas presented, not only deeply related to the entire ethnic concept of time and space, they also implied its sense of esthetics (esthetic axial).
4. From the perspective of design and culture & creativity industry, the many products that Pili developed, designed, and produced for limited market are still at developing and exploring stage. However, its multi-directional operation and innovative approaches are no doubt a benchmark for local culture and creativity industry in Taiwan at current stage (esthetic axial).

2. DOCUMENTATION AND DISCOURSE BASIS

Based on theories formed from data collected and consolidated, the analytical structure of this research is basically a multi-paradigm survey model. According to the four topics in

aforementioned I-B Methodology, and the four axial in I-C Scope and Limitation, “Pili Study” is summarized as follows:

2.1. THE ESTABLISHMENT OF PILI STYLE

As far as cultural industry merchandises are concerned, setting up unique “styles” is essential. Generally, these styles are the artistic or cultural characteristics of cultural merchandises. Such characteristics are for particularly segregated target audience in the market. In capitalism, corporations or enterprises create trends after the consumers in the market, establish cultural products based on marketing strategies, and expect these styles be adeptly blended into commercial products and achieve the result of attracting consumers. The characteristic of continued emphasis on repeated packaged merchandise becomes an important step on establishing styles.

Therefore, the “styles” designed in culture industries are not a presentation of artistic creation, but rather a joint effort of applying productivity on vigorously scraping the artistic and esthetic values of old cultures. At the same time, this productivity addresses itself to setting up a new cultural “style” which has to be incorporated in commercial system and not breaking away the concept of profitability. Aside from this, new styles established by culture industry will become a by word of “unified” esthetics. The main reason being that the styles in culture industry are constantly being imitated and copied. The entering of the market is proudly considered a symbol of advancement, that culture can be operated in the markets and actively exerts market regulation function, and abides by the spirit of liberalism, which is universal in capitalism.

2.2. EVERYDAY LIFE AND CULTURE & CREATIVITY INDUSTRY

1. The Aura of Honmono and Culture Products

“Honmono” is the true goods in the life in Japan. Everything about “Honmono” is good, no defects, it is perfect. If you associate with “Honmono”, only good things will happen; bad things will stay away. Because human society does not progress linearly, it progress spirally towards better future with “usual times” and “unusual times” emerges in turns in curves.

“Honmono” exists when a) it does not violate the nature or goes along the nature, b) it does good things to the society, human race, animals and plants, and natural environment, c) it fills the society with friendliness and kindness, d) we live happily, because human beings are born to live a happy life, e) understand “honmono” and stay with “honmono”. A “honmono” person is a) without desires for materials, b) able to follow natural rules, c) full of love and compassion, d) sensible. “Honmono” merchandises are something simple, omnipotent, efficient, no side effects. (Funei Yukio, 1994) Honmono is Authentic. According to the concept of images in *The Work of Art in the Age of Mechanical Reproduction* by Walter Benjamin of Frankfurt School, the value of uniqueness of a “honmono” artwork laid its foundation in the worship of traditional rituals. Once an artwork lost a ritual function, it lost its “Aura” (Benjamin, 1999).

Frankfurt School’s discourse on “culture industry” was anxious to include cultural issues into contemporary agenda, so as to demonstrate that post-World World II historical development had completely bundled culture in the process of merchandise production. The “cultural studies” of neo-leftists attempted to counter the more and more obvious collaboration between media and consumerism. Culture is not only something we live by, it is also what we mostly live for. (Eagleton, 2000) Typical cultural items in culture industry is not so called “merchandise” that materializes across-the-board through the ideology of pursuing profits, then dominates individual conscientiousness through mass re-production and standardized procedures. Not only are the intellectuals holding ambiguous attitudes, but also the consumers’ comprehension and thinking are also equivocal. On the one hand, they pursue

the many pleasures that culture industry provides, on the other hand, they cannot conceal their suspicion of these advantages. (Ardorno, 1974)

There are numerous discourses that criticize Pili merchandises by quoting culture industry “merchandise”. But if we only judge Pili’s commercial activities based on the concept of mass-production in the culture industry, the influence on the society cannot be enhanced. We must face the positive learning development of Pili fans considering Pili merchandises as some kind of “honmono”, believe that through reverse honomono-ism thinking, and bring enlightenment to the “Aura” that Pili merchandises lack.

2. Introspective Creation in Everyday Life

Everyday life is often presented as aimless and alienated because of its repetitiveness. However, everyday life is also introspective, and therefore is a type of “introspection practice”. Popular culture changes daily life by its pace, formality and movement, but, on the other hand, popular culture absorbs its energy from daily life. The influences are both ways along the way. (Kha, Saen-yang, 2002) The programming of sub-cultures helped the audience find the contents they wanted and needed, thus increase the audience’s experiences in esthetics presented by popular culture and sense of content in others. In addition, it also increases cultural diverseness, enhance and enrich cultures, noble or vulgar, on a overall scale, and merge into one. (Gans, 1962)

Audio-visual through the screen of television are re-presented, recycled, and re-written. The unification of viewpoints or messages, including the writer, director, media, etc., is presented through media, revision and argument to advocate a deeper connection and connotation. The program itself does not enter daily life network autonomously. Watching movies, play video games or pursuit a fragment of pleasure from a TV series, are the scrapbook of a confusing, aimless and busy life. (Chambers, 1985) Henri Lefebvre’s method of de-ordinary in everyday life indicated that by arguing different registers echo each other in everyday life,

diversified approaches (space organization in narratives, diversification of the involvement of judgments), and all sorts of involvement, daily life is not only a transcendental object or a place, but an totality of relationships. (Highmore, 2004)

Pili enjoyed embracing consumers' popular cultures and expanded its merchandise development and business territory. It takes the approach of learning, fathoming, and digesting all sorts of seemingly ordinary teenager sub-cultures (movies, comics, TV series, video games, etc.) and worked out the elements for its puppet show types, fashion preferences and market tastes, then, through collective creation of young production team, overall design criterion and marketing strategies take shape, and take a full counterattack on the consumer markets of everyday life.

3. Culture & Creativity Industry and Global Localization

According to definition on cultural industries of United Nations Educational, Scientific, and Cultural Organization (UNESCO), generally, "cultural industries" are industries with the content that is able to combine creation, production and commercialization. The essence of these contents comprises of insubstantial and cultural attributes. They are protected by intellectual property rights, and provide merchandising goods or services. Cultural industries enrich values of their contents and produce relatively added values for individuals and societies. They are industries that employ intense knowledge and labors, create job opportunities and wealth, develop creativity ("raw materials" that they are made from), and renovate manufacturing and commercializing processes. The core of cultural industries lie in the diversification of promoting and maintaining cultures to ensure the democracy and equality of being close to cultures. (UNESCO, 2005)

Based on different applications and practices, cultural industries can be regarded as creative industries, or future oriented industries in economic fields, content industries in scientific fields. (UNESCO, 2005) Looking back at Pili merchandise series or specialty shops that combined

corporation links of creative, production and marketing. Pili not only proudly becomes the chief representative of Taiwan's culture & creativity industry, it also reversed the popular "global localization" process, and made great achievement in "local globalization".

Under the competition of global localization, capitals are restrained more by the logic of market economics than by national boundaries. The concept and entity of nations can not command what capitals choose, but because of this, nations have a more difficult task of avoiding deindustrialization subverting of the society resulted from cross-boundary capital flows.

Globalization is a combination of all sorts of processes; it breaks and it unifies. It creates new delaminating forms, and often causes conflicting results in different areas or places. The influences of globalization can destroy local contexts, but those influenced by it will introspect and reorganization these contexts. The use of the term globalization, instead, leads to "re-emphasizing the locals". Therefore, "global localization" has become a counter measure of globalization. (Lee Yung-jaan, 1999)

"Legend of the Sacred Stone" released in 2000 was another dream in Chris Huang and Vincent Huang's blueprint for show business. Following success in cable television and video businesses, the brothers wanted to make use of broader screens and more dramatic scenes, they even went the extra mile to add Mandarin and English captions to Taiwanese movies, so as to let domestic and international audience know more about the art of exquisite hand puppet shows. There is no one but Pili has the resolution and capital to invest in a not so profitable movie industry. Without doubt, Chris Huang and Vincent Huang made up his mind to invest, not even a "bad time" could stop them from taking up the challenge. (Chu Nien-wen, 1998)

"Legend of the Sacred Stone" successfully entered the international markets and set a milestone for Pili to march on to international arena. It is seen on every 7-Eleven convenience store in Taiwan, and became popular endorsed merchandise on the shelf by alliance of different industries.

Pili did not sit idle and enjoy the fruits of current success, instead, it furthermore invested nearly a hundred million on filming a movie, hoping to expand its visibility in international film festivals, and thus expand the frontier to other countries. It will not be a surprise if Pili hand puppet shows, like many Japanese comics and cartoons, should become popular worldwide someday.

2.3.PILI IS A FORERUNNER AND A PRACTITIONER IN CULTURE & CREATIVITY INDUSTRY




The word “Pili” has become the pronoun for something novel and dazzling. Pili’s production has grown into an industrialized model with professionals and project teams. It invested on its own film, music, and animation studios and make full use of audio-video and film taking techniques. For marketing channels, it uses video, VCD and DVD rentals, cable television, Internet, publishing, movies, video games, and any available channel and media when it has a chance. For business strategies, it formed strategic alliance with different business (Chinese Professional Baseball), and created trends by image packaging and advertisements. In other words, except for the two characteristics of hand puppet shows, “performing with wearing puppets on the hands” and “one man multiple voices”, the rest of Pili puppet theatres are about extensive knowledge in drama, traditional culture, modern technology and business operation. It is a true realization of knowledge economics. (Huang, Zhen-the, 2001) If we peruse the expansion of Pili’s peripheral industry merchandise business, we will find it equally successful as its mainstream audio-video culture. The sales network has extended from Pili specialty stores at early stage to more popular 7-Eleven convenience stores. Its types of products have also broadened from collection of carved puppets to include comprehensive everyday commodities, and drove the emerging of various sorts of fans clubs or peripheral organizations. More and more creative, lively and Internet-related tailor-made merchandises are released to attest the success of Pili’s commercialization a culture industry. An unusual case like Pili is no doubt a model benchmark for Taiwan’s culture and creativity industry.

There are 13 categories in Taiwan’s culture and creativity industries: visual art, music and performance, culture exhibition facilities, crafts, movie, broadcasting & television, publishing, advertising, design, digital entertainment, brand design & fashion, architectural design, creative life industry. Pili stands out conspicuously among the 13 industries by its successful multi-directional operation. In fact, long before the government started to advance culture and creativity industry, Pili puppet shows had devoted to do so. Take “music and performance industry” as an example, Chris Huang and Vincent Huang had released its “Pili series Puppet Shows” video since 1991, which turned to the forms of VCD and DVD, and enjoyed over 90% penetration in video chain stores. Summary of Pili’s development in other industries are listed in Table 1 below. (Kao Rui-yang, et al, 2006)

Table 1 Summary of Pili’s Development in Culture & Creativity Industry

Visual Art	<ul style="list-style-type: none"> ◎ Pili puppet theatre had created its own “Pili Style” ◎ Being the leading role in the visual art and activities in Yilan International Children’s Folklore and Folk games Festival, in cooperation with National Center for Traditional Arts
Music & Performance Art	<ul style="list-style-type: none"> ◎ Produced “Pili Series Puppet Show” video starting 1991 with a penetration over 90% in video stores island-wide. ◎ In 1998, Pili was invited by National Theatre Hall to perform “狼城疑雲”, first hand puppet show ever performed in NTH. ◎ In 2004, Pili held its first outdoor musical concert in Da-An Park, Taipei, and was very well received.
Cultural Exhibition Facilities	<ul style="list-style-type: none"> ◎ In 2000, to celebrate Master Huang Hai-Dai receiving National Culture Award, Pili was invited perform and hold educational activities for parents & children at National Museum of History. ◎ In 2004, first international grade puppet show museum, “Puppetry Art Center of Taipei”, was opened. Pili puppet theatre was invited to hold a 3-month exhibition of “Special Exhibition of Pili’s Time and Space: The Heroes of Pili” ◎ In 2004, Frankfurt Book Show set up a “Taiwan Hall” and a “Comics Hall”, with Pili’s “Legend of the Sacred Stone” as the main emphasis, and used the slogan “PILI Taiwan—Nonstop Creativity” to stress local cultures of Taiwan.
Crafts	<ul style="list-style-type: none"> ◎ Promote quality design of woodcarving, puppets, stage props, costumes, and make-up industries; established Pili special chain stores.
Movies	<ul style="list-style-type: none"> ◎ In 2000, Pili International Multimedia produced the first hand puppet show movie “Legend of the Sacred Stone” which brought together traditional art and digital 3D animation, set a new milestone for hand puppet shows and a new box office record for Taiwan films.
Broadcasting	<ul style="list-style-type: none"> ◎ Pili business includes satellite TV station, puppet show movies, Internet, peripheral merchandises, membership organization and theatre performances. ◎ In 1995, set up “Pili Satellite Television”, the first TV media that promote local art that has a penetration of 99%, over 3.5 millions viewers.
Publishing	<ul style="list-style-type: none"> ◎ In 1994, Pili puppet show fans club “Pili Club” was established; issued monthly periodical for over 50,000 members. ◎ In 1998, Great Pili TV Station and Cité Publishing jointly established “Pili Publications, Inc.” with a specific positioning, that all print publications are based on and extended from Pili puppet shows. ◎ In 2003, under the guidance of Council of Cultures Affairs, National Center of Traditional Arts and China Times published “Chris Huang, Vincent Huang and Pili Hand Puppet Shows” in one of the series named “Culture & Creativity Industries that set Forth from Traditional Cultures”. ◎ In April, 2003, Chi 年 4 月 · Taiwan Post Company released “Local Musical Dramas – Hand Puppet Shows” stamps to enhance the understanding of puppet shows. Characters from Pili were the major endorsement icons.
Advertising	<ul style="list-style-type: none"> ◎ In 1999, Su Huan-Jen, one of the leading character in Pili puppet shows, worked as the main star in Tainan’s Lotus Festival. ◎ In 2001, Vincent Huang, who is well known for his talent in Eight Notes, brought Su Huan-Jen along to endorse “What’s UP – English for All” and “What’ NEW – English for All”, published by Far East Book Company. ◎ In 2001, Business Times covered a special report on Pili, named “Pili International is the Art and Exception in Taiwan – Every company wants to work with it.

Table 1 Summary of Pili's Development in Culture & Creativity Industry

Design	<ul style="list-style-type: none"> ◎ In 1999 Pili promoted and developed markets of peripheral merchandises and authorization of right of portrait, trying to breakthrough original designs of the characters and created other designs to attract consumers of different age. ◎ In 2000, company was renamed "Pili International Multimedia", continued to promote Pili puppet shows and, set up Pili Store, and E-Pili Network, which combined culture creativity with real marketing channel and virtual electronic commerce.
Digital Entertainment	<ul style="list-style-type: none"> ◎ In 2001, Pili cooperated with Soft China and Lager and released the first puppet show computer Internet game, Pili Online. ◎ In 1996, nearly 200 puppet shows related websites were already set up in many colleges; Pili were urged to set up an official website, which has nearly 1.3 million members, making it the hottest topic and popular codes online. ◎ Cooperated with Chinese Gamer and produced a promotional disc for "Jin Yung's Heroes - 2" online game. Pili puppet shows and Jin Yung martial art are combined in "the VCD that Rock the World". Related games include Extraordinary Pili Heroes, Legend of the Sacred Stone, Pili Majang, etc. 
Brand Design and Faison	<ul style="list-style-type: none"> ◎ In 1995, main characters, Su Huan-jen, Yi Yeh-Shu, Yeh Xiao-Qai, became a trademark and produced many popular merchandises. ◎ In the past few years, Pili allied with art and developed versatile peripheral products such as comics, martial art novels, photography albums, audio video VCD/DVDs, music CDs, PC games, Internet games and many novelty items. ◎ Formed alliance with 7-Eleven and launched series of Pili Novelty Items Yearbook food and mineral water, using portraits of Pili characters on the packaging. 
Creative Life	<ul style="list-style-type: none"> ◎ In 2002, Pili official website, EPILI Network, was set up with Pili Store and Pili Posters part of its content. Pili puppet theatre officially entered digital commerce operation. ◎ In 2001, Pili participated and endorsed benefit activities, and released first set of puppet shows stamps "The World of Five Fingers", that achieved a distribution of 2.8 million sets. ◎ In 2003, second set of puppet show stamps was released, "Universe in the Palm of a Hand" ◎ In 2005, first Pili Special store, "Pili Lanyang Boutique" was opened.
Architect Design	<ul style="list-style-type: none"> ◎ Before shooting of every puppet shows, specially designed scenes were built to present the visual effects needed for the story. ◎ Studios in Huwei and Tuku not only are the major sites where Pili films are taken, they are also an exhibition of the essence of Pili style in space, architect and interior design, which many fans and visitors come to see when the studios are open to the public. 

To meet the transitions of competitions, hand puppet theatre have transformed from competing on scaffolds in local areas into competitions among all kinds of audio-visual media, and relentless enhancement of production creativity and management philosophy. With video production as the core form, its business territory is expanded all directionally to include satellite TV station, puppet show movies, Internet, peripheral merchandises, membership organizations and theatre performances. From the vast array of peripheral merchandises such as video tapes and discs, martial art novels, photography albums, music CD, computer software, puppet collection items, miniature models, audio video discs, colored beads necklaces, collection cards, monthly magazines, etc., Pili has created its own "Pili" culture economics, far beyond the capacity of drama and performance art. Pili puppet theatre, with its

design, innovation and production, has successfully brought together traditional cultures and popular trends and created culture values unprecedented.

From business perspective, the reasons that Pili has been investing considerably can be summarized as follows:

1. Its commitment to continued operation is closely linked to Pili's unrelenting pursuits for advancement and breakthroughs. Along the way of its lengthened dramas, any defect or imperfect will destroy its reputation accumulated over the many years; no oversights are permitted.
2. Pili has long stood firm on leading role in Taiwan's hand puppet theatres, the masters manage puppets and those that carve the puppets are essential to traditional puppet theatres. There is no other way but to be a guiding light of fashion trends by creating unique styles can Pili maintain its leading stance in the industry.
3. The resourceful culture gene database that Pili rely on intimately relates to and interacts with the daily lives in poplar cultures. Through the exchange of versatile products of culture and creativity industry, it is mutually beneficial to compliment and compensate each other and synchronize with consumer activities.

3. CONCLUSION

The word "Pili" originated from the Big Bang theory on astrophysics on the "origin of the universe". According to the theory, the universe revolved from a big explosion. Pili and its theories made tremendous contribution in modern quantum mechanics, and changed human lives completely. Imagine a super star as shining as Pili, its light may have mesmerizing effect on the true vitality of local cultures, but this research may be able to measure and make known the relative influences it comprises.

In 1985, two forces emerged in Taiwan's movies and television cultures. One is the "new movies of Taiwan" that worship western movie art, and have been winning many awards in international film festivals, and receiving overwhelming attention internationally. But it puts more, or too much, emphasis on artistic presentation than on the basic viewers, thus lack the participation of local population. The other force being the Pili hand puppet shows originated from traditional Taiwan operas. It relates itself with the vast audience with combined localized speech communications, and derived from it, the various popular texts in daily life consumptions. The difference between the two forces lies in that the former relies on government funding and monetary prizes and continues being caviar to the general and absent from popular lives. The latter depends on the consumption and popularity of the viewers and cannot break away from the daily lives of the population. In the end, "new movies of Taiwan" and "Pili industry" stand on the two extremes, but at the same time, are the foundations of the future development of culture and creativity industries in Taiwan.

That is why when Pili released puppet show movie, "Legend of the Sacred Stone" in 2000, it is without saying that Pili is incumbent on taking up the mission of defending local dramas being marginalized. From the perspective of Pili's resolution of "local globalization", this research is the first step to understand Pili kingdom's dynamic power.

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