

The Chain Operation of Museums Taking the Guggenheim Museum as an Example

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ABSTRACT

This paper consists of four parts. The first part is devoted to analyzing the chain operation of museums over recent years. Selecting the successful case of the Guggenheim Museum Bilbao as an example, it has verified the feasibility and rationality of chain operation. The second part explores the flaws in the mode of global chain and the failed cases for museums. The third part will compare the consequences of failure and success related to the chain operation of museums and speculate on the patterns of future museums. Finally, conclusions will be drawn based on the above-mentioned three sections.

Keywords: museum, Guggenheim Museum, chain operation

I. INTRODUCTION

The Guggenheim Museum has extended from New York to Venice, Bilbao, Berlin and Las Vegas. On the one hand, the process of developing from a local space to an international network is referred to as the formation of the international chain for a single museum in the new era. On the other hand, operation modes oriented towards market and profit together with marketing strategies supporting constant expansion are under criticism. Questions are now being asked about how these widespread changes would be perceived in the new era. How can we assess the developing museum practices and marketing strategies in the wider context of globalization? What is the criterion for the criticism? What is the role played by the museum in the public field dominated by globalization? This paper hopes to demonstrate the feasibility of global chain operation of museum (taking the Guggenheim Museum as an example) and provide a framework for the construction and research of museums in the 21st century by analyzing the global chains of museums.

II. CHAIN OPERATION OF MUSEUMS

A. Phenomenon of chain operation of museums

With the mantra of 'bigger is better', the decision-makers at American museums, art galleries and centers for urban development believe that utilizing architectural spaces with larger sizes, greater numbers and a newer version is the best means of fulfilling the principles of their institution, attracting sponsorship and social support as well as improving the local and regional economy. As a result, expansionism and polished marketing have become de rigour for

museums and galleries. Besides attracting international media attention, the plan of chain expansion can also win favor from visitors pursuing cultural tourism in an easier way. According to a report on the communication of finance and accounting released by American Association of Museums (AAM) in 2003, 13.2 percent of the 806 museums surveyed were either constructing new buildings or just established recently. 12 percent of those museums were undergoing expansion and 28 percent were renovating their facilities. In other words, more than 400 museums and art galleries in the USA have been involved in the competition for increased size, new versions and improved aesthetic appearances. However, these expansion efforts have stoked fierce debate. In front of the backdrop of globalization and expansionism sweeping the world in the 21st century, the pursuit of larger and newer buildings, more branches and larger exhibition spaces has become an irreversible trend. The integration of museums and activities across different fields may be also an irreversible marketing trend. But is bigger necessarily better? Is more necessarily better?

There is a similar case, In 2014, the Bureau of Commerce in China signed a cooperative agreement with the Victoria and Albert Museum (V&A) in the UK to jointly establish the first large-scale design museum in China. The new design museum is expected to be built in Shekou, Shenzhen. This development has sparked discussions about the chain operation of museums. In the past, the main mission of museums was to educate and enlighten the audience (McPherson, G., 2006:46). At present, museums should not only provide knowledge but also function as tourist destinations which can offer a tailored experience for these visitors. To become successful tourist attractions, museums must be involved in the tourism industry like

any other commercial attraction, meaning they have to adapt to a tourism mode of production in the same way as they adapted to societal changes earlier (Lisbeth Bergum Johansson & Kjell Olsen, 2010). The pressures of modern society make the provision of such an experience increasingly important. Alongside the changing function of museums, commercial elements and chain operation of museums have also emerged as international trends.

The Guggenheim Museum, which is located in New York, is said to have been the first to propose the concept of chain operation for museums. From 1988 to 2008, Thomas Krens, the museum's director at the time, put forward the mode of global chain operation. The mode of global expansion for museums is also referred to as the mode of the Guggenheim Museum. As has pointed out by some scholars, the chain operation mode is an emerging operation and management organization based on high-quality museums that takes the form of exhibition sharing, management combination and brand extension. In this way, barriers of time and space can be overcome. Therefore, the franchised museum remains to be a museum in itself. What makes it different is that it has adopted a chain operation and management commonly found in commercial operation. In other words, the nature of museums has not been changed.

At present, the Guggenheim Museum is headquartered in New York and has four other worldwide locations, namely Venice, Bilbao, Berlin and Las Vegas. A new museum in Abu Dhabi was expected to open in 2017. Moreover, the Guggenheim Museum has been seeking to expand into Asia, especially China. Similarly, the Musée du Louvre in Paris has been also expanding the influence of its brand in recent years. It is also hoping to open a museum in Abu Dhabi and already had a location in Iran. The Centre National d'art et de Culture Georges Pompidou is also implementing a chain operation on a global scale. As mentioned above, the V&A will establish a museum in Shekou of Shenzhen, China. It is clear that many famous museums have been following the trend of expanding their brands. The chain operations and globalization strategies of museums have thus become worthy of note.

B. The global chain plan of the Guggenheim Museum

After gaining rich experience in art management, Thomas Krens reflected on the development of museums for a long time. He also began to reform the overall commercial mode of the Guggenheim Museum. The policies for the museum's international branches are to be summarized as follows:

Artistic works collected in a museum are important assets which should be utilized effectively; No profits will be created if they are kept inside the warehouse. In a modern society marked by internationalization and

fierce competition, those museums must also implement flexible operation modes so as to be self-sufficient and sustainable in the long term. Every opportunity which may contribute to development must be taken into consideration and fully evaluated. In addition, the boundary between cultures, peoples and nations have blurred in the era of the global village. The success of cultural and artistic institutions must keep pace with global trends.

After conceptualizing the ideas, Thomas Krens put forward a plan of global chain and operation for the Guggenheim Museum in which large-scale sharing and distribution of works collected would take place. The plan is summarized as below:

- 1. The Guggenheim Museum should be used as a brand to attract more franchisees.
- 2. Those franchisees should pay a royalty (franchise fee) for using the brand. They should also pay for the professional consulting and exhibition planning services provided by the head office.
- 3. Expense for feasibility evaluation, land acquisition, building construction, maintenance, operation, management and personnel must be borne by those franchisees. They should also be responsible for the loss and profit.
- 4. Franchisees will be entitled to the display of ten thousand pieces of artistic work. They do not need to pay for the load exhibition (the expense for traffic, transportation, insurance and exhibition-related affairs from the head office to the museum of the franchisee must be borne by the franchisee).
- 5. Large-scale exhibitions planned by the head office should give priority to the franchisees (the expense for planning and tour exhibition must be jointly borne).

Despite there being a number of compulsory conditions for franchisees, the Guggenheim's global network plan still grants some flexibility. For example, the museum in Berlin is completely different to the one in Bilbao both in terms of its scale and cooperative conditions. The museum in Berlin was opened one month after the museum in Bilbao. It also cooperated with Deutsche Bank, providing it with a strong financial capability, and features 50 thousand pieces of artistic work. The museum in Berlin is located on the first floor of the head office of the bank. During the early stage of the cooperation, the two sides appealed for equality, meaning that they should contribute equally to the network resources and talents for financial management and art exhibition planning. Under the mode of joint purchase of art collection, either side should possess 50 percent of the ownership.

The Guggenheim Hermitage Museum was a unique set-up. After taking over the leadership of the museum, Krens formed a special alliance between the Guggenheim Museum, deep commercial elements and the Russian Hermitage Museum, which boasts a long history and a distinct national consciousness. The museum was located in the Venice Resort Hotel which functioned as a casino, hotel and shopping mall and was opened in October 2001. Art collections from both sides were used to create cooperative profits. This also highlights the way in which Krens' ideas broke through traditional frameworks and could generate significant commercial appeal. Whether it the museum in Berlin or the Guggenheim Hermitage Museum, the basic operational and marketing structure centred on the sharing of resources were available to both sides. This is different to the mode of the leadership of head office and franchisees adopted by the museum in Bilbao. Hence, the global mode of the Guggenheim Museum proposed by Krens is more than a marketing mode. It is, in fact, a more flexible and cooperative operation mode that suits the franchisee function.

After Krens adopted the global operation strategy and enhanced the international popularity of the museum in Bilbao, many other museums and art galleries in cities of all sizes followed his example and adopted an expansion-oriented strategy in the form of extension, construction and refurbishment. By combining original architectural appearances with a future sense and expanding their exhibition spaces, they sought to combine urban development with the image of art galleries in order to gain the international popularity and embark on global expansion. This is a reflection of an expansion-oriented strategy delivered through the creation of original exhibition space, new museums, new experience of art galleries as well as the combination of exhibition and consumption. From its unique platform as a museum that has adopted a global chain operation, the Guggenheim Museum seeks to develop into an international icon for American cultural industry in the same way that Disney did. Hence, it never hides its ambition to seek international expansion. However, with the plans for museums in Taichung, Hong Kong and Shanghai failing to come to fruition, its efforts to seek expansion in Asia has so far been a failure. As a result, it turned its attention to Guadalajara in Mexico. Krens also announced that the museum in Guadalajara would be a milestone in the Guggenheim Museum's international development.

C. The successful case for the global chain plan of Guggenheim Museum — Bilbao

Thomas Krens' plan for a global chain operation has achieved great success in Bilbao. In 1991, the Basque regional government approached the Guggenheim Museums and Foundation to discuss the building of a new modern art museum in Bilbao. The museum would

be funded by the Spanish government and the collection, exchange projects and management strategies would be provided by Guggenheim Museums and Foundation. The architecture, designed by Frank Gehry, features a marvelous combination of a series of bending and overlapping irregular bodies. Opening its doors in 1997, the museum attracted as many as 1.4 million visitors in its first year. In addition to creating massive economic value for the city, it also brought in various economic activities worthing more than 560 million dollars over three years. The Basque government obtained a large amount of tax from it, though only 140 million dollars were used for establishing the museum. The success has even been labeled as 'the Guggenheim effect'. Because of the long-term benefits of Guggenheim effect, Douglass & Zulaika (2007:340) have pointed out that Bilbao finally found a new development path at the end of the 20th century after the industrial recession. A post-industrialization Bilbao was also formed. They believed that the city had discovered a new dynamic for the successful transformation into a world-level tourism city whose booming development was driven by the cultural and tertiary industry (Plaza & Haarich, 2013). The Guggenheim effect in Bilbao also extended beyond the fields of art, architecture and tourism to affect other research topics positively, such as finance, urban planning, population change and culture.

D. The reason for the success of Bilbao

The Guggenheim Museum in Bilbao has become the most successful example of Krens' plan for international chain expansion. Various factors contributed to its success.

Funded by the Basque government, the museum keeps in step with the urban public construction on a large scale. Unemployment rates in Bilbao had been soaring since the 1970s. The rate of economic growth fell to a new historic low. Hence, it was in urgent need of transformation. The unemployment rate at that time reached as high as 25 percent, the city's traditional industries were outdated and traffic congestion and environment pollution evolved into serious problems. Other issues included the violence of extremists and separatists in Spain, urban deterioration, and the poor public transport system. The city was determined to solve those problems with overall solutions (Zulaika 2003:78). In other words, Bilbao did not want to build a landmark. Establishing a museum was part of its efforts to solve a series of serious urban problems (Beatriz Plaza, 2009).

Since the museum opened, its eye-catching architectural design has drawn the attention of world medias. It has become a new tourist landmark in Spain and has also been the shooting location for many films, perhaps most famously *The World Is Not Enough* in

1999. The museum's architectural design has won worldwide praise and is also viewed as a milestone in Gehry's career. In this way, it can be regarded as a win-win. Douglass & Zulaika (2007: 344-345) have argued that Gehry's work is an architectural triumph set amid the city's post-industrial ruins. It has been likened to a whale, a ship, an artichoke, a mermaid, a waterfall, a flower, a fish, Marilyn Monroe, and a chopped-up Chinese paper dragon. It has been hailed by the critics as the building of the late twentieth century. Thus, it can be concluded that the architecture has played a key role in the success of Guggenheim Museum Bilbao.

Besides the support of various public bodies and the uniqueness of the architecture, the success of the case can be mostly attributed to the efforts made by the Guggenheim Museums and Foundation and the feasibility of the global chain model. Global chain-operated museums enjoy four main advantages:

1) Deepening ties between international cultures:

More collections can be made accessible to the audience. With the growing scale of the museum, improving the educational value and *utilization* rate while also addressing the issue of limited space has become a common challenge confronting all museums (because of the long history and large collections of western art galleries, there is a huge difference in the quantity of collections on exhibition or in stock). For example, there are at least four million pieces of artistic works in the warehouse of British Museum (Tim Radford, 2001). The Guggenheim Museum is no exception. The evolution to chain operation has been a dramatic change for the museum. The expansion of exhibition space has proved much more effective than the extension of the original museum. With this increase in the exhibition space, the audience will have more chances to appreciate the collections. Artists and collectors are now also more interested in donating and displaying their collections at the Guggenheim. The relevant data shows that the quantity of collections in the museum has increased by 60 percent since Krens took over the leadership. The figure for the museum in Venice even doubled (Carol Vogel, 2008).

It can facilitate the sharing of collections by reducing costs. The global chain operation of the Guggenheim Museum has a major advantage of reducing costs and improving the exhibition effect. The planning and organization of large-scale exhibitions involves time and significant labor and material costs. As with the development of any products, exhibition organizers have to consider the risks and economic benefits. Hence, holding exhibitions in many places means the sharing of expenses, an increase in utilization rate as well as the provision of benefit to more people in the world (Jane Weeks, 1999). For example, Krens planned Robert Rauschenberg: A Retrospective in

1999. This exhibition cost a total of 200 thousand dollars. However, the tour exhibition in Bilbao only required an additional 40 thousand dollars (Aula Weideger, 1998:42). The global chain model can reduce costs and increase exhibition visibility.

It can enhance brand awareness. Brand building is the process of positively shaping the image of a brand in the mind of consumers. Therefore, brand awareness can improve the public's understanding of the museum and its exhibitions. The public will be more willing to visit and make better use of the museum. It is also a marketing means of creating and satisfying consumer needs for economic benefits improvement. Strong brands can also stimulate certain consumer behaviors and enhance the reputation of the organization. As analyzed above, the Guggenheim Museum has benefited significantly from excellent brand awareness and media exposure. This brand awareness can lay a solid foundation for the global chain system of the Guggenheim Museum. Another important concept of Thomas Krens is to push forward the development of neighboring real estate with museum brand, so as to increase the revenue of the museum with admission tickets and to stimulate the consumption of the tourists to increase the revenue of the whole city. He once said that a good brand becomes an article of faith among a consumer audience. If you buy a BMW or a Mercedes, or stay at a Four Seasons hotel or go to the Louvre, you will be guaranteed a quality experience for sure. Another good example is the integration of commercial considerations with artistic aesthetic at the Tate Modern in London. Wolff Olins once described the Tate Modern as a brand-led, rather than institution-led cultural institution. (A clear indication, Stallabrass, J. 2004: 190).

In a manner of speaking, Krens has made a breakthrough in traditional strategies. Firstly, the franchise fee (payment for use of the Guggenheim Museum brand) of its global branches is used to diversify the sources of revenue. Secondly, the cost of touring exhibitions is shared for the purpose of reducing costs. The establishment of one more museum means that more artistic works can be displayed and utilized and the wider distribution of those branches has created a more complete international network. The growing reputation and brand value of the Guggenheim Museum have been attracting international media continually. Many multi-national enterprises are more inclined to contribute to exhibitions. The Bilbao miracle created by the global chain model of the Guggenheim Museum has become an important case of culture facilitating urban revival in the late 20th century. The Guggenheim Museum has expanded into a real international institution. The cause of museums has been confirmed as a knowledge-economy industry for global operation in the form of chain operation.

The global Guggenheim Museum originates from the ideas of Thomas Krens. It has become a reality and one aspect of the operation and marketing development of museums. It highlights not only an enterprise development mode for art galleries in front of the background of globalization, but has also changed the rules for the operation and marketing of museums after the 20th century. After Krens implemented the global operation strategy and enhanced the international popularity of the museum in Bilbao, many museums and art galleries have followed suit and embraced expansion-oriented development in the form of extension, construction and refurbishment. By creating an original, future-focused architectural appearance and expanding the exhibition space, they sought to combine urban development with the image of art galleries in order to gain international renown and embark on global expansion. It has reflected the expansion-oriented operation strategy through the creation of original exhibition space, new museums, new experience of art galleries as well as the combination of exhibition and consumption.

III. THE DILEMMA OF THE GUGGENHEIM MUSEUM

A. Opposition from different industries

As previously mentioned, the expansion-oriented chain model of Guggenheim Museum has achieved brilliant success. The global chain operation for a single museum brand, as proposed by Krens, has created many new terms for the 21st century, including 'global museum,' 'cross-border museum' and 'international chain museum'. All of these new terms can be associated with the Guggenheim. However, many people in the art and museums circle are still opposed to the development. According to Joseba Zulaika, the prospective franchised museums were widely derided as 'McGuggenheims' and there is more than casual disparagement to the analogy (Joseba Zulaika, 2003: 108). The word 'McGuggenheims' reflects opposition and satire. Elitism and American capitalist commerce have been associated with the museums. Opponents believe that an overemphasis on the economics of scale will not only compromise the sacred art but also reduce the quality of exhibitions and audience's experience in the end. As noted by Saloni Marseille in *Museum and Globalization*, many countries are devoted to global expansion and Krens hopes to bring the Guggenheim Museum to many other places in the world. To be associated with a fast-food restaurant will cause considerable panic to these institutions. Even after the financial crisis (9/11 events led to the economic downturn), Saloni Marseille does not change her view. (Saloni Marseille, 2009:4), As has been pointed out by Hilton Kramer (2000), the Guggenheim itself is no longer a rigorous artistic institution. Without the

aesthetic standard or aesthetic topics, it has submitted to the mind-set of the public market. For the sake of commerce, it has used its artistic collection for asset development and thus become the public culture satisfying the public needs unconditionally (Hilton Kramer, 2000). When the Guggenheim announced the plan to establish a museum in Las Vegas, American art critic Kramer directed criticism toward it for being reduced to something useless and shameless (2001). Another critic, Mark Honingsbaum, also made disparaging remarks about the global chain operation of the Guggenheim Museum. He has argued that what the Guggenheim Museum did was all about money, in other words, he Guggenheim follows foot of money. The situation would be completely different if they lend collects to St. Louis Gallery. They wouldn't gain money, but will win more audiences (Mark Honingsbaum, 2001). It appears, therefore, that some industry support was lost following the Guggenheim's decision. Outside the circles of art and culture, many people from the circle of museums also questioned the global chain plan. Philippe de Montebello, a former director of the Metropolitan Museum of Art in New York, said that the chain plan of the Guggenheim Museum had betrayed the public trust. When the Whitney Museum of American Art announced plans to build another museum, the sponsor of the museum opposed it by holding up the Guggenheim as an example. Maxwell Anderson, a former director of the Whitney Museum of American Art, pointed out that the museum compromising with the sponsor had crossed the bottom line (Mark Honingsbaum, 2001).

In summary, the Guggenheim Museum has faced criticism from all corners of the art world. More importantly, it has also encountered some failures during its process of global chain expansion. For example, the Guggenheim Museum SoHo was opened in 1992 and displayed its collection with the aim of increasing the exhibition rate. Due to the decreasing number of the visitors, it had to switch to new media art. In December 2001, the Guggenheim Museum SoHo was closed down because of the long-term imbalance between revenue and expenditure, the difficulty in raising funds as well as the negative influence of 9/11 Attacks on Tourism in New York. The Las Vegas Guggenheim Museum is another example. The number of visitors was less than 50 percent of the expected number and the income from admission tickets was declining on a monthly basis month-by-month. In June 2005, the Guggenheim Museum Las Vegas was closed down. There are many reasons for the failure. We may wonder whether regions such as Asia, Africa, and South America, really need a Guggenheim Museum. If the museum is brought to them, who benefits from their service? Krens' perspective on the global Guggenheim project surprisingly denies the autonomous space of cultural activities in the non-western world, not to

speak of the universality and diversity of those cultural institutions.

B. Flaws in the global chain model of the Guggenheim Museum

The Guggenheim Museum had made great efforts to shape a pure and lofty museum, which was ruined by the global chain operation mode. As a result of commercial cooperation, there is no longer a boundary between commerce and art. It has also presented a great challenge to the traditional definition of museums. In the past, the public would perceive museums as non-profit organizations opening to the public and satisfying public needs for education and entertainment. They could also be used to store, research, spread and display the evidence for human environment, which, however, has also disrupted by the global chain model. Most western museums strongly oppose commercial leases or expansions. That is why the global chain model of the Guggenheim Museum has sparked a fierce controversy. As noted by the author of Forbes, Krens can be seen as a museum version of Ray Kroc (Joseba Zulaika, 2003). He often uses business-like terminology, such as economics, brand awareness and takes the product down the road, when communicating with others.

In a sense, the museum itself is viewed as a product or brand (Joseba Zulaika, 2003). It is also possible that Krens wants to spread a unique experience of museums, just like McDonald's. His aim is to make Guggenheim a popular worldwide brand. So, are we witnessing another case of the art circle in New York realizing its ambition of global expansion? Abstract expressionism originated during the Cold War. Based in New York, it attracted global capital rapidly after the war. Does this represent a new chapter for hegemonism? Many people from the cultural circle of New York, even former president of the Guggenheim Museums and Foundation Peter Lewis, have wondered why many other famous American museums, such as the MoMA and the Whitney Museum of American Art, have not implemented chain operations if it is so useful.

Many economists have also expressed concern over the risk. Because of its appetite for international expansions, the Guggenheim Museum may encounter increased financial responsibilities. Due to the risk, it may not control the collection effectively. Secondly, because of the emphasis on autonomy, it seems that the project may cause damage to alternative schemes for the cooperation between museums. In addition, when the collection in stock is transported to a new museum of the Guggenheim Museum in other countries, the art will be faced with transportation risk (James Heilbrun and Charles M. Gray, 2001:205). Finally, the great criticism of chain operation is that the museum has pursued the market at the expense of artistic and spiritual value. Commerce has been given a higher

value than artistic expression. Culture should not be used as a tool for making money. Treating culture as a commodity is akin to selling the soul.

IV. THE DEVELOPMENT DIRECTION OF GLOBAL CHAIN OPERATION MODE FOR MUSEUMS

In the wake of analysis on the advantage and disadvantage of global chain operation of museums, the operation mode can be justified. With the Guggenheim, we find that the plan and commercial mode have been useful to a certain extent. This can be reflected in the finances, space and content. Secondly, it is natural for the Guggenheim Museum, which is an international museum itself, to pursue the international chain and expansion. The museum is also changing constantly. With the previous elitism being replaced by consumerism, the function of the museum has already transformed from collection and exhibition to education and recreation oriented towards the audience. The older notion of the museum as a treasure house has given way to a stronger educational role and, more recently, an information center and a site of leisure, entertainment and identity formation (Trotter, R. 1998). Museums are undergoing a change in appearance and function (Media International Australia Incorporating Culture and Policy, 89, November, 47–61). The Musée d'Orsay can be held up as an example. As media managers understand the needs of the audience, they have a larger say in planning and preparation than exhibition planners. Moreover, it may be inappropriate to compare a franchised museum to McDonald's culture, as the cultural core of the latter is to standardize all products. For example, the Big Mac in New York does not have a different taste than that in Bilbao. The uniqueness and diversity of artistic works, however, can ensure that all works exhibited in every franchised museum will be unique. That criticism of franchised museums often coming from the host country is also of vital significance. That is because franchised museums tend to come from a country with a strong culture to a country with weak culture during the course of globalization. This is therefore seen as a type of cultural imperialism. It is also associated with cultural invasion and colonialism and can even extend to sensitive politics and ideology. Hence, it met with strong opposition from the public and those people from the cultural circle of the host country. In 2003, Rio de Janeiro signed an official agreement with the Guggenheim Museums and Foundation in a bid to build a Guggenheim museum in the city. However, due to the strong public opposition, the project ended in failure with the new mayor taking office. Finally, many museums, which were represented by the Guggenheim Museum, the Musée du Louvre and the Centre National d'art et de Culture Georges Pompidou, established their branches overseas. This has further intensified the

competition between museums. It can be said that those museums have entered a new era. The Guggenheim Museum is not alone.

In the future, it is fair to say that museums will be even more commercially conscious. With closer global cooperation between those museums, they will also begin to create their brand and start their chain operation. As early as 1999, the Museum & Galleries Commission in the UK published two manuals – 'Creative Industry, Generating Income for Museums and Galleries' and 'Global Assets-Opportunities for UK Museums and Galleries to Export Their Skills and Services Abroad' – to instruct museums on how to develop the cultural and creative industry for economic benefits. It is directly pointed out in *Treasure in Trust* (1969: 29) that national museums in the UK have won the respect and recognition of the international community and have also maintained a positive relationship with other foreign museums. They have developed numerous exportable products, such as consulting and design services and other professional products. All of them are of great help to the UK's national economy. Future museums will be devoted to exhibiting collections which are appealing and create inspiring topics. They will have a sight-seeing value, professional marketing and the ability to create new value with old value.

V. CONCLUSION

As previously mentioned, the present global political, economic and cultural pattern is created through new strength. For instance, globalization brings more frequent flow of population, capitals and commodities as well as continuous changes of various innovative concepts. Globalization induces numerous new right cooperation patterns, hence changing the mainstream as well as marginal dynamic structure in the original exhibition system. For that reason the museum enters into a new age, I'd like to advocate a global chain operation of museums. Conversely, the success of the Bilbao Guggenheim Museum is more coincident than other things. Nonetheless, as an art and cultural organization, the Bilbao Guggenheim Museum indeed plays a vital role in local economic development. On the other hand, new topics will be introduced into every novel exhibition or practice pattern under the background of globalization. The Bilbao Guggenheim Museum has become a typical case that deserves attention. It serves as a perfect case for other museums pursuing global expansion. Their experiences are valuable and worthy of being studied no matter whether they succeeded or not. It ought to be certain that these museums will discover the appropriate methods and patterns for future operations and development as time goes on.

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