

國際博物館協會 - 國際區域博物館委員會

ICOM-ICR

TAIYAN

12^(月) 5^(日) Tue. — 12^(月) 8^(日) Fri. ②⑦②③ 臺南年會 ANNUAL CONFERENCE

Regional
Museums &
Regional
Revitalization

區域博物館
與
區域振興



ICOM-ICR
2023 Conference
Proceedings



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ICOM-ICR 2023 Conference Proceedings

Foreword from the Chair of Taiwan Museum Association, R.O.C.

The Taiwan Museum Association, R.O.C. (TMA) has long been committed to fostering academic exchange and collaboration within the global museum community. We have had the privilege of organizing or co-hosting nine annual conferences for ICOM International Committees. TMA was honored to organize the ICOM-ICR Annual Conference 2023 in Tainan, a historic city renowned for its rich cultural heritage. I would like to extend my heartfelt gratitude to ICOM, the Ministry of Culture, and the Tainan City Government, whose unwavering support made the collaboration between ICOM-ICR, the Tainan Art Museum, and TMA a resounding success.

The conference focused on the theme of *“Regional Museum and Regional Revitalization,”* with the discussions structured around three sub-themes: *“Regional Museums and Sense of Place, Regional Museums and Placemaking,” “Regional Museums and Community Hubs,”* and *“Regional Museums and Regional Revitalization.”* At the heart of these discussions is the belief that regional museums play a vital role in serving their communities. By adopting a bottom-up approach, these institutions not only contribute to the preservation of unique cultural heritages but also foster mutual prosperity and sustainability. To ground these theoretical discussions, we organized visits to local museums and cultural sites across Tainan, Kaohsiung, and Chiayi, offering participants valuable first-hand insights into how regional museums respond to the needs of their distinct communities and cultures.

With nearly 50 papers presented, the conference became a platform for an inspiring exchange of ideas, academic research and professional expertise. Recognizing the significance of these contributions, TMA initiated a call to publish selected papers to broaden the impact of this research. Though the topics ranged widely—from mental health, inclusivity, and accessibility to regional identity, environmental education, social service, and civic engagement—all share a common focus on the potential of regional museums to drive meaningful change. The aim of this publication is to inspire museum professionals to apply these insights to their own contexts, promoting innovation and progress in the field.

As we move forward, I eagerly anticipate continued collaboration and dialogue between local communities and cultural institutions. Together, we can create a sustainable future for regional museums and ensure that they remain vital hubs of cultural preservation and community development.

The ICOM-ICR, an international committee of the International Council of Museums, was established in 1960 to facilitate the development of regional museums across the globe. It provides regional museums a platform to communicate, collaborate, and connect for cultural exchange, heightening regional identities, fostering economic development, and promoting social cohesion. ICOM-ICR is a forum to share stories, experiences, and perspectives of the regional museum and communities that have shaped and been shaped by the land. It supports regional museums to understand the past, appreciate the present, and envision the future. ICOM-ICR has a mandate to protect and promote regional museums across the political map of the world without any discrimination or preferences. ICOM-ICR is committed to assisting regional Museums (exhibiting tangible, intangible, natural, cultural, and regional heritage), museum professionals, and communities associated with them regardless of race, ethnicity, religion, or gender under the ICOM Code of Ethics and policies. We strongly condemn the permanent destruction of any region's vast cultural legacy and the illicit import, export, and transfer of Cultural properties during times of crisis. We aim to safeguard

regional museums that preserve and maintain the cultural identities, and tangible and intangible heritage of regional communities in times of cultural erosion, and environmental degradation. We intend to foster a culture of mutual understanding, respect, and solidarity among the regional communities and beyond.

In the past few decades, the approach toward a museum has changed and its visitors demand two-way communication, livelier and more interactive. Museums are no longer a repository of the past but are now defined as agents of change and innovation. The revitalization process transformed not only the display system of a museum but also the museum programs, and how to present and package the information content to visitors. Regional Museums in the past few years have acted as catalysts for the physical, economic, and social regeneration of local communities.

The ICR Annual Conference 2023 on the theme of, *“Regional Museums & Regional Revitalization,”* is an occasion to celebrate the achievements of regional museums in the revitalization process. It is a step to support a global museum network dealing with change. The stage has been designed to broadcast the diverse voices and vibrant stories from Asia, Africa, Europe, and America. Papers presented in a conference debating over the creation of new opportunities, enhancement of cultural diversity, and fostering civic engagement. These also addresses the contemporary issues, economic development, tourism, and innovation of their regions, by creating attractive and accessible spaces, attracting visitors and investors, and supporting local artists and entrepreneurs. The ICOM-ICR 2023 Annual Conference will be an opportunity to understand the challenges that regional museums have faced during regeneration and to explore how they can more contribute to the physical, economic, and social development of their local communities.

We are grateful to the Chinese Museum Association CAM, and Tainan Art Museum for their collaboration with ICOM-ICR, and for hosting the ICOM-ICR 2023 Annual Conference in one of Taiwan's cultural capitals, and the historical city of Tainan. I would like to express my sincere gratitude to the Ministry of Culture of Taiwan, the Tainan City Government, and the Cultural Affairs Bureau Tainan City Government for their support and assistance in facilitating the participation and engagement of the stakeholders, distinguished and diverse professionals and experts of the field. Special thanks to our partners National Palace Museum, National Yunlin University of Science and Technology, National Museum of Taiwan History, National Museum of Prehistory, National Museum of Taiwan Literature, Chimei Museum, Cultural Affairs Bureau of Chiayi City Government, Zhou Nan Salt Field, Yunlin Hand Puppet Museum, Hsiluo Yanping Street Cultural Centers, Wu Family Garden, Tainan Judicial Museum, Japanese Patriotic Women's Association and Taiwan Museum Foundation for their significant contribution. Thank you for being our partners and we look forward to continuing and strengthening this cooperation and relationship in the future.

**The Chairman of
the Taiwan Museum Association, R.O.C.**

洪世佑
Shih-Yu Hung

Revitalization in the Face of Crisis: The Role of Regional Museums

It may be difficult to imagine that Shigar Fort in the Skardu Valley of Gilgit Baltistan (Pakistan), a site now serving as a regional museum and luxury hotel, was once in danger of being lost as a heritage monument. The Shigar Fort, which originates from the early 17th century and has a history of around four centuries, underwent restoration by the Aga Khan Trust for Culture (AKTC) and was opened to the public in 2004. The museum within the fort highlights the craftsmanship of Kashmiri workmen, carpenters, goldsmiths, and masons, showcasing a blend of Baltistani, Kashmiri, Tibetan, and Mughal artistic influences. It acts as a valuable resource for rejuvenating traditional craftsmanship, stimulating the local economy, creating job prospects for the community, and attracting tourists from both domestic and international sectors. Before undergoing revitalization, this regional heritage was an isolated place!

By sharing the example of Shigar Fort, Pakistan, the aim is to portray that regional museums are unsung heroes of cultural preservation, rooted in their local communities, and serve as both repositories of history and catalysts for resilience. As the world grapples with increasingly complex challenges, from natural disasters to social and political upheaval, regional museums are potential platforms to offer solace, education, and a sense of continuity. In the phase of adversity, regional museums can provide a much-needed sense of stability and identity. By showcasing the rich tapestry of local history and culture, these institutions are helpful in connecting communities and envisioning a hopeful future. They served as a safe space for dialogue and fostered empathy and understandings in many cases among diverse groups. ICOM-ICR, the International Committee for Regional Museums, has numerous examples and projects showcasing how regional museums served as moderators and connectors. Migration: Cities (Im)migration and Arrival Cities is a notable initiative of ICR that has assisted regional museums in interpreting new narratives within the dynamic process of migration. Indeed, regional museums are drivers of resilience!

The ICR Annual Conference 2023 in Taiwan, focused on the theme of "*Regional Museum and Regional Revitalization*," aimed to explore the significance of regional museums in the broader context of regional revitalization efforts. The three-day international conference at Tainan Art Museum was organized in collaboration with the Chinese Association of Museums (CAM) and in cooperation with the Tainan Art Museums, as well as various other collaborators. The event featured 52 presenters from 13 diverse nations, resulting in a remarkable experience. The conference gives me a vibe that regional museums are real protagonists in the time when we are navigating the complexities of the 21st century. The papers presented at the conference illustrated the role of regional museums in shaping a sense of place and identity in the era of demographic shifts, technological advancements, and a growing awareness of sustainability.

The conference attendees comprised scholars with varied backgrounds who offered diverse perspectives on regional museums' roles in promoting economic growth, improving quality of life, and building resilient communities. It was particularly enlightening to gain knowledge on Taiwan's distinctive local museums, which have been predominantly shaped by cultural vibrancy and

the involvement of the local populace spanning from antiquity to the contemporary era. The case studies outlined in this publication provide insightful perspectives on the obstacles and successes encountered in regional revitalization endeavors, such as revitalizing local museums, historic city centers, and cultivating sustainable rural economies. Our goal is to inspire policymakers, practitioners, and community leaders by sharing best practices, addressing challenges faced by regional museums and local communities, and highlighting innovative approaches that have been implemented by some.

Regional museums hold significant transformative potential for regional development. In the current context marked by conflict and environmental deterioration, regional museums are essential institutions that contribute significantly to the development of community resilience. These institutions are frequently disregarded in the broader context of cultural conservation, leading to a compromised realization of their full potential. I trust that the National Strategic Plan for Regional Revitalization of Taiwan, which centers on five main tasks, has integrated regional museums into its foundational principles of sustainability, public welfare, and the overall benefit of society. I am pleased to observe the growth of local museums in Taiwan. I anticipate that our conference proceedings will serve as a resource for museum professionals seeking guidance on best practices during the revitalization process. I view this conference as a valuable learning opportunity, especially during this period of significant change. It provided insights from the perspectives of a common man, scholars, and a past preserves.

Furthermore, this conference serves as an opportunity to redefine the concept of "regional museums." The insights provided by the Chair of the Chinese Association of Museums and Director of the National Taiwan Museum, were particularly enlightening. Dr. Hung-Shih-Yu expanded the definition of this term to encompass public museums, thematic museums, local museums, ecological museums, life and environmental museums, and local cultural centers.

I would like to recognize the contributions of our esteemed senior ICR member, Dr. Eddie Lai and ICR Board Member Dr. Seiki Hwang for their correspondence, management, and arrangements in Taiwan, as well as to Dr. Jane Leggat and Susan Hanna for managing the proceedings. Furthermore, ICR expresses its gratitude to the National Palace Museum, National Yunlin University of Science and Technology, National Museum of Taiwan History, National Museum of Prehistory, National Museum of Taiwan Literature, Chimei Museum, Cultural Affairs Bureau of Chiayi City Government, Zhou Nan Salt Field, Yunlin Hand Puppet Museum, Hsiluo Yanping Street Cultural Centers, Wu Family Garden, Tainan Judicial Museum, Japanese Patriotic Women's Association and Taiwan Museum Foundation and Culture for collaboration.

Zahida Quadri- Chair ICR



Making an Accessible Art Learning Environment in the Museum - TMoFA's Art inclusion program for Children with Hearing Loss and Their Family Members.

En-Wei Tsao,

Officer of Education and Promotion Department of Taoyuan Museum of Fine Arts.

Abstract

Taoyuan Museum of Fine Arts (hereinafter referred to as "TMoFA") efforts art inclusion program which purpose is to provide an accessible art learning environment to our visitors about marginalized and vulnerable groups including children with disabilities, elderly people and Taiwan new immigrants when they visit our museum and participate activities. For realizing the mission, our museum tries to design educational programs to children with hearing loss, and those programs also welcome children with and without disabilities and their family members to join and enjoy together. Those programs for hearing loss connect some elements of each exhibition with drama since 2020, which are made by the Education and Promotion Department of TMoFA with different theatrical troupes and professional. In recent four years, the programs' sessions have different topics:

2020/Self conscious
2021/Gender equality
2022/Communication
2023/Cognitive difference

Through theatrical troupes' drama skill, the performers and co-workers (sign language interpreting and real time captioning service) guide and teach children with and without disabilities, try to give them an emotional guide to help them recognize themselves and understand difference with others, and how to express their emotions correctly. The report will also focus on introducing how to cooperate with difference Theatrical troupes, performers, drama therapy about art inclusion program for children with hearing loss of TMoFA in recent four years.

Through the art inclusion program, our museum expects those visitors and children will know themselves better and understand others, be more tolerant and accepting of difference. We believe the way will help our institution evolves in a changing world and creates the future.

Introduction

En-Wei Tsao, graduated from a master's degree from the Graduate Institute of Museum Studies at Fu Jen Catholic University, is currently working in Education and Promotion Department of Taoyuan Museum of Fine Arts, is in charge of TMoFA's art inclusion program for children with hearing loss, the elderly and Taiwan new immigrants.

Keywords: Art inclusion, Disabilities, Drama, Difference, Hearing loss.

Disability and Art Inclusion / Why should we do it?

To ensure that individuals with disabilities enjoy the same rights without discrimination, the United Nations adopted the Convention on the Rights of Persons with Disabilities (CRPD) in 2006. The Article 7 of this convention stipulates that "States Parties shall take all necessary measures to ensure the full enjoyment by children with disabilities of all human rights and fundamental freedoms on an equal basis with other children, they shall ensure that children with disabilities have the right to express their views freely on all matters affecting them. The American Alliance of Museums (AAM, 2021) has also introduced the DEAI Initiative, aimed at promoting diversity (D), equity (E), accessibility (A), and inclusion (I) within the museum sector. This initiative aims to ensure that museums better reflect cultural diversity and provide equal opportunities for visitor engagement in museum activities.

As museums and art museums, providers of cultural activities, how can we do to respond to the evolving societal expectations of our time? How can we better cater to the needs of specific audience groups, and what steps can we take to create a museum environment that is accessible to all, regardless of disabilities? When it comes to the physical infrastructure, improving exhibition spaces and enhancing accessibility facilities is undoubtedly essential. On the other hand, regarding program design and activities, introducing the concept of "art inclusion" may be a valuable and worthwhile direction to explore and pursue.

In recent years, "art inclusion" has emerged as a significant topic of concern within the Taiwanese cultural and museum communities. It represents an implementation strategy for cultural equity and is guided by values of diversity, equity, accessibility, and inclusion. Activities planned under the framework of "art inclusion" not only enrich the cultural lives of the general public but also encourage providers and participants to collectively reflect on how to overcome physical limitations and the psychological barriers imposed by stereotypes.

This reflective process possesses the power to push museums and art museums to improve barriers, to bring these institutions closer to the needs of the audience, gain a deeper understanding of their requirements, and foster an environment that promotes cultural equity and inclusivity.

Since its establishment, Taoyuan Museum of Fine Arts (referred to as "TMOFA") has enthusiastically embraced the core operational philosophy of "Promoting Cultural Equity through Art Participation." This philosophy is at the heart of our mission, aiming to provide various exhibitions and events that cater to diverse audience categories, including families, the elderly, individuals with disabilities, new immigrants, and other marginalized and vulnerable groups. Our goal is to make art more accessible and enjoyable for these audiences when they visit our museum.

We believe that using art participation as a means to connect with audiences from different life experiences and cultural backgrounds is the greatest crucial aspect of promoting cultural equity. By creating an environment where these audiences can visit the art museum with joy and ease, engage in art activities, and interact in a relaxed manner, we foster mutual understanding and respect. We believe this is the fundamental spirit of art inclusion.

The Beginning: A Phone Call from Special Audiences / Who are our service?

The concept of art inclusion reminds us that art is a language and a powerful way of communication that can transcend linguistic barriers and cultural boundaries. It calls upon people's life experiences, stimulates thinking, dialogue, creativity, and learning through art participation. It helps people overcome cultural and social barriers, promoting museums as more inclusive spaces.

Since its establishment in 2017, Taoyuan Museum of Fine Arts has consistently viewed cultural equity and audience accessibility as core principles in museum education. The purpose of planning and promoting the Art Inclusion Initiative is to "provide visitors with an accessible art learning environment." The initiative serves various marginalized and vulnerable groups, including children with disabilities, elderly individuals, and new immigrants within museum.

To fulfill this mission, from 2020, Taoyuan Museum of Fine Arts designed educational activities for targeting children with hearing impairments as the initial step of this art inclusion initiative. The activities invited participants, including children with hearing impairments, typically developing children, and their families, to join in at the same time.

Looking back at the initiation of TMOFA's "Art Inclusion Program for Children with Hearing Impairments," it actually stemmed from a phone inquiry about scheduling a group tour. I remember that in 2019, came on board with TMOFA starting my position at Taoyuan Children's Art Center, one of the venues under Taoyuan Museum of Fine Arts, Taoyuan Children's Art Center, I received a call from a special education teacher (SE) at Cheng Gong Elementary School in Taoyuan.

She inquired about arranging a visit for her students to the Taoyuan Children's Art Center. What made this situation unique was that she was teaching a group of students with hearing impairments. In this situation, the teacher was initially dealing with insufficient information at the time, so she was understandably perplexed about how to communicate with the museum and address the visiting needs of her special students. This included concerns about transportation, visitor guidelines, dining facilities, and whether there were guides who could communicate using sign language.

Fortunately, after several phone conversations and discussions, we were able to alleviate most of her pre-visit concerns. The visit was successfully arranged, and the students had a fulfilling and enjoyable experience at our museum.

During the process of hosting this group of visitors, I observed that these special audiences had a strong interest in our exhibitions. However, due to their hearing impairments, they had anticipatory concerns about how to visit the art museum and how to understand contemporary art. These concerns were compounded by various inconveniences and venue limitations, such as restrictions on food and beverage consumption within the museum, the absence of sign language or real-time captioning services, which made them apprehensive about visiting the museum.

After their visit, the enthusiastic teacher provided a wealth of feedback and shared her observations. As they were preparing to leave, she posed a question: "This visit was enjoyable. Besides environmental visits and guided tours, do you have any activities suitable for hearing-impaired students?"

Education is of paramount importance in a children's art museum. The question posed by that teacher has been echoing in

my mind. For children with special needs like this, what further services can Taoyuan Museum of Fine Arts provide? How can we offer museum educational activities that are engaging and enjoyable for these young children? What can we do to enhance the museum experience for this group of special students and make them more enthusiastic about visiting art museums and savoring the beauty of art participation?

How to respond to the needs/ How could we do it?

To respond to the needs of such audiences, I observed that "art inclusion" has become a recent and significant concern in the Taiwanese cultural and museum community. Art inclusion is both an approach to realizing cultural equity and a set of values that promote diversity, equality, accessibility, and inclusivity. It serves individuals with disabilities, senior citizens, new immigrants, and other socially or culturally disadvantaged groups. With this philosophy in mind, museums and art institutions have been organizing various activities and services for the hearing-impaired, such as:

- The Taipei Fine Arts Museum has hosted special "Deaf/Guide Tours" to ensure that the hearing-impaired can enjoy the museum without barriers.
- The National Museum of Natural Science has organized "the listening science photography workshop" targeting hearing-impaired adults.
- The Yingge Ceramics Museum offers "Sign Language Video Guided Tours" for selected permanent exhibitions and items.
- The National Taiwan Museum of Fine Arts provides art appreciation and drama education services tailored to hearing-impaired children.
- The National Museum of Marine Science and Technology plans barrier-free experiential activities for elementary, junior high, and high school hearing-impaired students (Wu, 2023).

These initiatives are part of the broader effort to make art and culture more accessible and inclusive, promoting equal participation and enjoyment for all members of the community.

After researching the hearing-impaired services offered by other museums and art institutions, my colleagues at Taoyuan Museum of Fine Arts and I began brainstorming the "Art Inclusion Program for Hearing-Impaired Children," with "art inclusion" as its core concept. We aimed to create a friendly, inclusive, and barrier-free environment for hearing-impaired children, providing them with a space for art learning and communication.

Having the right concept is the first step to success and serves as a crucial foundation. However, before moving on to the next steps and launching activities, several questions and considerations arose due to the unique characteristics of our museum:

- What kind of activities and designs are suitable for Taoyuan Museum of Fine Arts to introduce?
- How can we effectively serve this specific audience?
- What kind of accessible facilities and services should be provided?
- Do we have sign language interpreters available at the museum?
- How should we plan activities that are suitable for these special groups?

- What prior knowledge or professional training is required for museum staff and volunteers?

All these questions and challenges became essential factors to address during the process of designing activities and planning for the inclusion of special groups at Taoyuan Museum of Fine Arts.

These questions and challenges led us to realize that we needed to collaborate with other professional teams or experts to make progress. Therefore, we decided to start by looking for professional theatrical expertise.

But why did we choose theater among the diverse forms of art? Our considerations were based on three main factors:

1. Theater possesses a certain level of artistry and playfulness, making it attractive to both children and adults. It can help overcome psychological barriers that some people may have when entering an art museum.
2. Theater allows communication through physical gestures and actions rather than verbal language, enabling both hearing and hearing-impaired individuals to explore and interact with each other in a nonverbal manner (Wu, 2023), promoting a more equal environment.
3. Through the collaborative process of creating theater in groups, participants can become aware of their differences, build consensus, and learn the value of teamwork.

Therefore, we decided to move forward with the development of theatrical programs. To further enhance the related accessibility services, we also sought assistance in resources like real-time captioning services and sign language interpretation services.

After considerable effort and collaboration with suitable external teams and resources, we successfully found professional partners: the Knowing Theatre, a theater group with a long history of promoting theater for the hearing-impaired, Taoyuan City Sound Shine Association for People with Disabilities, which offers real-time captioning services, and the Taoyuan Sign Language Interpretation Service Center. With the necessary manpower, materials, funding, and resources in place, the plan, TMOFA's Art Inclusion Program for Children with Hearing Loss and Their Family Members, began its first workshop in 2020.

After several team discussions, the objectives of the program were defined. The target audience included hearing-impaired children, regular children, and their families, all participating together. The program design incorporated theater in conjunction with elements from the current exhibition. It also provided communication methods such as sign language and real-time captioning to transmit messages. This approach aimed to minimize communication barriers between hearing-impaired children, regular children, and adult audiences, ensuring that these children with disabilities could fully participate in the art involvement curriculum designed for the activities.

From 2020 to the present (2023), the "Art Inclusion Program for Hearing-Impaired Children" has planned four different thematic activities. Below, I will provide a brief overview of the content of each activity conducted in the respective years.

Initiating the Art Inclusion Program

Our museum tries to design educational programs to children with hearing loss, and those programs also welcome children with and without disabilities and their family members to join and enjoy together.

Those programs for hearing loss connect some elements of each exhibition with drama since 2020, which are made by the Education and Promotion Department of TMoFA with different theatrical troupes and professional. In recent four years, the programs' sessions have different topics:

1. Self conscious

In 2020, TMoFA collaborated with the Knowing Theatre to design a "Theater Workshop for Application." This workshop had "self-awareness" as its core theme and applied concepts "this exhibition invites 11 artists born between 1910 and the 1990s to look back their childhood manners in different time and to call for the collective memory in different eras. Audiences in different age groups are encourage to share experiences and initiate dialogues with others via arts." from the exhibition "Childhood". The workshop encouraged audiences of all ages to share experiences through art and engage in dialogues with others.

The activity design involved using stories and toys to evoke memories of childhood, drawing inspiration from the well-known story of "The Wizard of Oz." A fictional character named "Big Ear Monster" was created, and participants were guided to assist the Big Ear Monster in finding friends and embark on their adventure. This allowed them to explore the thematic question behind the drama, "Which do you lack: brains, a heart, or courage?" and gain self-awareness of their own personality traits.

Simultaneously, by fostering a spirit of teamwork, the workshop aimed to help parent-child audiences and participating learners discover both their own and others' differences and learn how to avoid making assumptions and misunderstandings. The workshop concluded with improvisational interactive theater, where the Knowing Theatre used a "Playback Theatre" model to guide participants in presenting, sharing, and providing feedback on their personal experiences. This deepened the participants' understanding and engagement with the content.



Figure 1 Guiding participants to explore their own characteristics through drama. Image provided by TMoFA

2. Gender equality

In 2021, TMoFA integrated the concept of gender equality with the 2021 "Writing and Drawing" exhibition's idea "Children use lines to express themselves to the outside world. Random

scribbling, controlled brushwork, and the writing of words demonstrate the different stages of children's mental and physical development; how they feel; and what they see, recognize and can do".

To bring this concept to life, TMoFA invited two lecturers from the field of drama, including Instructor Chiao Han Chan (specialized in using drama therapy to explore self-expression among different groups) and Instructor Yi wen Liu (specialized in using drama to explore emotions and social issues). Together with TMoFA, they collaborated to plan the 2021 Art Inclusion Workshop for children with hearing loss.

Through discussions and planning at TMoFA, the workshop was centered around the picture book "The Story of Ferdinand," which tells the tale of a little bull named Ferdinand who prefers smelling flowers over bullfighting. The workshop used drama activities, role-playing, and ink painting to guide hearingimpaired students and participating audiences in contemplating their own gender role characteristics and differences from others, using the story of Ferdinand as a starting point.



Figure 2 Guiding participants to contemplate gender characteristics and differences through role-playing and ink painting. Image provided by TMoFA

3. Communication

Building on the collaboration with Instructors Chiao Han Chan and Yi wen Liu, in 2022, TMoFA utilized various interactive exhibits from the "Sound Bite" exhibition, which featured sensory, auditory, and tactile elements. TMoFA introduced a guided tour format called "Museum Theatre" and designed the

2022 Art Inclusion Program for children with hearing loss, known as the "Drama x Sound DIY Workshop."

The two instructors used interactive drama to guide participants in becoming little researchers in the museum. They framed the scenario around discovering a malfunctioning robot (played by Assistant Hsing Yen Kuo) in the museum. The robot had an intermittently flashing light on its chest, as if it was conveying an important message. The young researchers were perplexed by this and were invited to help figure out what had happened to the robot. This narrative premise allowed participants to explore different emotional expressions at each stage of the situational drama. Through this, they learned about equal communication, understanding differences between themselves and others, and ultimately respecting the rights of others.

This TMoFA Art Inclusion Program for 2022 was successfully developed through interdisciplinary cooperation and collaboration among entities such as Cheng Gong Elementary School in Taoyuan's Deaf and Hard of Hearing Class, Taoyuan City Sound Shine Association for People with Disabilities, which offers real-time captioning services, and the Taoyuan Sign Language Interpretation Service Center.



Figure 3. Using museum theatre for guided tours, leading participants to learn about the communication, transmission, and translation of information. Image provided by TMOFA

4. Cognitive difference

In 2023, the TMOFA Art Inclusion Program for children with hearing loss collaborated with The Double Theatre and Taiwan First Deaf Dance Group. Both of these troupes have been dedicated to promoting multi-cultural awareness of deafness, enabling the general public to better understand hearing impairment. For this year's program, we incorporated elements from "I use my body to draw an island" exhibition : "Is it possible for us to observe the changes around us through different bodily senses?" and launched the "Same or Different? My Body is a Museum" workshop. The lecturers used drama and dance to facilitate conversations, guiding students to create and display their own body language by using sticks and fabric to create a picture, a volcano, and an amusement facility. Next, through drama, young and adult participants used their imagination to develop the adventure experiences of the little girl in the picture book "Journey." They worked in groups, discussed the secrets within their stories, and discovered differences in their imaginations. Through such activities, we aimed to help deaf students and all participants see "Same or Different?", become aware of the similarities and differences in themselves and others, contemplate their unique self-worth, and promote self-recognition.



Figure 4. Parent-child audience experience the transmission and reception of information through different auditory sensations. Image provided by TMOFA

The participating instructors and participants shared the following feedback this year: "A very meaningful activity! A full three hours of enrichment that helped us understand hearing impairment better. It also sparked the imaginations of both children

and adults. We loved it!" "The rich activities sparked our imaginations, and the adventure story we created together was so much fun! Excellent!" "When hearing children interact with deaf children, sometimes, knowing that deaf children may not hear the spoken words, hearing children take the initiative to use gestures to communicate. I could see that this might encourage them to be more empathetic if they encounter such classmates in the future."

Receiving this feedback was the result of extensive pre-planning and communication between the museum and the collaborating teams. The professionalism of the instructors and the active participation of the participants on-site allowed the magic of art inclusion to happen, expanding everyone's imagination and capacity for inclusivity.

The above process reveals that from 2020 until the present, TMOFA has consistently designed activities for the Art Inclusion Program for Children with Hearing Loss. These activities have always incorporated drama with elements from the current exhibitions. They are developed in collaboration between the TMOFA Education and Promotion Department, different theater troupes, and professionals. Over the past four years, the program has leveraged the expertise of theatrical groups, professional actors, and collaborative partners such as sign language interpreters and real-time captioning service providers. Together, they have guided participants (including children with hearing loss, typically hearing children, and their families and friends) to provide emotional guidance, helping them understand themselves, recognize differences between themselves and others, and learn how to express their emotions effectively.

Discussion : Is art inclusion a good idea?

1. The Importance of Promoting Art Inclusion

The importance of art inclusion in today's museums and art museums lies in its ability to rekindle and remind these institutions of their social responsibility and mission, as well as their commitment to diversity and inclusivity. The core principles of art inclusion align with the American Alliance of Museums' (AAM) DEAL (Diversity, Equity, Accessibility, and Inclusion) initiatives, which aim to promote diversity, equity, accessibility, and inclusion in the museum field, ensuring that museums better reflect cultural diversity and provide equal opportunities for all visitors to engage in museum activities. By examining relevant activities, we can discern the following reasons for its necessity:

1. Practice Cultural Equity: Art inclusion emphasizes ensuring that everyone can participate equally in museums and art museums, regardless of their different backgrounds, abilities, or participation needs. This practice embodies the spirit of cultural equity, allowing everyone to equally enjoy the relevant resources and activities provided by these institutions.
2. Promote Diversity and Inclusivity: Modern society is becoming increasingly diverse, and audience demands are correspondingly diverse. Museums and art museums need to adapt to this diversity. Embracing the spirit of art inclusion enables these institutions to have more knowledge and energy to provide accessible services, becoming spaces that attract individuals from different backgrounds, communities, and ethnicities, promoting diversity and inclusivity within the institutions.
3. Enhance Museum Education: Museum education is a primary function of museums and art museums, especially in children's art museums. By incorporating the core principles

of art inclusion, museum education can deepen the meaning of the museum experience, fostering cultural understanding and awareness, and stimulating critical thinking.

4. **Foster Innovative Cross-Sector Collaborations:** Through art inclusion, museums and art museums respond to the unique needs of a more diverse audience for art participation. It also allows them to collaborate with external partners from new perspectives and in new ways, fostering cross-sector and innovative dynamics that contribute to the long-term development of these institutions.

In summary, art inclusion is an essential element in today's museums and art museums. It serves as a crucial foundation for ensuring diversity, equity, accessibility, and inclusivity in these institutions.

2. The Art Inclusion Program for Children with Hearing Loss and Cultural Equity

The TMOFA's Art Inclusion Program for Children with Hearing Loss, although designed with a focus on children with hearing loss, has been open to participation by hearing-impaired children, typical children, and their families together for the past four years. This program has a close connection with cultural equity. Cultural equity refers to the idea that everyone has equal rights and opportunities to participate in and enjoy cultural activities. To realize the spirit of cultural equity embedded in this program, we have taken a series of measures, including:

1. **Accessible Hardware Facilities:** We have primarily used the theater at the Taoyuan Children's Art Museum as our main activity venue. We conducted a thorough review of the venue's facilities to ensure accessibility. This included evaluating the width and slope of the ramps, proximity to accessible elevators, checking the height of the registration desk for school-age children, and ensuring visual and auditory aids such as projection subtitles and audio systems are in place.
2. **Accessible Software Services:** Each event is planned in collaboration with professional theater troupes or experts experienced in hearing-impaired services. During the events, we also employ two sign language interpreters and two simultaneous captioning service providers who take turns offering sign language and captioning services. We have also established a resting area for accompanying family members, providing essential respite services for families with hearing-impaired children or for one parent while the other is actively participating.
3. **Interdisciplinary Collaboration:** In addition to collaborating with professional theater troupes or experts experienced in hearing-impaired services, our organizers, theater teams, sign language interpreters, and simultaneous captioning service providers maintain ongoing communication regarding course information and pre-event preparations. This collaborative team approach ensures that our museum staff, event organizers, professional actors, collaborating partners, interns, and all personnel better understand how to interact with the hearing-impaired community.
4. **Problem-Oriented Approach:** Unlike routine museum educational outreach activities that focus on teaching art techniques or aesthetic experiences, the workshops designed by the TMOFA Hearing-Impaired Children Art Inclusion Program follow a problem-oriented approach. Themes such as "Self-

Awareness" in 2020, "Gender Equality" in 2021, "Communication Expression" in 2022, and "Acknowledging Differences" in 2023 are set to guide participants towards understanding the essence of the workshop. Different teams utilize drama participation during the activities to help participants step by step in uncovering the meaning behind the course content.

5. **Teamwork and Communication Expression:** The museum offers activities that are inclusive to everyone, including children with hearing impairments. The TMOFA Hearing-Impaired Children Art Inclusion Program's activity courses incorporate elements of group discussions and teamwork. This not only ensures that everyone can participate and enjoy the activities but also emphasizes the importance of interpersonal interaction and communication. For children with hearing impairments, art serves as a medium to help them express themselves, build confidence, and strengthen their communication skills.
6. **Promoting Warm Interaction for Family Audiences:** The TMOFA Hearing-Impaired Children Art Inclusion Program invites family and friends of children with hearing impairments, including parents, siblings, and close relatives, to participate in museum activities (with one child accompanied by one family member). The activities often showcase the joyful interactions between children and their parents or family members. The numerous positive reviews and feedback from participants have affirmed the initial purpose and design of the program.

Conclusion

The primary reason for museums/art museums to promote art inclusion is to provide equal opportunities for cultural participation to everyone. By integrating the spirit of art inclusion with education as the core concept, these institutions aim to innovate the forms and content of museum education and offer meaningful museum experiences or related educational programs. This, in turn, sparks participants' curiosity, broadens their knowledge and creativity, inspires them to value the rights of others, understand their fellow human beings, and become more tolerant and accepting of differences.

In summary, art inclusion programs are designed to safeguard the right of marginalized groups to participate in the arts, enabling them to enjoy equal access to culture and the arts like the general population. These programs aim to make cultural and artistic institutions more inclusive and diverse. The Taoyuan Museum of Fine Arts hopes that its efforts in promoting the Art Inclusion Program for Children with Hearing Loss will lead participants, including children with hearing loss, to better understand themselves, appreciate others, and become more tolerant and accepting of differences. We believe that by advancing this program, the museum can enhance its artistic impact and create greater possibilities for the future in our ever-changing world.

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Interpreting the Shift in Worldview from Evolutionary Theory to Quantum Mechanics: The Organic Development History of Taiwan's Ecomuseum – A Case Study of Dajia Zhen Lann Temple

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"See crisis as an opportunity" rings true. Before the emergence of COVID-19, various fields in the natural sciences were collectively encountering limitations in their developments, akin to what Kuhn described as the eve of a "paradigm shift." COVID-19 serves as a crucial catalyst driving the onset of a new generation of 'scientific revolution.

The term "museum" originated from the West. In order to facilitate its concept to local cultural contexts for cultural exchange and application, it must undergo a process of "translation."

Unlike other types of museums that are often guided and intervened by national policies, Taiwan's temple culture has thrived organically from the local communities since ancient times. It has driven the development of local regions and become a stabilizing force within society.

Its role in the local influence aligns perfectly with the "new definition of museums" proposed at the 2022 ICOM Prague Conference. It can be described as a satellite center within the management of Ecomuseums, with a well-established cultural ecosystem at a local and regional level supporting a comprehensive development.

With current achievements in modern life science, this study aims to elucidate the cultural phenomena on the connection between "individual to individual, individual to group, and group to group", starting from the mechanisms of the birth of individual life forms. Additionally, through the concept of "a newly interpreted quantum worldview", the aim of this article is to reinterpret the social impact of the cultural activities over the

past decade at the Dajia Jenn Lann Temple, a local museum. This echoes the idea of "making museums part of life," ultimately leading us back to a sense of self-awareness to understand the philosophy of life.

Keywords: paradigm shift, quantum biology, ecological museum, cultural influence, local revitalization.

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The discoveries in the microcosm of quantum mechanics at the end of the 20th century shocked the foundational disciplines of various applied sciences, serving as both a research bottleneck and a new starting point for solutions. As Kuhn described it, academia was on the eve of a "paradigm shift" storm, and covid-19 became a significant engine driving the new generation of "scientific revolution."

In today's 21st century, various communication and transportation networks abound, making life more convenient and virtually boundless. After the outbreak of covid-19, people's attitudes and perspectives about this pandemic have been extremely different from generations.

For the generation that is digital-native, they have seen this as new opportunities enabled by digital equality, and have actively engaged in using their influence online. The online ecosystem has been flourishing given a lot of activities have had to shift to the digital world, because of the restrictions initiated by the governments' policies in an effort to garnish control on the pandemic. This has encouraged people to embrace the beauty of digital life instead of waiting passively for the pandemic to end. The differences in these values, the paper argues, are closely related to the accelerated development and popularization of internet communication over the past two to three decades. How were such differences in worldview generated and evolved? This paper uses Document Analysis to bridge the generation gap through mutual understanding.

Museum management is an applied science. To reconsider worldview, one needs to trace back to its original basic disciplinary context to reassess theories that were either forgotten due to differing academic community perspectives, or gradually emerged and transformed, thereby outlining a new worldview that aligns with modern thought.

Under the theme of "reinterpreted worldview," the first part explores the origin of life and how worldview has evolved to its present form. Quantum mechanics has led to many new discoveries and innovations in the field of life sciences after Darwin's theory of evolution, as well as a change in the worldview of humanity. Therefore, it is necessary to first update the entire worldview before further discussion.

The second part examines the mainstream values that have influenced the world since the Enlightenment and the differences in values understood by the emerging digital-native generation from the perspective of the quantum worldview. It is worthwhile to explore these differences in worldview as generations transition.

The third part explores how to manage emerging forms of Ecomuseums in the digital new life with an iterative view of quantum mechanics.

In the fourth part, we'll re-examine Taiwan's local "community museums" – managing temple culture – from the perspective of the quantum worldview, exploring how they can modernize and integrate into people's lives.

In conclusion, viewing temple culture development through the lens of the quantum worldview may reveal its values and purpose.

Section I: The updated Darwinian Worldview after the Molecular Biology Revolution

"Origin of Species" is the most significant philosophical work since the 19th century. The "natural selection" view is a collection of arguments compiled from observable phenomena under a macroscopic perspective. However, due to the lack of evidence from scientific research at the time, it faced criticism from the scientific community. This led to how subsequent revised versions lose their original theoretical framework. Over the following 200 years, it has been continuously quoted, extended, and even debated. It wasn't until the 1950s when molecular biology¹ matured, sparking a series of revolutions in the life sciences, which based on microscopic perspective, that its original concept regained attention.

As for my research so far, the literature review within the humanities discipline has been limited to the field of Molecular Biology prior to its revolution. In this section, this paper will begin by discussing the current research achievements in modern life science, attempting to elucidate the mechanisms of the origin of individual life forms. This will serve to clarify the feasibility and application for other sections in this paper, which will provide examples to illustrate three interactions between "individual to individual, individual to group, and group to group".

Understanding the three basic elements of the universe - matter, information, and energy - is essential. In the past, the focus of discussions on the origin of life in academia mainly revolved around the DNA genetic codes. However, the aspect of "energy" has not been extensively studied. British molecular biochemist Lane (1967-) believes that the essence of life lies in "energy." It takes a significant amount of energy to initiate the metabolism, and ensure the survival of all life on Earth. Just like a computer without electricity cannot function and execute any commands, information without energy to run becomes useless data. Thus, approaching life from the perspective of "energy" in biochemistry is crucial.

Categorising the different disciplines in life sciences is a complex matter and indeed an endeavor. To consider these disciplines would allow us to better understand what life is all about. Integrating this knowledge is an important step to comprehend the "essence of life." To support our argument, this paper reviews Darwin's theory of evolution and outlines the three key revolutions post the Molecular Biology Revolution: (1) endosymbiosis, (2) phylogenetics revolution, and (3) the hypothesis that "all complex life comes from the same ancestor." These revolutions have led to significant progress in understanding the "essence of life," gradually reshaping our views. Like Darwin, Lane integrates previous research and provides rigorous theoretical arguments from the origin of life to the birth of multicellular organisms - big energy of life. This confirms the inevitability of the birth of life.

(1) Endosymbiosis

In 1967, American microbiologist Margulis (1938-2011) proposed that complex cells didn't evolve through the usual pro-

¹ Molecular biology: a concept aimed at explaining life, derived from integrating various and diverse disciplines that were developing at the time.

cess of natural selection but rather through a "wild" form of co-operation. She described this phenomenon as "endosymbiosis," where certain partners cooperate by living inside the host cell, achieving mutual benefits. This explains the early evolution of mitochondria and chloroplasts, the internal powerhouses of cells. One could envision a scenario akin to a mountaineer encountering a mountain accident and being rescued by nearby residents (referred to as A). During the period of recuperation spent at A's home, an emotional bond forms with A's family, leading to the decision to settle there permanently, thereby establishing its symbiotic dependence. At that time, mainstream biologists misunderstood Darwin's "survival of the fittest"² principle, focusing on competition in evolution. However, Margulis emphasized the importance of "cooperative symbiosis." She believed that life thrived through networks of connections and co-operation, not just through competition and struggle. This viewpoint gradually gained acceptance in the scientific community.³ Margulis further suggested that everything, from cells to the entire world, functions as a network of bacterial cooperation, known as "Gaia," a hypothesis she proposed along with British futurologist Lovelock (1919-2022). Later, this concept transformed into a more formal discipline known as "earth systems science," which became more widely accepted.

(2) Phylogenetics Revolution

It's a field that explores the genetic origins of humans. In 1977, American microbiologist Woese (1928-2012) gained fame by defining Archaea⁴ through protein taxonomy, revolutionizing the field of microbiology. In other words, he used "protein taxonomy," which is a fundamental process present in all cells responsible for making proteins. He studied the amino acid sequences of proteins in various organisms, comparing the differences between species to uncover the hidden evolutionary information within them. He proposed that the newly classified archaea, along with bacteria and eukaryotes, shared a common ancestor but somehow diverged. He also introduced the concept of "horizontal gene transfer," where genes move between species, speculating that in a rapidly changing environment, frequent horizontal gene transfers between organisms might be the real cause of the complexities in the tree of life. Although

Woese's revolution was based on reductionism and their single-gene analysis, in his later years, he still believed that a holistic view of life was necessary.

(3) All Complex Life Comes from the Same Ancestor

The third revolution is currently unfolding, and its impact is extensive. It builds upon the foundation laid by the first two revolutions. The crux of the matter lies in understanding the connection between these two preceding revolutions. Combining the results of the first two revolutions leads to the hypothesis that "all complex life originates from a common ancestor." The birth of complex life depended on whether early cells acquired mitochondria. This idea brought forward the research findings of American evolutionary molecular biologist Martin (1957-), who proposed that "complex life arises from an endosymbiotic relationship between an Archaea host and a bacterium that evolved into mitochondria." He observed that almost all biochemical reactions in complex cells exhibit complex gene mixing phenomena. He believed that the acquisition of mitochondria by the "host cell" and the emergence of complex life were two sides of the same coin. In other words, the "host cell" was essentially an Archaea lacking the complex structure of eukaryotic cells. He argued that there were no simpler, intermediate, or mitochondria-lacking eukaryotic cells. After this unique endosymbiotic event and the acquisition of mitochondria, all the intricate features of complex cells, including the nucleus, sexual behavior, and phagocytosis, evolved. Together with Hungarian biologist Müller (1930-), they proposed the "hydrogen hypothesis," suggesting that this endosymbiont⁵ is a multifunctional bacterium⁶ capable of providing the hydrogen needed for the host cell's growth (Lane, 2015).

Lane integrates various theories and his own research findings to argue that energy governs the evolution of life on Earth, making biology easier to predict. He referenced British bioenergeticist Mitchell's (1920-1992) concept of proton motive force from his 1961 "Chemiosmotic Hypothesis"⁷ to explain how, in a fortuitous and accidental endosymbiotic event, the evolutionary tree moved towards integration rather than branching into new outcomes. He rejected Darwin's "primordial soup" myth and followed the insights of pioneering British geologist

² In response to external criticism and ostracism, Darwin underwent six revisions between 1859 and 1872, gradually losing the original structure and reasoning process. The Chinese translation of "On the Origin of Species" by Miao De-Sui was published in 2021. This edition is based on the slightly revised second edition of the original manuscript and includes the chapter "A Historical Sketch of the Progress of Opinion on the Origin of Species" from the third edition, thus staying true to the original author's intentions. Presently, mainstream international scholars researching evolutionary theory are also focusing on the second edition. See: Darwin, C. (2021). *The Origin of Species by Means of Natural Selection: Or, The Preservation of Favored Races in the Struggle for Life*. (Miao, D., trans.). Owl. (Original work published 1860)

³ Margulis, L., & Sagan, D. (1997). *Microcosmos: Four billion years of microbial evolution*. Univ of California Press.

⁴ A new frontier of life.

⁵ This implies the mitochondria of the future.

⁶ For bacteria, this is normal.

⁷ The discovery of this phenomenon led to a paradigm shift in bioenergetics, with a greater focus on the interaction between the biological membrane and the internal and external environment. It is worth noting that unlike typical substance exchange through "oxidation-reduction reactions," cellular respiration involves mitochondria generating ATP energy indirectly by driving electron transfer. When substances pass through the cell membrane, electrons undergo electronic transitions, leaping into complex transport channels via a discontinuous quantum tunneling effect, with limitations on distance. On the other hand, protons accompany the passage, creating a proton concentration gradient and electrical potential difference, which drives proton flow back to push ATP synthase to generate ATP energy currency. The energy generated by this process is accumulative, serving as a key driving force for life to evolve towards complexity. In reality, cellular respiration has no relation to chemical reactions, and there are no intermediate products as commonly assumed. Furthermore, the mechanism of electron flow accompanying ATP synthesis is caused by protons passing through an impermeable membrane, known as proton motive force (Lane, 2015).

Russell (1939-), suggesting that moderate "alkaline hydrothermal vents," like the intense "black smoker" vents found in deep-sea hydrothermal vents, also possess natural "proton gradient - proton dynamics," making them more likely candidates for the origin of life. Lane emphasized that cells are the smallest basic units of life, and for life to advance to Darwin's "primordial soup,"⁸ LUCA⁹ must have emerged. Throughout the emergence of LUCA until the evolution of complex cells and life, proton gradients play a crucial role in assisting life in accumulating energy for material exchange, serving as a common mechanical power device shared by all life forms.

Further exploration reveals that from the dissipative structure of inorganic matter, more efficient regulatory "tools" gradually evolved, such as cell membranes, reverse transport proteins, ATP synthase, etc., which represent the initial form of energy activating life operations. The Krebs cycle¹⁰ is at the core of biological synthesis, with its control system maintaining the balance of yin and yang within the cell's electric field. This mechanism is crucial for balancing energy and growth in cells (Lane, 2022). LUCA, selected by Darwin's "primordial soup," evolved to renew transport proteins, "regulatory tools," allowing bacteria to survive in a broader range, leading to population differentiation and species proliferation. At this point, the mechanism driving bacterial life operations is the clever use of "electron bifurcation" to drive proton pumps (Lane, 2015). This can be seen as a "short-term leasing process of energy," like modern "bank lending mechanisms," where both parties mutually benefit and maximize value creation, promoting the long-term survival and development of companies, banks, and cells. Therefore, the invention of technical systems and tools, starting from the birth of life, has evolved along with our ancestors to this day. Applying the words of French sociologist Latour (1947-2022), "We have never been modern," the key to driving our evolutionary mechanism is "energy flow."

The origin of life began with the formation of dissipative structures in the alkaline hydrothermal vents at the bottom of the sea. From an energy perspective, the second law of thermodynamics states that "entropy" refers to the disorder of a system, with energy always increasing rather than decreasing. When calculating entropy, both the substance itself and the environment must be considered because the environment also has a certain degree of disorder. Growth also implies actively transporting various resources in and out of cells. All these actions require continuous energy flow, known as Gibbs free energy, as described by Schrödinger's (1887-1961) equation linking entropy, heat, and free energy: $\Delta G = \Delta H - T\Delta S$ ¹¹. Therefore, when "absorbing" negative entropy from the environment, it means life

is absorbing the "order" from the environment. When ΔG is negative, reactions occur automatically for its biochemical necessity to sustain life.

Driving the growth and reproduction of life involves continuous release of heat into the environment, leading to increased disorder externally. The more heat is lost, the more likely internal biological systems will evolve towards complex structures. Just as humans need respiratory processes to release heat, these energy losses are essential to sustain life. Similarly, when formulating policies to boost economic activities in the market, it's essential to invest upfront. Only through initial investment can there be opportunities to foster collaboration among related industries, triggering a chain reaction that maximizes revenue and profit generation. Without a continuous supply of energy flow from the environment, none of this would be possible (Lane, 2015). Lane (2022) goes further to discuss that the initial flow of energy, after the formation of life, is essentially a stream of consciousness, which refers to what physicists call "free energy" — the energy available to power work (rather than being dissipated as heat). This is also closely related to the state of proving that life is "alive," which requires proactive efforts on its own part.

The process of LUCA's emergence, from disorderly development to the formation of dissipative structure cells, led to the creation of a series of new ordered structures in life on Earth. Moreover, Lane, through Mitchell's proposed concept of the "cellular field" in biological philosophy, suggests that if bacteria possess such quality, this "field" could aggregate cells into a singular entity, defining "self," or "consciousness" (Lane, 2022). The smallest unit of life lies within the mitochondria of cells, driven by the interaction of ATP, and a series of Krebs Cycle. Metabolism and reproduction both generate flux in the Krebs cycle, producing an electric field, representing the cellular state of life and the most fundamental form of consciousness, which requires self-driven effort to sustain life and death (Lane, 2022). This paper further posits that from a state of flux, powered by the energy field of Krebs Cycle, a field related to "consciousness", life merges into particle entities. In bacteria, this electric field is immensely powerful, surpassing ATP synthesis, which to some extent explains why this mechanism is universally conserved across all life forms (Lane, 2022). This leads this paper to propose that this "field" is likely the "underlying operating system of consciousness," which will be further elucidated in the next section.

As for dissipative structure systems, this was later became referenced by Chaos theory¹², widely applied in research in natural and social sciences in the late 20th century, with significant

⁸ In other words, it is a "natural selection system."

⁹ LUCA stands for the Last Universal Common Ancestor, which is a hypothetical primitive cell organism imagined by humans and is considered the common ancestor of all species, including bacteria and archaea.

¹⁰ It is a force field generated by the phenomenon known as "electromagnetic effects." The flux of substances within the metabolic mechanisms of organisms is considered crucial for life, representing the most fundamental form of the stream of consciousness. This discovery has also led Western scientists to pay attention to the concept of the balance of "qi" or energy, which is emphasized in Eastern experiential sciences.

¹¹ These symbols represent the following meanings: The Greek letter Δ (delta) signifies change. ΔG represents the change in "Gibbs free energy." It refers to a type of "free" energy that can be used for mechanical work, such as muscle contraction or any movement within cells. ΔH indicates changes in heat. T denotes temperature. ΔS represents changes in entropy within the system. When the system's entropy decreases and becomes more orderly, ΔS is negative; conversely, it is positive, indicating an increase in disorder within the system (Lane, 2015, 108-109).

¹² Chaos theory combines qualitative thinking and quantitative analysis to explain the random outcomes that systems may pro-

implications for predicting future developments. Chaos theory was also used by American psychologist and consciousness energy researcher Hawkins (1927-2012) to uncover the relationship between human behavior and the underlying energy of the mind and soul.

Section II: The Quantum Worldview Constructed from the Wave-Particle Duality of Quantum Mechanics

In modern human civilization, Western "science" has become the mainstream method for exploring truth, using empirical reasoning to judge the authenticity of phenomena. To meet the criteria of "science," phenomena must be measurable, replicable, and explainable. However, I propose, for those who have received education in science, using this empirical approach could encounter cognitive limitations.

Historically, Western scientific development relied on the "eyes" as the primary observation tool. However, the human eye can only perceive a small portion of the spectrum, known as the visible light region, which constitutes less than 1% of the entire spectrum. This narrow range limits the phenomena observable by humans. For instance, traditional Chinese medicine emphasizes the flow of "qi" in the body's meridians and acupuncture points, which cannot be directly observed. However, from the perspective of Western medicine, which historically relied on cadaveric studies, the discussions of "qi" circulation in treatment might be deemed unscientific due to its intangible nature. With advancements in technology, new instruments can convert waves into observable data, expanding the scope of what can be studied. Nevertheless, this methodology inherently restricts the scope of research, and consequently develops the underlying operating system that has subsequently limited worldviews and view of life.

The condition of replicability requires experiments to reproduce proven results, providing scientific credibility. Some studies may lack immediate explanation but are measurable and replicable, leading them to be categorized as hypotheses within the scientific domain. Once widely accepted, these hypotheses become formal scientific theories, integrated into textbooks (Hawkins, 2014; Hong, Ming-Sih, 2019). Despite these advancements, 99% of the universe, excluding the visible light spectrum, remains an "unscientific truth" yet to be explored. Eastern and Western approaches to truth, respectively labeled "experimental science" and "experiential science," differ in methodology but share a rigorous attitude toward exploration (Hong, Ming-Sih, 2019).

Therefore, this section aims to explore the transition from a particle-centric worldview of matter to an energy-centric

worldview of wave and the shift in the thinking associated with them. In Hong, Ming-Sih's (2019) work, a scientific validation method is combined with quantum science to elucidate the updated worldview. Hong, Ming-Sih also references Hawkins' publication "Power vs Force" to support the theory with extensive data and to explain views of life and philosophy. Additionally, insights from Buddhist philosophy are employed to explain the principles of experiential science and how it can be used to verify from a more practical approach. This paper primarily adopts the quantum perspective constructed by Hawkins and Hong, Ming-Sih for subsequent analyses of cultural phenomena.

Quantum mechanics¹³ began its development in 1900 when German physicist Planck (1858-1947) proposed the "quantum theory," suggesting that photons may exhibit both particles and the characteristics of waves. Future generations have referred to him as the father of quantum mechanics.

The renowned "Double-Slit Experiment," conducted by numerous scientists over hundreds of trials, revealed that when observers monitor the movement of electrons projected onto a screen, the electrons behave as particles, creating two distinct lines. However, when observed solely by instruments without human observation, the electrons exhibited interference in the patterns and characteristics of waves. Thus, it became evident that observation¹⁴ alters the state of electrons. This "observer" must entail "biological consciousness"; when biological consciousness intervenes, the wave collapses from a state of infinite possibilities into a determinate position as a "particle."¹⁵ Furthermore, based on this foundation, scientists discovered the phenomenon of "quantum entanglement." Building upon the duality of quantum waves and particles, scientists found that when two particles become entangled, regardless of the distance separating them—even across distant celestial bodies—if one particle rotates, the other particle will instantaneously rotate in the opposite direction. This phenomenon challenges the notion that the speed of light is the fastest in the universe. Quantum entanglement thus represents not a process of transmission but rather an invisible network connecting all particles. To date, it has been applied in the development of quantum communication and quantum satellites, among other areas.

Until now, scientific research has made the most breakthroughs in the realm of "matter"; since the invention of printing and various communication tools, "information" has accumulated massively; with the advent of computers in the 20th century and the entry into the internet era in the 1990s, the rapid development of information technology relies on "energy" as its driving force, with all the underlying control determined by "consciousness." Therefore, it can be deduced that the worldview also possesses the following characteristics: one is based on the particle view of structure, and the other is based on the wave-like fluidity. In the structural world of the particle

duce. It explores behaviors in dynamic systems that cannot be explained, predicted solely through single data relationships, but require an understanding of the system's entirety and continuously.

¹³ Over the past century, the development of quantum physics has followed a different path from classical Newtonian mechanics. It wasn't driven by a single super-genius who provided answers in a heroic manner, followed by validation from others. Instead, it began with bold hypotheses from Planck, leading scientists worldwide to conduct continuous experiments, propose deeper hypotheses and

arguments, and gradually refine their understanding through collective efforts.

¹⁴ "Observation" occurs as information travels from our eyes through the optic nerve to our brain cells, where it is stored.

¹⁵ In quantum mechanics, this is referred to as "wave function collapse."

view, such as corporate organizational structures, human bodies, information systems, ecosystems, and network ecosystems, almost everything is stabilized by the state of "particles." On the other hand, the fluidity of waves is commonly observed in psychological aspects, such as corporate culture, team morale, mental energy, field energy, collective subconsciousness, etc. (Hawkins, 2014; Hong, Ming-Sih, 2019). It is evident that both can coexist simultaneously. The following are the important insights of quantum mechanics into the human worldview:

1. All matter exhibits the dual nature of waves and particles.
2. "Consciousness" transforms the state of waves into particles, forming the world seen by living beings.
3. There is no "absolutely objective world"; there is only the unique world one perceives.
4. Everything is interconnected, and all things have subtle relationships with each other.
5. Energy is the driving force that leads to various physical phenomena, as indicated by the Planck energy formula, where energy is proportional to frequency¹⁶. (Hong, Ming-Sih, 2019)

Through the double-slit experiment of quantum mechanics, we can understand the wave-particle duality, realizing that "consciousness" causes the collapse of the material's wave state into a particle state. From this, it is evident that both the natural world and all forms of life exhibit duality, being based on material states while also possessing dual characteristics. This implies that the formation of all material entities originates from a force that stabilizes their state, with consciousness and mind serving as the driving power behind this force, ultimately constituting the foundation of all material existence.

According to the Planck energy formula, the frequency determines the state of all things. Low-frequency vibrations form tangible matter, such as visible pebbles, wardrobes, and the human body, while high-frequency vibrations manifest as intangible "things," including human feelings, thoughts, and consciousness. Therefore, the worldview based on quantum mechanics perceives life as primarily governed by frequency, energy, and consciousness. Life, as seen through this lens, is not just complex organs and individuals evolving from cellular symbiosis but also energy bodies formed by the combination of energy and consciousness (Hong, Ming-Sih, 2019). Therefore, to gain clarity on the view of life and philosophy within the quantum framework, one must elevate their energy level. Only then can they penetrate beyond the sensory measurable and perceptible dimensions, delving into its core energy operating system for exploration.

"Power vs. Force" is a pioneering research book that quantifies "consciousness" for the first time. It represents Dr. Hawkins' 30 years of empirical study, combining the muscle testing in behavioral kinesiology, chaos theory, quantum physics, and

spiritual experiences. It reveals how easily people can be deceived by sensory perceptions of the physical world, failing to see the true driving forces behind phenomena. Events that take place at different scales are powered by certain forces, referred to as spiritual energy. This energy is driven by our "consciousness," which naturally tends to seek the best choices based on the underlying states already present in our subconscious. Similarly, individuals also tend to gravitate towards those with higher energy levels (Hawkins, 2014). For instance, "imitation" is one behavioral manifestation of this tendency.

From the perspective of chaos theory, seemingly chaotic and unrelated events in a vast array of occurrences and data actually have something driving them at their core, known as "Attractor" patterns. By identifying these attractors, one can discover that behind these seemingly disordered phenomena lies order. A simple understanding is through the concept of "cause and effect."¹⁷ Hawkins utilizes this method by employing muscle response testing to determine "attractor fields," where the level of data represents the strength within the domain of consciousness. These fields dominate human existence and define its content, meaning, and value. Drawing from over a million research data points, Hawkins has outlined a stable relationship between the hierarchical levels of consciousness and energy levels¹⁸ (see Figure 1). The grading of these attractor fields (Figure 1) corresponds to the respective levels of consciousness energy, providing a new paradigm. Thus, it's clear that consciousness energy levels govern our mind and body. Through our thoughts and the memories and sensations stored in our bodies, these two pathways trigger bodily reactions and actions, operating in a sequential manner (Hawkins, 2014).

The state driven by underlying consciousness can be simplified as depicted in Figure 2, represented by concentric circles, categorizing all observations into a "three-tiered structure." The first tier, known as the "phenomenon layer," is the surface structure that encompasses experiences observable, perceptible, and recordable in everyday life, such as our myriad sensory experiences. The second tier is the "causal layer," indicating the underlying factors and forces that drive these phenomena, with outcomes influenced by the "attractors" of the current consciousness energy level. For instance, the "attractors" in chaos theory drive the mechanism and force behind the evolution of phenomena. The bottom tier is the "core," representing the existence of the unchanging yet encompassing all potentialities. The underlying consciousness prompts us to generate a certain frequency, forming an energy level (Hawkins, 2014; Hong, Ming-Sih, 2019).

Hawkins further postulates: "Through intuition, one can discern a massive, powerful attractor field organizing all human behaviors, rendering these behaviors intrinsic qualities of human nature. Within this exist some 'sequential' fields where energy and intensity gradually decrease. These fields can in turn

¹⁶ $E=h\nu$ is the equation that describes the relationship between the energy of a photon and its frequency, used to quantify the energy of a quantum. Here, E represents the energy of the photon, h is the Planck constant, and ν is the frequency of the photon.

¹⁷ Each cause comes with a corresponding effect. The outcome of every decision made in the present is dual in nature, and it is the result of the present decision and the planting of the next cause. This is further influenced by entanglement, resulting in probabilistic

possibilities. When viewed, this forms an intricate network of interconnected relationships.

¹⁸ Please refer to Hawkins, D. (2014). *Power vs. Force: The Hidden Determinants of Human Behavior: Author's Official Authoritative Edition*. Hay House, Inc.

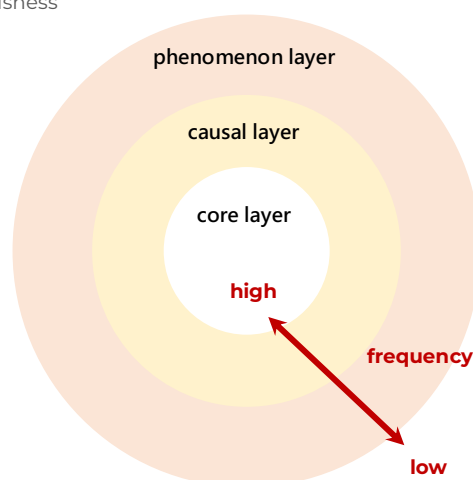
govern behavior, hence the identifiable patterns detected at any cultural or temporal point in human history are consistent." Therefore, this Figure 1 can assist us in comparing various individuals, music, information, or any material and phenomena encountered across different levels of the world.

Figure 1
Distribution map of energy levels of human consciousness

	GOD-VIEW	LIFE-VIEW	LEVEL	SCALE	EMOTION	PROCESS	
	How do you think your spiritual consciousness sees yourself	Your perception about life	underlying motivations for conscious energy level	Power level's Log	Corresponding emotional response or expression	Changes in thoughts and actions	
P O W E R	Self	Is	Enlightenment	700-1000	Ineffable	Pure Consciousness	S T R O N G
	All-Being	Perfect	Peace	600	Bliss	Illumination	
	One	Complete	Joy	540	Serenity	Transfiguration	
	Loving	Benign	Love	500	Reverence	Revelation	
	Wise	Meaningful	Reason	400	Understanding	Abstraction	
	Merciful	Harmonious	Acceptance	350	Forgiveness	Transcendence	
	Inspiring	Hopeful	Willingness	310	Optimism	Intention	
	Enabling	Satisfactory	Neutrality	250	Trust	Release	
	Permitting	Feasible	Courage	200	Affirmation	Empowerment	
	Indifferent	Demanding	Pride	175	Scorn	Inflation	
F O R C E	Vengeful	Antagonistic	Anger	150	Hate	Aggression	W E A K
	Denying	Disappointing	Desire	125	Craving	Enslavement	
	Punitive	Frightening	Fear	100	Anxiety	Withdrawal	
	Disdainful	Tragic	Grief	75	Regret	Despondency	
	Condemning	Hopeless	Apathy	50	Despair	Abdication	
	Vindictive	Evil	Guilt	30	Blame	Destruction	
	Despising	Miserable	Shame	20	Humiliation	Elimination	

Reference: Hawkins, D. (2014). *Power vs. Force: The Hidden Determinants of Human Behavior: Author's Official Authoritative Edition*. Hay House, Inc.

Figure 2
"Three-layer structure" that is driven by the underlying Consciousness



Source: Compiled by the author

From Figure 1, it's evident that at the "Courage 200" level, there are arrows pointing both upward and downward. This reflects the nature of the causal level: when awareness frequency is high, the energy level tends toward the core, leading to a per-

ception of infinite possibilities in the world. Conversely, interference from the surface level leads to a downward spiral of negative energy, resulting in a worsening perception of events.

This energy level table serves as both a mirror and a gauge for oneself. The same event, when viewed through a "change in worldview" and different underlying motivations, can lead to sequential "leaps" to different energy levels, resulting in varying frequencies and energies, and thus altering perceptions of the world. Therefore, from the perspective of the quantum worldview, good and bad entirely depend on our current level of conscious energy.

For example, at the "Courage 200" level, one may believe that everything that happens stems from the self and must be faced responsibly. In addition, at the "Anger 150" level, one may believe that only through struggle can survival be achieved. For instance, in human history, two world wars occurred when the collective subconscious believed in the survival of the fittest, and only through "seizing" could one gain. It was only after the wars that people collectively realized that negative forces couldn't make a nation strong (Hawkins, 2014; Hong, Ming-Sih, 2019).

According to Hawkins' research, the average person's level of consciousness energy throughout their life remains relatively unchanged without deliberate cultivation. About 85% of the world's population has measured values below the critical threshold of "courage 200". Consequently, for most people, the orientation of their life values is "from the outside in", relying on external factors such as material possessions, wealth, and status to validate themselves. They are susceptible to external events and driven by negative consciousness energy, leading to distress and suffering.

In the mid-1980s, the overall level of human consciousness energy suddenly crossed the critical threshold to reach a hopeful "207". It's noteworthy that this period also marks the beginning of the transition to the "digital native generation"¹⁹. It's now established that through spiritual practice, human consciousness can discern changes in any energy, reaching scales of near infinite magnitude (Hawkins, 2014), and accurately measure the energy of the entire universe. For instance, the difference in power between a fearful thought and a loving thought is multiplied beyond human imagination. Hence, just a bit of love in one's thoughts throughout the day can counterbalance all negative thoughts. For example, during India's independence movement, Mahatma Gandhi's unwavering commitment to nonviolence and cooperation, driven by selfless love for humanity, influenced the entire nation. Besides facilitating peaceful power transitions between nations, it also diffused long-standing religious animosity and conflicts within the country (Hawkins, 2014; Hong, Ming-Sih, 2019).

In summary, the key point of the updated quantum life and philosophy is (Hong, Ming-Sih, 2019, pp. 112-113):

¹⁹ Kotler, Philip, Kartajaya, Hermawan, Setiawan, Iwan. (2021). *Marketing 5.0*. Wiley.

Quantum view of life	Quantum philosophy
<ol style="list-style-type: none">1. Humans are both a body composed of cells and an energy field governed by consciousness.2. The frequency of the energy field is determined by consciousness, and the frequency determines the level of energy, not limited by space.3. Energy manifests in hierarchical structures, where higher levels of consciousness energy naturally influence lower levels of energy.4. Energy determines perspective. Most decisions in life are secretly influenced by underlying motivations in the mind, which may not be consciously perceived by the brain's surface consciousness. These underlying motivations determine the frequency, which in turn determines energy. Energy levels then shape perspective, ultimately forming decisions and behaviors.	<ol style="list-style-type: none">1. The underlying motivation behind every thought, language, and behavior is driven by conscious energy. Therefore, spiritual practice is to fundamentally train and elevate conscious energy.2. The human mind has the ability to perceive the current state of its own life consciousness energy, promoting continuous evolution in the quality of life.3. The importance of inward focus is emphasized. The benchmark of courage level 200 is the starting point for pursuing the meaning of life. When consciousness seeks outwardly, the energy formed is negative (below courage level 200). Negative energy has a driving force spiraling downward, and emotions are prone to plummet like a vortex. When consciousness begins to pursue inwardly, with an orientation from inside out, positive energy is formed (equal to or above courage level 200). At this point, there is an upward spiral driving force, which can influence external things to follow the upward trend, much like a tornado lifting upwards.4. The meaning of life lies in benefiting oneself and others (through motives of love) and further benefiting the entire energy field. Initially, one must elevate the energy level inwardly to enhance the quality of life energy.

Section III: Entering the Paradigm Shift of the Digital Native Generation

Since the Enlightenment, the prevailing cultural discourse has been dominated by "dualism" and the "progressive view of history" (Kuhn, 2012; Latour, 1991). Different worldviews have led to varied mainstream perspectives and interpretations. For instance, American philosopher of science Kuhn (1922-1996), studying quantum physics, questioned the prevailing linear view of progress. He found numerous errors in Aristotle's (384-322 BC) physics for his time. However, upon understanding the worldview of Aristotle's era, Kuhn found his physics to be logically rigorous and quite reasonable. He even argued that past scientific developments were no less progressive than those of his era (Kuhn, 2012).

The worldview at the time of Darwin's (1809-1882) was influenced by the Enlightenment, which led to a rational approach to traditional theological principles. This contradicted the theology of his time. Similarly, Darwin did not believe that evolution equated to progress. He believed that his inductive findings in geology could offer new insights into the development of psychology, with the latter's advancements further supplementing his theory. This research into the mechanisms of species interaction in both physical and mental evolution leads toward perfection.²⁰ Moreover, Margulis, who lived in the period of the maturity of quantum mechanics, believed that life did not

follow a linear historical development but evolved in a network form, cooperating and developing together, creating an organic, infinitely possible ecosystem. Furthermore, in the nascent field of sociology, Durkheim (1858-1917) established clear "methodological rules" and boundaries for sociology, excluding what he considered "non-sociological" areas, a framework that persists today. However, with the support of modern statistical tools like big data, the once-forgotten sociological concept of "group sociology" proposed by Tarde²¹ (1843-1904) is more suitable for research in today's networked generation, once it is viewed through the lens of the quantum mechanics worldview. This illustrates how theories and perspectives that were either valued or overlooked by the scientific community at the time were greatly influenced by the prevailing worldview of their era.

Latour once illustrated the differing perceptions of nature and society by indigenous people, who embrace a monist worldview, and by ethnologists, who adhere to a dualist perspective. In the same context, Latour asked indigenous people, who embrace a monist worldview, and ethnologists, who embrace a dualist perspective, to draw their own understanding of the concepts of nature and society. The ethnologists depicted two separate circles for "nature" and "society," along with another independent, tangled network. In contrast, indigenous people simply drew a tangled network without separate distinctions. From this, ethnologists concluded that the Western scientific need for dualism stemmed from societal differences (Latour, 1991; p. 231). From the perspective of primitive cellular

²⁰ Same as 2, page 477.
²¹ Gabriel Tarde (1843-1904) viewed sociology as social law, based on the cumulative interactions between individuals, making it an applied discipline that integrates various fields. Therefore, his works construct an ontology that progressively converges from various in-

terdisciplinary fields toward sociology. Tarde focuses on the concept of individuals in social groups. However, due to a lack of direct successors to carry forward his ideas, Tarde's academic contributions have faded from the mainstream over the past century.

life energy transport and exchange, electrons move in a discontinuous, random quantum leap from one energy level to another in a quantum state, life born within dissipative structure systems is driven by the mechanism of consciousness energy levels towards the evolution of infinite possibilities in the future. This process lacks concepts of "linearity" or "progression," rather it embodies the notion of unlimited expansion akin to a network, unrestricted by time and space. It emphasizes the importance of each moment, suggesting boundless potential in every instant. Perhaps, Indigenous peoples have a deeper understanding of how the world operates. Latour further argues that for a diverse and sustainable society, a more comprehensive and holistic approach is necessary (Latour, 1991).

Latour (1999) further extends his analysis within the same temporal context, stretching the evolutionary timeline in an attempt to provide a "non-modern" model of civilization evolution. Through this new perspective, he reflects on the "trends and challenges of the new century." Latour argues that each technological artifact resides within a specific social-technical network. Technology not only consistently exists within society but also shapes continuously intertwining and complex social relationships.²² This resonates with the emergence of various primitive versions of "technological tools and systems" at the inception of life. These tools and systems continuously invent, evolve, and update their technological equipment, sometimes seeking external cooperation when necessary to achieve mutual benefits and become more complex entities. Any flaws or transmission errors can lead to the collapse and cessation of the entire system, resulting in weakness or death. Technology always originates from human nature, and technological equipment undoubtedly exists within the life system itself.

In Darwin's era, theology remained the authoritative scientific worldview, while in Kuhn's time, physics took precedence. Currently, the focus is on life sciences, and the future is moving towards life sciences augmented by quantum leadership. To comprehend the current trajectory of world development, we must adopt a holistic worldview that integrates mind, body, and spirit for exploration and understanding. This also implies that when old paradigms cease to be applicable, thinking must undergo transformation²³.

After the 21st century, with the widespread adoption of the internet, there have been significant changes in global development, both in external environments and the internal human thought processes. By the end of the 20th century, the overall consciousness level of humanity, marked by the emergence of the "digital native generation," surpassed the critical threshold of "courage 200," reaching an optimistic "207" (Hawkins, 2014). Following this, the introduction of the iPhone and all smartphones in the early 21st century further accelerated the evolved form of "human-machine integration," ushering in an all-encompassing digital revolution that seamlessly integrated information, social networks, finance, and entertainment into daily life.

With the development of digital equality, the digital native generation has access to more information and freedom of choice, thereby promoting greater freedom in their thoughts and behaviors. In contrast to previous generations whose information sources were primarily provided by standardized ideological guidelines from school education and authoritative groups, individuals were akin to being screwed into a giant machine group, with relatively uniform thinking and a reluctance to pursue differentiation. They often relied on external symbols like prestigious titles or luxury brands to boost their confidence. Those born after the 1990s, having grown up in the internet age, have been exposed to diverse and freely available choices, fostering more diverse and egalitarian development of their thoughts. They also have a stronger demand for equality and are less submissive and fearful of authority. By valuing each innovative individual, they naturally gain recognition and affirmation from others, thus becoming more confident and courageous in pursuing individual differences (Hong, Ming-Sih, 2019). Just as quantum represents the smallest unit of energy with infinite possibilities at each moment, individuals are the smallest units of organizations and society. Therefore, the behavioral and lifestyle trends of the new era tend towards the individualization of infinite possibilities. The insights from quantum physics, coupled with the impact of the internet age, have facilitated a paradigm shift in worldview and new modes of social behavior.

Based on the comparison between the "particle view of the pre-internet generation" and the "quantum view of the post-internet generation" regarding interpersonal and organizational interactions, we can observe significant differences in the assumptions about individuals, relationships, and organizations between the old and new paradigms. Naturally, this leads to the evolution of different patterns of interaction between individuals and organizations (Table 1).

²² Latour, B (1999). *Pandora's Hope: Essays on the Reality of Science Studies*. Harvard University Press. pp.174-215

²³ A paradigm refers to a pattern or framework of thought formed by humans in a particular field, which unconsciously restricts our ideas and perspectives. This established pattern of thinking facilitates convenience in our understanding and communication. However,

when these assumptions are no longer applicable and restricting our development, they are subject to scrutiny. The trend of needing a comprehensive and large-scale transformation is termed as 'paradigm shift'.

Table 1

Paradigm differences between the "old paradigm - particle worldview " and the "new paradigm - quantum worldview "

Elements of organization	Old paradigm (Newtonian particle worldview)	New paradigm (Quantum psychic energy worldview)
Views on the environment	It is believed that the complex world has its own rules and changes, but it is predictable and controllable.	It is believed that within chaos there is inherent order, which is difficult to control and predict, and thus adapting to evolution.
Basic assumptions about people	Each individual life form is composed of cells.	Each individual life form is a complex energy field encompassing body, mind, and spirit, interconnected with others, operating as a unified whole.
Sources of influence	The notion posits that influence is conferred by organizational authorities through external power, enabling control over others, information, and resource allocation.	The notion posits that influence arises from the identification with values and beliefs, and the admiration generated from individuals, events, or entities at relatively higher levels of consciousness.
Relationships in organizations	The relationship between individuals entails fixed rights and obligations, with positions representing hierarchical relationships in the chain of command, wherein individuals are merely components within a mechanistic organizational structure.	The relationship between individuals is composed of a sense of mission and identity, fostering a partnership characterized by equality, mutual respect, value creation, and dynamic balance of interests.
Source of motivation for members	The external bestowed forces of power, authority, prestige, benefits, and wealth.	Internal consciousness acknowledges personal choices, emphasizing personal growth, the freedom to choose, and a balance between responsibilities, rights, contributions, and benefits.
Driving force behind organizational advancement.	"Top-down," a leadership style characterized by a single heroic figure.	"Bottom-up," an organizational operational style characterized by collective advancement involving all members.
Essence of the methodology followed	Instrumentalism	Existentialism
Rationalization of civilization development	Instrumental rationality	Instrumental rationality + Value rationality
Representative figures and ideologies in the study of interorganizational interaction	Durkheim's Sociology The distinct and independent sciences.	Tarde's Sociology The interdisciplinary field of "social of groups" knowledge.

Adapted by the author, Hong, Ming-Sih (2019). 量子領導 非權威影響力：不動用權威便讓人自願跟隨，喚醒人才天賦，創造團隊奇蹟的祕密. ACME Publishing Co., Ltd.

If one's mindset remains entrenched in the old paradigm without being aware of the shift to the new paradigm, interactions between individuals are bound to encounter numerous obstacles and conflicts in the advent of the new era. Moreover, individual capabilities and the expression of overall energy influence within group organizations may become constrained.

Section IV: Management and Operation of Emerging Ecomuseums in the Digital Era

The restriction on personal freedom brought by the COVID-19 pandemic has become the catalyst to allow the digital ecosystem to continue to flourish. As early as the 1990s, the digital ecosystem entered the era of Web 1.0, driven by content primarily from commercial entities, where users were passive recipients of content. In the early 2000s, during the early stages of Web 2.0, social networks and various forms of e-commerce were still taking shape. The characteristic of content-driven features during this period allowed users to autonomously upload and share content, facilitating interaction among them. Once reaching a critical mass, information would spread widely "like a virus." The use of smartphones has taken humanity into a new era equipped with portable personal assistants, laying the groundwork for facilitating instant communication among people to meet the demand for "information exchange."

It is noteworthy that the successful driving force behind the development of the online life circle primarily relies on "information content" rather than "Information Technology." Management scholar Drucker (1909-2005) also emphasized that what truly propels societal progress is the "Information" within

"Information Technology." If the emphasis is placed solely on the technological aspect while neglecting the information, technology becomes merely an empty shell that does not add value to society²⁴. Delving deeper into the realm of "information content," many leading global enterprises today have recognized the importance of establishing online ecosystems during this period. They have gradually integrated communities and expanded into areas related to lifestyle and consumer businesses, enriching their offerings.²⁵ For instance, Amazon discovered that by continuously enhancing the additional value of its own Amazon Prime ecosystem, it could attract numerous users to its platform for more ways of consumption. Alibaba Group, on the other hand, separated its electronic payment business and used it to cater to the Chinese e-commerce market. This decision allowed "previously distrustful buyers and sellers to complete transactions through third-party guarantees." Apart from establishing comprehensive ecosystems for digital lifestyle, this strategy reinforced user engagement and also laid a solid foundation for China to become the world's factory for online financial transactions in the future.

As we stand at the junction between the maturation of Web 2.0 and the emergence of Web 3.0 development, the latter era is characterized by a "human-centric" decentralization, returning the rights of the internet to users. Through big data analysis of user experiences on the internet, new information and data are then fed back to users. During this period, everything around us is part of the Internet of Things (IoT). In other words, the initial development of digital technology infrastructure is gradually evolving towards real-time integration and extension of virtual and physical tools that align with "humanization," adapting to human needs. From 2015 to 2020, companies related to e-commerce have been continuously cooperating and merging, gradually maturing. In particular, China has systematically laid out a "digital development strategy" at the national level even before the outbreak of the pandemic. Although the pandemic has restricted people's mobility, it has also led to the flourishing and deeper integration of e-commerce and the Internet of Things into people's lives.

However, with the early development of the internet, the gaming industry was among the first to integrate financial payments into virtual and real environments. For instance, MapleStory is a large-scale multiplayer online role-playing adventure game that gained popularity in Asia from its early days to the present²⁶. In this game, players earn money in the real world, purchase virtual currency, and then use it in the online

game store or exchange it with other players for supplies. This allows them to upgrade their character abilities, enhance their experiences, and increase the overall life value of both players and game characters in the virtual world.

Alternatively, players can acquire rare virtual treasures by leveling up their characters or defeating monsters and collecting dropped items without spending any real money. They can then engage in trading with other players to exchange supplies. Some players even sell high-level characters they have developed to other players, earning remuneration in real-world currency. As such integration of virtual and real concepts is not uncommon for players in the gaming community, it has long been ingrained as part of the lived experience in the new generation of the internet era.

Therefore, in 2021, social media giant Facebook's founder Zuckerberg (1984-) officially announced the company's re-branding as "Meta," aiming to prioritize the development of the metaverse as its future vision, constructing a more enriched iteration of the "internet ecosystem." This emphasizes the closer integration of virtual reality (VR) with real-life experiences, asserting that the primary purpose of the metaverse is no longer to increase people's involvement in the internet but to enable them to participate "more naturally." In other words, technology can integrate humanity into our lives in a more immediate manner, forming an extended symbiotic relationship. All of this is attributable to the unprecedented power of contemporary auxiliary technologies²⁷, surpassing those of the past. Therefore, we must recognize the fact that the concept of the "Ecomuseum" has transcended both in terms of time and space. With the evolution of the Internet to date, a cloud-based network ecosystem has emerged, unbound by temporal or spatial limitations. It has quietly integrated into our daily lives and we have gradually been enriched by them.

The driving force behind the evolution of life is the exchange of information carried by "energy currency ATP," which is converted into conventional material forms for "purposeful economic activities" among individuals, encompassing exchanges of tangible particles or intangible energy values. In today's digital world, even after shutting down the computer, there is still a connection between the virtual and the real world. The rise of "the next tech" has facilitated the integration of the online and offline realms within the digital ecosystem, bringing changes to human lifestyle patterns. Particularly, following the global outbreak of the COVID-19 pandemic, this integration has accelerated the evolution of this model.

²⁴ Drucker, P. F. (1999). *Management Challenges for the 21st Century*, Butterworth-Heinemann.

²⁵ In the logic of quantum physics, it's a process of quantum superposition and entanglement. This refers to the process in which two particles are combined in a certain way, leading to their superposed states to become entangled with each other simultaneously. Regardless of how far apart they are in the future, whether they decay or recombine into a new state, their connection will still persist, becoming entangled particles and not constrained by time and space.

²⁶ The players that first joined MapleStory prioritized emotional interactions with other players in real life, and its original gaming system and structure that facilitated this social aspect. After its revamp by the end of 2010, led to a loss of enjoyment for players, resulting in many of them leaving the game. This phenomenon has

led to the continuous emergence of private servers built for nostalgic purposes.

²⁷ The rise of "the next tech" primarily stems from the maturity of six foundational components within the digital technology ecosystem: computing power, open-source software, the Internet, cloud computing, big data, and mobile devices. The objective is to mimic the highly contextualized human learning process. The term "the next tech" refer to the following advanced biomimetic technologies: cognition - artificial intelligence, communication - natural language processing, perception - sensor technology, mobility - robotics technology, imagination - mixed reality, and connection - Internet of Things (Kotler, Philip, Kartajaya, Hermawan, Setiawan, Iwan, 2021).

The expansion of the internet ecosystem relies on three essential elements: users, intermediary platforms, and economic value exchange. Following the outbreak of the pandemic, China's national-level museums initiated the construction of digital museums as part of a national-level project. In these projects, their interpreters also conducted live broadcasts explaining cultural relics on Taobao and Tmall, the e-commerce platforms that guaranteed to reach a wide audience domestically. Moreover, this phenomenon also boosted the promotion of cultural and historical values of its nation, and by the consumption of cultural and creative products, this enabled people to shift their focus from fear and concerns about the pandemic to the emotional support from its historical and cultural abundance. This strategy not only alleviated public anxiety but also effectively utilized the cultural and social influence to soothe the public and drive the development of the cultural economy.

The demonstration of these major museums also encouraged the transformation from the smaller museums. This, ultimately, led to a phased, comprehensive digitization revolution of the national museum ecosystem. In contrast, Taiwan's museum ecosystem, during the outbreak of the pandemic, exhibited a more fragmented approach among all sizes of museums, each pursuing their individual transformations. This lack of systematic, holistic digital infrastructure made it more challenging for Taiwan to achieve the digital revolution seen in the aforementioned leap of change which is driven by the accumulation of energy.

From the perspective of the new paradigm of quantum theory, let us look at the implementation of the digital development strategies, enforced by the central authorities on both sides of the Taiwan Strait. The leveraged cultural and social influence can be observed with two evolutionary pathways that profoundly impact the divergent progress of the digital transformation in their museum ecosystems. Firstly, there lies the importance of systematic planning akin to the DNA genome in organizational decision-making, termed as "technological innovation." Secondly, there's the necessity for cultivating the notion of a "spiritual" positive energy field for organic breakthroughs and construction, known as "content innovation." Both aspects complement each other, coordinating and adapting in order to project the overall trajectory of evolution.

The new definition of museums adopted at the 2022 ICOM conference in Prague marks a significant breakthrough since its establishment in 1974.

"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."

Through the consciousness energy level table, it can be understood that worldwide expectations for the positioning of museums, such as "accessibility" and "inclusivity," have reached a high-energy level of consciousness. Additionally, there is a greater emphasis on experiential aspects with a participatory approach. These concepts are beyond explanation if we look at them from a perceptual level within the old paradigm. Currently, there is no such collective consensus on how to achieve these visions. By progressively applying new quantum worldviews

from an existing scientific perspective, this article may offer solutions to facilitate cognitive understanding alternatively, and leverage cultural and social influence.

The "New Museology," influenced by the emerging concept of "Ecomuseums" in the 1970s, has shifted the focus of museums from objects to the care for people since the 1980s. This shift advocates for operational models that are more community-oriented, allowing residents to participate in the planning. The management of museums has taken a bottom-up style. Consequently, this evolution has led to the emergence of industry museums closely tied to local cultural contexts, aiming to benefit the prospects of the communities.

However, observing the practical implementation of community-building policies in Taiwan's museum sector, it is evident that most participants saw themselves merely as cogs in a mechanical or organizational structure, which is a top-down structure, due to the prevailing worldview to date. Collectively, there was a passive expectation for a heroic leader to issue commands and assign tasks, with everyone obediently complying. As a result, the overall energy field found it difficult to collectively surpass the critical threshold of "courage 200" - Free Energy. Before it reaches "courage 200", the positive energy cycle would remain difficult to contribute proactively, and sustain as an organic momentum to lead collective advancement from a bottom-up trend.

In other words, according to the consciousness energy level table, the enhancement of self-awareness energy must be gradual. We must first rediscover the affirmation of our own culture after post-colonialism in order to reach the critical threshold of "courage 200".

Then, everyone sits down to cultivate emotions and build trusting relationships at the "neutrality 250" level. They also optimistically embrace future developments and contribute actively at the "willingness 310" level. When facing mistakes and conflicts arising from the cooperation process, they approach them with forgiveness at the "acceptance 350" level. Moreover, they tackle any difficulties with mutual understanding and wisdom, engaging in intelligent negotiation at the "reason 400" level.

When the collective energy level reaches a state of mutual respect and love, inner peace then can be attained. To reach an energy level of "500 or above" would be a rare and valuable achievement. At this level of elevated self-awareness energy because of introspection, only individuals positioned at such a high level of positive conscious energy can drive the collective upward movement and influence others to rise together.

This means that the energy field of an individual can spread from one-on-one interactions to the entire organization, and then the high-energy field of the organization can spread outward to other individuals and organizations like a ripple effect. To vividly experience this phenomenon, one can witness this during the annual Dajia Mazu Pilgrimage procession, as I am going to discuss next.

Section V: Examining the Organic Development History of Dajia Mazu's Influence through the Lens of the "Reinterpreted Quantum Worldview"

So far, we started from Darwin's theory of evolution, post-revolution molecular biology, and then we considered updated quantum worldviews. Through successive iterations of observing the analysis of interactions within organizational networks, we now would further iterate the perspective of classical sociology, namely by incorporating Tarde's "social law"²⁸ theory, to provide additional understanding.

From a modern scientific perspective, we can unpack Tarde's understanding of "social"²⁹ by applying Darwin's theory of evolution within a quantum worldview. It views the evolution of the overall "economic flow" from three perspectives: the unpredictable internal energy flow, the observable external evolution of technology and tools, as well as the evolutionary relationship between humans and objects. It is important to understand that the science of "the flow of energy" shares with "the flow of applied economics." For example, the exchange of ideas represents a form of intangible currency exchange, whereas bartering represents a tangible one.

Tarde believed that society as a whole is constantly in a dynamic state of creation and change. Every individual entering social life is influenced by several key figures and various factors, forming a collective product that acts upon us. However, all these definitions at any given moment are external illusions. He delved into the issue of "biopower", arguing that we should understand/perceive Ecology and Economics as one subject, defining the expansion of the market as an extension of passion (energy flow). The determination of economic "value" depends on how consciousness energy levels yield results with the interacting group.

The externally bestowed value may fluctuate with time, yet its intrinsic nature remains unchanged. And it delves into how the quantum influence process unfolds in practice, how it gradually intertwines from one point to another, forming a complex and abundant network of relationships³⁰. Furthermore, it is worth noting that, compared to Tarde's perspective on the displacement of social influence on group of life through the lens of energy flow in quantum worldview; Latour's Actor-Network Theory (ANT) tends to view social phenomena from the displacement of power/influence between individuals and objects from a particle perspective. Both approaches present a dynamic observation process. Currently, we can explore Latour's actor-network theory through Lane's (2022) biochemical perspective on the visualizable "flux of energy". Perhaps in the near future, we may also gain a clearer understanding of Tarde's views through Lane's exploration of the elusive "flux of energy" in biochemistry.

Tarde presupposes two aspects regarding economic progress³¹: firstly, that human desires are endless, and the differences in desires drive economic transactions. Moreover, whenever new desires emerge, it stimulates economic activity. In response, there are two types of supply: tangible new products and new virtual supplementary services. This perspective considers both material demand externally, and psychological satisfaction internally. Both aspects complement, intertwine, and evolve together. Secondly, whenever desires lead to increasing supply, related industries will then be formed. If this similarity extends further, the output will continue to expand, leading to greater stability of the entire economy. This new desire drives a new ecosystem of supply and demand, which can be contemplated through the lens of species evolution. However, rather than emphasizing survival competition (the opposition of biological forms), it should emphasize hybridization and cross-breeding (the adaptation and harmony of biological forms). For instance, the simple functions of generating new species and reproducing new individuals do not occur continuously on a daily basis; they occur intermittently. Therefore, the birth of new species should be rare occurrences rather than daily phenomena (Latour, B., & Lépinay, V., 2008).

Both Kuhn and Tarde agree that the genesis of innovative ideas and opportunities is not a gradual accumulation but rather a sudden flash of genius, representing a "rich hybrid innovation caused by accidents." This type of genius is not known from the outset, but rather first needs to be acquired through the interference among individuals who all imitate common noble goals. The focus of this process lies in the coordination between individuals, with "trust" playing a crucial role in bridging disparate energies. This process precedes transactions, often enabling them, and involves a process of mutual persuasion and inspiration, leading to a continuous and intangible transfer of spiritual energy. Furthermore, Tarde argues that the "economic matter" in the process of coordination holds the rhetorical power, which is the actual driving force. The emphasis lies in persuasion, belief, and the tricolon. This concept neatly corresponds to what we mentioned earlier that the real drive of social progress is the "information content" within "information technology." Furthermore, through conversation, the sharing of content allows people to gain energy from the process of content sharing. Based on different perceptions, this inspires various levels of motives and consumer engagement. When reaching a critical threshold, content transmission spreads like viral marketing.

Therefore, when discussing the revitalization of regional museums in Taiwan, its eco-development has always been managed under the mindset of Modernism and Utilitarianism, both center on purpose and result. When it comes to museum management, the policies have been heavily influenced by western concepts - a "top-down" leadership management. The

²⁸ Before the systematic quantum theories had emerged, Tarde, a fervent enthusiast of natural sciences, had already proposed combining Darwin's evolution with an examination on the influence of consciousness energy levels from a quantum mechanical perspective. This was to delineate his conceptualisation of sociology (social of groups) and redefine the relationship between natural and social sciences. While there may be some discrepancy in terminology compared to contemporary standards, the overall theoretical

framework aligns closely. The evolution of the examples in this paper remains highly consistent with Tarde's academic thoughts.

²⁹ It's in his "Economic Psychology".

³⁰ His renowned work "Les Lois de l'imitation" provides more detailed arguments.

³¹ To avoid confusion, here "progress" can be understood as "energy (entropy) driving life towards complex forms of evolution."

approach can be viewed as "the outside in" and "the top to bottom" structure. viewed from an external standpoint as a process unfolding "from the outside-in" and "from the top-down"³². In the absence of a consensus, attempting to shift the approach to a "bottom-up" structure relying on autonomous organic operations by the community residents, known as existentialist thinking, can easily leave everyone feeling adrift³³.

The societal influence of Taiwanese temples has always been felt more introspectively, characterized by an "inside-out" and "bottom-up" autonomy organically. Grounded in a worldview that aligns with the essence of life, driven by the spirit of universal love, it has evolved in tandem with the developments of humanities and technology to this day. Compared to the ticketing systems utilized by museums abroad, temples in Taiwan do not typically charge admission fees. Instead, they rely on donations in various forms such as donating sesame oil money, offerings of goods, or providing labor services, often in exchange for emotional fulfilment^{34,35}. Compared to the rigid organizational structure before the recruitment processes in western museums, the source of the manpower for Taiwanese temples is mostly made possible by volunteers. Gradually, the core of the organizational entity is formed with much more spontaneity and flexibility in all aspects. The vast majority of people involved in an event gather organically and react spontaneously. After the event, they return to their lives individually. All these meaningful exchanges ultimately generate economic value, some of which directly or indirectly contribute to the temples, enabling the temple management to take care of temple affairs.

The Dajia Mazu Pilgrimage at the Dajia Zhen Lann Temple is an iconic example of this kind of organically grown and enduring community museum³⁶. Regarded as one of the world's three major religious events, the Dajia Mazu Pilgrimage has successfully evolved from a small group of tens of people to

attracting more than 2,000,000 believers and tourists today³⁷. Apart from the temple's efforts to keep pace with the times, substantial resources have been invested in technological innovation, marketing, and the development of cultural and creative products. These endeavors have not only attracted various collaborative partners but also intertwined with each other. The historical origins of the pilgrimage and its adaptation to societal changes have provided the most robust economic foundation for the event's continuity and innovative development.

The historical route of the Dajia Mazu pilgrimage to Beigang Chaotian Temple originally started with a ride given by the Dajia cattle traders journeying to the Beigang cattle market to buy and sell cattle. Temples can be regarded as iconic structures that originated from local towns and expanded outwardly to form a network. They represent the focal point of local folk beliefs, aesthetic education, cultural life, and serve as hubs for local economic activities. Local festivals and folk beliefs are often organized with the assistance of local gentry and merchants. The Dajia Mazu originated from Meizhou, China, and since the Qing Dynasty, there has been a tradition of making regular pilgrimages and to harvest incense in order to maintain her spiritual power from its ancestral temple. However, due to the maritime prohibitions implemented during the Japanese colonial period, the pilgrimage route of the Dajia Mazu was redirected to the prosperous Beigang Chaotian Temple, which came from the same ancestral temple as Meizhou, thus compensating for the regret of not being able to return to the former ancestral temple.³⁸ Additionally, several cow traders from Dajia would routinely visit the Beigang cattle market for trade. The cattle market culture was a flourishing economic activity in early Taiwanese agricultural society, typically located near to temples. Pilgrimage processions originally consisted of dozens of individuals departing from Dajia Zhen Lann Temple, passing numerous temples on the route, and eventually traveled to Beigang.

³² For example, a tool or technology is introduced first, accompanied by a manual for operation. Workers simply need to focus on how to follow the instructions therein to perform their tasks to the best of their ability, thereby achieving the intended outcome.

³³ In other words, when workers receive tools, they may lack the initiative to actively contemplate the purpose of their work and apply it effectively. This article posits two possible scenarios: 1) learners may lack competent guidance, and 2) not every learner possesses the acumen to transition into knowledge workers.

³⁴ People can regard emotional fulfilment as a form of "cultural healing." This can facilitate the release of psychological stress or the acquiring of spiritual energy for prayer.

³⁵ The principal deity of each temple presides over a broad spectrum of affairs, primarily concerning the major and minor aspects of people's livelihoods. The jurisdiction of these deities varies, with each having its own specialized responsibilities. Therefore, believers or members of the public may have specific desires or needs related to the deities within the temple. People make wishes and fulfill vows to the deities based on the main duties they oversee. At this time, offerings may include donating sesame oil money, bringing tributes for worship, performing labor, or a combination of these, or none at all. Some tourists also engage in these practices as a cultural experience.

³⁶ Since the enactment of the Cultural Heritage Preservation Act in Taiwan in 1982, there have been ongoing amendments and implementations. Many valuable buildings have regained attention. In

addition to the long-term ongoing projects of both community buildings and local museums, local temples have also been prompted to focus on the preservation of their own culture. Temples with sufficient financial resources have voluntarily established their own cultural centers to preserve and promote the historical and cultural spirit according to their localities. Furthermore, the Tainan City Government further believes that temples serve as ideal traditional craft museums. Therefore, since 2022, they have initiated the "Temple Museum Project," systematically building a database for Taiwan's cultural treasures. <https://tmach-culture.tainan.gov.tw/templemuseums/>

³⁷ Hung Lee, T., Jan, F. H., & Lin, Y. H. (2021). How authentic experience affects traditional religious tourism development: Evidence from the Dajia Mazu Pilgrimage, Taiwan. *Journal of Travel Research*, 60(5), 1140-1157. The author participated in the questionnaire survey for this study.

³⁸ Dajia Mazu, after localizing in Taiwan, and driven by the pursuit of enhancing equal spiritual exchanges among deities, has transformed from the traditional concept of "harvesting incense" at its ancestral home into the "sharing incense" among sister temples. This serves as the purpose to shift pilgrimages to circumambulated pilgrimage. For instance, the "Ancestral Worship Ceremony" previously held at the Beigang Chaotian Temple's Holy Father and Mother Hall was relocated to the nearby Xingang Fengtian Temple's square, where it was celebrated as "Birthday Ceremony" for Mazu.

The century-old pilgrimage tradition not only embodies folk beliefs but also reflects historical geopolitical relations. For instance, during the annual pilgrimage procession, participants visit various designated temples on the route to pay respects, fostering camaraderie with other deities. The network of connections expands every year, and this is also related to its historical practice of visiting and supporting with "sister deities"³⁹. For example, in the early days before roads were accessible, there was a year when the pilgrimage procession couldn't find its way along the water route. They ended up unexpectedly at the Sanqian Temple in Xizhou, where they were warmly welcomed by the residents. The locals generously offered hospitality and guided them on their journey, allowing the pilgrimage to continue. The gratitude for this friendship and collective communal support have maintained the Mazu procession to pass through the the Sanqian Temple⁴⁰, despite the opening of new highways. This decision became a virtue that believers later promoted during their pilgrimage journeys and in their daily lives. There are an abundance of such positive and enlightening examples suitable for educating future generations. These models can be found in oral traditions passed down through generations, historical news reports, and fragmented pieces of information accumulated from temple archives in recent years. They serve as crucial means to reinforce the cultural influence of Mazu.

Furthermore, near the temple where Mazu resides every night, there arose a demand for a "supply station" to cater to the weary pilgrims and the bustling crowds seeking entertainment. As the saying goes, "Where people gather, economic activities emerge." Consequently, sporadic vendors initially set up stalls in the area, followed by the formation of independent merchant groups. Eventually, this evolved into the large-scale Mazu night market, requiring government intervention for regulation and management. Therefore, from the historical and cultural development trajectory of the pilgrimage procession of Dajia Mazu, it can be seen that the driving force behind its evolution is not only spiritual and religious needs but also embedded in the foundation of social, historical, and economic development.

Twenty years ago, the temple authorities noticed that the impending issue of declining birth rates would impact the traditional temple culture, which was primarily engaged by middle-aged and elderly individuals. Therefore, keywords such as "intergenerational transmission, rejuvenation, innovation, and keeping pace with the times" became the primary objectives to reform within the temple culture. In the past decade, with the rapid advancement of information technology, temple authorities have ventured into various innovations within the temple community.

For instance, they have transformed the traditionally mysterious birthday celebration rituals into open-air public events within the temple premises, while still adhering to ritual taboos. This initiative aims to promote the idea that "Mazu belongs to everyone," allowing everyone to witness the spectacle of Mazu's birthday celebration. Pioneering the trend of deity cartoonising, they have transformed Mazu into a cute, cartoon-like figure that can be attached to various blessings and daily items, allowing the image of Mazu to be present at all times, symbolizing her

constant guardianship. By integrating technology with marketing strategies—such as online fortune-telling and point collection—and pioneering the nationwide installation of GPS sensors and cameras on the Mazu palanquin. This was accompanied by live streaming of the pilgrimage procession using multiple drones, and it has captured the attention of the internet-savvy generation.

Especially during the pandemic, it has played a crucial role in facilitating the voluntary participation of the public while ensuring social distancing. By organizing events through youth associations and inviting college students to volunteer helps establish a multi-generational ecosystem. To expand the customer base, a series of branding projects have been initiated to revitalise, such as establishing an e-commerce website, hosting the "Dajia Mazu International Symposium," organizing the pre-pilgrimage night concerts, mass biking events, marathons, microfilm competitions, group weddings, one-year-old catch ceremony for babies, and other activities reflecting modern civilian life. These practices have continued to the present day.

Through a diverse range of experiential marketing tailored to different target audiences, the belief in Mazu becomes more integrated into the leisure activities and became significant moments for everyone, allowing communities to become closer. Ultimately, this fosters brand loyalty. Making good use of the "emotional marketing", emphasizing on the warm and positive stories of Mazu and its soothing effect to its believers, can promote more people to share the stories with a viral effect. Subsequently, people would be encouraged to join up, and act to follow in order to eliminate the negative emotions and restore gratitude in their hearts.

In this development, the production of necessary materials and the making of cultural-creative products for the aforementioned activities not only attracts a large influx of people but also financial resources. This facilitates frequent exchanges of information and energy, thereby creating numerous employment opportunities. The economic benefits brought annually by Mazu lead people towards a better quality of life, and further deepen the regional residents' faith in Mazu, fostering a positive cycle of development and enriching the cultural ecosystem surrounding Mazu. Furthermore, interests have been expressed to collaborate with the Dajia Mazu Temple from international channels such as "Discovery" to explore and document such phenomena. The temple authorities have provided years' worth of accumulated footage filmed by devotees over the years, which was then edited into documentaries for broadcasting. This initiative aims to extend the cultural influence of Dajia Mazu from the local to a global stage by the Dajia Mazu Pilgrimage.

Mazu culture is a form of everyday culture rooted in folk beliefs. Its cultural context is established on fulfilling people's daily life, needs, and economic activities. Through the values of folk beliefs, it constructs a set of stable social networks that are indigenous to Taiwan. For example, when medical services were underdeveloped, Mazu once acted as a "doctor" by prescribing remedies for people to buy at pharmacies. Mazu officiated weddings for same-sex couples. During Mazu's processions, there would be live performances like the art of Yi-Ge (Figure 3), and

³⁹ Such as Xuantian shandi, Holy Emperor Guan, Tudi gong, and so on.

⁴⁰ The author conducted practical field research and documentary evidence during her participation in the Dajia Mazu pilgrimage procession in 2021.

colorful neon electronic floats to boost the atmosphere, all carrying spiritual connotations of cultural healing. These developments arise from the original cultural context, evolving to suit the contemporary trends and lifestyles of the time, also symbolizing a rejuvenation of Taiwanese culture. Therefore, the nature of the compatibility of Mazu culture allows openness for discussion and progress as long as it does not violate the core cultural values. After all, the Mazu belief system is inherently pragmatic and progressive, which is one of the reasons why it is widely accepted among the general public.

Figure 3

The story characters in "Yi-Ge" are played by real people



Note: The "Yi-Ge" was an early form of parade float, with children taking turns to parade. Nowadays, they are almost replaced by robots in human forms, which has made "Yi-Ge" a cultural heritage. (Photo by Author, 2024)

Conclusion

In this paper, I have considered these perspectives from: Darwin's theory of evolution, post-revolution molecular biology, a reinterpreted worldview from quantum physics, and the social law proposed by Tarde. Also, the energetic interactions between different networks and entities. From these, we can understand that "New thinking" and "technological innovations" have been made possible because of their intertwining mechanisms since the birth of life. Just as the scientific revolution brought two key developments: groundbreaking inventions, and innovations in both science and technology. These developments can be found not only in the invention of machinery and equipment, but also critical theories in science, such as the reinterpreted worldview of quantum physics. From the human perspective, "conversation" and "economic activities" play crucial roles in promoting the increasingly abundant social progress in our human world. The potency of these high-energy-level intentions is boundless in facilitating economic activities, as what we have understood from the case of the Dajia Mazu pilgrimage.

From an economic perspective, it is evident that the historical trajectory of the Dajia Mazu pilgrimage route is closely linked to the journey of cattle traders' business activities. The expansion of the pilgrimage activities has continued to thrive after the disappearance of the cattle trader in Taiwanese history. The fixed pilgrimage route and overnight resting places, along with anticipated stops and needs, facilitate the gathering of devoted worshippers and vendors. As Taiwan's economic capacity and quality of life gradually improve, an increasing number of families have been involved along the route, generously contributing to the supply. As worshippers traverse through the fields,

they would enjoy the most authentic and seasonally appropriate fruits and delicacies prepared by local farmers yielding from their own produce. This, thereby, naturally promotes locally sourced agricultural products. Over the years, the gradual aggregation of vendors along the route organically led to the beginning of Mazu night markets. The evolution and development of the pilgrimage and procession of Dajia Mazu has brought increasing economic activities with the society. This relationship can be seen as mutually symbiotic.

From a customary perspective, the arrival of the Mazu belief in Taiwan transformed the original image of maidenhood into that of motherhood universality. Moreover, the inclusive nature of Taiwan's folk culture made the personality of the Mazu deity even more approachable and relatable. During the pilgrimage procession, certain iconic ritual ceremonies, such as the mutual sharing of incense among various deities, serve to strengthen emotional bonds, and establish a sense of security, thereby consolidating the spiritual influence within the region and extending its reach. These ritualistic gestures also facilitate regular gatherings and social interactions among local groups, enabling the exchange of information and bolstering the social network within religious groups. In return, such activities contribute to the exchange of spiritual and emotional encounters and sharing among the believers.

From the perspective of cultural dissemination, integrating forward-looking strategies such as technology-enabled social media marketing, experiential marketing, storytelling, and branding tailored to different audience segments gradually strengthens brand loyalty. Moreover, some devotees contribute by donating items such as electronic firecracker carts (Figure 4) and road-side solar-powered mobile charging stations (Figure 5), invented for environmental reasons. Their contribution and inventiveness truly depend on their expertise, and this has allowed an ongoing economic circularity. Through the integration of modern technology, traditional cultural values are brought closer to contemporary society, representing a successful story in disseminating traditional cultural values into a new form that resonates with our moderners.

Figure 4

Electronic firecracker cart



Note: Electronic firecracker cart, a hand-pushed cart that produces the sound effects of the firecrackers powered by a gas tank. In response to environmentalism, this can also be borrowed from local governments. (Photo by Author, 2024)

Figure 5
Roadside (solar-powered) mobile charging stations



Note: Roadside (solar-powered) mobile charging stations, typically provided by community organizations or individuals using their own resources, or borrowed items, are to provide convenience for worshippers in need. Its forms and creativity have evolved each year. (Photo by Author, 2024)

Faith serves as the core driving force of culture, while folk rituals serve as a means to perform its cultural essence. Economic activities, on the other hand, act as propellers to spread belief in Her (Mazu). Eventually, economic activities create a positive and stable development cycle that feeds back into the community, laying a solid foundation for every step of future development. As times change and people's quality of life improves, the economic value created by cultural progress often becomes the outcome. Therefore, when implementing policies, I suggest we should not only consider the engine initially, but also how to maintain the supply and demand of the energy within the system. Each strand of cultural DNA carries an infinite potential energy. As long as the core values of folk beliefs remain unchanged, it can continuously adjust and evolve in various forms, constructing a Taiwan-based and forward-looking social network built on its quintessential cultural foundation, heading towards a sustainable future.

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Pao Village Cuisine Collection and Its Placemaking: A Post-museum Case Study of Treasure Hill by Cynthia Shih-Fan Yang

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Background of the Subject Matter—Treasure Hill

Treasure Hill, once was praised as the most valuable sight-seeing tourist spot, co-famous with the Taipei 101 Financial Building reported by New York Times in 2006, is the very first official historical settlement in Taipei City. Mixed with conflicted historic traces and nostalgia memories, Treasure Hill has its unique historic and fascinating landmark position in the South of the Taipei City. It's a living preservation of people, of bio environment as artefacts everywhere on the site. In this paper, the cultural relicts and the spirit of the artist-resident symbiosis relationship are represented by special family dishes and the shaping process of the unique cultural banquet as the tenth anniversary celebration event of the establishment of Treasure Hill Artist Village operated by the Taipei Culture Foundation.

Treasure Hill Artist Village formally commenced operating on October 2nd, 2010. By using the settlement symbiosis concept to preserve Treasure Hill in a vivid lively fashion, and thus trying to create the diverse and abundant facets of the settlement. In order to preserve the historic settlement style and to revive the old buildings, Taipei City Culture Foundation has planned the settlement into three part, they are Treasure Hill Artist Village, Treasure Home, and International Youth Clubhouse, respectively. And assigned the legal person Taipei City Culture Foundation Artist Village to operate and to manage.

Introduction of the Research

In order to understand the artists dwelt in the village and commenced the Artist-resident symbiosis relationship, what on earth did the real practice be fulfilled? And what were the changes made to the settlement and to the community? What impact was made? The researcher further would like to know what had happened afterward for the residence strategy of the community residents in such "Treasure Home Residents Community Social Movement Plan" as the experience sharing of community building and community development.

This paper thus is aiming at discussing the artists-residents symbiosis relationship in the Treasure Hill, taken the **Treasure Hill Pao-Village Cuisine Collection** —an event and a published pamphlet as a record—as an example.

The researcher's main research questions are as follows:

1. What exactly is the essence and the actual performance of the artist-resident symbiosis relationship in the Treasure Hill case?
2. Whether or not traditional family dishes could become a historical symbol of collective memory? And based on such premise, what were the motivation and actions taken

afterwards to the original traditional family dishes, and later transformed as the banquet cuisine, or even with the intention to become local cultural creation that formulated sense of place, and furthermore, place making as new economic marketing attempts to the bigger community, namely a small-scaled regional revitalization?

3. Whether or not delicious gourmet food could represent and be attractive as the shaping force of collective memories? And how was it presented and represented in the actual scenes?
4. In the due process, what are the roles different sector played and/or intervened in the public-private partnership relationship, and what were the co-efforts each party made in the artist-resident symbiosis relationship?
5. How we may evaluate this Pao-Village Cuisine Collection event as a successful community design, and livelihood and placemaking case from today's point-of-view?
6. What have left behind for the researcher, the residents, the artists, the Taipei City Government officials in the cultural affairs sector that the Treasure Hill has been entrusted operation and management to ponder and to take further action to facilitate the placemaking intention and to optimize the regional revitalization opportunities in the post-museum trend of thoughts?

With the vivid in-detailed description of the event via images (photos and films), as well as the lengthy and complicated preparation process for the event as the peak of the community cohesion and the placemaking program, the researcher see the sept-by-step community co-learning meeting that aggregated the motivation and confidence of the residents in visualizing and in actualizing the possibility of the long-standing tradition "One Family, One Dish" into reality along with the fascinating banquet upheld to all the caring parties and sponsors—including the then Taipei City Mayor, Ko Wen-je— both in terms of spiritual and financial support.

The so-called Treasure Hill Pao-Village Cuisine Collection was originated and was collected from dishes of various provinces of Mainland China in the residents' old memories, mixed with now long-dwelt Taiwanese flavor that collectively named as traditional Chinese cuisine with Taiwanese improved flavor. However, the plating and the decoration of the table were deliberately and delicately contributed by the on-site resident-artists.

Ever since 2000, with the Hooper-Greenhill discourse, while talking about post-museum, we normally considered there are several key discourses and features of the very museum that may name as such. They are people-focused instead of artefacts-focused, no definite form(s) but emphasized locally features, paying attention to small narrative instead of big narrative, and in the

form of deconstructed and re-represented certain activities to show the authenticity of the setting and the atmosphere.

With Hooper-Greenhill proposing idea of post-museum that empathized the significance of local practice process and experience, Treasure Hill as one of the post-museum paradigm cases, it has developed with the symbiosis concept as the museum park direction, and thus as a very important example here in Taiwan. Therefore, the unique cultural preservation and the following post-museum development related strategies and practice have shaped the important process and the special experience in terms of local practice, namely, placemaking. Furthermore, it generated to the creation of sense of place for Treasure Hill.

Since this research is a qualitative one, along with secondary data analysis, the researcher also adopted in-depth interview with semi-structured interview questions to cope with the research theme. And the interviewees were selected by snowball purposive sampling. In the initial stage of the research, the researcher interviewed three key persons involved in this community event. They are first of all, the representative of government, Miss Xiaowen Lee, the former Operation Director of Taipei City Culture Foundation. Second, Mr. Jihong Wu, the CEO of Consciousness Studio that is responsible for community-empowered and consulting work assigned by the Taipei City Culture Foundation. And the third interviewee was the spirit of the Treasure Hill Artist Village, Mr. Zhixiong Zhan (詹智雄), who has long been the Director General of the Treasure Hill Culture Village Association as well as the original resident who still lives there.

The major interview questions are as follows,

1. Please talk about your impression and feelings about “quasi military dependents village, and loving family dish.”
2. Please introduce the tradition of “Treasure Hill, One family one dish,” and the features of this pot-lot type activity.
3. Please talk about the origin and the process of planning and executing the “Po Village Cuisine Collection” pamphlet. During that period, what were the stories behind or happenings that made you impressed.
4. Please talk more about your familiar family loving dish and the touching immigrant stories behind the dish craftsmanship.
5. How do you feel about the relationship between the craftsmanship and the food culture creativity as “one family one dish, Pao Village Cuisine Collection” and the culture inclusion of the residents (honorable military citizens mixed with Taiwanese and Southern Fujian mommies) in the Treasure Hill?
6. How would you like to promote the “Treasure Hill, one family, one dish” activity to invite more community citizens who are interest in this project and even to come to participate in the future?
7. How would you like to extend the traditional spirit and the essential content of the “quasi military dependents village, family loving dish,” and to develop it to the general public?
8. How do you consider Treasure Hill as the very first historic settlement with artist-resident symbiosis relationship? What is your impression and caring concern? How would you describe Treasure Hill shaping its unique collective memory via “one family one dish, the Pao Village Cuisine Collection”?

Results

In answering the research question, the researcher did the secondary data analysis as well as in-depth interviews at the first stage. The researcher found out that there were totally 15 dishes democratically selected by the entire body of the residents to represent the reminiscence ingrediencies of the residents' yesterday memory, today's crafts and tomorrow's reinventing hope. And then thy invited the General Chef , Shi-Ming Zhuang, to teach them how to remodel and reshape the dishes to be more delicious and better looking in terms of color and flavor. The entire co-creation process took more than half a year. All the residents and artists rent space and/or dwelt in the then settlement, now called village are mobilized excitedly and actively.

As a result of the residents numerous community co-learning meetings, the endless practices, the patient adjustment by the General Chef, Shiming Zhuang, and continuous experiments and improvements of the selected “One Family, One Dish” by the residents for over half-a-year, and last but not the least, the plating and decoration of the tables by the artists dwelt in the village for the preparation with many efforts, the final representation of the Treasure Hill banquet was presented and with overwhelmed and unexpected success.

In the 10th anniversary of the establishment of the Treasure Hill Artist Village managed and operated by the Taipei Culture Foundation, accompanied the Pao Village Banquet Event, there was still the Light Festival, and it was named “Symbiosis Relationship” to memorize the special date October 1st, 2020. The term used as “Symbiosis Relationship” was not only to pinpoint the long-standing artist-resident symbiosis relationship ever since the Treasure Hill Artist Village established, but also to show the attempt of reaching the summit and the sublime of such symbiosis relationship that the Banquet event could provide and could embody.

We may see the glory and splendid vision of that very night at the Banquet gathering occasion from the pictures shown in the following scene.

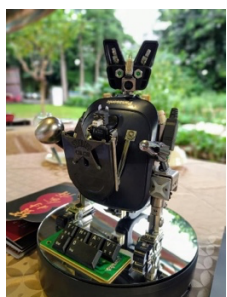


Picture source: 1. <https://www.facebook.com/photo/?fbid=3606965552668878&set=a.293045124060954>
2. https://www.facebook.com/photo/?fbid=3390701780983908&set=pb.100064645811613-2207520000&locale=zh_TW

Like for instance, the plating and table decoration by a certain artist Chu Shu-Wan and her delicate heart and hands was presented as follows,



Picture source: <https://www.facebook.com/photo/?fbid=1700007820198886&set=pcb.1700009356865399>



Artists assisted plating and decorating the banquet table with creativity and thus represented the artist-resident symbiosis spirit.

Picture source: <https://www.facebook.com/kjohnrobot/photos>

Discussion

This research tries to study Treasure Hill as a bio-museum, a post-museum, whether it may be developed as a placemaking live example, and further to regenerate local economy, and to facilitate community development as well? To resolve the research theme, the study addressed and made efforts to answer the following questions :

1. A historic settlement, Treasure Hill, as a post-museum concept, how did it embody the characteristics of artist-resident symbiosis relationship? Was there any event that could be the collectively comprehensive expression of such embodiment?
2. If there were such a case, did it simultaneously create the local collective memory for the residents in the settlement-community, namely, a sense of placemaking?
3. Obviously, Treasure Hill Village Banquet was the prominent case, the researcher then has excavated how it had happened and accomplished.
4. As we may see, this artist-resident symbiosis relationship case did represent local memory, enhance the sense of place, and empower the placemaking. The research process and the research result both described the development of the creativity and the creation of artist-resident collective wisdom and efforts.
5. In so doing, such an artist-resident symbiosis relationship not only shaped the cultural landscape, but also created the possibilities of local regeneration and new economic revitalization. Yet, how was the effect? That remains a big challenge for the governmental officials, artists dwelt in the settlement, the residents in the community, and all the people as stakeholders that care for the place.
6. What are the key successful factors in this case? And what are the limitations left behind the apparently flourish scene?

Due to the official health regulation and food safety issues, as well as manpower shortage and packaging cost consideration, it is a pity that Treasure Hill Cuisine Collection Banquet could not last nor extend for the time being. However, there were several meal box attempts made once successfully by the residents and the empowered stakeholders to promote the old-fashioned family loving dishes with new package to the community market in the neighborhood. Although with all the efforts, this event did not prolong for good, nevertheless, the collective memory of the residents was remained and reinforced. And the artist-resident symbiosis relationship was therefore enhanced ever since the banquet event.

For the time being, Treasure Hill turns its focus to empower the residents in the fashion of bio/eco tour to those visitors who are interested in the history, architecture, people (both artists and the residents), the plants and the crop, and the natural bio-restoration environment—all the things that made by residents' self-

efforts. Treasure Hill thus become a museum without wall, a living eco museum.

In addition, on the second stage of the study, the researcher would like to interview the artists who participated in the Banquet event who personally involved in the plating and decoration of the tables. Let them talk about their experience in and reflections on participating in the plan and the event. If needed, the researcher would like to interview scholars who are familiar with Treasure Hill contest and the following revitalization efforts.

Conclusion

The paper tries to address the new attempts of local practice employed by the Treasure Hill case as a post-museum in shaping the recollection of collective memory, and further in re-shaping the sense of place via the revitalization of local culture and local economy in the essence of placemaking, by using the artist-resident symbiosis relationship as the key factor, and by presenting the Pao Village Cuisine Banquet at its peak.

For all those challenges Treasure Hill has been and is still facing are under examined and discussed. We may consider these challenges as the revelation of the post-museum paradigm in Taiwan for the entire local museum development trend. It has fulfilled our imagination of an artist-resident symbiosis relationship, enrich our understanding of post-museum of local experience, and empower our future action to facilitate such placemaking revitalization practice.

Treasure Hill is the treasure of local culture preservation case for the government, the scholars and the social reformers to scrutinize in the future, and to plan in a more social design way and a more strategically humane fashion in making a better community and a brighter city. Last but not the least, Treasure Hill is yet still the hill of post-museum standing onto and shining through South of Taipei City.

Keywords: Treasure Hill, artist-resident symbiosis relationship, post-museum, sense of place, placemaking, local revitalization

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The Sense of Fulfilment: Increase Volunteers' Level of Happiness at Art Museums – A Case Study of the Tainan Art Museum

CHENG, YAYUN*

What are the essential requirements for museum volunteers? In an era marked by increasing cultural diversity among volunteer cohorts, what are the emerging challenges that art museums must confront? This article delves into potential strategies that museum personnel could employ to establish a stronger bond between the art museum and its volunteers. Emphasis is placed on addressing overlooked areas and reframing the recognition of volunteers' contributions that were once taken for granted. By critically examining the implementation of these interventions and embracing adaptable approaches rooted in digital inclusion principles, the study culminates in the formulation of strategies that can effectively elevate volunteers' sense of happiness across various work scenarios.

At Tainan Art Museum, the volunteer base comprises 762 individuals, with this number continuously on the rise. The majority of these volunteers reside within a 20-kilometer radius of the museum, fostering a profound connection with the institution. Over the past three years, the museum has introduced a volunteer management system to maintain relationships with its significant number of volunteers, ranging in age from their 20s to their 80s. As museums become more visitor-oriented, the collaboration between the museum and its volunteers becomes ever more critical.

Keywords: Art museum volunteers, sense of happiness, social inclusion, arts management, contribution

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Foreword

It is my hope that people appreciate, accept and realize their dreams, live their own glory, and choose to continue to serve society as volunteers when they retire. How to increase the happiness of art museum volunteers while on duty has always been an important consideration for me after I took over museum operations.

What is happiness? Happiness can be described as a state of returning to love, being grateful for things, and at the same time being able to gain spiritual wealth without fear of time. During the volunteer recruitment twice a year I always ask, "Why do you want to volunteer at the Tainan Art Museum?" The answers from prospective volunteers are mostly that they want to contribute to society, are retired, and want to enrich their lives. Every year I listen to the wonderful stories of new volunteers,

and it reminds me that happiness comes from feeling the joy of making a contribution to benefit others.

Volunteers are very important ambassadors who convey good will, and art museums would have difficulty operating without them. The museum, however, has quite a few volunteers and we ask ourselves, what would be the best way to manage them? In other words, in order to help promote art education and ensure smooth operation of the museum, how should we utilize leadership, allow for autonomy while serving others, and allocate tasks and inspire cooperation among our many volunteers?

This article is divided into three sections. The first section is on examining happiness, which is the motivation behind my interest in concepts of happiness and how I came into contact with positive psychology. The second section involves utilizing the volunteer attendance system to improve happiness. This section focuses on how art museums use technology to solve their issues, which is helpful for task execution and is also beneficial to the operation of the museum. The third section is about how art museum staff utilizing the "toolbox" can lead to increased happiness among volunteers. This section summarizes how I reflect on the process of business execution to increase mutual happiness. I highly recommend that the reader consider these methods and apply the approaches I outline in this section.



Section One: Examining happiness

My research interests include museum educational activity planning, art collection (I used to work for an art auction company), and positive psychology. What is happiness? Tony Hsieh, former CEO of Zappos, wrote about different business lessons he learned in life as the founder of Zappos and LinkExchange in "Delivering Happiness: A Path to Profits, Passion, and Purpose." Hsieh's business was sold to Microsoft in 1998 for \$265 million. In his book, he describes how using happiness as a framework can produce profits, passion, and purpose both in business and in life, which has inspired me very much. Hsieh notes that "(b)efore 1998, almost all psychology was devoted to the study of how to change problematic people. It's more normal and rarely studies what can make ordinary people happier." This book has also made me understand that applying scientific research on happiness to the bases of business models can make customers, employees, and myself happier. Happiness does not diminish as a result of sharing.

I read many articles and reports by Tony Hsieh to understand whether enjoying unlimited freedom can lead to true happiness when people reach extremely high levels of wealth. He decided to take on the unknowns in his life and courageously attempted new endeavors. His passing in 2020 has made me even more interested in how to deliver happiness.

The other three books that influenced me were Shawn Achor's "Before Happiness: The 5 Hidden Keys to Achieving Success, Spreading Happiness, and Sustaining Positive Change," "Big Potential: How Transforming the Pursuit of Success Raises Our Achievement, Happiness, and Well-Being," and "The Happiness Advantage: The Seven Principles of Positive Psychology That Fuel Success and Performance at Work."

Positive psychology has made me fully realize that no matter what has happened, what matters most is how you view what is in front of you. When you learn how to find positive meanings from negative events in the past, you can gain insights beyond both the positive and the negative aspects of the experience. Changing the ways in which you perceive events and experiences will not only lead to personal success, but also lead the team to reach greater heights.

Studying happiness has helped me better understand how to routes towards happiness, as I have done through my professional work.

Section two: Utilize the volunteer attendance system to enhance happiness

1. Art Museum Volunteers

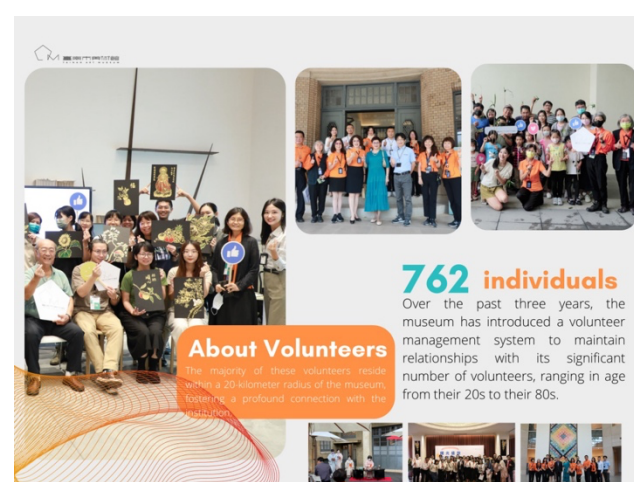
Chapter 1, Article 1 of the Tainan Art Museum Volunteer Team Establishment and Management Regulations outlines that "(i)n order to gather consensus among volunteers, give full play to the spirit of volunteer autonomy, division of labor and co-operation, and to help promote art education and improve the quality of visitor services, the Tainan Art Museum has formulated the Tainan Art Museum volunteer team in accordance with the Volunteer Service Act and the needs of the Museum, along with Volunteer Team Establishment and Management Regulations." According to Chapter 1, Article 2, qualifications that volunteers should have are an interest in the business

and/or activities of the museum, enthusiasm in serving, to be in good physical and mental health, and be able to abide by the museum's work regulations.

Every volunteer is an asset to the museum, providing appropriate services to tourists from all over the world. After new volunteers join the museum volunteer team, their initial service projects are to work in the galleries. The so-called exhibition duty is to support exhibition site security, visitor guidance, and other related services, all of which are unpaid. Those whose annual attendance rate meets the regulations and pass the assessment will be issued a volunteer certificate by the museum.

The annual training attendance rate for the regular volunteer group and advanced group shall not be less than 60% for weekday training sessions and 50% for weekend and holiday training sessions. Advanced training lasts at least six hours.

The duty time is based on the opening hours of the museum, and a fixed period of time is selected for volunteer duty every week. These times are divided into four slots: the morning slot from 10 am to 12 pm, the early afternoon slot from 12 pm to 3 pm, the late afternoon slot from 3 pm to 6 pm, and evening hours every Saturday from 6 pm to 9 pm. Each gallery displays different works of art, and there are more than 35 galleries including public areas that need to be guarded at each time. Therefore, more than 100 volunteers will be on duty in the museum galleries every day.



2. Volunteer attendance system

The Tainan Art Museum volunteer attendance management system was launched on January 1, 2021. Since then, more than 700 volunteers in the museum have gone through digitized volunteer management. Before the attendance system existed, the museum and team leaders faced many issues stemming from scheduling problems. Now, the system will automatically schedule the volunteers on duty in the galleries on the 20th of every month. Volunteers can log in to the museum's volunteer attendance system website and check the gallery that they will be on duty every week in the next month anytime and anywhere. Regarding the duty hours, early volunteers must forward it to the team leader in the middle of each month to know the total duty hours of the previous month. With the assistance of digital tools, all who are involved with volunteers can now

check the information immediately as long as one logs in to the Internet, which saves more time and is more easily accessible.

Additionally, the new functions of the volunteer attendance management system in 2023 include four major system upgrades. These four upgrades include a voting function, a team leader election function, a VIP ticket tracking function, and an rewards function. For example, volunteers can vote online for the date of guided museum tours and the style of new volunteer uniforms among decisions that must be made. They can also vote to select team leaders. For volunteers who have worked up to 100 hours in the current calendar year, every additional 50 hours earns them an award from the museum. During each quarter of the calendar year, if a volunteer has not had a leave or an absence, the museum provides a prize, such as VIP tickets, as a reward. In addition, the system can also calculate each volunteer's awards, including those from the museum, the Ministry of Health and Welfare, the Ministry of Culture, the Tainan City Government, and perfect attendance awards, eliminating the need to manually calculate hours.

In the event of a temporary emergency such as a volunteer falling or feeling unwell, the team leader can immediately click on the name of the volunteer in the gallery on the system schedule through the volunteer attendance system to see the emergency contact information and immediately assist. Being able to handle such contingencies through digital means removes the limits of paper records and reduces risks of miscommunication.

Intern-period volunteers are not included in the digital attendance system. After becoming official volunteers, however, many aspects of their duties will be closely tied to the attendance system. If volunteers are unable to be on duty, they can log in to the system to ask for leave and take the initiative to solve the problem themselves. Everyone is their own manager, and the team leader can also adjust duty scheduling in a timely manner.

Tainan Art Museum also provides various training courses and activities to support its volunteers, and volunteers can register online through the digital attendance system. In 2023, I have planned and implemented many activities for volunteers, such as a Japanese tea ceremony party and a Chinese Valentine's Day event among many others that the volunteers enthusiastically signed up to participate. Whether the activities were organized exclusively for volunteers or the volunteers assisted in supporting activities, the events received positive feedback. I myself had fun adding text onto the event photos that volunteers took and shared them through our LINE app group chat to bring different generations closer together.

3. Duty hours are most important to volunteers

How can we improve the happiness of volunteers while on duty? I found that duty hours is what every art museum volunteer cares about and is the most concerned about. Duty hours is like a treasure to every volunteer, because they are crucial to the volunteer's duty rate and whether they can continue to serve in the museum next year. If a volunteer does not have enough hours on duty, they may be removed from the volunteer team. While some volunteers plan for vacations, some will

think of ways to make up for it, and others will sit back and wait to be removed from the team. We place a great emphasis on duty because art museum volunteers should not come whenever they feel like coming, but must be able to abide by the museum's various service regulations.

This made me think about the topic of time. Through my own experience, I found that it was similar to the fantasy novellette "The Merchant and the Alchemist's Gate" by American writer Ted Chiang. In the beginning after arriving at work, I would immediately log in to the system backend to fix the duty record of volunteers who forgot to swipe their cards on their behalf. I would then deduct half an hour from their duty records in accordance with the duty regulations. I thought that if I dealt with the one thing that volunteers care the most about, the system will not display letters in red, and that would lead volunteers to not worry about the situation. I thought that this would work well until a team leader told me to actually let the volunteers experience the consequences of forgetting to swipe their cards, and asked me to hold on for a while before making corrections to their duty records. When volunteers first realized that their duty hours did not count as a result of forgetting to swipe their cards, many were surprised, and most felt regret and disappointment towards themselves. Some were even extremely upset that they would not be receiving a perfect attendance award. I notified each group leader via LINE to check the paper sign-in form before correcting the volunteer sign in records. Within two to three days, the volunteers who forgot to swipe their cards experienced the consequences, and I soon found that the number of these occurrences significantly dropped.

Another time a team leader sent me a message saying that a volunteer team member was late for duty because there was a visitor's car in front of him when he was parking. As a result, he could not park until the museum opened at 10 am, leading to the volunteer being late by one minute. After reading the message I immediately made up for the volunteer's duty time because the situation was special. Later, however, I changed my mind and asked the team leader to keep the tardy record according to the duty regulations. I also informed the team leader that the team members need to take various situations into consideration when reporting for volunteer duty, and to focus on the volunteer attendance system as having the final say on official attendance records. The team leader quickly accepted this without any qualms.

There are too many unknowns, and many things are subject to constant change. Another time, the leader of another group told me that when the team members swiped their volunteer ID cards, they did so with other random cards, leading the machine to make an error sound. Due to the noise at the scene, the volunteers did not realize that their volunteer ID cards had not been scanned properly by the sensor. Later, however, the team leader confirmed that this volunteer reported for duty. This time, I gently yet firmly explained to the team leader that what is recorded in the system is what will be recorded, and asked them remind the team members that if they did not hear the proper beeping sound, they should scan their volunteer ID card again until they hear the beeping and successfully record their arrival.

I also reflected on whether the beeping sound when swiping the card can be made louder. Is there an audio cable or can it be modified so that it can flash a bright light as a visual

signal? Is there a more detailed way to solve the problem of volunteers?

4. Listen to needs and understand that there will be generation-related learning curves with technology

I believe that computers should be used to adapt to human habits, rather than humans needing to adapt to computers. Older volunteers will have to learn how to use digital technology, and the museum needs to be more digitally inclusive, caring for its older volunteers in the training process so that they can carry out their tasks better. Common font enlargement and intuitive operation are already the most basic aspects of design. Inviting volunteers to discuss how to design an operating system that meets their needs is open for participation. For example, team leaders hope to be able to more easily grasp the requirements for weekly leave, the number of people on duty, and the number of exhibition rooms. By using different fields displayed after the team leader and team members log in to the volunteer attendance system, it can be convenient for the team leader to arrange the number of galleries. Through this function, one can see the duty status of each week, as well as the future leave status of volunteer team members, allowing duty slots to be filled in a timely manner.

In addition, learning how to use digital tools also means that volunteers can continue to utilize them even when museum employees are not present at the museum. The system is for everyone to use, regardless of who noticed something that needs improving and/or handling. Those functions are all in the system for everyone to use as they want, making subsequent coordination and operation easier.

Section three: The better art museum staff utilize their "toolboxes," the happier volunteers will feel

I have found that the fuller an art museum staff's "toolbox" is, the better they can overcome problems. When I face a problem, I will try to remember that many people have and continue to do so much for me and feel gratitude for it.

1. Tool 1: Using the LINE messaging app to connect

The leader of the volunteer team and the art museum usually communicate through LINE chat groups. I found that in order to increase happiness, I need to be more aware and conscious of the use of text on LINE. For example, posting or replying to something with a positive and pleasant frequency is more likable and acceptable than a flat, cold text. I learned from kindergarten teachers about their use of LINE messages to maintain contact with parents, purchase stickers, and use them in managing volunteer groups to make messages softer and guide the team step by step for effective communication.

The workplace is like an ukiyo-e on earth, where you can see all kinds of emotions. When I am busy at work, I maintain calmness and learn to manage my emotions, directly facing both the positives and negatives without avoiding negative

aspects on purpose. Also, when encountering a problem, one's mentality must remain stable, calm, and sincere. The more emotional one is, the less likely problems will be solved. Just like in the 1993 movie "Groundhog Day," being conscious about what to say and what to do will lead to a happy outcome for everyone.

2. Tool 2: Think differently and create a brighter "galaxy"

Japanese cartoonist Hirokane Kenji's "Twilight Meteor Shower" explores the emotions and experiences of middle-aged and elderly people, and deeply depicts how they hope to burst out the last light like shooting stars before the end of their lives. There is an age gap between the art museum staff and the volunteers who are retired from their jobs. I put myself in the shoes of the volunteers and think about how I would view things if I were one of them. I divided the volunteers into the morning light group, the afternoon tea group, and the starlight group to create relevant common experiences while considering the different aspects of each group's day and night duties. I thought of how Shawn Achor's "Big Potential: How Transforming the Pursuit of Success Raises Our Achievement, Happiness, and Well-Being" mentions that the more you help people find their light, the brighter you both will shine.

Sometimes I think about how to change my mindset from how volunteers serve the museum visitors to how I, an art museum staff, may serve the volunteers. When volunteers are on duty in the galleries, sometimes they encounter other volunteers who are in a bad mood or are unpleasant. The volunteers feel frustrated about this, and I wonder how I can resolve such volunteer discontent in more effective ways. On the other hand, these situations also allow those in bad moods to have a chance to reflect on themselves. To end a table tennis game, if you do not respond to the opponent's ball, the game will be terminated.

At work, through constant reflection and learning from my own experiences, I hope to make myself happy and also hope that others will know better how to make themselves happy. I will return good deeds to those bring with them valuable resources to the museum, who are the volunteers themselves, and create a sustainable cycle of kindness.

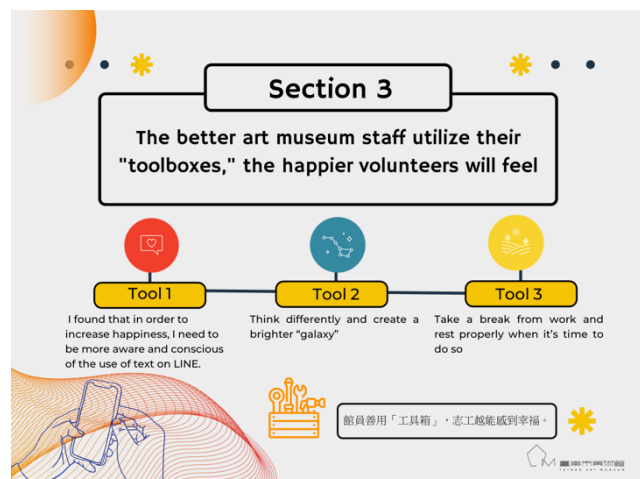
3. Tool 3: Take a break from work and rest properly when it's time to do so

Once the card swiping machine crashed and the main screen of the volunteer system did not display any records, which made everyone extremely nervous. After the system engineer discovered the cause of this error, it turned out that the machine was running continuously without any rest. Later, the museum and the volunteer team discussed a time to turn off and restart the machine to ensure smooth operation through cleaning, clearing, and resetting. In this way, I thought that if machines need to rest, then people most definitely must properly rest as well. This made me realize that despite work being a continuous endeavor, it is not great to keep working overtime and spending personal time solely on working.

The art museum is open from Tuesday to Sunday, and volunteers work every day, including on Saturdays and Sundays when paid museum staff take off. Art museum staff still receive many LINE messages from the team leaders on the weekends. Usually, the problems involve making up for missed arrival

records and those who forgot to bring their volunteer ID cards when reporting for duty. Art museum staff will use office computers on weekdays to address any issues that arise over the weekends.

While on vacation or official rest days, it is suggested that one should let go of control, clear one's mind of work obligations, exercising the body and mind to sustain one's enthusiasm for work. With this kind of thoughtfulness and consideration for others, volunteers will be happier and more relaxed, and will have a rich sense of style and peace of mind.



Conclusion

It turns out that the most important key in improving the happiness of volunteers in art museum lies in the consciousness of the art museum staff, that is, self-awareness and wisdom. I have found that without resilience, museum staff may have surprisingly negative experiences and frustrations. Because when there are many people and everyone has different opinions, sometimes it is impossible to reach a consensus immediately. If art museum staff do not have the ability to adapt, they will be going circles like that of the "Penrose stairs," in which they want to keep going up, but they keep going back and forth. Eventually they will become stressed at work, leading to workplace burnout. However, resilience comes from maintaining open communication to handle daily situations, teamwork and awareness to reduce the accumulation of negative emotions, which can enhance happiness.

Art museum staff constantly use their strength, learned wisdom, and abilities to self-reflect. Only through much learning and awareness can they make correct judgments. For repetitive and redundant work, utilizing technology to assist the process can increase efficiency and convenience. The same goes for the employee system, which needs constant innovation and digital transformation to cope with the changes and tasks of the times.

I think that each and every volunteer does well enough. Volunteers of Tainan Art Museum want to experience a different version of themselves and live out their own glory. Handling the volunteer operations has given me a deeper understanding of people and their relation to time. If volunteers always want to increase their duty hours, they will not see beyond than increasing their hours. In other words, a country that keeps pursuing

growth in economic numbers will never see a way to decouple happiness from monetary values.

The Tainan Art Museum utilizes the volunteer attendance system to amplify social inclusion, enhance the connection and happiness among art museum staff and volunteers, reduce anxiety, and allow for more prosperity. This may make community members surrounding the Tainan Art Museum to be interested in the museum's business or activities, to feel enthusiastic about service, to maintain physical and mental health, to achieve the mission of the museum, and to bring it back to their family and community to share the joy. What art museum volunteers need is respect, love and belonging, self-realization, and the ultimate goal of making a contribution. What is gratifying is that when museum volunteers spread such influence, they will no longer feel the lack of time, but can be grateful for these priceless insights. In other words, they can "give" no matter where they go, not only bring happiness to themselves, but also bring even more happiness to others.

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How "Place" Becomes an Exhibition Space: A Case Study of "the Living Jiadong Museum" in Pingtung Hakka Settlement

Chiu , Hsiu-Ying, Dai ,Cheng-Lun

Abstract

This article attempts to use the development process of "Living Jiadong Museum" in the past 30 years as a case study to explore the possibility of how "place" can become a museum exhibition space through the local experience and collective memory generated by the interaction between people and the environment. This paper argues that the local experience and collective memory generated by the interaction between people and the environment provide the elements for "place" to become a museum exhibition space. Through the houses that the residents live in or the public spaces they use daily, the memory of the place becomes the source of the residents' sense of place. Jiadong residents' understanding of place stems from the cultural heritage preservation movement that started in 1995, which further built local residents' local identity and deeply affected local residents' awareness of preservation.

This article examines the entire development process of the Jiadong Hakka settlement in Pingtung, from the cultural heritage preservation movement in 1995 to the "Living Jiadong Museum" promoted in recent years, and uses the local experience and collective memory generated by the interaction between people and the natural environment. , to explain how "place" becomes a museum exhibition space, and as a way of thinking to illustrate the application of the concept of eco-museum.

Keywords : Hakka , Living Museum, Place, Collective Memory

1. Introduction

This article attempts to explore the concept of "place" through the perspective of human geography, proposing the notion of "sense of place" that arises from the interaction between humans and their environment. It elucidates how places become exhibition spaces and serve as an alternative approach to understanding the shaping of the concept of ecological museums. According to the Journal of Museum Studies, the discussion on "ecological museums" focuses on the editorial note titled "Ideal and Reality of Ecological Museums," which traces the concept of "ecomuseums" back to the pioneering figures in the French museum community in the early 1970s, namely Georges Henri Rivière and Hugues de Varine. They were the first to introduce the concept of ecology (the relationship between humans and the environment) and territoriality into the museum field, suggesting that the purpose of museums, particularly local museums, should be to present the collective memory of a geographical area through the integration of technology and community engagement, rather than solely focusing on traditional functions such as collection, research, exhibition, and education based on academic or functional departments typical of centralized national museums. The scope of museums is no longer limited to tangible buildings. Through organizational operations, they can utilize the disseminated network systems of core museums and satellite or similar museums to expand the museum's domain to entire villages, entire schools, entire natural reserves, or even entire countries. The operational foundation of museums is not restricted to the collection of artifacts, exhibitions, or educational activities; in fact, the entire natural and cultural heritage within the reach of museum organizational capacity are encompassed (Editorial Office, 1996: 1).

This article argues that in discussing the concept of ecological museums, it is imperative to first delineate the contextual fabric of human-environment interactions in places to discover the unique historical and cultural development texture of places, thus facilitating the realization of the concept of ecological museums in communities. Therefore, this article seeks to illustrate how places become exhibition spaces and serve as a new perspective for the practical application of the concept of ecological museums by exploring the texture of place names, local experiences, or local memories derived from human-environment interactions.

Human geographers interpret "place" as "a meaningful space created by humans, a space to which humans are attached in some way; this is the most direct and common definition of place" (Creswell, 2006: 14). Tuan suggests that "a place is the center of value sensation needed by living beings" and "a place is a pause in movement. Pausing can make the place become the center of value sensation" (Tuan, 1997: 6). Through the projection or naming of human experiences, unfamiliar spaces

are transformed into experiential spaces, making the transformation of space into meaningful places, where individuals find temporary pauses in the flow of time and a sense of security.

In the same physical environment, the concepts of space and place are distinguished by human experiences, with "place" holding special significance for those within it. However, as time passes, the meaning of certain places may change, yet they may still retain their status as "places"; while others may transition from "places" to "spaces," no longer holding meaning for people. The shaping of places occurs through the interaction between human practical actions and living environments, imbued with meaning and experiences by humans, while simultaneously shaping human thoughts and consciousness. In this article, "place" refers to locally collected items such as temples, ancient gatehouses, old houses where residents live collectively, and historical buildings, using residents' daily living spaces as exhibition spaces.

Therefore, this article, through the prototype of the "Living Jiadong Museum" driven by the recent collaborative efforts of the local community in the Taiwan Hakka village of Jiadong, Pingtung County, which has undergone cultural heritage conservation movements, aims to elucidate how "place" becomes an exhibition space for museums and serves as a practical and applied concept of ecomuseums, hoping to introduce a new way of thinking.

2. Place and Sense of Place

The primary characteristic of research orientation in human geography is the attribution of human perception and creativity as a primary and dynamic role in attempting to understand the values and implications of life's meaning. The formal establishment and advancement of Humanistic Geography in the 1970s can be credited to the challenge posed during the quantitative revolution to the mechanistic model of spatial science.

Human geography contends that previous scholars' understanding of space and place often relied on objective data (such as maps and quantitative analyses). However, it is only through human experience and comprehension that the significance of space and place can be fully appreciated within human life. Here, "experience" encompasses sensations, perceptions, and conceptualizations. In essence, within the same physical environment, the concepts of space and place are distinguished by human experiences, with "place" holding particular significance for those who inhabit it. Over time, the meaning of certain places may evolve, yet they may still retain their status as "places," while others may transition from "places" to "spaces," losing their relevance to people.

Feld and Basso (1996: 11) point out that the facets encompassed by a sense of place include: the emotional relationship with placement; experiences and expressions of recognition, imagination, anticipation, ownership, memory, articulation, habitation, competition, and conflict associated with a place. People are attached to their hometowns, firmly rooted in their locales; the profound attachment to one's hometown is a global phenomenon, where places hold people's memories and propel their advancement. Understanding how individuals identify with a specific place and how that place belongs to them aids in delineating the boundaries of one's hometown (Tuan, 1977: 149-160).

This paper adopts a localized perspective, considering humans as the agents constructing their lived worlds. Through the interaction between individuals and their surroundings, a sense of place emerges, drawing from personal experiences and inheriting ancestral knowledge. Places possess unique local knowledge while concurrently shaping the thoughts and actions of local inhabitants.

Consequently, the sense of place cultivated through long-term interaction with residential environments provides an alternative framework for examining the concept of ecological museums. Rather than presupposing a specific geographic area or social network, this paper interprets regions or social networks within the context of their historical processes. Furthermore, this paper refrains from redefining ecological museums, instead adopting a perspective from human geography regarding "place" and emphasizing the agency of individuals. By examining the evolving "Living Jiadong Museum," propelled by the recent efforts of the Hakka community in Pingtung County, this paper elucidates how "place" can emerge as a conceptual space for exhibition.

3. Development of the "Living Jiadong Museum"

In Jiadong Township, Pingtung, the "Living Jiadong Museum" underwent a lengthy process of advocacy to come into existence. It originated from the preservation efforts of the Yang lineage ancestral hall in 1995 and the campaign to save the Chang Ading house in 2011, which fostered a burgeoning sense of local identity among the community. Leveraging the diverse cultural heritage of the Jiadong settlement, local organizations and activists collaborated with public entities to establish a rudimentary framework for transforming the locality into an exhibition space, centered around local heritage sites and historic buildings.

The development of the "Living Jiadong Museum" (see Figure 1) is a consequent of grassroots initiatives aimed at generate local identity. Triggered by cultural heritage preservation



Figure 1. Introduction to the Living Jiadong Museum

(1) Arising from Cultural Heritage Preservation Movements

In February 1995, during urban planning road construction in Jiadong Township, the main gate and part of the enclosing walls of the Yang lineage ancestral hall were demolished, and there were plans to dismantle the Tai Chi pond within the hall, altering the overall architecture due to road realignments. This sparked protests from descendants of the Yang lineage.

The members of the Yang family established the "Yang Family Ancestral Hall Preservation Association," with support from various Kaohsiung and Pingtung organizations. Alongside efforts from Dr. Tseng Kwei-hai, a native of Jiadong, negotiations and coordination with landowners and public entities ensued. After the preservation association successfully registered the Yang lineage ancestral hall as a historic site, it was officially designated as a third-level historical site by the Ministry of the Interior in August 1996, halting the planned demolition and ensuring the preservation of the entire ancestral hall(see Figure 2, Figure 2-1). The preservation of the Yang lineage ancestral hall under the original government road plan can be considered the catalyst for igniting the community's and the Yang descendants' passion for cultural heritage protection.



Figure 2. The Yang Family Ancestral Hall



Figure 2-1. Ancestral tablet in the yang family ancestral hall

In 2011, the Chang Ading house was in a dilapidated state. Dr. Tseng Kwei-hai, who had been involved in the "Yang Family Ancestral Hall Preservation Association," initiated the establishment of the "Save Chang house Action Alliance" in April 2011. Through the concerted efforts of local residents and the Pingtung County Government, led by representatives of the alliance

such as Dr. Tseng Kwei-hai, efforts were made to breathe new life into the old Chang Ading house. Subsequently, after resolving the property rights issue, the Pingtung County Government submitted a renovation plan for the Chang Ading house to the Hakka Affairs Council in 2012 for funding(see Figure).



Figure 3. Chang Ading house

During this period, the Ministry of Culture agreed to the county government's "Pingtung County Jiadong Township Regional Environmental Integration Plan." Local organizations and Jiadong Cultural and Historical Association, were appointed as co-hosts, establishing a local working station to conduct various cultural and historical investigations and seminars. In 2014, the Pingtung County Government registered the Chang Ading house as a historic building depicts the transformation of the Chang Ading house, under the concerted efforts of local organizations and community residents, from a dilapidated building into a corner museum, serving as the primary exhibition site for showcasing the "locale." (see Figure 3-1).



Figure 3-1. Chang Ading house as exhibition space

In March 2016, the Jiadong Cultural and Historical Association, aiming to integrate social resources and broaden participation across various fields, participated in a collaborative research project on local humanistic development and cross-domain governance with universities and local governments. This collaboration involved government departments, university professors, research teams, local cultural and historical associations, and private enterprises.

With the collaboration of local community organizations, universities, and local governments, a core concept emerged: the

"Living Museum" of Jiadong. A plaque unveiled the village's attempt to transform into a "Living Jiadong Museum." It stated: "In recent years, with the joint efforts of the Jiadong Cultural and Historical Studio and various units and schools, combined with the existing cultural and historical resources of Jiadong Village, including historic sites and architectural heritage, we hope to turn Jiadong into a 'Living Museum.' Walking among the historic sites and new buildings, experiencing cultural exchanges between local cultures and residents, is like visiting a museum. We hope that both outsiders and locals can rediscover the importance of Jiadong's cultural history and foster new cultural exchanges."

Currently, besides hosting occasional exhibitions related to local issues, the Jiadong Cultural and Historical Studio, in collaboration with public sector resources, has been actively involved in the certification system for Hakka cultural tourism interpreters initiated by the Pingtung County Hakka Affairs Department in 2020. The Jiadong Old Street was designated as the first demonstration site, aiming to revitalize and promote local Hakka culture.

From the inception of the corner museum concept in 2011 to the promotion of the "Living Museum" concept by local community organizations in collaboration with public and private sectors in 2016, cultural heritage collected from the local community have been utilized as exhibition sites. Under the Hakka cultural tourism interpreter certification system in 2020, training local residents as guides became the primary focus, turning each historic site, historical building, and alley house into display objects, coexisting with the local people for centuries.

Through the extensive and ongoing promotion efforts, it is evident that local cultural heritage serve as the backdrop for exhibitions, with the entire Jiadong Old Street serving as the museum's display site. The museum's consciousness has gradually deepened, evolving from the earlier corner museum model, initially centered around the Chang Ading house, to encompassing cultural heritage collected from the Jiadong community under the concept of a "Living Museum."

(2) Diverse Local Cultural Heritage

During a guided tour of Jiadong Old Street, the first stop is the well-known historic site, the Yang Family Ancestral Hall, which serves as a starting point. The Yang Family Ancestral Hall holds significant meaning as it sparked local residents' awareness and movements regarding their sense of place. As one enters Jiadong Old Street, a signboard proclaiming "Living Jiadong Museum" indicates that the museum primarily showcases the cultural heritage of the community. If one considers the historic Chang Ading house as the central point, nearby attractions such as the nationally designated historic site, the Xiao Family house, along with historical buildings like the Xiao Family Western-style Building, Yang Family house, are marked with route signs (Figure 4). These provide insights into the historical significance of Jiadong Old Street and its surroundings.



Figure 4. location and route directions

As meaningful exhibition sites, these locales offer a genuine experience of the local residents' daily life, with residents occasionally passing by on bicycles and conversing in the local Hakka dialect. Red notices posted on the street indicating Jiadong residents' ancestral tomb sweeping rituals (Figure 5) offer insight into local seasonal festivals. Walking along Jiadong Old Street allows one to immerse oneself in the atmosphere of local life, understanding that the Living Jiadong Museum emphasizes the cultural heritage within the community, using places imbued with collective memory as exhibition points.

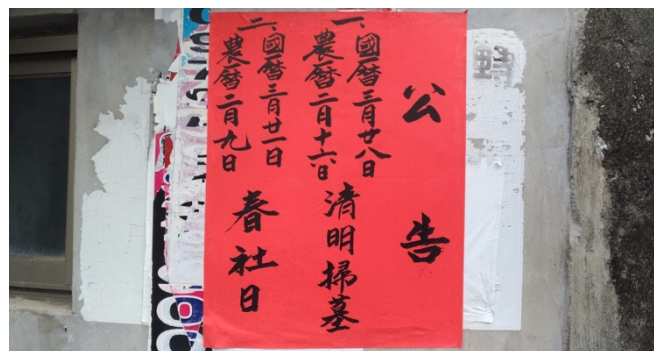


Figure 5. Tomb-Sweeping Announcement

Taking the nationally designated historic sites, Bu Yue Tower (Figure 6) and the west gates (Figure 7) as examples, they both illustrate Jiadong's historical ethnic conflicts and local residents' resistance during the Japanese occupation. The west gates, was constructed in the 16th year of the Jiaqing reign (1811 AD) and reconstructed by residents in the 13th year of the Daoguang reign (1850 AD). During the Qing Dynasty, Jiadong faced numerous invasions, leading residents to construct defense works using bamboo and thorn bushes, with four large gates serving as passages, now only the west gates remains intact. The Bu Yue Tower served as the study room of the Xiao Family's house. The rear wall features a wall built with wine jars, indicating the family's involvement in brewing. In 1895, led by Xiao Guangming, residents of the village collectively resisted Japanese invasion forces, with a significant battle occurring at the Bu Yue Tower.



Figure 6. Bu Yue Towe



Figure 7. West gates

Starting from family histories, the renowned Xiao Family's house serves as a microcosm of Jiadong Village's history. It represents the transition from a Qing Dynasty immigrant society to a settled community, showcasing stories of family involvement in brewing and participation in the resistance against Japan. These stories are crucial for uniting the descendants of the Xiao family. In 2021, with the efforts of the Xiao Family House Management Committee and the Pingtung County Government, funds were invested to refurbish the Xiao Family Western-style Building (Figure 8), completing the puzzle of Jiadong Village's cultural heritage. Yang Jingmou, Chairman of the Jiadong Cultural and Historical Association, remarked, "Back in the day, it was a 'mansion' Western-style building, a shared memory of the local people!"



Figure 8 .Xiao Family Western-style Building

Along the winding paths within the settlement, visitors can see signs indicating historic sites, historical buildings, or ancestral halls and family houses, along with walking maps (Figure 9) to help visitors navigate the Jiadong Village efficiently. These maps provide the best guidance for tourists exploring the village on foot. Historic sites, ancestral halls, and family houses are equipped with simple explanatory signs, and visitors can also arrange for local cultural and historical studios or members of family houses to provide on-site guidance.



Figure 9. Jadong cultural heritage map

Importantly, in addition to the tangible cultural heritage visible throughout the settlement, the annual traditional ceremony held for three consecutive days from the 10th to the 12th day of the first lunar month at the San Shan Guo Wang temple in Jiadong (Figure 10) (mainly dedicated to the Kings of three mountains) showcases a century-old wooden structure. This traditional ceremony event is a unique opportunity to witness intangible cultural heritage(Figure 11)



Figure 10. San Shan Guo Wang temple in jadong



Figure 11. Lantern Festival

Today, Jiadong Village boasts historic sites and historical buildings such as the Xiao Family House, the Yang Family Ancestral Hall, the West ancient gates, the Chang Ading house, and the Xiao Family Western-style Building, Bu Yue Tower. These places hold significant meaning for local residents and are where they have lived day in and day out. The rich family histories, stories of resistance during the Japanese occupation, and the ceremony all represent tangible or intangible cultural heritage that encapsulate the cultural uniqueness of the Hakka community in Jiadong.

(3) Local Actors and Community Advocacy

If we regard the present Living Jiadong Museum as an archaeological cultural layer, it represents the cultural accumulation left by the activities of crowds over time and space. It is the result of the cultural heritage preservation movement since 1995, initiated by local cultural and historical associations and various organizations. It is a long-term accumulation process of cultural heritage preservation, constructed jointly by community residents, historical and cultural associations, cultural workers, and government agencies, it is a concerted effort to preserve the Yang Clan Ancestral Hall and promote the registration of Chang Ading house as a historic building. The main driving force behind this cultural preservation movement is not only local cultural workers but also the involvement and coordination of various local grassroots organizations. Dr. Tseng Kuei-hai, a prominent figure in the Jiadong community, played a crucial role in mobilizing support, ultimately realizing the cultural heritage preservation movement in Jiadong.

This process of cultural heritage preservation did not just alter the fate of precarious clan houses or dilapidated old buildings; rather, it sparked a sense of place consciousness among the activists involved, catalyzing a sense of local identity among the residents towards the clan houses and historic sites.

Since 1995, when the Yang Clan Ancestral Hall faced the threat of alteration due to road planning requiring the relocation of the ponds and walls, a self-rescue group was formed by local Yang clan members. Through petitioning and coordination with government agencies, the Yang Clan Ancestral Hall was ultimately preserved. The significance of cultural heritage in this process was reflected through the involvement of different actors, community struggles, interpretations, and reinterpretations.

The preservation movement for the Yang Clan Ancestral Hall triggered the rise of local consciousness among the de-

scendants of the clan, who revere their ancestors and feel a deep connection to their ancestral place. The ancestral hall serves as a place for the descendants of the Yang clan to pay respects to their ancestors during festivals. Facing the threat of destruction, the Yang Clan Ancestral Hall sparked a sense of place consciousness among the descendants of the Yang clan, making the ancestral hall a place of special significance for them.

Similarly, the preservation movement for Chang Ading house extended to the overall development of the Jiadong community, signifying significant milestones and laying the groundwork for the Pingtung County Government to prioritize Jiadong's cultural heritage. Drawing from the example of 1995, the Pingtung County Jiadong Cultural and Historical Association took on the role of intermediary in the effort to save Zhang's residence, actively collaborating with local grassroots organizations. Later, it became a platform for public-private cooperation, collaborating with the Pingtung County Government and the Cultural Heritage Bureau of the Ministry of Culture to establish a permanent workstation, organizing related activities to engage the community residents, gradually encouraging them to embrace their hometown.

Dr. Tseng Kuei-hai remarked, "Chang Ading house represents the preservation of the common folk culture and artistic value of the Jiadong community. From a dilapidated old house on the brink of destruction, Chang Ading house has transformed into a public cultural heritage. The movement to save Chang Ading house is not only about preserving a historical building but also about safeguarding the core of Jiadong's Hakka community's common folk culture and artistic value. This cultural heritage has a significant impact on enhancing the community's residents."

It is through the voices of local actors that the storytelling of local stories is truly realized, restoring the storytelling power to the local context. In recent years, in 2020, under the guidance of the Hakka Affairs Department of the Pingtung County Government, the establishment of Hakka Cultural Tourism Interpreter Certification aimed to train locals as guides for the Living Museum, leading more visitors deeper into the Hakka settlements. The main purpose is to address the important issue of how to further activate Jiadong's cultural heritage under the cultural asset preservation and community building over the years.

The Pingtung County Jiadong Cultural and Historical Association, as the primary initiator, inherits the legacy of past cultural heritage preservation movements. Leveraging the abundant cultural resources within the community and combining efforts with government agencies, it transforms the community space into an exhibition venue. It utilizes the development history of the community and local families as the exhibition script, with cultural heritage within the community as the display objects.

This approach initially focused on positioning Chang Ading house as a corner museum, evolving into a broader emphasis on the "Living Jiadong Museum" since 2016. This shift emphasizes a perspective centered on community residents, highlighting the local experiences or collective memories generated through interactions between people and their daily living environment over the years.

This study argues that the ongoing "Living Jiadong Museum" not only provides material for discussing how "locale"

becomes an exhibition venue but also further elucidates how museums can prioritize human subjects and effectively engage with communities or settlements. This concept of the locale as an exhibition venue serves as a bridge between the ecological museum concept and the community.

4.How does the 'locale' become an exhibition venue

The formation of the 'Living Jiadong Museum,' constituted by the cultural heritage of Jiadong community, including historic sites and heritage buildings, breaks away from the conventional museum display concept. The process of promoting the 'Living Jiadong Museum' by local cultural and historical associations in collaboration with public institutions is gradually shaped by the community's cultural heritage preservation movement.

The construction of the 'Living Jiadong Museum' not only perpetuates the local residents' identification with cultural heritage preservation but also represents the efforts of local activists and public institutions to revitalize the cultural heritage of the Jiadong community. It transforms the grassroots-driven movement of cultural heritage preservation, which has engendered local identity and consciousness, into the concept of using the locale as an exhibition venue for the museum. How does the locale showcase? How does the community realize the exhibition concept of a museum? The formation process of the 'Living Jiadong Museum' seems to offer a reference and inspiration.

In recent years, through the collaborative efforts of local associations and public institutions, the image of using locally collected cultural heritage as exhibition venues for museums has become clearer. What it exhibits is the daily life of the community residents and periodic rituals, serving as the exhibition venue. Through the interaction between community residents and environments such as family houses, washing areas, and local deities, a sense of place is generated. By emphasizing the diverse local memories of residents and communities, it further embodies a shift from the traditional object-centered approach to a 'people-centered' orientation in the new museum discourse."

(1) The Sense of Place from the Perspective of Residents and Communities

Seamon seeks to transcend behaviorism and instead focuses on the everyday movements of phenomena. He argues that the body-subject encapsulates complex behaviors that extend across time and space, a concept he terms 'personal body ballet' and 'chronotopes'. When many individuals sharing the same space synchronize their movements, it forms what he calls 'locale ballet' (Peet, 2005: 91). The mobility of the body, in conjunction with spatial and temporal elements, gives rise to an inherent sense of existence, forming the rhythm of local life. The intertwining of many bodies with a place, exhibiting a coordinated rhythm, marks the formation of a sense of locale, which becomes internalized and strengthened through repeated bodily ballet.

Thus, the concept of locale as an exhibition venue, extending from a people-centered perspective, provides a starting point for understanding how a locale becomes a showcase. Through the lengthy process of constructing the 'Living Jiadong Museum', it becomes clear that the preservation of the Yang

Clan Ancestral Hall and the rescue of the Chang Ading house emerged from community movements. Local consciousness and identity are maintained and interpreted collectively by community members throughout these movements, and through continuous reinterpretation, community members gain empowerment, particularly in a community like Jiadong with diverse cultural heritage. The sense of locale and cultural identity is further strengthened and reconnected through the process of interpretation.

How memories related to cultural heritage are disseminated and narrated, especially when communities reminisce about their own ethnic histories, is crucial. Once the collective historical tradition of a community is awakened, its identity is manifested (Assman, 2015: 47). Centered around the Chang Ading house, to the east lie the county-designated historical sites such as the Xiao Family house, the Xiao Family Western-Style building; to the west are the county-designated historical sites such as the West ancient gates and the Yang Clan Ancestral Hall; to the south is the Yang Family house along the western road; surrounded by traditional clan halls and earth god Temple, various temples, and the remnants of the East ancient gates. These places are not only familiar sites of daily movement for locals but also venues for annual ancestor worship and traditional community festivals, enriching the local sense of place through the diverse cultural heritage embedded in the community's collective memory.

As residents and community members live, reside, and utilize the local cultural heritage, they become living guides in the exhibition venue. Throughout the lengthy process of constructing the museum, the participation of community members, both indirectly and directly, allows them to gradually perceive the changes in their community. This process helps to solidify local community bonds and construct a sense of local identity. Dr. Zeng Guihai, reflecting on the achievements of the "Support Committee for the Protection of the Yang Clan Ancestral Hall," remarked on the impact of the rescue operation on the protection of Jiadong's historical sites and the revitalization of the community. He emphasized that the protection of the Yang Clan Ancestral Hall ignited a chain reaction leading to the revival of cultural consciousness among the people of Jiadong and the latent power of historical sites. This protection action also became the catalyst for constructing the Hakka culture of Jiadong (Zeng Guihai, 2011: 159). Such a process of constructing local identity is undoubtedly characterized by continuous interpretation and reinterpretation.

Communities tend to materialize collective memories, creating a focal point for communication among members. Such cultural territories not only symbolize group identity but also serve as sources of collective memory (Assman, 2015: 31-32). As a museum exhibition venue, locales imbued with cultural heritage and their associated memories transform local residents or activists into vivid guides and potentially even curators of the exhibition venue.

Today, under the efforts of the Jiadong Cultural and Historical Association, the Chang Ading house in Jiadong Village has become the central hub for local exhibitions and performances. By utilizing the Chang Ading house as a focal point and integrating it with other cultural heritage, through regular thematic exhibitions and community walking tours(Figure 12), the concept of a museum gradually materializes within the local

community, making it possible for the locale to become an exhibition venue.



Figure 12. community walking tours

Geng Fengying (2011) pointed out that "objects should speak for themselves," a phrase often mentioned by museum practitioners and scholars. However, this concept is meaningful only to experts with prior knowledge and conceptual frameworks. While experts may appreciate the richness of densely displayed objects, laypeople may find it uninteresting and incomprehensible. Therefore, interpreting exhibitions in accordance with the local perspective allows viewers to understand the arrangement of exhibited objects intuitively.

In the context of utilizing the local community as an exhibition venue, it is crucial to empower residents to become the protagonists of the exhibition space. Through everyday conversations among residents, as well as the sharing of family stories, local proverbs, and folk songs, each resident becomes the best interpreter of the locality. Additionally, the funeral notices posted on the walls of the community convey the traditional timing of ancestral worship ceremonies, providing a sense of the community's temporal traditions. Unlike traditional museum studies that emphasize buildings and collections, the essence of utilizing the locality as a museum exhibition venue emphasizes the connection between local sentiment and perspectives. The key difference lies in the latter's emphasis not on an added professional viewpoint but rather on perspectives originating from local activists and communities.

The sense of locality, condensed from a local perspective, endows each place with uniqueness, shaped by its historical evolution and the context of its natural and cultural heritage. Under the advocacy of the "Living Jiadong Museum," the emphasis lies in utilizing "locality" as an exhibition venue, allowing residents to narrate their own life stories, family memories, and community tales. This approach also mitigates the risk of museums presenting a singular narrative.

The case of the Living Jiadong Museum embodies the principles of new museum studies, which emphasize the integration of natural environments with human societies. The goal is for museums to integrate into human life, allowing visitors to learn in natural environments and grow through social interactions. Apart from preserving culture, environmental conservation enables deeper understanding within a cultural context.

Hence, in the exhibition methods of new museum studies, "museums do not necessarily need to be confined within buildings...collections do not need to be centralized but can be dis-

tributed across various locations, preferably preserved in their original sites" (Guo Yifu, 2001). The method of on-site preservation of cultural heritage returns interpretation to the local social context. In a sense, on-site preservation of cultural heritage resolves the risk of decontextualization in physical museum exhibitions and further strengthens the collective memory with local communities.

(2) Local Collective Memory

Halbwachs (2002) pointed out that within a society, as many different groups and institutions exist, there are as many different collective memories. Regardless of social class, family, associations, corporate bodies, military, or unions, each possesses unique memories constructed by its group members, often enduring for a considerable period. The transmission and maintenance of collective memories between different groups are addressed by Connerton (2000) in his work "How Societies Remember," where he provides practical methods for sustaining memory. Connerton emphasizes that social memory is transmitted through bodily practices, such as posture, gestures, rituals, and commemorative ceremonies. Memory is embodied in various performances and religious rituals, as well as in daily bodily practices like posture, behavior, clothing, and eating habits.

When we focus on the significance of the past to present-day individuals, memory is seen as a cultural process and a craft of history (Cattell and Climo, 2002: 7-12). In the lengthy process of constructing the "Living Jiadong Museum," the rich cultural heritage of the locality serve as a source for locals to trace their past. By examining the memories of local residents regarding their family history, recounting events, or conducting ancestor worship rituals and religious activities, we can understand how meaningful local sentiment is formed and presented by certain family members or community residents.

In the "Living Jiadong Museum," the important nationally designated third-level historical site, Xiao Family house (Figure 13, Figure 13-1), has become an exhibition example of descendants speaking as the main voice, with descendants who once lived here personally guiding tours, reinforcing their local sentiment with their native family.



Figure 13. Old photographs displayed at jiadong's Xiao Family House



Figure 13-1. Exhibition at Jiadong's Xiao Family House

The strong collective memory of the past conveyed through guided tours serves to explain to visitors the sense of identity with the family or locality, which is constructed and accumulated through this guided tour approach. For descendants of the Xiao Family house, it is not only a living space where they spent their childhood but also a link to their original family. Even though they may have since started their own families and careers, those who now serve as guides within the Xiao Family house, guiding visitors through every nook and cranny of the five-section grand courtyard, are not only part of its history but also descendants who have become guides. Through personal narratives of their life histories, they recount daily life and anecdotes within the Xiao Family house.

Memory is everywhere, embedded in many places and practices, hence recent anthropological studies on memory focus on experiences and emotions that are transmitted through language and not just verbally, as well as the understanding that memory is stored not only in the brain but also in the body and bodily practices (Cattell and Climo, 2002: 7-24). Taking the example of the famous Yang Family's House ancestor worship in Jiadong, held annually on April 5th, the day before the Qingming Festival (Figure 14), where Jiadong relatives and representatives from Checheng and Neipu townships gather at the ancestral temple. The final event of the ancestor worship day is the family reunion dinner, which serves as an expression of familial cohesion (Yang Jingmou, 2015: 33).



Figure 14. Yang family's house ancestor worship

The Yang Family's Ancestral hall, undergoing a cultural heritage conservation movement in 1995, became a designated historical site in the county. As a meaningful place, its cultural value mainly derives from the community's interpretation. Its significance and value are closely linked to its descendants. The Qingming ancestral worship activities at the Yang Family's Ancestral hall not only strengthen the connection among Yang family descendants but also serve as an important mechanism for building a sense of place among descendants. Communities identify with one or more places based on common characteristics and share values or coalesce in specific contexts.

Monuments, specific buildings, plaques, and inscriptions in a particular locality are places where specific memories are housed, and collective memories are engraved into specific landscapes to become public memories, signifying that some memories are chosen to be forgotten by society, while others are remembered (Creswell, 2006: 138). These cultural objects that continually regenerate local memories, while summoning communities with the same collective memory, also mark out the shared cultural territory of the community.

It is clear that local memories imbue a sense of time and a unique sense of place to a locality. As a venue for museum displays, localities continuously weave together the past and present, intertwining time and space. The rich cultural heritage possessed by the Living Jiadong Museum condense into a unique local memory that spans time and space. This serves as the primary source for showcasing a sense of place.

5. Conclusion

Looking back on the discussions regarding the concept of ecomuseums, it can be understood that the concept originated from discussions in France. In 1996, a special issue of a museum journal initiated discussions on ecological museums, leading to subsequent scholarly inquiries. However, due to the unique characteristics of communities and museums in Taiwan, applying the Western concept of ecological museums to various regions in Taiwan inevitably results in different forms and effects.

This study suggests that to understand the concept of ecomuseums, it is necessary to first sort out a series of local knowledge generated by the interaction between residents and the environment, rather than simply defining or conceptualizing it and then applying it to various contexts in Taiwan. If we confine ourselves to the "bottom-up" thinking pattern, we may find ourselves trapped in an endless loop.

Especially after Taiwan's experience with community-wide development movements and the emphasis in the new museum studies on museums integrating into communities, museum practices are no longer confined to academia or the physical exhibition spaces of museums. However, with the emergence of local museums and cultural centers, we must consider whether the concept of French ecological museums is merely a passing trend that cannot truly realize the "bottom-up" concept, or whether there are other new avenues for thinking.

Taking the "Living Jiadong Museum" as an example, it originated from the cultural heritage preservation movement for the Yang Family Ancestral Hall in 1995, followed by the establishment of the Save Chang Mansion Action Alliance by local residents in 2011. In a series of cultural heritage preservation

movements, the connection between local activists and communities regarding local identity was strengthened. What we see on the Jiadong Old Street in 2022 as the "Living Jiadong Museum" is actually the result of years of construction of local identity. The foundation for shaping local consciousness and identity comes from the efforts and preservation of cultural heritage by local activists and communities since 1995.

The cultural heritage embodied in the "Living Jiadong Museum" contain local memories that are strengthened through daily movements and ritual practices, serving as the primary source to reinforce residents' sense of place. Place identity is not only closely linked to the daily routines of local residents but is also manifested in annual ancestor worship rituals, serving as a focal point for clan members. Additionally, place identity can be perpetuated through oral storytelling, allowing collective memories or family stories, such as anti-Japanese resistance tales, to endure and foster a sense of belonging among family members to their ancestral home.

These scattered cultural heritage within the community, such as the Xiao Family house, earth god temple, anniversary ceremony, Chang Ading house, West ancient gates and, an old house where residents with the same surname live together have generated local experiences and collective memories through years of ancestral worship rituals, daily movements, folk song, and the transmission of ancestor stories. These experiences continuously reinforce the sense of place among local residents, evolving with generational changes or migrations.

This study believes that the sense of place generated by human-environment interactions is an ongoing process that changes with time. The place experiences and collective memories contained within the sense of place provide the basis for the questions posed in this research brief - the foundation of place as an exhibition space. Following the same line of thought, emphasizing the use and practice of the concept of ecomuseums in such a "bottom-up" manner reverses the previous approach of primarily resorting to the hypothesis of ecomuseums to explain the patterns of a particular region or society, resulting in various forms of ecological museums.

In the context of the Jiadong area's lengthy construction of the "Living Jiadong Museum," it is evident that it is a genuine sense of local identity grown from the grassroots by local residents. Through the diverse tangible and intangible cultural heritage within the community, a prototype of a museum exhibition space belonging to the locality has been constructed. From the initial conceptualization of the "Street Corner Museum" using Chang Ading's house in 2011 to the current "Living Jiadong Museum" encompassing the entire settlement, local residents have gradually promoted the construction of a museum exhibition space based on cultural heritage through public-private cooperation. This is truly nurtured and born out of the collective efforts of local activists and the community.

The "Living Jiadong Museum" offers a bottom-up perspective, which may provide another way of thinking about ecomuseums: rather than hastily defining the boundaries or scope of ecomuseums, it is essential to first examine the local context formed by human-environment interactions. This involves exploring local experiences and memories through a human-centric approach. Instead of taking the current state of a place or settlement for granted, it is important to view it from a

historical perspective and consider the perspectives of actors and communities. Cultural heritage in the locality should not be passive objects but carriers of memory, inviting exploration of the interpretations of actors and communities behind them.

Only through this approach can museums truly reach into communities and connect with them, as demonstrated by the "Living Jiadong Museum," which is a continuous and evolving process of community transformation into a museum. It is also a cultural project of introspection for individuals to construct self/place identity from within. Starting from a human perspective, the prototype of a place as an exhibition space can be further deepened and sustainably managed, gradually shaping the overall concept of ecological museums.

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Mountain City In Action, Creating an Elderly-Friendly Community – A Case Study of Shuinandong Settlement in Ruifang District, New Taipei City

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Abstract

As the world population ages, how to allow this group to "enjoy life" better and create an age-friendly living circle has constantly been discussed. This study takes the Shuinandong settlement in New Taipei City as a case study. Through sorting out various data, a systematic analysis and discussion from the value co-creation perspective of the service ecosystem has been conducted. Promoting a "friendly living environment" needs to be based on community integration and the formulation and gradual implementation of short-, medium- and long-term plans. Specifically, it provides employment opportunities to attract youngsters to return, revitalizes and transforms existing spaces to increase the tourist experience, and uses service design concepts to guide residents and community affairs. How to attract residents to participate, effectively integrate existing resources for coordinated use, and change residents' perceptions are the keys to the formation and success of this living circle; all are worthwhile for further debate.

Keywords: Shuinandong Settlement, Taiwan Museum Development Association, Shancheng Art Museum, service-dominant logic, value co-creation, regional revitalization

1 Introduction

1.1 Background of the Study

Since the decline of the mining industry in the 1970s, Ruifang District in New Taipei City has been facing issues such as population outflow, aging communities, intergenerational care gaps, and a lack of cultural stimulation for children, which have become increasingly severe. Since the establishment of the "Taiwan Museum Development Association" (hereafter TMDA) in 2010 and the "Shancheng Art Museum" in 2011, over the past decade, the community has gradually improved. This improvement is attributed to the collaborative efforts of artists (Jean wen-Lin etc.) and residents, who have been working together to revitalize the region and initiate a dialogue between local artists and the land.

Through various endeavours and the creation of platforms, the community has been revitalized, and efforts have been made to develop cultural creativity and tourism industries. These efforts include thematic exhibitions, performances, lectures, arts and crafts workshops, "Shuinandong Good Life" cultural experiences, tourism, and the development of handicrafts incorporating elements of the mountain city. The goal is to

explore possibilities for rejuvenating the community and the birth of local creativity.

1.2 Research Motivation and Objectives

Taking the "Shuinandong Settlement" in Ruifang District, New Taipei City, as a case study, this research aims to interpret the value co-creation within the service ecosystem theory through the lens of the "Mountain City Initiative," which has been in service for 13 years. By combining knowledge from cultural creativity and arts management theories and applying them to the Shuinandong Settlement project, this research seeks to provide a comprehensive interpretation of the case (Dyer & Wilkins, 1991). The key objectives include:

1. Understanding how the indicators behind community development and the "Elderly-Friendly Living Circle" generated and constructed.
2. Investigating how Shuinandong gradually succeeded in establishing an elderly-friendly settlement in Taiwan.
3. Exploring the energy of resident participation in community affairs.
4. Analysing the process of overall community development and how the settlement managed to overcome challenges.
5. Enhancing interaction among community residents and consensus between the community and friendly businesses, facilitating discussions on creating an interdependent, co-creative, co-learning, and inclusive "Elderly-Friendly Living Circle."

2 Literature Review

2.1 Service Dominant Logic Perspective

Vargo and Lusch (2004) argue that all economic activities can be viewed as services and propose the concept of Service Dominant Logic (S-D Logic), which places service at the centre of economic transactions. They assert that service is the foundation of all economic exchanges, defining service as an action by an actor that utilizes resources (knowledge, skills, abilities) to create value for other actors. The creation of value occurs through the application of these resources, and it is formed through co-creation. In the perspective of Service Dominant Logic, the true value of service is believed to be generated in the context of use (value-in-use) or the specific situation (value-in-context), rather than merely in the transaction (value-in-exchange)

Vargo and Lusch (2016) propose the process of "Value Cocreation" within the framework of Service Dominant Logic (Figure 1). They argue that actors engage in service exchange by integrating resources with other actors, and through a series of institutional adjustments, the process of service exchange forms a service ecosystem (Vargo & Lusch, 2015; Lusch & Nambisan, 2015).

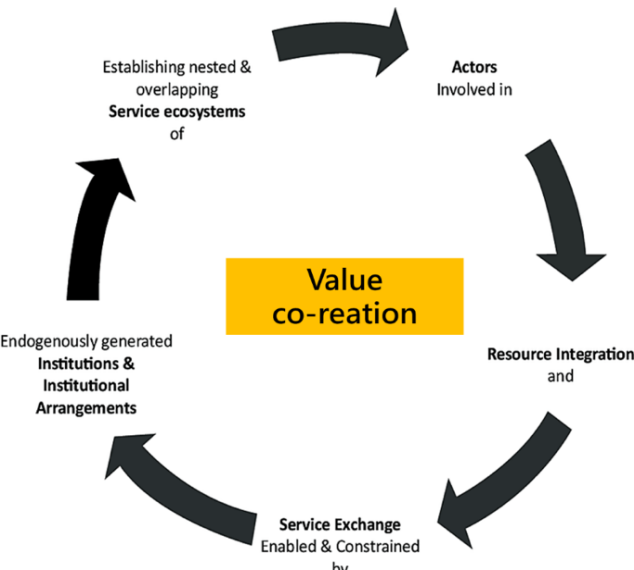


Figure 1: Value Co-creation Process in Service Dominant Logic
Source Image: Vargo and Lusch, 2015.

In the 21st century, the intersection of cultural and creative industries, community development, regional revitalization(as depicted in Figure 2), and the integration of art and culture with Service Dominant Logic and blockchain technology has become one of the hottest topics in both the art and local cultural sectors. This trend is driven by the growing emphasis on regional revitalization policies, the fusion of local culture with innovation to develop community industries with unique local characteristics, and the creation of more employment opportunities. As a result, there is a growing number of successful

examples demonstrating the positive impact of these initiatives on local communities.



Figure 2: Conceptual Diagram of the "Designing Local Reversal" to Promote "Regional Revitalization" Project
Source Image: National Development Council Official Website.

2.2 Community Transformation and Value Co-creation

In this study, we draw upon the perspectives of Value Co-creation, Service Innovation, and Service Design (as shown in Table 1) as the theoretical basis for in-depth exploration of shaping an "Elderly-Friendly Environment" within the community. Focusing on the premise of promoting "Community Inclusion" in the Shuinandong Settlement, this research aims to effectively mitigate urban-rural population disparities, improve overall development imbalances, and transition into a positive cycle, with the goal of achieving objectives such as "symbiosis, co-creation, and co-learning."

Table 1: Relevant Theories on Service-Dominant Logic and their Explanations

Theory Name	Theory Source and Explanation
Value Proposition	Webster Jr. (1994) defines it as a promise made by a business to its customers. Vargo & Lusch (2016) expand it to encompass all stakeholders or actors in the entire ecosystem. Value propositions address the entire service ecosystem.
Resource Integration	Core to value co-creation is the use of resources through interactions, including "bridging resources (connecting resources), trading resources (exchanging complementary resources), and adjusting resources (adapting and modifying resources)" (Van Alstyne et al., 2016).
Exchange Service	Service is a fundamental element of exchange (Vargo & Lusch, 2016). It involves resource integration and creates opportunities for interaction, increasing interaction intensity to link community lifestyle patterns.
Systems and Adjustment	Building institutional interactions and coordinating constraints, system adjustments enhance community progress.
Service Innovation	Den Hertog (2000) suggests four dimensions: new service concept, new customer interface, new service delivery system, and new service technology. Service innovation involves using new thinking, technologies, or means to change existing services or create new service models. It can include innovations in business models, service packages, social contributions, experience forms, process reforms, behaviour changes, or brand awareness.
Service Design	Service design refers to principles guiding practical applications, planning, and design conducted by associations (organizations) according to their characteristics and operational objectives. It combines various professional domains, including service management, engineering, marketing, and design. Initially, it wasn't a completely new field but rather a combination of different areas of expertise.

(Source: Compiled by this research, 2022)

The Shuinandong Settlement has adopted a management model based on "value co-creation" through cross-domain collaboration. This approach connects stakeholders from various domains, facilitating resource sharing and integration. As a result, it has generated more successful experiences for the community and enhanced the overall value of the village organization. This concept of value co-creation has become a crucial key to breaking through and advancing the concept of a friendly living circle.

3 Research Methodology

3.1 Research Method and Evaluation Criteria

Siggelkow (2007) suggested that "a single case can provide richer information about a specific phenomenon." In this study, a case study approach was employed. During the data analysis process, conceptual validity, validity, and reliability were considered. The research process involved selecting the case, determining the unit of analysis, conducting literature reviews, writing the paper, and finally concluding and providing recommendations. The research evaluation criteria were based on Yin's (2001) guidelines for assessing validity (conceptual and internal) and reliability (see Table 2).

Table 2: Research Methodology and Evaluation Criteria for the Shuinandong Settlement Friendly Living Circle Study

Conceptual Validity
Using Relevant Data: Data collection involved referring to relevant journals, papers, in-depth interviews, direct observations, and first-hand project data provided by core leaders.
Building Evidence: Data collection was used to create a database that would serve as a reference for research and citations.
Reviewing the Case: After reviewing the case and drafting a manuscript, the content was written, and the interviewee's assistance was sought in reviewing the case study data before revising and finalizing the case study."
Internal Validity
Type Comparison Assessment: Data analysis involved comparing different methods and evaluating the non-profit organization's operating model against references.
Establishing Interpretation: Data analysis was based on service-dominant logic and service innovation to establish interpretations and develop relevant propositions.
Time Series Analysis: Data analysis was conducted to understand the core leaders' goals, core objectives, and development vision. It also verified the impact of the refined model using the six dimensions of service-dominant logic.
External Validity
Replication Logic in Multiple Cases: Research design was based on developing a case analysis plan, including research steps.
Reliability
Based on Case Study Proposals: Data collection involved setting research steps and planning.
Case Study Database: Data collection included creating a database categorized with key data for subsequent research and analysis.

(Source: Adapted from Yin, 2001)

By utilizing the theories of the service ecosystem, such as "value proposition, ecosystem, and value co-creation," along with data analysis, the study aims to interpret the development of the Shuinandong settlement. It progressively outlines the emergence and development framework of the "Elderly-Friendly Living Circle." To ensure the reliability of the research, data collection was initiated through interviews and questioning. The primary data source was the project data of Water Hole Village over the past 10 years (as shown in Table 1), supplemented by secondary data. The research question design and outline were developed using evidence from sources and the research database.

Additionally, a preliminary review of literature and natural interviews were conducted to enhance the reliability of the research. Following the criteria of credibility, dependability, and transferability proposed by Shiao (2010), the research aimed to get closer to reality, allow data and theoretical concepts to engage in a complete comparison and analysis, uncover deeper meanings, present new perspectives, and improve the credibility, validity, and evaluation criteria of the research.

3.2 Research Literature and Theoretical Framework:

Over the past decade (2012-2022), through the analysis of data from successful project applications in the Shuinandong

Settlement (as shown in *Appendix 1*), this research has engaged in the interpretation of literature and theory data, case examination, reference integration, evidence establishment, time-series analysis, and the creation of a case study database. The theoretical concepts discussed in the literature serve as the foundation for this research.

The choice of using the Shuinandong Settlement as a research subject is summarized as follows:

1. The Shuinandong Settlement has accumulated over 13 years of community development experience and serves as a gathering place for numerous elderly residents from former mining areas. This settlement involves the active participation of various stakeholders, including local schools, residents, and the government, making it well-suited for studying development patterns and familiarizing oneself with the community.
2. The researcher has had continuous contact with core leaders and the settlement for over 20 years, maintaining close interactions with key stakeholders. This extensive experience allows for an in-depth understanding of the development process, including deep interviews with local elders, residents (main participants), and the formation and evolution of the ecosystem. This

knowledge is crucial for analysing the process and outcomes of value co-creation.

3. Understanding the research topics and directions related to the Elderly-Friendly Living Circle, the researcher brings appropriate theoretical perspectives into the study. This approach facilitates the integration of research concepts and measurement indicators.

3.3 Case Overview - Shuinandong Settlement

This research focuses on the Shuinandong Settlement's Elderly-Friendly Living Circle in Rueifang District, New Taipei City. It conducts a longitudinal cross-sectional analysis of the settlement's environment, activity spaces, and participants. The study delves deep into the formation and evolution of the Elderly-Friendly Living Circle in the Shuinandong Settlement.

3.3.1 Geographical and Climatic Environment:

The Shuinandong Settlement is in the Shuinandong area of Rueifang District, New Taipei City (see Figure 3). It is situated in the richly endowed community of Rueifang District, New Taipei City, surrounded by mountains and facing the coast. The settlement is surrounded by the sea on the outskirts, while Keelung Mountain and Chahushan Mountain border it on the inside. Keelung Mountain has an elevation of 588 meters, and Chahushan Mountain has an elevation of 602 meters, both being suburban mountains with altitudes below 1,000 meters. This area is characterized by its typical coastal and mountainous geographical environment. In terms of climate, the most significant weather influence occurs during the winter season, which is affected by the northeast monsoon. The rainy season typically lasts from December to February of the following year.



Figure 3: Aerial View of Relevant Areas in Shuinandong, Rueifang District, New Taipei City (Image Source: Google Earth)

3.3.2 Population Composition Characteristics

The Shuinandong Settlement is situated in a rural area. In the past, it had a significant population due to the prosperity of mining activities. However, the population significantly declined as mining declined. The population composition in this area (as shown in Table 3) ranks Shuinandong at the bottom in terms of population among districts in New Taipei City. Currently, among the residents, over 70% are aged 65 and above, making it a typical elderly (50 years and above) community.

Table 3: Population Composition in the Jin-Sui-Nan Area

Area	Neighborhood	Registered Population
Jinguashi	Shishanli	324
	Guashanli	163
	Tongshanli	198
	Xinshanli	369
Shuinandong	Lianxinli	295 - Male 141; Female 154
	Liandongli	485 - Male 227; Female 258
Nanya	Nanyali	266
Total		2,104

Source: Compiled for this study (Produced in 2022)

3.3.3 Industrial Structure

Facing the issues of "population outflow" and "aging population," the community is eager to find a sustainable model for community operation, hoping to attract more people aged 15 to 64 to return to the community. Currently, the settlement is actively promoting the development of cultural and creative tourism industries, enhancing local culture, and combining it with local characteristics to develop community industries and create more job opportunities, thus promoting regional revitalization. In addition to highlighting natural landscapes, mining industrial heritage sites, and unique settlement scenery, the settlement also connects with other regions' special ingredients or craftsmanship industries. It has developed twenty homestays that can accommodate 250 people, as well as 21 restaurants that can accommodate 800 people. In the settlement, there is the "Gold Museum" as well as private art and cultural spaces, primarily the "Shancheng Arts Museum," along with other small studios. These art and cultural spaces contribute to the artistic and humanistic aspects of the industrial structure.

3.3.4 Activity Spaces and Participants

The elderly-friendly living circle in Shuinandong settlement in Ruifang District, New Taipei City, primarily relies on the roles played by active participants (stakeholders) who invest manpower, resources, and effort in activity design and activity spaces, completing interactions and resource sharing to enrich the elderly-friendly living circle. Environmental activity spaces and action participants provide the fundamental resources and connections, as shown in Table-4.

Table-4: Participants and Environmental Spaces in the Elderly-Friendly Living Circle of Shuinandong Settlement, Ruifang District, New Taipei City

Participants (Stakeholders)	Roles Played	Resources
Wei Yuan Temple in Ruifang	Religious Cohesion, Joint Participation	Mobilizing devotees and community residents to promote local living circle
Shancheng Arts Museum	Project Organizer, Venue Operator	Art, education, incubation of innovative dreams, space, and execution of philosophy. Fundraising, information dissemination center. Media coverage, networking, art event management, venue.

Office of the Head of Linxi Village	Local Administrative Unit	Administrative Promotion
Changren Community Residents' Activity Center	Residents' Activity Center	Elderly Care Point
Taiwan Museum Development Association	Advocate for Shuinandong Settlement Ideas (Core)	Fundraising, networking, resource integration, supporting activities, specialty agricultural production.
Local Residents and Young People in the Community	Participants	Support for activities, specialty agricultural production, friendly production.
Other Communities	Community Old Cafeteria, Artist Studios, Community Handmade Workshops, Old Street Life, Specialty Old Shops, Mining Heritage Sites, Satellite Stations for Private Spots in Settlement Life, etc.	Cross-disciplinary expert resources, ecological tourism experience, support for activities, specialty agricultural production.

Data Source: Compiled by this study (2022)

Since 2015, Shan Cheng Fine Arts Museum has invested more time in interacting with the community, actively participating in community affairs, and aims to bring the museum into the community and allow community residents to step into the museum. By integrating various cultural and artistic activities, the museum has transformed from a mere art gallery into a dynamic cultural hub, becoming a vibrant and organic entity. It has developed into a space for deep dialogues with the mountain city for in-depth tourism. Through environmental improvement and revitalization of the community space, the museum has revamped old spaces, providing them with the potential for more diverse uses. It has also become a space for elderly community members to gather, activities for vulnerable groups and volunteers, and a space for the inclusive living circle of community residents. Participants from the Shuinandong Settlement play various roles, including advocating core ideas, fundraising, networking, resource integration, and supporting activities, among others.

4 Case Analysis and Discussion

4.1 Exploration of Case Indicator Construction

The analysis and discussion of the case revolve around how the community has evolved from advocating collective co-existence, co-creation, co-learning, and inclusion to forming a "friendly living circle" relationship. This transformation is achieved through short-term, medium-term, and long-term community resource integration and exchange. It aligns with the overarching value proposition of museum development and project benefits, with the hope that each community-friendly

project can positively impact the community and lead to further transformation through service innovation and experiential activity design.

In the case, core leaders start from the goal of "creating job opportunities," then shift towards "discovering local industries" as a common objective. They utilize "artistic service innovation" as a means of shared learning and growth. This approach is implemented through the gradual establishment of an elderly support system, eventually forming the appearance of an elderly-friendly living circle. Complemented by the philosophy of volunteer partnerships and activity design, initiatives such as senior citizens' lunch gatherings, meal deliveries, and daytime care centres have diversified, attracting more elderly individuals to get involved. This process deepens existing resources and creates new ones, shaping the ideal model of co-existence, co-creation, co-learning, and inclusion within the community living circle.

4.2 The Development Process of the Living Circle

Taiwan Museum Development Association and Shan-cheng Art Museum (core leader) play mutual roles as administrative organizations and activity supporters. They use Shan-cheng Art Museum as a platform to encourage local creation and publication, promote local cultural and artistic development, and promote community arts and culture. Among them, "social innovation" ¹ operates most representative, proposing the value of communication between the art industry and the friendly living circle. Because art and culture itself are the most diverse, inclusive, and creative characteristics and implications. Through the three processes of cognition, emotion, and action, value co-creation cognition, common life emotion, and cultivating common learning actions are used as the guiding values to cultivate the deep community-friendly life connotation.

4.2.1 Establish Value Co-creation Cognition.

After the decline of the gold and copper mining industry in Shuinandong, the outflow of population was severe. Taiwan Museum Development Association has been developing Shuinandong as a museum concept for a long time, hoping that the community will be a museum. Gradually promote (Table 5), allowing elderly residents in the community to feel the beauty of life and promote the vision of mutual promotion. In the early stage of development, it often encountered difficulties. It started by establishing awareness and further combined with the practical problems in community life."

¹ Social innovation is the use of innovative concepts and approaches to change the interactions among individuals, groups, and

communities in society, and to discover pathways to solve social issues, ultimately establishing a robust ecosystem for social innovation.

Table 5 Strategies for Addressing Community Issues in Shuinandong Settlement by TMDA

Advantages	Disadvantages	Proposed Solutions
1. Abundant natural and cultural landscapes: Shuinandong, situated beneath the Keelung Mountain by the sea, has a rich natural and cultural landscape with great potential for tourism development.	1. Decline of the mining industry and significant outmigration of the population, leading to a brain drain.	- Create an attractive living environment and image to attract new immigrants and returning residents. - Actively support and empower local talents. Utilize the Shancheng Art Museum as a local platform for expression, encouraging and absorbing local creativity.
2. Longstanding involvement in local development by the Taiwan Museum Development Association.	2. Inadequate public transportation system affecting visitor willingness to come.	- Construct an online platform to promote the local image and create a sense of uniqueness and gradual settlement. - Actively seek improvements in public transportation systems (e.g., advocating for Bus 1062 and 1061 to extend their routes from Taipei to Jinguashi, with stops at Shuinandong).
3. A platform for local employment. Implementation of the Ministry of Labor's Diverse Employment Development Plan, creating indirect employment opportunities for 60-70 people.	3. Main promoters are cultural and artistic workers with relatively unstable economic incomes.	- Create a platform for local employment through the "Ministry of Labor's Diverse Employment Development Plan," generating employment opportunities for seniors, indigenous people, and women re-entering the workforce.
4. Balancing local development with environmental aesthetics (operational space secured).	4. Harsh winter climate.	- In the short term, seek support for related development projects and actively generate revenue. - In the medium to long term, develop and integrate products across domains and media through manual and small-scale production, using this platform as a sales outlet and expanding connections while gradually achieving financial independence.
	5. Adverse winter weather conditions.	- Despite adverse weather conditions, capitalize on the stunning scenery by organizing multiple workshops and forums to promote regional awareness, discussion, and planning for solutions.

Data Source: Compiled by this study (2022)

Firstly, by exploring local life memories through activities such as cultural surveys, geographical investigations, and assessments of water resources, we aim to address community issues. We will then engage in further conversations and conduct character interviews with community residents, including interviewing elderly individuals and women from Shuinandong. This will allow us to analyse the factors influencing the actual living environment within the community and, as a result, develop strategies to resolve community problems.

Subsequently, we will organize and revitalize unused local spaces (2016), gather community support, and create a relaxed atmosphere for discussions. This will encourage senior citizens in the community to become more accustomed to caring about community affairs, building relationships, and engaging in public life interactions. The design of these activities will always consider the unique characteristics of the community's residents and how to reflect the lifestyle of the community. Additionally, we will emphasize the concepts and understanding of enhancing value propositions and fostering collaborative value creation in development.

4.2.2 Emotional Cultivation and Shared Lives

Since the establishment of Taiwan Museum Development Association (TWDA) in Shuinandong, we have been dedicated to accompanying and caring for the elderly in the community. We have focused on developing the organizational

aspects, utilizing team collaboration, personnel management, stakeholder participation, and establishing systems to actively highlight the community's strengths, thereby bringing new energy into the community. Through tea sessions and conversations with residents, we have found solutions to community issues. We've clarified the differences between past and modern lifestyles, rediscovered underappreciated resources, and cultural assets from the past, and reshaped our social networks. For example, the "social innovation" model of "shared meals and meal delivery" (2019) is an essential aspect of caring for the elderly. We encourage voluntary participation in shared meals to foster a sense of community. We cook together and gather for communal meals at the Wei Yuan Temple. Additionally, for those elderly residents who may have limited mobility or prefer not to go out, we provide meal delivery services. Through these services, we also monitor their health, meeting the community's need for reporting on the well-being of our elderly residents.

4.2.3 Action Design and Cultivating Collaborative Learning

Through the practical implementation of empowerment workshops, we have cultivated a cultural environment within the community, strengthening the dynamics of emotional exchange. Simultaneously, we have enhanced the community residents' sense of belonging and guided them towards active self-education. Over the years, Taiwan Museum Development

Association has continually sought effective avenues for problem-solving, with cultivating collaborative learning being our most proactive action. For example, "Creative Good Life in Shuinandong" encompasses various aspects of life: food (Shancheng Dining), art (Shancheng Art Gallery), accommodation (Shancheng Hostel/Traveler's Space), activities (Craft and Cultural Travel/Cultural Tourism), education (Cultural Classroom), and entertainment (Environmental Theatre). This initiative shapes the diverse face of Shuinandong as a Shancheng (mountain city) and develops sustainable and environmentally friendly programs (such as the impact of marine waste on the environment, resource recycling and sorting, environmental enzymes, household soap production from waste oil, energy conservation discussions, local customs such as the Mazu Festival, cultural guide training, community observation and learning, etc.). Additionally, the "Mining Lecture Hall"(2021) invites local elderly individuals to share memories of their past mining experiences, allowing the community to reconnect with their pride in the local area and pass down historical memories and wisdom.

Regarding event design and lecture series, we have successfully taken on the role of cultural promoters. Therefore, visiting the art gallery is not just about viewing exhibitions; it is also an opportunity to participate in activities, learn, and experience the pulse of local information and culture. Each year, we host various cultural and artistic events, such as poetry festivals, inviting people of all ages to benefit from collaborative learning. The cultivation team is instrumental in conveying the core ideas of our community professionally.

One noteworthy aspect is the continuous "service innovation" strategies and event designs proposed by artists for the settlement. These initiatives have revitalized the community, solved problems, and led to the development of a craft community. They combine elements of the mountain city to create craft products, promoting local employment. The mountain city becomes the centre of an art museum radiating outward, with artworks placed at different points, such as the creation of art waiting pavilions(2016). This not only beautifies the community but also provides shelter from the sun and rain for community elders waiting for transportation. Furthermore, to address the challenges of intergenerational care caused by the outmigration of the younger population, we collect books to establish a library, fostering artistic creation and reading companionship. Artist transit from their personal creative worlds into the public domain of the settlement. They use their pursuit of beauty in their creations to propose more comprehensive and aesthetically rich strategies, which have proven to be of great assistance to the community.

4.3 Exploring the Formation of an Elderly-Friendly Living Circle

In 2007, WHO proposed eight comprehensive conditions for defining "age-friendly cities," and among these conditions, the dimensions of "social participation," "respect for the elderly and social inclusion," "employment and volunteer services," and "community services" are more closely related due to their relevance to the local community.

4.3.1 Formation of an Elderly-Friendly Living Circle in Shuinandong Settlement

The formation of an elderly-friendly living circle in Shuinandong Settlement has evolved over time through continuous adjustments within TMDA. It has integrated and developed within the local community ecosystem. Over the past thirteen years, it gradually improved the environmental conditions and continuously discovered local characteristics and environmental changes while constructing the value proposition of "supporting the elderly by the elderly." Through various activities, it has enhanced the residents' willingness to participate in community volunteer work and expanded the sustainability and strengthened the community service capacity.

Applying Vargo and Lusch's (2016) service ecosystem, the dimensions of the formation of an elderly-friendly environment in the early village include:

1. Relative self-sufficiency.
2. Resource integrators forming a self-regulating system.
3. A logic of sharing institutionalized social concepts and basic safeguards for households.
4. Creating value through service exchanges. These dimensions and development characteristics contribute to the formation of an elderly-friendly living circle in Shuinandong Settlement.

4.3.2 Vision and Goals of the Elderly-Friendly Living Circle

From the perspective of value co-creation, let's explore the principles, objectives, and reasonable systems adopted by the elderly-friendly environment in Shuinandong Village. These provide guidance for all actors to overcome challenges. They can be summarized as follows:

4.3.2.1 Value Proposition

In addition to inviting community residents to participate in interactions, the elderly-friendly living circle also invites stakeholders from the network to join (Chandler and Lusch, 2015). This serves as a vital bridge between core leaders (organizations) and stakeholders, enticing more actors to participate in co-creation (Grönroos and Ravald, 2011). Over the past decade, TMDA has actively identified deficiencies and shortcomings in the community, promoting local craftsmanship and cultural creativity. They have used discarded marine buoys to create the "Buyigu", thus connecting cultural and creative products, music education, and performance activities. The aim is to integrate these into a community-industry development and cultural tourism exhibition hall. This serves as the core value of their operating philosophy for sustainable development.

4.3.2.2 Development Goals of Shuinandong settlement

Shuinandong Settlement continuously promotes planning and resource sharing cooperation through resource integration and adjustments. It aims to create a community-friendly environment with short-term, medium-term, and long-term objectives that balance reality and ideals, practice public welfare, and complete the service experience process:

- **Short-term goals:**

1. Continuously promote six major aspects: community safety, community welfare, ecological conservation, environmental education, humanities education, and industrial development.
2. Integrate community resources to continue promoting an inclusive community. Utilize local resources, such as ecology, human resources, and industries, to introduce talent and creativity, combining local cultural, environmental, and industrial characteristics to create and develop community uniqueness.
3. Use activities and community engagement to enhance harmonious neighbourly relationships.

• **Medium-term Goals:**

1. Establish an inclusive community for respecting elders and social integration, promoting diversification of elderly daytime communal meals, meal delivery services, and day care activities.
2. Promote the concept of volunteer service and enhance residents' voluntary service engagement in the community, ensuring the sustainability and strengthening of community services.
3. Utilize the community's traditional features, aesthetics of life, and skills inheritance to lay the foundation for the development of distinctive industries.
4. Expand community health and well-being, environmental symbiosis, and revitalization of neglected spaces.
5. Discover local characteristics and environmental changes, promoting neighbourly inclusiveness and life aesthetics.

• **Long-term Goals:**

An elderly-friendly environment serves as an "ecosystem" within a community, signifying that within the community, residents and various diverse interactions among living beings and the environment, interact and connect with each other in a friendly manner (see Figure 4).

1. Establishing a local opportunity platform, focusing on social issues, and encouraging young and middle-aged people to work and live locally. Using the concept of service innovation and team organization and cooperation (organization management, internal personnel, etc.), take care of our own community!
2. Addressing social issues, shaping distinctive communities, creating local pride, and co-creating value. (Figure 4)

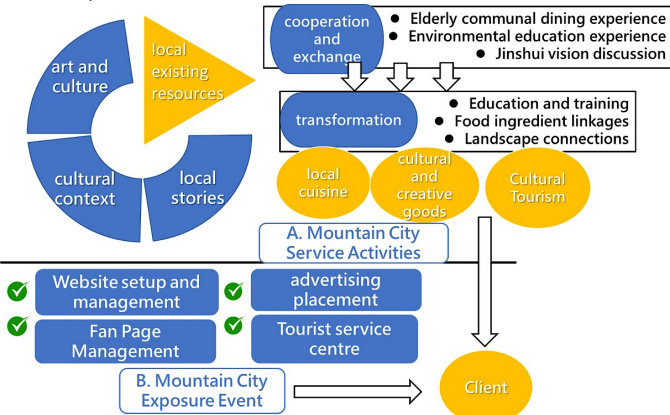


Figure 4: Development Framework and Operational Process of the Elderly-Friendly Living Circle in the Shuinandong Settlement

Source of the Figure: Provided by the Taiwan Museum Development Association, TMDA (2022)

4.4 The Operational Steps of the Shuinandong Settlement:

Starting from the year 2012, from various projects related to the Shuinandong Settlement (Appendix 1), the following operational development steps and dynamic journey have been summarized:

1. First step: Creating employment opportunities (symbiosis)

Initially, the focus was on developing local characteristic industries and creating local employment opportunities, with the expectation of generating direct and indirect employment opportunities. The TMDA model was used to develop the Shuinandong community, continuously attracting visitors, and exploring possibilities for related local industries (restaurants, homestays, etc.). Due to transportation challenges, this led to the development of a taxi and tour guide model for Ruifang train station, allowing visitors to explore Shuinandong and creating indirect local service employment opportunities.

2. Second step: Discovering local industries (co-creation)

The TMDA deeply cultivated the Shuinandong community with the concept of "selling a good life." In 2016, it promoted the "Shuinandong New Life Movement." This movement aimed to create and connect various aspects of life such as food, clothing, shelter, transportation, education, and entertainment, allowing people to experience the beauty of life and existence. Starting from the care of the body and mind, it focused on creating both physical products and intangible values, aiming to "create beauty" while "selling beauty" to sustain this business model.

3. Third step: Artistic service innovation (co-learning)

By combining innovative models and experience design processes, this step is based on the service science domain and extends to mutual learning theories. The TWDA has been based in Shuinandong for an extended period, hoping to verify theories and practices by considering the community as a museum. Through artistic service activity design and case studies, they aim to propose a model for artistic service innovation. This model primarily integrates the impact of economics, society, and art, proposing management implications from a macro perspective for a friendly living circle and applying policy learning at the social innovation level of personal values and elderly values, and proposing research directions.

4. Fourth Step: Development Level of Assisting the Elderly in Their Early Stages (Inclusivity)

The formation of a friendly living circle is not achieved overnight. The initial prototype of the community-friendly living circle developed in the Shuinandong community has accumulated many problems that needed to be solved over more than 30 years. Faced with an aging community, the development of diverse community welfare, fostering healthy and environmentally friendly lifestyles among residents, and providing services to local senior citizens through activities such as

Silver Hair Clubs aim to realize the ideal goal of "assisting the elderly in their early stages" in the local community. During this process, have any reasonable systems been adopted so that all participants can follow certain guidelines? And have they been able to obtain benefits through resource sharing and service exchange, gradually forming a stable friendly ecosystem, expanding the system's sphere of influence, attracting more participants, and engaging in more diversified and intensive value co-creation activities, enhancing the overall value of the friendly environment?

5. Conclusion and Recommendations

5.1 Research Findings

1. Initiating with entrepreneurship and job opportunities to address economic aspects.
2. Influencing the direction through the value proposition of "assisting the elderly in their
3. early stages."
4. Setting the common goal in developing local industries.
5. Achieving consensus through participation in shared learning activities.
6. The unique environment effectively promotes situational value.

5.2 Research Limitations and Future Research Recommendations

1. Inclusion of more senior residents from the community to increase validity.

This study was limited in terms of time, workforce, and resources. In the future, it is hoped that more senior residents (those aged fifty-five and above) from the community will be involved to find more relevant participants for a more comprehensive study.

2. Consideration of multiple case studies in future research.

It is recommended that future research adopts a multi-case concurrent design, examining two or more subjects to validate findings, establish assessment indicators, and explore differences through a logic of replication. This would enhance the depth and breadth of empirical research in the field of elderly management and operations.

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Appendix-1 : Shuinandong Community Development Projects in Recent Years

Year	Organizer	Project Application Category – Actual Project Name
112/3/1-112/11/30	New Taipei City Cultural Bureau	Deepening the Jinshui Cultural Path Navigation Line Project - 112 New Taipei City Government Cultural Bureau Community Building Point Subsidy Program
111/10/1-112/5/31	Ministry of Economic Affairs	Coordinating Local Revitalization to Promote Urban and Rural Special Industry Development Project - Jin-Shui-Nan Experience Tourism Value-Added Project
111 1/1-12/31	Workforce Development Agency Ministry of Labor , Taipei-Keelung-Yilan-Hualien-Kinmen-Matsu Regional Branch. Regional Branch	Employment and Multi-Development Program - Social Type - Mining Mountain and Sea Shuinandong Shared Good Project
110 1/1-12/31	Workforce Development Agency Ministry of Labor , Taipei-Keelung-Yilan-Hualien-Kinmen-Matsu Regional Branch. Regional Branch	Employment and Training Program - Memory Output. Action Mountain City - Shuinandong Industry Deep Planting Project
110	Ministry of Culture National Hsinchu Life Aesthetic Museum	Promotion Project for Museums, Local Cultural Centers, and Community Development Expo in 2021, Second Round of Submissions - Floating Between the Mountains and Seas of Jinshui
109 10/30-11/2	Ministry of Culture	ITF Taipei International Travel Exhibition Participation Subsidy - Art Fun Tour - Take You to the Hidden Gems of the Community
108-109	Labor Department Northern Taiwan, Keelung, Yilan, Hualien, and Penghu Branch	Employment and Training Program - Memory Empowerment Technique - I Think, He Uses, Everyone Says Project
108-109 108/3/1-109/9/30	Ministry of Culture National Hsinchu Life Aesthetic Museum	Local Beauty, Learning Living – Exploring New Horizons in Shuihuan Dong

108/1/1-109/12/31	Labor Department Northern Taiwan, Keelung, Yilan, Hualien, and Penghu Branch	Employment and Training Program - Memory Empowerment Technique - I Think, He Uses, Everyone Says Project
106-107 3/31-10/31	Ministry of Culture National Hsinchu Life Aesthetic Museum	Mountain City Initiative - Exploring Shuihuan Dong's Life Memories
104 1/1-12/31	Labor Department Northern Taiwan, Keelung, Yilan, Hualien, and Penghu Branch	Employment and Multi-development Program - Third Year of Economic Development - <i>Old Mines, New Souls, and Branding Mountain City</i>
104 3/31-10/31	Ministry of Culture National Hsinchu Life Aesthetic Museum	Village Cultural Development Project - <i>Boundless Earth, Amusing the Mountain City</i>
103 1/1-12/31	Labor Department Northern Taiwan, Keelung, Yilan, Hualien, and Penghu Branch	Employment and Multi-development Program - Second Year of Economic Development - <i>Old Mines, New Souls, and Branding Mountain City</i>
102 1/1-12/31	Labor Department Northern Taiwan, Keelung, Yilan, Hualien, and Penghu Branch	Employment and Multi-development Program - First Year of Economic Development - <i>Old Mines, New Souls, and Branding Mountain City</i>
101 1/1-12/31	Labor Department Northern Taiwan, Keelung, Yilan, Hualien, and Penghu Branch	Employment and Training Program, Social Type - <i>Mining Mountain City Women's Self-Reliance Program</i>

(Data source: Provided by the Taiwan Museum Development Association / Compiled by this study in 2023)

REGIONAL MUSEUMS AND *NUTUG* REVITALIZATION IN MONGOLIA

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Periods of three decades after the end of socialism, contemporary Mongolia is characterized by synchronous processes of nationalization and regionalization, both happening against the backdrop of globality. We going to focus on the Nutag councils (nutgiin zövlöl), which highlight special characteristics of Mongolian Regional Museums and their relations. These trans-local networks emerged in the 1990s as self-governing bodies of people who had migrated from rural areas to towns, cities or abroad and helped regional museums developments. Initially established in response to the institutional void in post-socialist settings, they started off as essential connections between the regional museums and local originated people.

Keywords: province, local studies, homeland

Mongolian regional museums spread out in 21 provinces. The first basis for the development of the regional museums (see Appendix 1) in Mongolia, the 8th Great Congress of the Mongolian People's Revolutionary Party (MPRP) and the 6th National Congress of Mongolia decided to redivide the country's territory into aimags (provinces) in terms of economy, make changes in the organization of local administration, increase the number of provinces in 1930. In history, the regional museums were transformed the three stages of naming (see Table 1): 1. Local studies cabinet; 2 Local studies museum; 3. With a province titled museum like an Arkhangai province museum, etc. Firstly, the Local studies cabinets were established in 1945-1952, had goal improve the Institute of Science's regional research work to collect new and old things kept by the local people, to conduct reporting and research work, display in detail the natural resources, geography, economy, customs and history of the People's Republic of Mongolia. At that time, teachers of primary and secondary schools, were usually hired at the local cabinets, in the positions of head, keeper, housekeeper, warmer, as 1-2 people worked.

Table 1. Local museums by years of naming

Years		
1	Local studies cabinet	1945-1952
2	Local studies museum	1966 -1992
3	Museum titled by province	1992-

Secondly, during the socialist period, the regional museums were established that clearly display the victories of the people's revolution and the achievements of socialist construction in the country under the leadership of the people's national liberation movement and the Mongolian People's Revolutionary Party, only. Their tasks were of educating workers with nationalism and proletarian internationalism and improving their cultural and scientific knowledge. The Regional studies cabinets of the provinces, became the regional museums, due to buildings, technical hardware renovated, were registered as a museum in the state organization register from 1966 to 1982. According to the resolution of "Discussing and improving the works of the museum cabinet" by the Political Bureau of the Central Committee of Mongolia (October 15, 1965, no. 308) local research cabinets have been expanded into a Local studies museum by improving the housing, hardware, records, and enriching the collection. The main purpose of the Local studies museums was the "national liberation movement of our people, the revolution victory under

the leadership of the MPRP in the country, the non-capitalist development of Mongolia, the achievements of socialist construction, and the relations between our people and the people of the Soviet Union (USSR) and other socialist countries. It is to display the brotherly friendship based on historical and cultural monuments and samples of natural resources, and to educate workers with a materialistic view of the world, socialist patriotism and proletarian internationalism, and to raise their cultural and scientific knowledge". This resolution mandated the museum to take measures to improve the work of the cabinet, which encouraged the development of a local and provincial promotion center, cabinet, and local research museum, organizing the museum building and fund, and creating a collection, and registered regional government organization.

Thirdly, after social change into democracy since 1990, the country has developed a democratic open society with an open system that allows pluralism and freedom of worship, but the government still has a strong voice in local museums, and museums and experts show what the audience wants, not what they want. Beside that Local studies museums were named their provinces titles like an Arkhangai province museum, Bayan-Olgii province museum, and Bulgan province museum, e.g.

The regional museums (see Table 2) in our country have reached from the past to present which was clearly noted in the Mongolian culture and arts evolution and change's research report (2016) by following "the museum exhibition is displaying about nature, politics, history, locality, ethnicity, archeology, pictures, music, and religion. In doing so, the voices and interpretations of educating workers with a materialistic worldview, socialist patriotism, proletarian internationalism, and secularism have evolved into today's values of cherishing the traditions of state, history, and culture, and be proud of Mongolian cultural heritage, history, and cultural monuments. For most of the museum's development, interpretation remained a controlled, limited, party ideological weapon and political voice. So, over the past hundred years, the representations and interpretations of the above-mentioned museums have been "developing the country", "fulfilling the plan", "achieving success", "passion", "community", "loyalty", "hardworking", "Being proud of the Mongolian country", "proud of the original history and culture", "pride", "wonderful beauty", "beautiful", "holy and sacred place", "business", "money", "precious" are evolving and developing. It can be seen from this that the museum has not yet developed the capacity to educate the audience to be humane and to know the culture and phenomena of other people scientifically".

Table 2. Local museums by territory regions

R egion	N orthern	S outhern	E astern	W estern	C entral
M useums	3	5	4	5	4
T otal			2		1

About the collection policy and preservation of regional museums, can be laid into in the Mongolian culture and arts evolution and change's research report (2016) by following "the museums of country are responsible for the creation, formation and preservation of the natural and national historical and cultural collections of our country. Museum collections that depict what future generations will understand and know about the past and present are highly dependent on society and economy. The policy of planning and collecting as much as possible during the socialist society has evolved into the number and size restrictions, lack of housing and funds, and deterioration of the collection caused by the economy in today's society. However, although the concepts of preservation and protection are the most reflected in the relevant legal documents of museums and historical and cultural monuments and have been developed into independent laws, there are dozens of issues that can be solved within the framework of museum codes. But there are still missing of conduct and appropriate collection management policies and programs that are closely related to the preservation and protection. Among these, it can be clearly seen the creation of value and evaluation by the significance and importance of the spirit of society, group and community, and the study of the environmental impact on the collection".

Nowadays, along with the government, *Nutag*¹ councils (*nutgiin zövlöl*) and *Nutag* orientated community (*nutgiinhan*) can work with regional museums. *Nutug* council and *Nutgiinhan* are a for some people were left the rural areas a long time ago, live in urban area. *Nutug* councils are work from the city for the homeland. They related only by *Nutug*, a bit different each other's as formed official NGO and volunteering. Stolpe and Erdene-Ochir were reviewed First As a considering Stolpe and Erdene-Ochir, "Nutug Councils are multilocal networks that connect rural and urban spheres within and beyond Mongolia's borders. Initially established after socialism as an answer to the sudden collapse of the disintegration of the public infrastructure, nutug councils have become the most widespread yet- for outsiders the least visible features of the civil society landscape. Through the prism of nutug councils, less obvious hubs and interactive, manifestations of rural-urban relations become perceptible in their empirical multiplicity. They operate independent of foreign aid and mitigate negative consequences of the neglect of rural infrastructure by establishing direct lines of redistribution. Their manifold activities provide key insights into distinctive structures of relevance, knowledge cultures and (social)logics of practice which are characteristic of modern Mongolia" (Stolpe and Erdene-Ochir, 2021, 49). Therefore, we hope find the regional museum-nutug revitalization by focusing into the local museum's development and cooperation by the their *Nutag* council, *Nutgiinhan*, together in case of Övörkhangaï and Bayankhongor provinces museums.

In 2020, the local administration started the project of a new building construction for the Övörkhangaï province museum along with it considered the museum content should be updated. The project team members to carry out this work,

¹ Meaning is Homeland and Province (county) of Born

were selected Nutug born academics in the region. They have done the museum architectural design, museum content update, collection policy clarification, preservation, storage standards, lighting conditions, and audience survey. (Övörkhangaï province museum Renovation Plan, 2023). O. Angaragsuren, the leader of the project team of museum renovation noted, "Övörkhangaï province is the country's central region, cradle place for prehistory human, has ancient state's capital, khaan's palace, royal ancestor's burials, state and religion's heart nutug. This regional identities will shift to the museum content which organized thematics by thematically and thematic by chronological order in museum floors and halls. So, the third floor of the museum was named "Hearth of Mongolia", the second floor "Pride of Mongolia", and the first floor "Undur Gegen Zanabazar". The "Hearth of Mongolia" floor has five halls: Khaan State - World Center; Peace of Mongolia; the State Emblem; Peace - Yin Yang; and Soyombo. "Pride of Mongolia" floor has four halls: Nomads – Settlement; Treasuries line *Erdenii Sudal*; Multicultures; and Nature. The first floor is had dedicated for temporary exhibitions. As we doing all of this, we have investing intellectually to our Nutug museum of homeland province. I am from the Övörkhangaï *Nutgiinhan* community". Another member Ts. Jargalsaikhan from the Övörkhangaï *Nutgiinhan* community, said following "My *nutug* (homeland) Övörkhangaï province has a beautiful landscapes of Khangai and Gobi, many famous people were born here. My research field is the history of Kharkhorin, Övörkhangaï province. I had carried out activities such as photographing, writing descriptions (names of animals were written in mongolian, english, and tibetan), and drawing manuscripts at the Övörkhangaï province museum. I'm neither a member of a Nutug-council and a privileged party. As my thinking, Nutug Council is dominated by most powerful party, nowadays its in the pocket of the Mongolian People's Party. The Nutug Council does not always cooperate with the work of the museum, and it is following the ideology of the privileged party and organizing into the party system, ignoring the museum, knowledge, and irrelevant and harmful to development. For example, only members of the Mongolian People's Party works in the Nutug council of Övörkhangaï province, and it serves as a tool for the party."

In case of Bayankhongor museum "each province has a Nutug council is mostly headed by famous and respected people born in the homeland" said D. Nasantogtoh curator at the Bayankhongor province museum. He continued, in 2019, we submitted the publication expenses proposal for a book on the museum 70 years history, and exhibition catalog with museum valuable exhibits, monuments in the area, to the Nutug councils, local administrations, and politicians were born nutug. Politicians who are candidates for the 2020 Parliament rather than the Local council helped us with the cost of publishing 500 catalogs, 1300 books for our museum. Since 2015, our museum has opened more than 20 showcases, corners for nutug-people born in the region and meritorious figures in various fields because of some children of famous nutug people have made requests and suggest money to make their parents famous at the museum exhibition halls. Considering their hardworking skills and fame, we have prepared hall space, showcase and shelter for them. So, many people approached us that they want to display their parents story and objects in the museum

exhibition when the hall of famer opens. It's like a competition between people to claim each other to open halls, showcases and making better to look the exhibiting at the museum. Nowadays our museum displayed their objects and stories for three halls and 26 showcases, and it becoming a *nutug* glorious people's museum, with negotiating of exhibition duration will be lasted 3-4 years until next. For instance, our museum has planning display a presidential, the prime minister, and the parliament's speaker hall, who were born in our nutug homeland, like a Zavkhan museum and Hovd museum have already. Another scientific example, our province has rich a Stone Age finds, ancient human dwelling and their burials. But, there was no hall of stone age's artifacts and stone weapons found from the our homeland, not displayed until 2022 at the museum. Thanks, with Dr. Tserendagwaa Yadmaa, archaeologist at the Institute of Archeology, who born in Bayankhongor homeland, established the Stone age's hall displaying with his archeological discovered finds, literatures and research works at the exhibition hall. So, our museum revitalization becomes a reality by this way".

In the end, the *Nutug* has become a powerful and influential factor in the regional (local) museums development in Mongolia. The vital link between the museum and the *Nutug* is a *nutug*-person who has been away from the homeland for a long time and misses his *nutug*. Their efforts and intellectual contribute to the regional museum development. They are organized into two types of groups: *Nutgiinhan* and Nutug councils, and *Nutgiinhan* have more effective relationships with regional museums through volunteering, while Nutug-councils are less involved in museums, are organized into NGO and interested by politically. An addition, in the regional museum, *nutug*-man claim to represent their biography, history, work, fame, and their artefacts, so *nutug*-man exhibition competition is created among them. The exhibition style and phenomenon of self-presentation in the *nutug*-museum affects the museum's exhibition content, design, and museum budget and its development. According to this, in the future, there will be an increase in the display of *Nutug* people in regional museums, as well as a new phenomenon of naming regional museums after *nutug* people. Following above, the regional museums in Mongolia since 1990s, are looking for solutions to many of their problems, such as building renovations, exhibitions, and fund raising.

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Övörkhangaï province museum Renovation Plan, (2023), by O.Angaragsuren

APPENDIX 1

1. Arkhangai province museum is central regional museum, was established in 1947, became a Local studies museum by the order of the Minister of Culture in 1968, became named Arkhangai province museum since 1997. The Buddhist Luvsanperenle's summer palace and his houses were transferred into the Arkhangai Province Museum's building in 1966, which were built in the XVII-XVIII centuries. The museum buildings were registered in the list of Historical and cultural monuments under the State's 1st degree protection in 1971, and listed into Immoveable historical and Cultural Monuments in 1994, 1998, and 2008 by Resolution of the National Assembly of Mongolia. Arkhangai province museum is preserves and promotes the nature, history and culture of the people of the province. According to the State inventory 2012-2013, the museum collection was more than 3860 exhibits.
2. Bayankhongor province museum is central regional museum, was started as an Agricultural Exhibition with a ten exhibits, on April 19, 1949. It was renamed the Cabinet of Local Studies the Museum of Local Studies in 1968-1991, and became the Museum of Bayankhongor Province since 1991. The museum consists two branches of ethnic and natural, displayed the history, culture, ethnology, and natural monuments of the province. According to the State inventory between 2012-2013, registered 10,522 objects in the museum's collection of nature, archeology, religion, history-ethnography, and art.
3. Bayan-Olgii province museum is western regional museum, was established in 1948 as name a Local studies cabinet. It was expanded into a Local studies museum by the order of the Minister's council of Mongolia in 1969. The museum building was built in the 1960s using raw bricks from the old Saghsai range, where the original museum artifacts were stored in a small old islamic mosque. Subsequently, in 1988, it was moved to a today's building for the purpose of the museum, where it started with the halls of nature, history, ethnography, the repression and the educational office. As the State inventory of 2013, Bayan Ulgii province museum has a total of 5,072 objects.
4. Borjigon uv/heritage museum is eastern regional museum, was established in 1995 as named Cabinet of Local Studies. Borzhigin Heritage Museum was expanded by the order of the Chairman of the Assembly of Locals Representatives of Govsumber Province /2005, No. A/125/ with halls of Nature, Borjigin, and Local

Studies which were displayed the biographies of local history, ethnicities, natural resources, and local famers. The museum has 691 objects of collection in 2015.

5. Bulgan province museum is central regional museum, was established under the name Local Studies Cabinet by the order of the Head, Educational sector of Bulgan province /22.02.1952, No.14/. The Western Road fight front museum was established by the order of the Ministers council, Republic of Mongolia (No.272/21/July/1965), its expanded into the Museum of Local Studies by the order of the Minister of Culture (19/June/1970), and renamed Bulgan province Museum by the decision of the local administration /1990/. The museum consists four branch buildings: History museum, Ethnology museum, West road fight front museum, and Hatanbaatar Magsarjav's duulgat mausoleum. There are 6344 museum objects of the local history, culture, biographies of citizens and partisan fighters, patriotic education and presentation. Russian, chinese, and mongolians were built the former Sumt company building in 1870, which was a merchant's residence, trade and its became the western road war office in the early 20th century. This museum historical building was registered into list of the historical and cultural monuments under the protection of the province executive administration by decision (No.421/28/Dec/1971) of the Ministers council of the People's Republic of Mongolia, and by the resolution (No.233/28/Dec/1994) of the Government of Mongolia. Then, it was removed from the list later by the resolution (No.235/23/Dec/1998) of the Government of Mongolia.
6. Darhan-Uul province museum is central regional museum, was opened museum door to the public first, on the 100th anniversary of V.I.Lenin's birth by the resolution (22/Apr/1970) of the Political central committee of Mongolia. The museum three halls displayed about 260 exhibits from the the past, present and future of Darkhan city, which were titled "Friendship Museum", "I.Lenin and D.Sukhbaatar's life", "Mongolian-Soviet friendship" with a cooperation between brotherly socialist countries. Those halls were renewed displays of a history-industry, ethnicity, nature as named Darkhan city museum, in 1991, its expanded into Darkhan-Uul province museum in 1994. It has a collection of over 1200 objects.
7. Dornod province museum is eastern regional museum, was established in 1950 as named Local studies cabinet, it became the Local studies museum in 1967, and became Dornod province museum in 1999, The museum consists four sections of history and ethnography, natural history, Zhukov, and art gallery, and has about 4,000 objects representing the local history, culture, people's life styles, and the Khalkh river war's history.
8. Dornogov province museum is southern regional museum, was established in 1945 as named the Local studies hall on February 15, 1952, it was expanded into a Local studies cabinet in 1979, it was expanded into a Local studies museum in 1999, was changed name into Museum training and research center by the order of the Governor of the Province. Since 1991, it has a branch museum of Danzanravjaa, one of Mongolia's most revered and multi-talented monks, is almost as dramatic as the man himself. His treasured possessions were long buried in remote, secret locations around the Gobi desert between 1938-1991. A total 5,533 objects as the State inventory of collection in 2013.
9. Dundgovi province museum is southern regional museum, was established by the Resolution (No.38/5/February/1949) of the Dundgovi administrations as named a Local studies cabinet, an

- became a Local studies museum by the order (No.53/27/July/1966), Minister of Culture of the Republic of Mongolia, it was expanded into a Dundgovi province museum in 1994. The main activity of the museum is to present, preserve, and study the province's nature, people's history, culture, and life. The museum treasures are rich in relics of the Bronze Age and has a total collection of more than 4,500 objects.
10. Erdenet art gallery is northern regional gallery, was established as named an Erdenet factory museum by the Erdenet factory general director's order (May/1978). Erdenet city museum displays the Erdenet factory's history, natural minerals samples, rocks, mining, local people history, culture, and biographies of proud workers. It has a collection of over 2,000 objects.
 11. Gov-altai province museum is western regional museum, established by the resolution (No.7 / 28/ 30/ Dec/ 1947) of the Political central committee and the Ministers council Mongolia as named Cabinet for local studies. It was expanded into the Local studies museum by the Cultural minister's order (No.10/ 23/ Jan/ 1967). The museum has activities to show and preserve the local nature and people's history, culture, and art. It has more than 8,000 objects including the history and cultural heritage of Altai region, and more than 4,000 exhibits are displayed in 12 halls: nature-geography, history-ethnicity, folk art, and respected farmer.
 12. Hovd province museum is western regional museum, it was first established in 1950 with more than 40 exhibits called the Local study cabinet, it has been expanded into Local studies museum by the Cultural minister's order (no.14/17/Jan/1968) it became a Hovd province museum in 1991. It has displayed the Nature-geography, history, ethnography, art, and local people's exhibits in 8 exhibition halls and it has 4,700 objects in its collection.
 13. Khentii province museum is eastern regional museum, it was expanded into a Local studies cabinet in 1955, a local studies museum in 1971, it was renamed Khentii province museum in 1992, and was rebuilt the museum new building in 2023. The museum historical buildings were placed in the Tsetsen khan's palaces, so, "tsetsen khan's palace complex" were registered on the Protection of historical-cultural monuments's list as a historical and cultural immovable monument under state and provincial protection, by the decree (no.524/ 10/ Sep/ 1961), (28/ Dec/ 1971), (no.233/ 28/ Dec/ 1994), (no.235/ 23/ Dec/ 1998), (no.175 /14/ May/ 2008). The museum has 2,080 objects in collection, as of 2013.
 14. Khövsgöl province museum is northern regional museum, it was established as named a Local studies cabinet in 1949, it became the Local studies museum by the Cultural ministry's order, and it was renamed the Khövsgöl province museum in 1997 by the decision of the Local governor. The museum was established zoo and its domesticated 64 animals such as wild boar, deer, moose, reindeer, wolf, bear, roe deer, lynx, 20 species of waterfowl in 1987, and it used to travel through Ulaanbaatar city, centers of Erdenet, Darkhan, Bulgan, Zavkhan, Gobi-altai, and Hovd provinces. Due to the change in socio-economic status and the transition to the market economy, the museum zoo was closed and the animals were returned to the wild and transferred to Khatgal village in 1993. The Museum has more than 4,000 objects in its collection.
 15. Övörkhangai province museum is central regional museum, it was established by the order (No.10/ 03/ Feb/ 1951) of Övörkhangai province educational department's head as named Local study cabinet with a collection of about 200 objects, and it was expanded into a Local study museum by the Cultural Minister's order (27/ July/ 1966), and it became Övörkhangai province museum in 1993. As the State inventory of 2013, there are 2,379 objects which relates local historical-ethnological, religious rituals, and works of art.
 16. Selenge province museum is northern regional museum, it was established in 1950, as named Local studies cabinet, it was expanded into a Local studies museum by Provincial party committee decision on October 14, 1967. Altanbula revolution museum and Local studies museum were merged by the Selenge province governor's decree (No.158 /05/ March/ 2004) and became Selenge province museum. There are 3201 objects in the collection. The museum's exhibits include knight's armor weighing more than 40 kilograms, human bones from the Huns, artifacts used by them, snuffbottles carved from ivory, women's jewelry, agricultural tools, and men's jewelry. There are also items used by D. Sukhbaatar and H. Choibalsan, photographs and other documents related to the history of the People's Revolution in 1921.
 17. Sukhbaatar province museum is eastern regional museum, it was established on April 15, 1949, by the decision of the Provincial secretary as named the Local studies cabinet, it expanded into Local studies museum by Cultural Minister's in 1972. The museum has 2,025 objects.
 18. Tuv province museum is northern regional museum, it was established by the Tuv province's chairman's decision (No.05/4/May/1951) as named Local studies cabinet, it was expanded into a Local studies museum by Political Bureau's Resolution (№308,1966), Manzushir Monastery was shifted into nature museum in 1972 by People's Republic of Mongolia by the Cultural Minister's decree (№53/27/July/1966). The branch museum displayed the animals temple. There are exhibits made of natural resources, trees, plants, sand and stones. Provincial History and Ethnic Museum was newly established in 1992.
 19. Umnogov province museum is southern regional museum, it was founded in 1948, it became the local studies museum in 1958, it became the Umnogov province museum in 1991, and was rebuilt the museum new building in 2022. The province's museum has diversified its collection and has two branches: the Camel Exhibition and the Natural Museum. The local museum has 5 exhibition halls, which are diversified with the customs, religion, traditional rituals, history and cultural monuments of the Gobi people.
 20. Uvs province museum is western regional museum, it was established 300 mostly religious exhibits in 1948, as a Local study cabinet, it was expanded into a local studies museum with two halls of nature, and history-ethnography by the People's republic of Mongolia's National assembly's decree (no.461/1971). Nowadays, the Uvs province museum is dedicated to local nature, history, ethnography, modern lifestyle, and displayed about Tsedenbal as fame. It has a collection of 5,679 objects.
 21. Zavkhan province museum is northern regional museum, Subsequently, it was expanded into a Regional research cabinet in 1947, and it was expanded into a regional research museum by Order of the Minister of Culture in 1967. Currently, the museum of Zavkhan Province displays its collections in the fields of ethnology, flora and fauna, and history. It has a collection of 10,174 objects.

Social inclusion and cultural accessibility practices of regional museum in Taiwan: the experience of “Ageing and Dementia Friendly Project” of Tainan Art Museum

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Summary

According to the Ministry of the Interior, Taiwan is becoming a super aged society by 2025. Creative ageing has been a popular and important issue in Taiwan in the past decade. Under the background of the growing of aging and dementia population, the Ministry of Culture organized “Museum Creative Ageing Action Alliance” and invited museums to join and participate in the initiative. However, putting the action into practice in a long-term manner is a common issue for all museums.

Tainan Art Museum (TNAM) takes on social responsibilities and is dedicated to creating a museum for all people from different backgrounds and ages, encouraging them to social engagement since its opening in 2019. In the same year, TNAM cooperated with the Institute of Gerontology at National Cheng Kung University to develop art for patients with dementia - “Elderly Dementia-Friendly Project.” This article will analyze how TNAM proceed the project, in addition to the initial accomplishments and future prospect in terms of regional museum.

Key Words: social inclusion, cultural accessibility, regional museum

Social inclusion and cultural accessibility: the social engagement of modern museums

Ageing population is a common and evolving trend in modern societies worldwide. According to statistical data from the National Development Council, Taiwan will enter a super-aged society in 2025. The ageing population of Taiwan tops the list globally, bringing along health issues for the elderly and a decreasing working-age population ratio, leading to the extinguishing of the demographic dividend. Furthermore, the ageing population also escalates the risk of developing dementia. Hence, enhancing the health of the elderly and promoting their ongoing learning and labor participation in the workforce as retirement life extends is a crucial goal for the authorities.

With the emergence of “the new museology” in 1980s,¹ museums have shifted from being “object-oriented” to “person-oriented” since then. The ideas of equality, social inclusion, and the embracement of diversity have been highly concerned in museums. Thus, the concept of social inclusion and accessibility has emerged in museums. According to the Taiwan Museum Association, ROC (TMA), the definition of social inclusion and accessibility in museums is that museums are dedicated to breaking down barriers through exhibition methods, facilities, and services to include visitors who are less engaged and may have limited social or economic resources (Lin, 2018). Furthermore, The Cultural

Fundamental Act was legislated in Taiwan in 2019 that the authorities hope to recognize the cultural diversities among different groups and ensure the right of all people to participate in cultural affairs. In recent years, there has been an increase in age, sexual orientation, language, and gender equality-related arts and cultural activities taking place in museums for various groups.

In facing the challenges of sub-replacement fertility, ageing population and the increasing prevalence of dementia, museums are prompted to consider how to respond to society's needs as public and educational institutions and engage with relevant issue. In addition, museums strive to offer appropriate services to the elderly and dementia patients with a positive attitude and actions that makes physically and mentally challenged will not be a barrier to participating the cultural activities. There are many famous examples of museums in North America and Europe, including “Meet Me at MoMA” at The Museum of Modern Art from 2007 to 2014, and “House of Memories” at National Museums Liverpool since 2012. In Taiwan, several museums have implemented initiatives to support individuals with mild dementia and their caregivers. For instance, the National Taiwan Museum of Fine Arts (NTMoFA) has been organizing workshops since 2015. The National Museum of Taiwan Literature (NMTL) introduced a dementia-friendly resource box in 2020. The National Museum of Taiwan History (NMTH) launched Accessible Visiting Projects, and the National Taiwan Museum (NTM) published “Museums on Prescription: A Practical Guide” in 2021. Furthermore, museums such as the National Palace Museum, Taipei Fine Arts Museum, New Taipei City Shihsanhang Museum of Archaeology, Tainan Art Museum, and Asia University Museum of Modern Art have implemented various dementia-friendly services and activities to encourage the elderly to engage in cultural events and enhance their social interactions. It is obvious that museums spare no effort to improve social participation of the elderly in Taiwan.

Tainan Art Museum: the first new-established regional art museum in 21st century in Taiwan

Since the 19th century, the Asia-Pacific region began establishing various types of museums under the influence of North America and Europe. The number of museums in Taiwan increased rapidly in the 1990s. According to the Ministry of Culture, the number of museums increased from 131 to 232 in 1998, and there were 331 in 2021. Among them are local and regional museums. It shows that museums are important for the local community in expanding knowledge and promoting education.

According to the definition of “regional museums” by the TMA, “Public museums established by local counties and cities in

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Taiwan, as well as all 'special topic museums,' 'local museums,' 'ecomuseums,' 'life and environment museum parks and other facilities, share the mission and focus of coexisting and prospering with the region and locality.' In the 1980s and 1990s, Taiwan successively established the Taipei Fine Arts Museum (TFAM), Taiwan Fine Arts Museum (now the National Taiwan Museum of Fine Arts, NTMoFA), and Kaohsiung Fine Arts Museum (KMFA). Over the past three to four decades, they have played extremely important roles in Taiwanese art research and education. However, Tainan, as one of Taiwan's earliest cities with a rich cultural heritage, had the idea proposed by the respected Tainan artist Kuo Po-Chuan 60 years ago to establish an art museum locally, aiming to develop and promote art creation and arts education through the establishment of the art museum.

The call for the establishment of an art museum in Tainan's local arts and cultural community has never ceased over the years. During the terms of former mayors Zhang Chan-hong and Hsu, Tain-Tsair, there were several proposals and discussions. It wasn't until Mayor Lai Ching-te's tenure in 2010 and the merger of Tainan County and City into a special municipality in 2011 that the idea of establishing an art museum truly materialized and entered the planning stage (Li, 2022; Tainan City Art Museum, 2018). On February 9, 2017, the Tainan City Government announced the implementation of the "Tainan City Art Museum Establishment Autonomy Ordinance." The first board of directors meeting was held on March 17 of the same year, officially declaring the establishment of the Tainan City Art Museum (referred to as "Tainan Art Museum", TNAM). The museum began trial operations in October of the following year and was officially opened on January 27, 2019.

As the first newly established art museum in Taiwan since the 21st century, TNAM is highly anticipated by the local art community and the public. It utilizes art as the core to engage in interdisciplinary dialogues, integrate surrounding resources, and establish a positive interactive relationship with the local cultural industry. This bears the important responsibility of co-development with the city/region where it is located. Since its opening, TNAM has consistently embraced the concept of being a "art museum for all people," with the operational goal of catering to visitors from various backgrounds, promoting cultural accessibility, and ensuring cultural equity.

The initiation and implementation process of the "Elderly and Dementia-Friendly Project" by TNAM

Taiwanese society is currently experiencing a rapid increase in the elderly population and the prevalence of dementia. Professionals in the domestic medical field are advocating for "prevention instead of delay" and are employing various interdisciplinary methods and approaches to decrease the number and incidence of dementia cases. In line with central government policies, the Tainan City Government has been promoting an age-friendly city project since 2012, and in 2018, the dementia prevention plan was officially included as one of the project tasks of the promotion committee. Tainan Art Museum, a prominent regional art museum in southern Taiwan, has been consistently exploring ways to utilize its resources to address social issues since its establishment. It embodies the values of diversity, openness, inclusivity, and equality of contemporary art museums. In August 2019, TNAM

officially opened and, in order to respond to municipal policies and Taiwanese social issues while fulfilling its mission, it signed a memorandum of cooperation with the Institute of Gerontology at National Cheng Kung University (referred to as NCKU Institute of Gerontology). This marked the official commitment to safeguarding dementia patients and caregivers. The aim is to combine the art resources of the museum with the academic research results of NCKU Medical College to jointly create a dementia-friendly art museum. This initiative aims to enable dementia patients and caregivers to participate in museum exhibitions and activities to delay dementia symptoms and reduce caregiver stress.

Phase One (2019-2020): Interdisciplinary Dialogue and Understanding

After signing a memorandum of cooperation with NCKU Institute of Gerontology in 2019, and after a year of preparation, TNAM commenced trialing friendly services and activities aimed at elderly individuals with dementia in July of the following year. These activities included dementia-friendly guided tours in the exhibition galleries, "Paint Your Words - Visual Arts Workshop," and under the leadership of Director Pai Ming-chyi of the Institute of Gerontology, TNAM and Director Pai collaborated with various important museums in Tainan to establish the "Tainan Dementia-Friendly Museum Alliance" and launched the "LiHA Pass" social prescription.

The exhibition-friendly guided tour activity is the first art activity at TNAM aimed at individuals with mild cognitive impairment (MCI), mild dementia and their caregivers. The participants were introduced by Director Pai of the Institute of Gerontology. As this activity marked TNAM's first contact with elderly visitors with dementia, understanding the behavioral characteristics of dementia patients was a primary task. Therefore, before the activity, an observation record sheet was designed. It included observations on participants' body language, facial expressions, verbal responses, interaction styles, feedback, etc. All staff and interns from education department were tasked with recording observations during the activity. They also engaged in conversations afterward to comprehend the participants' feelings after the activity, compare their experiences before and after visiting the museum, and identify any memorable or challenging aspects. After the activity, all staff members convened a meeting to review, discuss, and document the strengths and weaknesses of the execution process as a guide for enhancing similar activities in the future.

The "Paint Your Words - Visual Arts Workshop" held at the end of the same year also targeted individuals with mild cognitive impairment (MCI) and mild dementia patients, along with their accompanying caregivers. It was a six-week art creation experience activity held once a week. The activity was co-designed by professor Dr. Huang Paichuan from the Occupational Therapy Department at NCKU and art teacher Chen Si-ying with the aim of enhancing the elderly participants' self-efficacy, self-worth, self-awareness, self-control, and life satisfaction. The activities included designing art creation activities based on historical, cultural, and daily life materials relevant to the life experiences of the elderly participants. This creative activity provided a unique stimulus for the elderly beyond their daily routines. It not only offered opportunities to improve fine motor skills but also encouraged interaction between dementia patients and caregivers.

The LiHA Pass, a collaboration with other museums, is a museum prescription written by doctors in the hospital for

dementia patients. Dementia patients and their caregivers can enjoy complimentary visits to five museums with this prescription. Through prescriptions and encouragement, patients and caregivers can enhance opportunities for outings and social interactions. The goal is to provide dementia patients with stimulation beyond their daily routine by visiting museums and art galleries to activate their brains.

The interdisciplinary collaboration process and experience in the above stages have enabled TNAM to recognize the fundamental differences in the basic functions, positions, and purposes between the medical system and museums. For example, hospitals and physicians aim to provide medical treatment to help patients recover from illnesses, while museums focus on enhancing the elderly's interest in art, motivating their participation in cultural activities, and serving as a platform for elderly social interaction. Therefore, the design of program content, emphasis on the process or outcomes of elderly participation in art activities, and the activities themselves vary.

Phase Two (2021-2022): Establishment of Direction - Accumulation and Exploration of the Core Values, Functions, and Experiences of Art Promotion and Equity-Friendly Functions in the Museum

In 2021, TNAM applied for funding to implement the Elderly and Dementia-Friendly Project in line with the "Ministry of Culture's Guidelines for Promoting Cultural Equity Subsidies." Building on the experience of the previous year, the project plan for this year is as follows.

1. human resource development

Recognizing that providing friendly services requires enhancing the awareness of all staff towards dementia patients and the cultural equity of museums, a series of progressive and easy-to-understand training courses have been planned to initiate personnel training. The training content includes understanding dementia, art therapy, cultural equity in museums and art galleries, services for dementia patients, and communication skills. The aim is to equip participants to provide comprehensive services at the frontline in the future.

2. A Place within the Memories of my Heart: Dementia-Friendly Museum Guide and Activity

In addition to the talent development courses, the project for that year also involved collaborating with art therapists, combining art therapy method with the perspective of museum education. A six-week program titled "In the Memory Held Within - Guided Tours and Creative Experience Activities" was designed for elderly individuals with dementia as the target audience. The activity, themed "Memories of Tainan," was complemented by the exhibition "Scent of the South - Special Exhibition of Chen Cheng-Po, Kuo Po-Chuan, Hsu Wu-Yung, and Shen Che-Tsai" at the museum. The program was expanded by including themes related to local culture, religion, and architectural landscapes of Tainan. This allowed dementia patients to explore the museum's architectural space, inspire their interest of art and museum, take part in guided tours of the exhibition halls, and express their memories

and emotions about their hometown through artwork and creative activities. With the guidance of therapist, the elderly gradually became accustomed to freely expressing their feelings and bring back to the memories of their hometown and childhood environment during the activities. The core theme of the annual project was closely tied to the artworks of senior artists in the museum's collection and was adopted the Visual Thinking Strategy (VTS) which commonly used in art education and the perspective of art therapy. Thus, the content included a higher proportion of art history and utilized questions to facilitate in-depth discussions among the elderly about the themes and content of the artworks which promoted empathy among them. During the art creative activities, the emphasis was placed on the process of personal creation by the elderly rather than the results. The goal was to help them to understand the differences, enjoy the various media materials, and experience the creative process. TNAM also recruited volunteers with a keen interest in dementia-related issues to participate in these activities. Throughout the execution of the activities, museum staffs and volunteers observed and recorded the responses of the elderly participants. They provided feedback and held meetings after each activity to discuss and make improvement recommendations for the next session.

Feedbacks from staffs at the day care center in 2021 indicated that art-based courses and activities are not commonly available in most long-term care facilities due to limited resources. Therefore, there was an opportunity to participate in the "In the Memory Held Within - Guided Tours and Creative Experience Activities," which could provide positive stimulation for the patients and enhance their cognitive function. In 2022, TNAM continued its initiative to enable more elderly individuals to engage in art activities by extending the activity plan from 2021 and adding two extra sessions, building on the lessons learned from the previous year. The first session invited dementia patients from the day care center to participate, and the second session was open for caregivers to register and participate alongside their family members with dementia. The participants also expressed their appreciation for the activities provided by the museum.

In addition to offering dementia-friendly activities, TNAM also collaborates with schools and communities. At the end of 2022, the museum collaborated with the Graduate Institute of Art Studies of NCKU in the course "Museum History, Collection, and Contemporary Curation." The course professor introduced the students to professional knowledge related to elderly participation in art, while museum staffs provided the students with guided tours of the exhibition gallery, introduced art education and cultural equity in museums and shared TNAM's experiences in promoting art among the elderly over the years. After gaining a comprehensive understanding of museum education promotion and cultural equity, the faculty and students of the art institute collaborated to expand upon concepts presented in the exhibition "Painting in the Southern Breeze: The Artist Room of CHEN Cheng-Po, KUO Po-Chuan, HSU Wu-Yung and SHEN Che-Tsai" at TNAM. They designed an art activity program for the elderly that combines health exercises with artistic creation experiences. The museum provided the venue and invited residents from the neighborhood to participate in the activities at the end of the semester, not only promoted the elderly's willingness to engage in art therapy but also created more collaboration opportunities between the museum and the community.

Stage 3 (since 2023): Phase Three (Starting from 2023): Looking Towards a Broader Future

From 2019 to 2022, TNAM primarily focused on promoting services for dementia patients and their caregivers. However, dementia patients are just one group among the elderly population. Elderly individuals come from diverse backgrounds, with varying levels of health or sub-health conditions. TNAM has been contemplating how to promote the concept of "prevention over treatment" and expand services to the general elderly population. Under the driving force of the Silver Age Project, the museum took its first step towards becoming an art museum, with the aim of promoting social participation and interaction among the elderly through art. In alignment with the vision of the Tainan City Government to create an age-friendly city, TNAM officially launched the "Silver Age Project" in August 2023 under the leadership of Director Lin Chiu-fang. The project aims to leverage resources by integrating the museum, municipal units, academic institutions, and businesses. The museum plans to establish a dedicated space for the elderly and introduce regular, diverse, and elderly-friendly art and cultural activities. This initiative aims to become a significant hub for promoting art among the elderly in Tainan and the southern region.

Comparison of National-level Museums and Regional-level Museums' Experiences

Reviewing the history of domestic museums' efforts in promoting cultural equity, it is often the national-level museums that take the lead. For instance, in 2013, the NTMoFA was designated as a "Demonstration Museum for Visually Impaired Services" under the guidance of the Ministry of Culture, and the NMTL as a "Demonstration Museum for Hearing Impaired Services." Since 2015, the National Palace Museum has been organizing dementia-friendly activities, demonstrating that national museums should adhere to central policies promoting cultural equity, with funding being allocated through policy initiatives. In contrast, regional/local museums often prioritize operational management over the implementation of equity initiatives. Particularly for TNAM, as an independent administrative institution, there is an increasing burden of self-generated funds each year. Expanding revenue sources is one of the key operational goals, which is concretely reflected in various departmental activities. For example, the education department organizes fee-based art promotion activities or seeks corporate donations to support various educational promotion projects.

In the given scenario, TNAM must actively seek other ways to effectively promote cultural equity. In 2019, TNAM collaborated with NCKU Institute of Gerontology for the first time, leveraging the academic research background and professional expertise of the university. Through numerous discussions and a series of initiatives, such as dementia-friendly guided tours and creative workshops conducted within the museum, TNAM had the initial chance to engage with elderly individuals suffering from dementia. Building on this experience, the following year, they attempted to collaborate through channels such as community neighborhoods and long-term care institutions. This development further facilitated dialogue between TNAM, the community, and long-term care institutions, enabling TNAM to comprehend the challenges related to manpower, funding, and resources in

long-term care institutions. By combining the art professionalism and resources of the art museum with community development and the care professionalism and capabilities of long-term care institutions, the three parties can form a support network in their respective professional fields and human resources, providing a more diverse and comprehensive service for the elderly.

In addition, families with elderly individuals suffering from dementia, whether they are being cared for at home, hiring caregivers, or sending them to long-term care facilities, will inevitably incur significant care costs. Moreover, participation in cultural activities at museums and art galleries is often not included in the arrangements for caring for the elderly. Therefore, organizing fee-based activities targeting elderly individuals with dementia is often not a primary consideration in museum event planning. Therefore, applying for various central government subsidy programs and seeking corporate sponsorships can provide significant assistance to regional museums in promoting cultural equity for elderly individuals with dementia.

Conclusion

After the Ministry of Culture designated several national museums for providing friendly services based on policies, other national museums and regional/local museums have also actively participated in dementia-friendly initiatives. Over the past decade, these initiatives have gradually flourished nationwide, indicating that museums in Taiwan have increasingly recognized the impact of aging populations and the rising proportion of individuals with dementia on society, and are also acknowledging their role as public educational institutions to make impact. From 2019 to 2022, TNAM has accumulated significant experience through two stages of development. Through interdisciplinary dialogue and coordination, establishing community relationships, and seeking additional resources and support in the arts field, TNAM has identified disparities in resources between local art museums and national-level museums. Consequently, by gradually establishing networks and partnerships through collaborations with research institutions at universities and community organizations, TNAM has identified the dynamism and niche points for local museums. Numerous studies in the past have advocated for prevention over treatment, encouraging healthy elderly individuals to participate more in cultural activities to enhance social interaction. Engaging in cultural activities can stimulate the brain, prevent cognitive decline, and for individuals with dementia, participation in such activities can help alleviate the progression of the condition. Starting in 2023, Nan Mei Museum launched the "Silver Age Project," aiming to enhance services through age-friendly space construction and introduce diverse themes and forms of art promotion activities. The project aims to stimulate motivation for art among the elderly, cultivate their interest and habits in participating in cultural activities, and make TNAM an important venue for accompanying audiences in active aging and joyful living.

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Multiple Possibilities for Local Museums and Local Collaboration

YANG, Yu-Ru

Abstract

The relationship among local cultural museums, residents, and local cultures is often not tightly connected, and there are even many areas that need to be reconnected. In this article, we hope to explore the multiple possibilities of cooperation among local cultural museums, community building, cultural assets, community universities, and youth communities.

Local cultural museums have educational and exhibition functions; however, because of the limited resources, they are unable to invest more manpower in developing civic or cultural issues related to the local community outside of their operations. Over time, local cultural museums have gradually drifted away from the lives of residents, and whether to retain or abolish the museums has become a KPI for the public sector rather than a consensus for the residents.

If we only think about the operation of the museum from a commercial perspective, it will become a rental space for chain enterprises or a popular Instagram spot. Local cultural museums would remain only a building and would have no connection with the local culture. On the contrary, if local cultural museums can become local education centers, local libraries, civic halls, local tourism information centers, local life information centers, local product exchange stations, and so on, they will be accepted by the residents as an important presence, thus forming a local support system.

I. Social Responsibility for Local Museum

Ministry of Culture has been promoting community building since 1994, aiming at encouraging local resident to build consensus via cultural discussion. It is a "society makeover" to address our daily public issue, maintain tradition culture, adapt to decrease of local population as well as declined industry, emphasizing that it is a way of "talent cultivation" and "life-long learning." "Local Museum" program was put forward in 2002, and it is a continuation of community building, focusing on preserving diversified local culture and distinctiveness. Presented via local cultural museums, these features enhance the awareness and recognition of the culture of the nation and create a cultural industry. This year also marks the 20th year of the local museum program. Public and private local museum nationwide as well as community building have earned their fruitful result, demonstrating Taiwan's most precious local vitality.

Next year, the community building will enter its 30th year. However, in order to cope with the current challenges of globalization, aging demographics, changes in industrial structure, digital transformation, climate change, and relative deprivation of the youth generation, the Ministry of Culture has put forward a white paper on social construction in 2021, which re-lists four major themes, including "public governance," "generational advancement," "diversity and equity," and "social co-initiative" to devote to cultural participation and cultural proximity, and thus

to practice cultural citizenship. It is committed to cultural participation and cultural accessibility, thus realizing cultural citizenship.

The ICOM General Conference, organized by the International Council of Museums (ICOM) in Prague in 2022, has given a new definition to museums. "A museum is a permanent, non-profit institution serving the community by researching, collecting, preserving, interpreting and presenting the tangible and intangible heritage of mankind. Museums are open to the public, accessible and inclusive, promoting diversity and sustainability. The Museum operates and communicates in an ethical, professional and community participatory manner, providing a multifaceted experience that educates, delights, reflects and shares knowledge."

ICOM focusing on the social responsibility of museums, which emphasizes the role of museums as social services for non-profit research and learning, is in line with the goal of the "Integrated Collaboration Platform" sub-program of the Ministry of Culture's Museums and Local Cultural Centers Program, which aims to promote cooperation between museums and local development, and to promote public participation in museums. It is also consistent with the four themes of "Public Governance", "Generational Advancement", "diversity and equity", and "Social Co-creation" proposed in the White Paper on community building, which emphasize the values of co-learning, co-creation, and sharing among the public, as well as the values of diversity and equity action, and the cultural accessibility to each other.

II. Diverse Types and Difficulties of Local Museum

The Ministry of Culture's Museums and Local Cultural Museum Program is a subsidized program that opens up applications for museums of all sizes throughout the country. Museums must submit their applications through the county and municipal Department of Cultural Affairs, which must first conduct an initial review and then send them to the Ministry of Culture for examination, and then finally determine the subsidy funding for the respective museums; therefore, the cultural governance blueprint of local museum is related to the county and city governments. The types of museum include: publicly owned museums, privately owned museums, and publicly operated private centers (OT, lease, or commissioned). The following listed difficulties in the operation of a single museum.

Firstly, local cultural museums usually operate with a small staff, limited funding, compact space, basic equipment, and a strong focus on regional content. As a result, it's often challenging for them to fulfill the traditional museum functions of research, collection, exhibition, and education.

Secondly, In contrast to geographical ties, theme-based or industry-based museums often connect with the public

through community organization. For instance, museums focused on themes like literature or arts and crafts have distinct development goals and tasks.

Thirdly, civic organizations face challenges when trying to engage with the operation of local cultural museums. Often, these organizations encounter difficulties in participating due to museums being typically managed by private entities through tender processes or OT (operate-transfer) arrangements. In such scenarios, the government invests in constructing or renovating the museum and then transfers its operation to the private sector. When the operating contract expires, control of the museum reverts to the government. While community-building civic organizations excel in grassroots initiatives to encourage public involvement and promote local development, they may lack the necessary expertise to manage museums. Additionally, lease or OT contracts raise the barrier for these community-building civic organizations to participate.

The evaluation and assessment criteria heavily emphasize quantitative benefits, such as the number of days open, visitor numbers, promotional activities, participant counts, and other metrics centered around audience engagement. Given the general shortage of manpower in museums, activities related to audience service are prioritized as they offer potential revenue streams. Consequently, it leads to the fourth difficulty. Qualitative aspects like discussions on the museum's vision and local development, long-term planning, and other substantial content often take a back seat in museum development efforts.

Given limited resources, it raises the question of whether it's appropriate for both central and local government authorities to rely on museum accreditation and management examination indicators to impose requirements on local cultural museums. This approach also influences the future direction of overall promotion efforts.

In terms of the local governments' blueprints for local cultural governance, can they propose a grading and categorization mechanism within limited resources, with key museums, potential museums, and cooperative museums, and with different subsidies, rights and obligations, and audit indicators for different museums? Whether or not the Ministry of Culture fully authorizes local governments to propose different blueprints for the management of museums and local cultural museums according to local conditions. All of these will affect the future development of local cultural museums.

III. From community building to local museum

From ICOM's definition of museums to the Ministry of Culture's White Paper on Community Building, there's a strong emphasis on museums' social responsibility for societal development. Similarly, local cultural museums also bear responsibility for regional development. However, achieving this goal involves navigating a complex and diverse network at the local level. Yet, the local network necessary to achieve this goal is intricate and diverse, encompassing various stakeholders. This includes the authorities overseeing local cultural museums and community building efforts, the operational units of the museums, administrative bodies responsible for the locations of these units, residents of the communities hosting the muse-

ums, professionals invested in museum-related issues or architecture, literary and historical practitioners, nearby schools, local organizations, temples, and others. How can museums collaborate with the local community and who should they collaborate with? What are the goals of this cooperation, and how can the public get involved in museum activities? Who should participate, and what specific actions should they take, and when? What role does participation play, and how does the process begin? Lastly, what are the rights and responsibilities of those involved in this collaborative effort?

Viewing community building through the lens of policy promotion, the key players involved are civil organizations, groups, and proactive citizens, all interconnected with subsidy targets. Civil organizations often seek government funding for a range of projects aimed at advancing action plans within their own or related communities. These community-building endeavors encompass various activities such as training courses, hands-on workshops, proposal writing, report submissions, grant acquisition, project implementation, closure, and approval. Civic organizations take center stage in driving forward these initiatives.

Local cultural museums typically rely on two main sources of funding for their operations: regular income generated by the museums themselves, including revenue from admission fees, guided tours, experiential activities and related courses, creative merchandise, and food and beverage sales; and funding obtained through programs like the Local Cultural Museum Program or other similar initiatives. This financial dualism places pressure on museums to manage both profitability and the goals set by various funding programs. As a result, cooperation between museums and local communities often centers around one-off events or mission-driven partnerships. However, sustained attention and discussion on issues such as the public nature of museums and their regional development are often lacking, making effective implementation challenging.

The composition of staff in community building and local cultural museums differs significantly. Staff in local cultural museums are typically employed by the operating units, possessing certain professional knowledge and skills. However, they may lack familiarity with local culture and interpersonal networks. Amidst the museums' daily operations, their focus often lies on program implementation, leading to limited communication and engagement with the local community. On the other hand, leaders of traditional community building organizations are often local opinion influencers adept at leveraging local resources and managing interpersonal networks. Participants, mainly volunteers driven by love for their hometowns and communities, lack systematic organization of local knowledge and often overlook data compilation and knowledge application after interviews. Traditional community building proposals prioritize bottom-up participation, including involvement in courses, activities, fieldwork, and expressing opinions, but often lack sustained deepening and redevelopment of issues. Balancing the core value of volunteerism and participation with the need for professional commitment to projects on a sustainable basis poses a challenge.

Jan-Yen Huang (2021) in her article "Japanese 'Citizen Curator,' why and what to do?" has pointed out the followings.

Since the 1990s, development of museum in Taiwan is booming, mainly due to various cultural policies that have

highly favored the instrumental value of museums, such as the promotion of local development, cultural revitalization, industrial transformation, and community awareness. However, due to the preference for the use of policy discourses (rather than systems) and the allocation of resources for planning, the instability of the two, as well as the emphasis on immediacy, has made instrumental outputs the focus of efficiency assessment.

In broad terms, the museum industry in Taiwan faces structural characteristics and challenges such as personnel and budgetary constraints, which result in a diminished appreciation for museums' intrinsic values, knowledge-building methods, and social educational significance. Additionally, there's a heavy reliance on short-term program resources, leading to an overarching focus on instrumental outputs when understanding and evaluating museums overall.

Jan-Yen Huang (2021) suggests in her article that no matter it is museums, cultural revitalization, industrial transformation, community awareness, all of them emphasize on policy discourse rather than systemic approaches. Furthermore, factors such as an unstable subsidy mechanism oriented towards long-term planning and an emphasis on immediate results also contribute significantly to the challenges of implementing regional development in social construction and cultural museums.

With the injection of resources from various ministries, including the Ministry of Culture's Museums and Local Cultural museums Program, the Community Building Program, the Ministry of Science and Technology's Humanity Innovation and Social Practice Program, the Ministry of Education's University Social Responsibility (USR) Practice Program, and the National Development Council's Local Creation Program. There have indeed been innovative attempts and notable instances of collaboration between local cultural museums, communities, and universities. However, there is still a need to establish a permanent platform for dialogue or collaborative relationships dedicated to local development, encouraging public participation, and addressing public issues.

IV. Diverse possibilities of local cultural museums and local collaboration

In summary, we understand that governmental programs, including local cultural museums, community building, community universities, and even more programs, all have their own competent units and different goals to achieve. It's typical

for each program to strive towards achieving its specific objectives independently.

Cross-regional cooperation often requires the involvement of external forces to provide the motivation needed to integrate resources across regions and facilitate the development of various possibilities for local collaboration.

In Taichung City, a "three-track collaboration" mechanism for cross-district resource integration has been established through the inter-bureau "Taichung City Community Building and Cultural Facilities Promotion Committee." This mechanism includes the "Taichung City Office of Community Building and Promotion of Museums and Local Cultural Museums," the "Taichung City Community Building Assisting Platform," and the "Taichung City Museums and Local Cultural museums Assisting Center." These platforms serve as avenues for collaboration between community building initiatives, district offices, and local cultural museums.

The Taichung City Government established the "Taichung City Community Building Promotion Committee" in 2011 to integrate resources and provide administrative assistance across bureaus and departments in planning the vision of community building development, and its organizational structure is shown in the following figure.

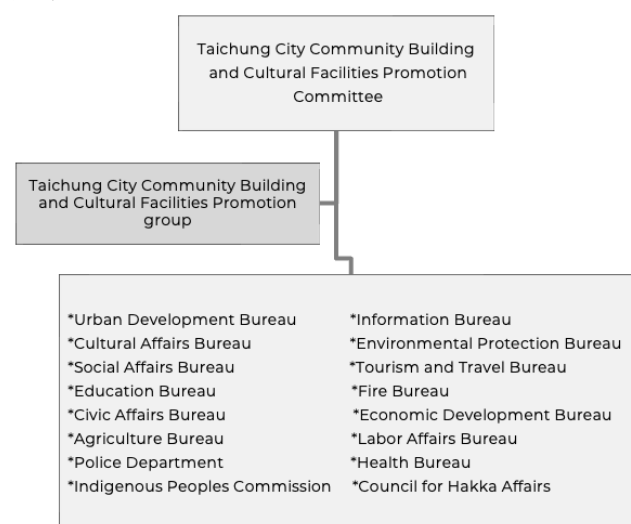


Figure 1 : Composition of the Taichung City Community Building and Cultural Facilities Promotion Committee

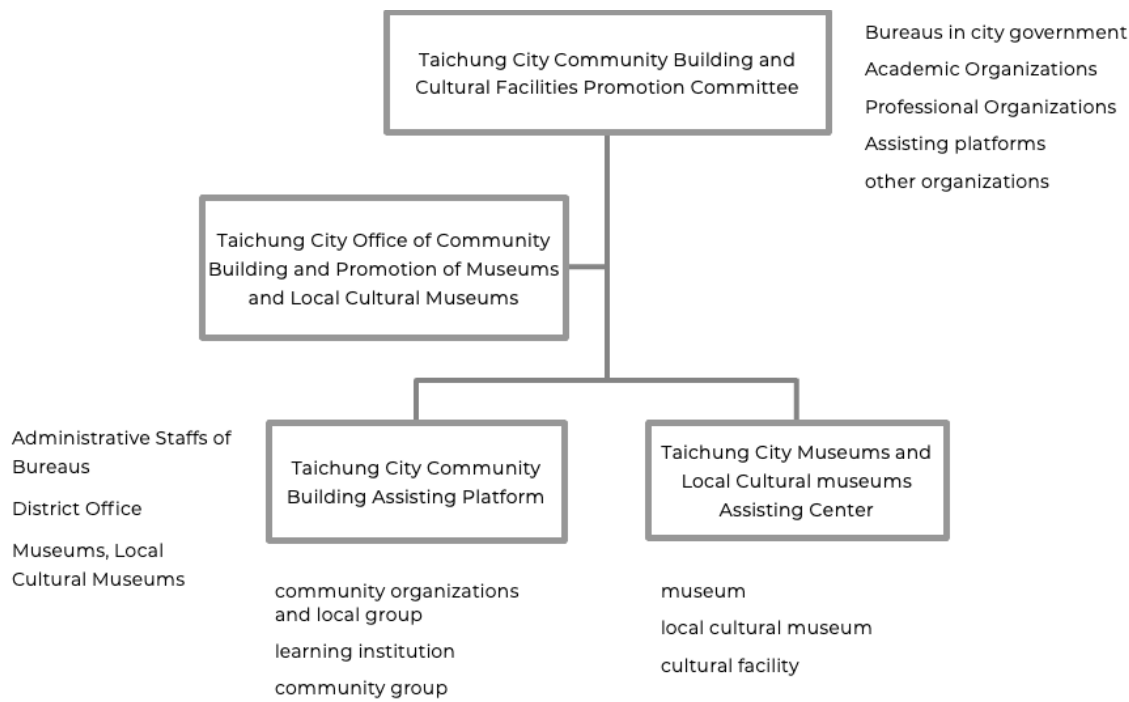


Figure 2: Structure of Taichung City's Three-Track System for Promoting Community-Based Organizations

The cross-bureaucratic cooperation through the “Taichung City Community Building and Cultural Facilities Promotion Committee” is mainly a mechanism to facilitate the cross-bureaucratic cooperation mechanism rather than a short-term cooperation program. In this article, we share the cooperation programs with the Education Bureau and the Health Bureau. Taichung City Museum and the local cultural museums have diversified themes and contents, and have accumulated a lot of local knowledge, which can be promoted and rooted downward through cooperation with education, including: junior high school, high school, and adult education for lifelong learning, including “Fun Learning Taichung” for junior to senior high school students, and “School of Cultural Heritage” for adult lifelong learning.

i. Fun Learning Taichung

The Education Bureau of the Taichung City Government has launched the nation's largest elective free weekend program, “Fun Learning Taichung.” The diverse and cross-disciplinary features of Fun Learning Taichung, which consists of high school vocational schools, universities, and social education centers in Taichung City, provides special courses for central Taiwan students from junior high school to high school seniors, who are able to explore their own interests, develop their cross-disciplinary abilities, and create diverse horizons through the elective courses, so that they can find a direction for their future

development and schooling. The National Museum of Natural Science, National Library of Public Information, National Taichung Theater, Taichung Literature Museum, Taichung Textiles Museum, and Fengyuan Lacquer Art Museum are among the 12 educational institutions that offer a wide variety of courses for students to choose from, so that they can get close to various types of venues from the time they are teenagers and develop a habit of lifelong learning. In cooperation with the Education Bureau, the museums and local culture museums interpret the contents of the museums into lessons and experiential activities suitable for junior and senior high school students, and make the museums a window for the public to learn about Taichung culture.

ii. School of Cultural Heritage

Museums of Taichung city and local cultural museums are planning a series of courses in cooperation with community colleges starting this year, with curators, museums’ staff, and tour guides from the museums and local cultural museums as lecturers, in order to cultivate more people's understanding of local culture through visits to the museums. In addition, it also aims to cultivate the public's ability to appreciate various kinds of art and culture, and in the future, there will be opportunities to form clubs in community colleges and offer courses, so as to link up with local cultural museums to form a mutually supportive relationship.

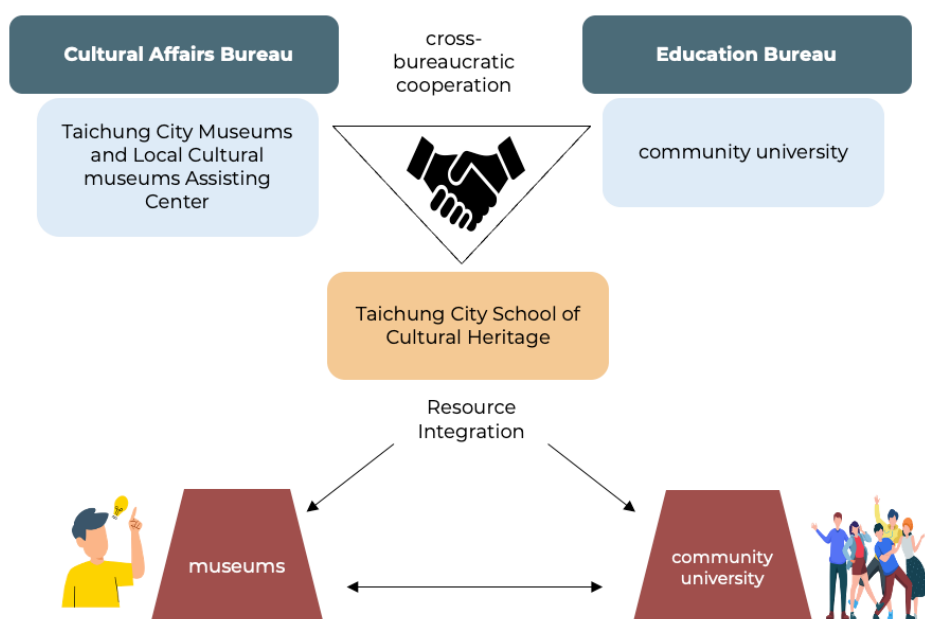


Figure 3: School of Cultural Heritage Promoting Diagram

iii. Cultural Museum Age-Friendly Program

With Taiwan's advancing development, its social structure is shifting towards an "aging society," with 14% of the population aged over 65 as of March 2018. It's projected that by 2025, Taiwan will enter a "super-aged society," where the elderly population will constitute 20% of the total population, as defined by the World Health Organization (WHO). To address the challenges posed by Taiwan's rapidly growing elderly and dementia population, the Ministry of Health and Welfare unveiled the "Dementia Prevention, Care Policy and Action Plan 2.0 (2018-2025)" (Dementia Policy Framework 2.0) in December 2017. The vision of the Dementia Policy Framework 2.0 is to create a dementia-friendly society that can prevent and delay dementia onset, while ensuring the quality of life for dementia patients and their caregivers. This aims to provide them with the necessary care and support to live with dignity, respect, autonomy, and equality.

In response to this, the Cultural Affairs Bureau of the Taichung City Government has launched the "Taichung City Cultural Museum Age-Friendly Program" through cross-bureaucratic collaboration between the Cultural Affairs Bureau and the Health Bureau. This initiative fosters cooperation between various department to enhance the utilization of cultural museum resources. It also establishes a collaborative mechanism between the Taichung City Integrated Dementia Care Centers (including Dementia Service Station) under the Health Bureau and the cultural museums under the Cultural Affairs Bureau.

Through the operation plans of city museums and local cultural museums, we aim to identify opportunities for promoting collaborative development between museums and their respective localities. We seek to uncover areas where museums can complement or synergize with plans originally promoted by different bureaus and offices. This approach allows each entity to leverage its strengths fully, fostering a win-win, permanent mechanism of cooperation.

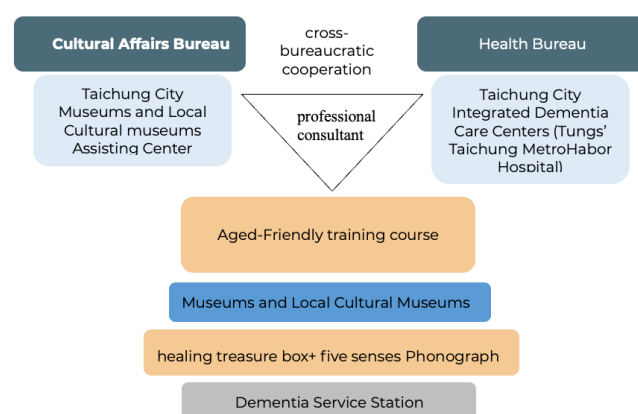


Figure 4: Age-Friendly Program implementing Diagram

Conclusion

Taiwan's cultural policy has long relied on of policy discourse and subsidies for museums, local cultural museums, and community building programs, and has lacked a systematic and long-term investment plan.

Power dynamics have also perpetuated inequality, with local development initiatives often failing to empower the local community. Instead, central and local subsidies are often allocated based on short-term and immediate outcomes like grant reviews, performance evaluations, and quantitative assessments, rather than fostering sustained community engagement. Civil organizations, cultivated within this framework, become reliant on government subsidies for survival. The impact of policies and programs on civil organization development is substantial, blurring the line between striving for survival through subsidy acquisition and actively fostering organizational growth.

While achieving significant system changes in a short period may be challenging, promoting interconnections and fostering synergies among organizations across different programs is crucial. To enhance the public nature of local cultural museums for local development, the following possible directions are proposed.

i. Promoting a Multi-Collaborative Mechanism among Local Culture Museums, Community Universities and Communities

Local cultural museums have space and full-time staff, community universities are learning centers for the public, and communities contain rich and diverse local cultures. Therefore, through cooperation, the diverse local cultures contained in the communities can have the opportunity to be displayed and educated in the local cultural museums; the contents of the local cultural museums can become the learning ground for the students of the community universities; and the communities can become the field and learning ground for the students of the community universities, so that they can organize the information from various interviews or fields into local knowledge, and further collaborate with local cultural museums to publish and curate exhibitions. Further, it can provide learning materials for students in local schools, cultivating a sense of local identity from an early age to establish a circular system of local knowledge.

Possibility of promoting local cultural museums as platforms for civic discussion through civic deliberation

The various constraints on the development of many local cultural museums have been mentioned earlier. How can the public nature of local cultural museums be increased under the conditions of self-financing and various KPI outputs? Is there an opportunity to increase the public nature of the museums through public participation in the form of citizen deliberation? By setting themes and procedures for deliberation within the capacity of the local cultural museum, the museum can open itself to civic participation while considering both realistic and ideal conditions. Within this framework, citizen deliberation can be used to set themes and invite stakeholders to discuss various aspects, such as the theme, content, and curatorial methods of annual special exhibitions. This approach not only promotes participatory curation but also presents diverse public viewpoints. Another example is to discuss how to incorporate important local festivals into museum exhibitions, thereby allowing museums to represent local festivals and cultures. Through citizen deliberation, dialogue between the community and local cultural museums can be fostered, starting from mild dialogue and gradually exploring diverse possibilities.

ii. Aiming to cultivate citizens' cultural empowerment and enhance the local cultural environment

From community colleges promoting knowledge liberation to community building aimed at social transformation, and to the social responsibility upheld by museums and local cultural museums, all these endeavors seek to enact subtle social movements through cultural means. Central to these efforts is the creation of spaces for collaboration, collective learning, co-creation, and knowledge sharing among individuals and organ-

izations. The ultimate goal is to cultivate public awareness of societal issues, foster a desire for learning, enhance participation in public affairs, promote collaborative creation, and ignite a passion for sharing knowledge.

While the base for youth to return to their hometowns may operate as a non-profit organization, it's important to recognize that museums need to generate revenue to ensure their sustainability. However, the notion that a museum operates for profit does not equate to it being classified as a profit-making business. Instead, museums should be understood within the context of their mission and cultural significance, rather than solely in terms of profitability.

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Re-articulating local historic discourse through cultural heritage and regional museum

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Abstract

As the northern port city of Taiwan, Keelung City was not only known as a transportation spot during the age of sea power, an industrial construction base of colonial modernization under Japanese rule, but also played the key role of cultural exchange. The collection of a variety of cultures made Keelung a charming city. However, the rapid economic development in the 1960s, with the speedy pace of modernization and expansion, especially the era when land transportation gained advantages, the uniqueness of port cities no longer existed. The elegant cityscape fades away, and the city's glorious past is out of focus. Keelung has become the bedroom city of Taipei, as the residents have become indifferent to their own history and lack sufficient self-confidence and local identity.

Fortunately, after the lifting of martial law in Taiwan, the society began to care about its own history, and actively tried to regain the past from its cultural heritage or local memory. The excavation of the archaeological site on Heping Island around the 2010s revealed churches and archaeological sites from the Spanish period, which made Keelung inhabitants actively examine their own historical development and push their perspective back to the world map 400 years ago.

This article wants to revisit these processes so as to think about the important meaning and social value of setting up a regional museum with the theme of Spanish archaeological sites for rediscovering the community's public history and collective memory, as well as building the local identity. At the same time, the proposed establishment of this museum is to bring the history of Keelung city and Taiwan back into line with the history of the world. Whether it is from the history of Taiwan or the local history of Keelung, it should be worth discussing.

Keywords: Heping island, Keelung; archaeological site; regional museum; public history; post-colonialism

1. Introduction

The concept of heritage not only encompasses a nation's relationship to history and history-making, but also refers increasingly to the ways in which a broad range of other constituencies are involved in the production of the past in the present. Increasingly, too, heritage has come to describe the globalized and globalizing processes of broad international concern. Thus, heritage can be seen to operate at a range of different spatial, temporal, and institutional scales (Harrison, 2013: 5).

Since the heritage is a social, economic, and political phenomenon of the late-modern societies, with a particular focus on various changes that have occurred because of the globalization of heritage during the late 20th and early 21st centuries. Also, these changes related to a series of widespread social and economic shifts in the late-modern societies involving processes of globalization, deindustrialization, and the rise of the contemporary experience economy (Harrison, 2013: 3-4).

Kevin Lynch, an urban planner, and designer, in his influential book 'What is this Place?' once remarked, "Choosing a past help us to construct a future" (Lynch, 1972: 64). Heritage is primarily not about the past, but instead about our relationship with the present and the future. Heritage is not a passive process of simply preserving things from the past that remain, but an active process of assembling a series of objects, places, and practices that we choose to hold up as a mirror to the present, associated with a particular set of values that we wish to take with us into the future. Thinking of heritage as a creative engagement with the past in the present focuses our attention on our ability to take an active and informed role in the production of our own 'tomorrow' (Harrison, 2013: 4). However, the task of choosing a past for a city or any place is a political act as well as a historical and cultural one.

The power of place to nurture social memory - to encompass shared time in the form of shared territory..... The sense of civic identity that shares history can convey is lost or repressed. Even bitter experiences need to be remembered - so as not to diminish their importance (Hayden, 1994:467).

While choosing and understanding the past means the way of how we represent and interpret the history and collective memory we share. Through the process of objects, stories and memory collecting, museums and heritage sites help representing and translating local histories. Indeed, every aspect of a museum, gallery, or heritage site communicates. From the architectural style of the buildings or layout of a site to the attendants at the entrance...; all these things and more are engaged in a communicative process with the visitors.... At the same time, visitors will participate in, and contribute to, this meaning-making process in many different ways (Mason, 2005: 200). In heritage studies, how, and by whom, and for whom heritage is interpreted is an important issue, as this is exactly the role we expect regional

museums to play, that is, we hope regional museums will interpret history from a local perspective for local people.

Peter Stone once proposed there were four approaches to the interpretation and presentation of the past: academic or theoretical archaeology; indigenous views of the past; school history; and the past as presented to the public in museums and at 'historical sites'. All four approaches have their own priorities and agendas but, although they frequently drew on different sets of data, they have as their common thread the interpretation of past human activity (Stone, 2005: 215).

Nevertheless, in this article, archaeological sites are not only excavated as material evidence of history, but also become important evidence that retells local history. Even the story uncovered by this archaeological excavation has allowed a small island in northern Taiwan to rediscover the past that once performed on the stage of the Age of Discovery 400 years ago.

What I have tried to retell here is the story of Heping Island, the northernmost island in Taiwan. First, I will briefly introduce the development history of Heping Island, and how the Spanish and the Dutch competed for resources and territory in northern Taiwan during the Age of Discovery. Next, I will point out how a Spaniard, Dr. Mateo, through 20 years of research and archaeological excavations, found traces of the Spanish colonization of Taiwan 400 years ago. For Taiwanese people who have almost forgotten this period of history, how can we re-understand and interpret this period through exhibitions and educational activities, and its value and implications for the Taiwanese society. Ultimately, is it expected to transform the archaeological site into a regional museum so that these stories can be continuously retold, interpreted and passed on?

2. How can a small island connect to the world through cultural heritage and local museums?

Heping Island, a small island with beautiful geological landscape, is located at the northern end of Keelung City, covering an area of 0.66 square kilometers. According to historical research data, this island was originally the activity area of the indigenous Basai people. As early as a 1,000 years ago, they immigrated from overseas and settled in the Gongliao (貢寮) area. Later, more than 600 years ago, they moved to Heping Island. The Basai people on the island called it "Tuman". The name of the Basai settlement was transliterated as "Quimaurri", and this was also the origin of the name of "Keelung" City. The characters of the term "Quimaurri" in Chinese means "chicken coop" and is said to come from the fact that the shape of the mountain on Heping Island resembles a "chicken coop".

This island is only 75 meters away from Taiwan. During the age of navigation, it was often mistaken for Taiwan. But it is indeed because of the strategic importance of Heping Island that Taiwan has been included on the world map since the 17th century. The change of the name to Heping Island fully demonstrates the historical change process of this island. The northern part of Taiwan

was called "Chicken Coop" during the Ming Dynasty, and "Chicken Coop" and "Chicken Coop Mountain" refers to Heping Island and the adjacent mountainous areas. During the Age of Discovery, the Spanish arrived here in 1626 and built the "City of San Salvador" and named it Hermosa. By the beginning of the 19th century, in the documents of the Ming and Qing Dynasties, "Jilong Port" specifically referred to Heping Island. However, the Han people generally regarded this place as an aboriginal community and called it "Sheliao" and "Sheliao Island". In 1876, after the Qing Dynasty ruled Taiwan, it was renamed "Keelung" and the word "chicken coop" was no longer used¹. In the Japanese era, the place name "Sheliao" was used, and the administrative unit of Sheliao Island was named "Sheliao Town". After the war, the Kuomintang (KMT) government took over Taiwan and named the roads in Keelung City after the Eight Virtues advocated by Sun Yat-sen, the founding father. The place was renamed "Peace Island".²

During the Age of Discovery, the Spanish used this as a base to colonize northern Taiwan, thereby putting Taiwan on the world map. Due to its geographical location, the Jilong (Keelung) area has been a battleground between the maritime powers of the East and the West since the Age of Discovery.

In 1624, after the Dutch occupied the Anping area of Tainan, the Spanish in Manila felt deeply threatened. In 1626, the Governor of the Philippines, Don Fernando de Silva, sent military ships to conquer Taiwan. After 10 days, on May 16th, the founding ceremony was held on Sheliao Island and construction of the fortress began. The fortress was named "San Salvado" (meaning "Holy Savior").

In July of that year, the governor of the Philippines was replaced. The outgoing governor wrote to the King of Spain, reporting on important political events during his term. He described the reasons, process, and benefits of occupying the Sheliao Island, and attached a map (fig.1).



Fig.1 A map (*Descripción del puerto de los Españoles en Ysla Hermosa*) of the Spanish port in Hermosa in 1626. Words inscribed on its south-west corner is the following sentence: "A fortress will be built in this harbor." (*En esta parte se fortifica*)

¹ These two words "chicken coop" and "Keelung" have the same pronunciation in Chinese. However, in terms of connotation, the former refers to a cage for chickens. Because the connotation was considered indecent, in 1875, the word was changed to the latter using a homophone.

² The so-called Eight Virtues are the eight virtues proposed by Sun Yat-sen who combined traditional Chinese ethics and foreign thoughts. They are represented by the eight Chinese characters of loyalty, filial piety, benevolence, trust, justice, and peace. In Chinese, the word "He" and "Ping" can represent different meanings respectively, but the two words together mainly mean peace in English.

This picture depicts Jilong Harbor in detail. There is an island at the mouth of the bay, which is today's Heping Island (Sheliiao Island). Words inscribed on its southwest corner is the following sentence: "A fortress will be built in this harbor." (*En esta parte se fortifica*)

In 1626, the Spaniards landed at what is now San Diaojiang and named it "Santiago". They entered Jilong Harbor and Heping Island to build "San Salvador City" and set up a fort. In 1628, the Spaniards went from Keelung to Tamsui and built the "Santo Domingo City" on the hill at the mouth of the river, which is the predecessor of today's Hongmao City. In 1632, the Spaniards traced the Tamsui River back to the Taipei Plain, and a land route from Tamsui directly to the chicken coop was opened to recruit the "aboriginal communities" along the river.

The Netherlands began to rule southern Taiwan in 1624, and Spain occupied Keelung) around the same time. After many battles, the Netherlands defeated Spain and captured Keelung. It was not until 1642 that the Dutch expelled the Spanish and captured Tamsui and Chicken Coop, ending the Spanish rule of more than 10 years. However, the area under its control was only around the ports of Keelung and Tamsui, and the rest was still inhabited by the Pingpu people.

In 1644, the sixth Dutch governor sent to Taiwan wanted to map the area under his jurisdiction. In 1645, he sent ships and cartographers to northern Taiwan to map the terrain of the area. This map (fig.2) focuses on Keelung and Tamsui, which had already been developed at that time, so it provided key information for the archaeological excavation later on in Heping Island.



Fig.2 The sketch map of "Tamsui and nearby villages and Jilong Island" (*Kaartje van Tamsuy en omleggende dorpen, zoo mede het eilandje Kelang*) was drawn by the Dutch in 1654. It is the earliest map of northern Taiwan based on research.

Before the mid-Ming Dynasty, Heping Island had been one of the entrepot centers of the East Asia's international trade. During the late Ming Dynasty, the Spaniards and the Dutch invaded one after another. In fact, the Europeans annexed Taiwan as a part of the frontier of the Modern World System. The Ming-Zheng regime expelled the Dutch and turned Taiwan from the "frontier" to an "external field of competition" of the Modern World System and maintained its status as an entrepot in international trade.

In the Qing Dynasty, Taiwan became a prefecture of Fujian Province within the Chinese Celestial Empire System. Since then, Jilong retired from the role of international trade. There was only the Basai tribe on the island during the Kangxi period.

Moreover, in the late Qing Dynasty, due to the large number of Han people immigrating to the current urban area of Keelung, as well as the Japanese government's colonial expansion period, the development of the railway starting from Keelung, and the Keelung port construction project for marine transportation, Heping Island was transformed into a fishing port, and from then on, it lost its important position in history, and gradually faded into a small fishing village on the edge of the city.

With the urban expansion and economic growth of Taiwan's post-war modernization, and the pursuit of the Republic of China's international foothold and stable development, the government's view on writing Taiwan's history is to actively advocate that it is the only orthodox inheritance of Chinese culture. National education textbooks, the construction of various national historical memorials and museums, and national celebrations, etc., all emphasize that China is part of the ruling territory, and the current cross-strait separation is only a temporary situation. In order to further implement such policies and ideological control, every field, from the national education system, language, to mass media, etc., adopts the form of high-pressure and severe punishment, and vigorously suppresses Taiwan's local traditional culture. For example, not only are dialects strictly prohibited in the national language regulations and limited to the use of Mandarin, but the number of hours of local language programs is also limited in the mass media, the censorship ranging from movies, radio, television, newspapers, magazines, books to music composition, etc. With the publication censorship, people not only lost their cultural roots, but also lost their language and ability to express and explore their own history. All this is really a ruthless destruction of the collective memory and history of several generations. It also makes the eye of historical attention lose focus. As a result, people in Taiwanese society have become focused only on their own island country and have lost the ability to care for and explore the world, as well as to obtain a dialogue with the entire world. Affected by the geopolitical influence of the KMT regime's long-term dependence on the support of the United States, the whole society has long been indoctrinated and accustomed to learning everything from the United States. In other words, people in Taiwan have been seriously lacking their own perspective for a long time. They only have the American perspective to view themselves and the world.

However, in this social situation of high-pressure rule, people's energy to seek liberation has not stopped. Many counter-culture movements, political opposition movements and other efforts to resist totalitarian rule eventually led to the lifting of martial law in Taiwan in 1987. Since then, Taiwanese society has not only actively pursued the values of democracy, freedom, and openness, but also worked harder to understand its history, that is, the history that has been ruthlessly suppressed and concealed over the past few decades. This has led to the emergence of a trend in Taiwanese society to actively explore local history since the 1990s. For example, some historians advocated a campaign called "Let's dig into and write the history of our own", and it has become a very important cultural grassroots movement in Taiwan. However, this journey of re-exploring cultural history and re-excavating the history of Keelung and Heping Island started quite late. It was not until the 21st century that progress was made in re-excavating the history of Heping Island. What's even more dramatic is that the whole situation originated from the Spaniards who wanted to explore their own national history.

3. Historians who came to Taiwan from Spain to seek their roots

In 1989, Spanish historian José Eugenio Borao Mateo came to Taiwan for the first time as an academic exchange. When he heard that there were traces of Spanish people here, it aroused his curiosity to explore. In order to study such a topic, he even went to the Philippines to collect documents, hoping to better understand the trajectory of the Spanish Empire in Asia in the 17th century. After arriving in Taiwan, he found the city of Santo Domingo in Tamsui. But the visit to the city of San Salvador in Keelung was fraught with difficulties. Based on the information he had, he went to Keelung to find the ruins of the ancient castle left by the Spanish. But nothing was found, and even the locals were completely unaware of these past events.

It turned out that the city of San Salvador and the surrounding bastions built by the Spanish had gradually collapsed due to many battles, and the only remaining above-ground ruins were blown up by the Allied forces during World War II. This means that important historical evidence that Keelung participated in the Age of Discovery has been wiped out. In order to explore these submerged histories, Dr. Mateo stayed in Taiwan and continued his journey of exploration while teaching at a university.

In the 17th century, the Spanish competed with the Netherlands for development opportunities in the Far East, and in order to consolidate their advantages in global trade. After the Spaniards arrived in Taiwan, they first built San Salvador on Heping Island, which echoed the Dutch city of Fort Zeelandia in southern Taiwan. Dr. Mateo firmly believes that it should be possible to find traces of the Spanish rule here on Heping Island.

Therefore, he persevered in searching for various information and compared it with old maps. Finally, in 2002, he conducted a ground-penetrating radar detection at the Heping Island Shipbuilding Company which was being built by the Taiwan International Shipbuilding Corporation (CSBC, Taiwan), and detected the exact location of the former fortress under the parking lot, the foundation of the church of San Salvador that appeared on the ancient Dutch map was detected, but there was a lack of funds for further research and excavation.

In 2010, with the efforts of Dr. Mateo, we applied for funding from the Ministry of Science and Technology of Taiwan and organized 10 scholars to visit Spain to seek research cooperation partners. Afterwards, we obtained the cooperation of the CSIC in Spain. Dr. Mateo was responsible for researching the historical materials, archaeologist Maria Cruz, and Professor Zang Zhenhua from Academia Sinica in Taiwan were responsible for the archaeological excavation, which led to the launch of this international cooperation.

In October 2011, the Spanish archaeologists arrived in Keelung. The Taiwan Shipping Company did not allow them to excavate areas where the foundations of San Salvador City might still exist but agreed to excavate in the parking lot to look for the possibility of a church

During the second phase of excavation in 2012 (October-November), square stones were excavated, and their scale showed that they were built using European construction methods. According to historical data, this should be the All-Saints Church built by Dominican missionaries.

2013 was the final year of the three-year excavation project. Many objects were indeed excavated during the process. Before the end of the project, exhibitions were held to inform everyone

about these archaeological excavations. On December 15, 2013, the "Heping Island Archaeological Discovery Exhibition – Jilong, Shelia. Heping Island. Three Thousand Years of History" was launched. This exhibition was based on the results of the archaeological excavation team and the artifacts unearthed. From the stratigraphic accumulation and unearthed relics, it is clearly shown that human beings began to live on Heping Island 3,000 years ago. These discoveries provide important information for the construction of the human history on Heping Island and even the entire northern coast of Taiwan. People were invited to have a glimpse of the historical trajectory left by our ancestors on Heping Island(fig.3.4.5).



Fig.3 the archaeological sites of the All-Saints Church



Fig.4 the gate of the archaeological sites of the All-Saints Church

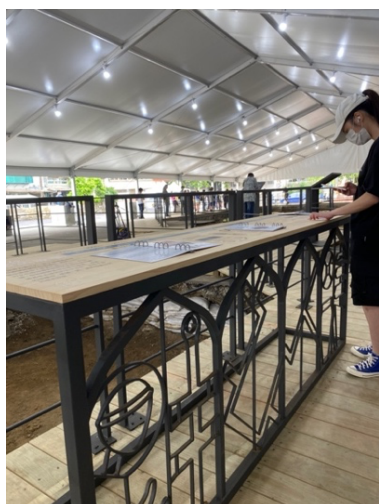


Fig.5 the visitor was reading the exhibition story by scanning the QR code on the table by their smart phones

4. Re-read local history from archaeological sites

Dr. Mateo has been committed to digging out the spirit of history and is the primary key to revealing that there were Spanish footprints on Peace Island. In addition, factors affecting this period of historical exploration come from the cultural policies, which are committed to revitalizing the cultural heritage and reconstructing the local historical landscape and identity, as well as the local government's intention to actively establish Keelung's local identity.

For example, since 2016, the Ministry of Culture has proposed the policy of "reconstructing historical sites". When revitalizing cultural heritage, the surrounding landscape can be integrated so as to enhance the regional influence. The case of Heping Island in Keelung is fully in line with the value of this policy: on the one hand, it can integrate the past historical development trajectory of Heping Island on a regional scale. On the other hand, from hardware to software, that is, regional environmental changes and historical development trajectories, the two can be organically combined.

It is worth noting that whether it is from the archaeological site to explore the history of Heping Island, or from the cultural policy to utilize regional cultural heritage and integrate local history and regional landscape, the "exhibitions" were smart strategies used to communicate with the public so as to promote the awareness of the local history.

In addition to the aforementioned "Heping Island Archaeological Discovery Exhibition - Jilong. Sheliao. Heping Island. Three Thousand Years of History" promoted in 2013, in 2019, there was "The Big History of the Small Island: Jilong. Sheliao. Heping Island" Exhibition that opened on the second floor of the Keelung East Coast Plaza. Then, in 2021, a special Exhibition called "Heping Island: A Historic Corridor" appeared. These exhibitions are all held in the Keelung area, and until this year, the Shihsanhang Museum of Archaeology, New Taipei City, launched a special exhibition entitled "Coming by Boat - of Ancient Taiwanese Foreign Objects", which also revealed the trajectory of Heping Island's reception of foreign cultures, and the archaeological excavations unearthed artifacts were displayed in the exhibition.

Cultural heritage and cultural relics carry the history of the place through the museum's exhibitions and educational activities. Through this display process, stakeholders related to the local history are reintegrated. This participating force can be observed from different aspects such as the venues, organizers, and holding methods of these exhibitions.

For example, the original "Heping Island Archaeological Discovery Exhibition - Jilong. Sheliao. Heping Island. Three Thousand Years of History" was originally held in a public building, the Keelung City Indigenous Cultural Hall, and was later moved to the local, private museum, the Yangming Maritime Culture and Art Museum. In 2014, the local port company in Keelung planned an activity for tourists to experience the Keelung Port, "The Soaring Eagle in Keelung Port", and the exhibition was included in the itinerary.

Back to the archaeological excavation site, in 2016, three groups of remains believed to be Europeans were discovered, as well as an urn coffin based on an aboriginal child. In 2019, the architectural ruins of All Saints Church were gradually unearthed and confirmed. The Keelung City Government once again held the exhibition "The Big History of the Island: Jilong. Sheliao. Heping Island" on the second floor of Keelung East Bank Plaza and Heping Island. Island Park Visitor Service Center.

In 2021, the National Taiwan Ocean University team held a special exhibition called "Heping Island: A Historic Corridor" inside the Heping Island Market, allowing local historical knowledge to be more closely integrated with citizens' daily lives.

These exhibitions highlight that local history affects many different stakeholders and mean that these local communities actively want to pursue and understand their own history. As Dr. Mateo, who initiated these archaeological excavations said, Keelung is like a city without a sense of history and needs to actively face its own history. Setting up a museum may be a process that allows local people to explore and understand their own history more actively.

However, I would like to propose a discussion of postcolonial critique. In point of fact, what interpretation does Taiwan hold of the historical trajectories left by different ethnic groups in Taiwan? The historical dilemma currently facing Taiwan is that the KMT regime has effectively ruled Taiwan since the 1950s. In order to assert that Taiwan is the orthodox inheritance of Chinese culture and emphasize the fact that the Chinese nation governs the land of Taiwan, it deliberately erases the fact that different ethnic groups once existed there. The fact that Taiwan is haunted. On the other hand, due to the issue of unjust genocide, many indigenous peoples who once appeared on Taiwan's land have also fallen into a crisis of survival due to the Han reclamation. Dr. Mateo's archaeological excavations not only reveals the historical past of the Spanish and Dutch competing for resources here, but also clearly shows us that the Basai people who once lived here have long since been exterminated.

In other words, although we can now prove from the excavated remains of church buildings that Spanish and Catholic culture briefly appeared on this land, what significance does this period of history have to the development of Taiwanese society? Or is it just to prove that there have been many different rulers on this land, and the fate of the Taiwanese people is to be ruled by different sovereignties? These lines of questioning brings to mind the concept of the contact zone.

5. Museums are “contact areas”: From the museum as a field of contact to the creation of a discursive space

The concept of ‘the museum as a contact zone’ emphasizes encounters between people with different cultural backgrounds. Therefore, the emergence and construction of this contact zone comes from the dialogue between different materials, and in this dynamic process, it reflects how individual cultural experiences interact with each other or produce substantial influence and variation. In other words, the material representation between different cultural categories and concepts highly affects a museum's display practices.

The concept of the “contact zone” was originally associated with the colonial development and referred to the space where conquerors and colonizers met. In this space, people from different geographical and historical backgrounds met each other to continuously build relationships. But this often involved coercion, sharp inequalities, and intractable conflicts (Pratt, 1992: 6-7). This concept was originally proposed by Mary Louise Pratt (1991). Pratt was inspired by the baseball cards her son played with when he was a child: Her son Sam loved baseball cards and learned about the world from the information on the cards. Players with different birth backgrounds, where they come from, their ethnic colors, and even stars from outside the United States, including Japan, Taiwan, Cuba, and China, etc., were a platform for Sam to better understand the world and a platform where he could interact with adults. This phenomenon attracted Pratt's attention because she discovered that when Sam and his playmate Willie, were discussing the baseball cards, they would find it difficult to say the surnames that they did not recognize and did not know how to pronounce. She pointed out that the so-called “contact zone” refers to a specific “social space”. In this social space, different cultures meet, collide, or conflict, and generate friction. Usually, the power resources of the two sides are different. Symmetrical, such as colonial relations, slavery, and the legacy of the development of these systems in various parts of the world. Ultimately, however, the key question is how we communicate and inform these to each other. In other words, the use of this concept is to stimulate us to rethink the ideas and that continue to challenge us to this day and that we continue to theorize and convey (Pratt, 1991: 34).

Pratt argued taking certain text as a “contact zone” can help to interpret different cultures: For anyone trying to interpret or understand different cultures, each culture is discontinuous, non-linear, complex and heterogeneous. It is not only unrealistic to expect each culture to have a stable and clear central purpose or knowledge system, but it is also distorted and cannot distinguish the differences between different cultures. Naturally, it is impossible to understand or communicate with each other. In point of fact, the perspective of subject identity from which to understand and interpret culture is a critical attitude that any cultural researcher must uphold and continue to be sensitive to and pursue.

Pratt's focus on developing this concept corresponds to the culturally heterogeneous state that the academic fields of British and American literature and linguistics inevitably face, which are represented by multiple and complex language systems. When we see multiculturalism and its heterogeneous representations, we will naturally also see the past colonial history and the reality of oppression and exploitation faced by different ethnic groups. James Clifford (1997), an anthropologist and scholar who was also

concerned about the development of multiculturalism, continued this concept, and appropriated the concept of “contact zone” to refer to the social space framed by museums.

Clifford believed that the museum is a place where different relationships are established and interacted. There is no doubt that the museum is a place where the energy and needs of all parties converge. However, the concept that Clifford appropriates essentially highlights the encounters between different subjects. Most importantly, the intersection of different subjects occurs here. From their interaction, subsequent dialogue, and mutual interactions emerge. The possibility of knowing, understanding, and communicating. Compared with the theoretical tradition of cultural criticism, which follows Foucault's theoretical concepts and interpretive perspectives, museums in the previous theoretical tradition are mostly regarded as the place where the state apparatus constructs collective memory and is the legitimacy needed to support its rule, and a part of perfecting its governance technology (Bennett, 1998); or it can be regarded as a specific spatial field of “civilization ritual” (Duncan, 1999). Clifford's concept helps to promote the museum's display discourse, or the multicultural encounters and interactions it intends to illustrate. Australian scholar Philipp Schorch (2013) went further and combined the two concepts of “contact area” and “museum audience experience”. Schorch believed that museums provide a place where people from different cultures and individual subject experiences can meet and better understand each other. This is an important connotation for museums to promote social education and display activities and create audience experience. As Clifford pointed out, even in museums, there is a process of the “translation” of culture, but as scholar Homi Bhabha questioned and criticized, this encounter between different cultures or discourses/articulation can be theorized as a moment or process of encountering cultural differences (Bhabha, 1994: 1). Therefore, the process of translation should be regarded as a “cultural action” (Clifford, 1997), that is, a process from substantive space to abstract discourse space. However, as Pratt pointed out, although the concept of a “contact zone” implies the encounter of two different cultural energies, the power relationship between the two ends is usually disparate and unbalanced. Therefore, the connection between the two ends is by no means a peaceful and smooth communication process as we imagined but is full of cultural negotiation and wrestling. Such a situation makes cultural action a ‘interpretive contests’ (Said, 2003). Bhabha believed that in this process of cultural translation and negotiation, a “third space” is created through the concept of a contact area (Bhabha, 1994: 36). This third space can be regarded as what is mobilized in the two-contact area, through interpretation, may stir up and produce new meanings and symbols, or it may allow subjects in different cultural fields to understand each other. In other words, it challenges the original intrinsic, essential, and transcendental meaning, and focuses on this moment and the processes of mutual translation and connection (Schorch, 2013: 69). Therefore, the meaning is productive and interpretive. In this process of continuous dialectical connection, it can be regarded as the narrative negotiation and performative construction of the subject's self (Kraus, 2006).

Putting this concept of contact zone in the museum field, the structure organized through the “collection” becomes a set of ongoing historical, political and moral relationships - a set of push and pull exchanges full of power relations (Clifford, 1997: 192). Although from Cleaver's point of view, it focuses on whether these

contact areas can achieve reciprocity in the process of negotiation and competition with each other instead of mutual exploitation, emphasizing how to use this encounter between differences to cross boundaries are used to try to eliminate the gap between each other or the imbalance of power. However, this seemingly peaceful and stable assumption implies the expectation that the public space field constructed by the museum will promote more democratic, open, and equal social relations and situations through mutual understanding and negotiation. Some scholars have severely criticized such expectations and assumptions, believing that the cultural roots of museums are inseparable from the past, which was filled with racial, gender, and class discrimination and colonial history; even though many commentators expect museums to serve as cultural institutions that promote social equality and reform, However, this type of compensatory narratives has long occupied the core position of critical museology theory, and seems to lack a more reflexive and critical self-questioning (Dibley, 2005).

6. Closing remarks

The starting point of the story told in this article comes from the archaeological excavation of Heping Island in Keelung. After excavating the history of the colonial development of Taiwan by the Spanish Empire in the Age of Discovery, we can say very romantically that there were traces of Spanish civilization in Taiwan on the one hand; but on the other hand, it is very clearly shown as a metaphor. It should be noted that Taiwan has experienced the history of different political regimes over the past centuries, and the tragedy that many indigenous peoples have been ruthlessly exterminated. These are all things that have happened on this land.

Museums create the possibilities to peel back layers of human and geological history and offer different interpretations of what may emerge (Legget, 2016:96). At the same time, museums also play an important role in preserving our tangible and intangible cultural heritage. They collect, conserve, and display objects of scientific, cultural, or artistic value so as to educate and inform our society (Magnussen and McKenzie-Clark, 2016:74).

Therefore, this article finally hopes to put forward a reflective perspective with postcolonial criticism by the concept of contact zones, so that while we excavate different cultural layers, we can also reflexively rethink the role that a regional museum can play.

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Environmental Education as a Local Cultural Movement: A Case Study of Lanyang Museum

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Abstract

In 2001, the concept of the "Yilan County Museum Family" was introduced to depict a collective identity of local cultural institutions in Yilan. This idea utilized the metaphor of a "family" to connect different spaces and contents within local museums, shaping Yilan into an interconnected ecological museum. However, with the opening of a highway in 2006, reducing travel time between Yilan and Taipei to 40 minutes, the convenience of transportation led to a surge in demand for leisure and experiential industries in Yilan's rural economy. Consequently, the diversity of local cultural institutions and family members increased, especially with the addition of new tourism-related facilities, which might not necessarily be connected to the region's traditional culture and ecology. Maintaining the connection and identity of the growing and diverse Yilan County Museum Family with the local culture became a critical issue for sustainable local cultural development and the mission of the Lanyang Museum.

After its opening in 2010, Lanyang Museum initiated environmental education initiatives in 2013. By 2016, it led the Yilan Museum Family into schools, guiding family museums to reestablish local identity in alignment with environmental education. These museums, equipped with environmental education capabilities, actively engage in the preservation and promotion of local culture.

This paper aims to analyze the cultural impact of mass tourism on the Yilan County Museum Family and explores how proactive environmental education strategies can encourage tourist sites to become an integral part of local culture while serving as platforms for environmental education.

Keywords: Lanyang Museum, Yilan County Museum Family, Environmental Education, Local Culture Movement.

1. The Lanyang Museum and the Yilan County Museum Family Association: A Relationship Resembling Kinship

The Lanyang Museum initiated museum-based environmental education in 2013, utilizing environmental education as a strategy for local cultural advancement since 2016. This approach involved collaborating with various family museums scattered across Yilan, creating over ten distinctive Yilan-specific environmental education programs. More than ten family museums collectively entered schools, and both students and visitors were invited to these family museums, transforming them into windows for Yilan's local knowledge and learning. The cultivation of Yilan's local knowledge was not solely the endeavor of the Lanyang Museum but relied on a passionate group of museum family partners, broadly referred to as the "Yilan County Museum Family," and specifically as the "Yilan County Museum Family Association." Individual members of the "Yilan County Museum Family" included family museums, museums, or local cultural institutions. The close relationship between the Lanyang Museum and the Yilan County Museum Family Association bears witness to the cultural preservation movement in Yilan. Both the Lanyang Museum and the Yilan County Museum Family Association emerged in the same era, representing Yilan's aspirations for cultural preservation and sustainability. During the process of local cultural preservation, the Lanyang Museum often collaborated with the Yilan County Museum Family, especially in promoting environmental education and experiential economies, becoming a key strategy in Yilan's local museum movement. While the Lanyang Museum is a government-established museum institution, the "Yilan County Museum Family" is a collective term for dozens of Yilan's local cultural institutions, with the "Yilan County Museum Family Association" serving as the specific organizational embodiment of this collective concept. The establishment of the Lanyang Museum was rooted in the overarching goal of promoting "Yilan as a Museum," leading to the formation of the "Yilan County Museum Family Association" during its extensive planning stage. This association symbolizes a group of distinctive institutions scattered across various Yilan locations, forming the tangible representation of this familial concept. Therefore, the establishment of the Lanyang Museum indirectly led to the formation of the "Yilan County Museum Family Association" (Table 1). The period from 1992 to 2010 was a critical phase for the establishment of both the Lanyang Museum and the Yilan County Museum Family Association, with significant milestones including: 1. Establishment of the Lanyang Museum Preparatory Committee in 1992, initiating muse-

um preparations and conceptualizing the idea of a museum family. 2. Formation of the Museum Cluster Operation Committee in 1998, serving as the precursor to the Yilan County Museum Family Association. 3. Establishment of the Lanyang Museum Preparatory Office in 1999, primarily tasked with guiding the museum family. 4. Registration of the Yilan County Museum Family Association in 2001, connecting various exhibition venues within Yilan County. 5. Formal organization of the Lanyang Museum in 2004, becoming an official administrative unit under the Yilan County government, responsible for museum construction

and exhibition projects. 6. Completion and opening of the Lanyang Museum in 2010. Comparing the development timelines of the Lanyang Museum and the Yilan Museum Family in Table 1 highlights their simultaneous emergence, showcasing their interdependent and mutually supportive partnership, akin to familial relationships within human society.

Table 1: Development Timelines of the Lanyang Museum and the Yilan Museum Family.

Year	Lanyang Museum Development Timeline	Yilan County Museum Family Development Timeline	Analysis
1989	Citizen Advocacy: Establishment of "Kailan Museum"	Citizens proposed the creation of a local museum to preserve and promote Yilan	The initiative originated from citizen aspirations for a local museum in Yilan
1992	Lanyang Museum Preparatory Committee Convened	County Executive personally chaired the committee meeting organized by the Department of Education	Formal initiation of museum preparations with government involvement
1994-1997	Comprehensive Planning for Lanyang Museum's Hardware and Software	Development of both hardware and software aspects for Lanyang Museum; integration with local cultural institutions towards the concept of an ecological museum, promoting the idea of "Yilan as a Museum"	Development focused on hardware and software aspects, aligning with the vision of "Yilan as a Museum"
1998	Establishment of Museum Cluster Operation Committee	County government encouraged the promotion of local museums, and participating members formed the precursor to the Yilan County Museum Family Association	Beginning of collaborative efforts among local museums, laying the foundation for the Museum Family Association
1999	Establishment of Lanyang Museum Preparatory Office	Establishment of the preparatory office, guiding the development of Lanyang Museum and offering assistance to the Yilan County Museum Family	Organizational setup and support for the Museum Family during the preparatory phase
2001	Formal Registration of Yilan County Museum Family Association	Formation of a collective organization representing various museums, officially registered as a civic group	Legal recognition and establishment of the Museum Family Association
2004	Formal Organization of Lanyang Museum	Establishment of Lanyang Museum as a secondary governmental institution under the Cultural Bureau; oversight by the Bureau Chief; allocation of official manpower and budget for museum construction and exhibitions; guidance provided to the Yilan County Museum Family	Institutionalization of Lanyang Museum with formal structure and resources
2010	Completion and Opening of Museum Building	Lanyang Museum officially opened; ongoing guidance provided to the Yilan County Museum Family	Initiation of Lanyang Museum's operational phase
2013	Establishment of Lanyang Museum's Environmental Education Programs	Initiation of museum-based environmental education programs at Lanyang Museum	Introduction of environmental education initiatives within the museum
2016	Integration of Yilan County Museum Family into School Programs	Joint efforts of Lanyang Museum and Yilan County Museum Family to introduce environmental education into schools	Expansion of environmental education initiatives through collaboration with the Museum Family

This comparative analysis outlines the parallel development of the Lanyang Museum and the Yilan County Museum Family, underscoring their symbiotic relationship and collaborative efforts in promoting Yilan's cultural heritage and environmental education.

2. Lanyang Museum's Environmental Education Journey

The topic of environmental education plays a crucial role in the development of Lanyang Museum. From its inception during the museum's preparatory phase in 1992 to its ongoing operations as of 2023, the goal of promoting environmental education has persisted. The scope of this effort has broadened, involving more participants and increased family engagement over the years. During the planning stages, ecological issues were central to the museum's design. From 1994-1997, while planning the hard-

ware and software aspects of Lanyang Museum, the concept of viewing the entire Yilan County as an ecological museum was emphasized. In 1994, the planning team introduced the concept of an "ecological museum" in the mid-term presentation of the "Lanyang Museum Overall Development Plan," departing from the traditional role of local museums. The aim was to incorporate ecological and community museum concepts, enhancing Lanyang Museum's social function and community awareness. Apart from centralized exhibition strategies, the approach involved integrating artifacts, history, and stories into daily life displays, embodying the concept of an ecological museum. This philosophy envisioned Yilan County as an "ecological museum," encompassing the comprehensive presentation of Yilan's natural and cultural assets within the modern context. The 1995 "Lanyang Museum Comprehensive Development Plan Report" summarized four key concepts, including "ecological museum," "network of

similar museums," "triple core building," and "community participation."

In essence, Lanyang Museum aimed to represent Yilan's natural and cultural distinctiveness and connect the county's natural and cultural ecological resources. The critical question underlying this ideal was whether there was enough community engagement or local support for this ecological museum concept at that time. According to Luo Xinyi, these concepts were relatively unfamiliar to Taiwan at the time. However, the core ideas, including local culture, community participation, local identity, shared memory, were in line with the community overall construction policy initiated by the Council for Cultural Affairs (now Ministry of Culture) since 1994. Many community residents in Yilan County were actively involved in community construction, fostering a strong sense of local cultural identity. This proactive stance can be traced back to Yilan County's collective efforts to reject highly polluting and energy-intensive industries in the 1980s and 1990s, transitioning towards a policy focus on "environmental protection, culture, and tourism," which continues to shape Yilan's local economy and culture in 2023.

Simultaneously, when the Lanyang Museum Preparatory Office was established in 2004, it was under the auspices of the Yilan County Government's Department of Education. As a social education institution, social educa-

tion falls under the jurisdiction of the Department of Education, naturally leading to its involvement in museum preparations. During this phase, many school teachers were involved in the planning and construction of the museum. Even after the museum's completion and initial opening in 2010, three full-time elementary school teachers continued to assist in transforming the museum's exhibits into school lessons. In 2013, under the banner of environmental education, the "Lanyang Museum and Wetland Park" received certification as an environmental education site, solidifying the foundation for environmental education initiatives.

Since 2013, Lanyang Museum's environmental education programs have continually expanded. In 2016, the museum extended invitations to various family museums within the Yilan County Museum Family to participate in environmental education and in-school experiences. Despite Yilan County having only 100 primary and secondary schools, the museum manages to organize over 100 environmental education and museum in-school events annually. This initiative fosters connections between numerous schools and family museums, emphasizing the vital role played by the Yilan County Museum Family in educational experiences.

Table 2: Overview of Lanyang Museum's Environmental Education Statistics

Year	Teaching Materials (including trials)	Museum in-school Events	Visitors for Environmental Education	Environmental Education Activities	Number of Certifications
2014	10 sets	45 events	41 events	18 events	2 persons
2015	10 sets	40 events	44 events	17 events	4 persons
2016	10 sets	110 events	69 events	14 events	6 persons
2017	11 sets	142 events	25 events	14 events	10 persons
2018	13 sets	181 events	26 events	14 events	10 persons
2019	13 sets	191 events	40 events	10 events	10 persons
2020	14 sets	160 events	39 events	6 events	8 persons
2021	14 sets	101 events	18 events	43 events	12 persons
2022	14 sets	118 events	14 events	51 events	11 persons

These statistics provide an insight into Lanyang Museum's consistent efforts in environmental education. Over the years, the museum has developed a variety of teaching materials and engaged in numerous in-school events, en-

vironmental education activities, and certifications, reflecting its commitment to promoting ecological awareness among students and visitors.

Table 3: Environmental Education Progress of Lanyang Museum

Before 2020	After 2020
Organizational Teams	
- Lanyang Museum	- Lanyang Museum
- Lanyang Museum Family	- Lanyang Museum Family
- Educational Department	- Educational Department
- Guidance Team (Exited in August 2021)	- Guidance Team (Exited in August 2021)
- Nearby Communities and Businesses at Wushigang Harbor	- Nearby Communities and Businesses at Wushigang Harbor
Curriculum Plans	
- Physical Classes	- Unaffected by the pandemic
	- Increased online courses

- Planned Teaching Kits	- Collaborative lesson designs with schools
- Museum in-school 1.0	- Museum in-school 2.0
Teaching Approaches	
- Local Underground History	- Extended teaching methods: Children's Hall + Teaching Kits + Picture Books + Audiobooks + Collaborative Extended Lessons
Educational Promotion	
- Cultural and Natural Education	- Strengthened promotion of marine education
Resource Facilities	
- Lanyang Museum Area and Wetlands + Wushigang Station	- Expanded Wushigang Area and Surrounding Communities and Fishing Harbor Venues
Operational Management	
- Enhanced Audience Service	- Integrated zero carbon emission policy, capacity building, and review; future expansion to all family museums and lesson planning

This table illustrates the evolution of Lanyang Museum's environmental education initiatives. The museum, along with its family units, educational department, and collaborative efforts with nearby communities and businesses, has adapted its curriculum, teaching methods, and educational promotions, emphasizing marine education. The expansion of venues and a focus on audience service have been accompanied by a commitment to environmental sustainability, exemplified by the zero-carbon emission policy.

3. The Yilan Museum Family Struggles in the Post-Xueshan Tunnel Era

With the advent of modern construction, spatial dynamics continually change. The Xueshan Tunnel, crucial for Yilan, isn't merely a physical linkage but also signifies a shift in psychological distance. When people perceive Taipei and Yilan to be merely a 40-minute drive away, and Yilan becomes Taipei and vice versa, the sense of spatial connection between these two places intensifies, generating more vitality than ever before. However, this increased connectivity brings along its set of challenges. The opening of the Xueshan Tunnel in 2006 brought about three phenomena in the development of local cultural institutions:

(i) Local Museum-ification and Museum Localization:

Local museum-ification represents the aspiration of numerous local tourist venues to integrate the term 'museum' into their names, enhancing their cultural image. This trend is widespread in various non-museum sites. Currently, Yilan boasts numerous tourist factories, leisure farms, and local cultural halls, far exceeding the 128 cultural facility sites listed in the annex. Yilan's local museum-ification phenomenon is evident. Museum localization signifies the collaboration of large central museums with local resources, as observed in the central government's large museums collaborating with smaller ones. Examples include the National Taiwan Museum assisting indigenous cultural halls in native villages, along with institutions like the National Palace Museum, National Taiwan Museum, Postal Museum, Central Geological Survey, National Museum of Science and Technology, and National Museum of History. These institutions have successively extended their

reach to collaborate with the Yilan Museum, demonstrating the central museums' enthusiasm for integrating with local culture.

(ii) Local Industrialization and Industrial Culturalization:

There has been a transformation in the local industrial structure, with many leisure agricultural areas and tourist factories incorporating a wealth of local cultural experiences. They have joined the Museum Family Association, enabling traditional industries to transition into cultural, leisure, and tourism enterprises. The combination of industry and culture has become a significant trend in Yilan's local economy. Industrial culturalization mainly involves environmental education initiatives led by the Yilan Museum in collaboration with the Ministry of Education's Educational Guidance Team. This effort promotes museums with environmental education initiatives to enter school campuses. The strategy involves reuniting content previously focused on the museums' productions, integrating Yilan's ecological characteristics and cultural connections, creating a new cultural experience economy. This is a critical strategy guiding high-intensity experiential economic industries, becoming windows for local cultural connections and communication, forming a cycle of cultural economy, enriching the content of traditional industries.

(iii) Local Urbanization and Commodification:

After the highway's completion, Yilan's urban and rural spaces inevitably became highly traded commercial products. The active transactions of agricultural land were not for cultivation but served as another outlet for urban expansion. The locality became a commodity, with Yilan's high-quality education, living environment, clean air, and water resources, coupled with an hour's drive, making Yilan an ideal living haven for many urban dwellers. Yilan's local houses could also become branded concepts for real estate sales. Although local commodification brought about robust economic development, it also led to the fading of local culture and civic consciousness.

These three characteristics have shaped both opportunities and challenges for cultural promotion. On one hand, local culture flourishes industrially, but on the other

hand, the cultural essence gradually diminishes. Facing the impact of the consumer power brought about by the Xueshan Tunnel and the waning cultural essence, it has been said that "Yilan has become a tourist factory and leisure farm." Members of the Museum Family Association have diversified their identities based on their free will. This transformation has occurred over more than a decade. However, constants remain in Yilan's essential assets: its mountains, seas, natural ecology, cultural beauty, historic sites, and a group of young enthusiasts deeply passionate about their land.

Before 2000, Yilan had only a few local cultural institutions, but their numbers surged after National Highway No. 5 was opened. To assess the rapidly growing condition of Yilan's local institutions, the Yilan Museum conducted a survey. The institutions were classified based on their different attributes into six main categories: Lanyang development, commoner's life, water and green resources, agricultural and forestry industries, marine fisheries, and regional styles. In 2001, there were 24 cultural institutions in Yilan, and by 2020, the number had increased to 128. Although the concept of the Yilan Museum Family is robust, its rapid growth has led to increasing diversity and dispersion.

2018: Lanyang Museum's Strategy for Yilan Museum Development: Livable, Learnable, and Enjoyable

In 2018, Lanyang Museum proposed a strategy for the development of the Yilan museum industry focusing on the themes "Livability, Learnability, and Enjoyability." This strategy encompassed environmental education, eco-friendly improvements, and ecotourism, addressing the contemporary challenge faced by Yilan's diverse and rich museum family in becoming a hub for local knowledge learning and experiential economy. This strategy also served as a bridge between the concepts of "Yilan as a Museum." The first concept emphasized family museums as the main focus, with these museums becoming windows to understand Yilan. The second concept conceptualized the entirety of Yilan's space as a museum.

Livability: Human-Friendly Environmental Spaces

"Livability" embodies two concepts: (1) an appropriate living environment and (2) distinctive living characteristics in line with Yilan's style. "Livability" does not pertain solely to private residences but also concerns the connectivity between private and public domains and the enhancement of service quality. For instance, the Hyogo Prefectural Museum of Archaeology in Japan has a "Museum Road" connecting the train station to the museum, which serves as an aesthetically pleasing and friendly pathway displaying local geographical knowledge and culture. This design is worth referencing. In the early stages, Yilan's rural society had fewer cars, fewer tourists, and fewer urbanization issues. However, after the opening of the highway in 2006, local urbanization grew rapidly, leading to increased demands for public environments and related facilities. Similar human-friendly issues surround many family mu-

seums in Yilan. Creating a friendly environment is a crucial and unavoidable issue. "Livability" does not imply that it has already been achieved but represents an aspiration. It hopes that Yilan's museum family can learn, experience, and be friendly in every aspect of their journey.

Learnability: In-depth Local Knowledge and Diverse Learning

"Learnability" emphasizes deepening local knowledge and promoting diverse learning. (1) It enables industry museums within the museum family to reconnect with local ecology and culture through environmental education. (2) It provides tourists visiting Yilan with more local cultural and knowledge experiences. Lanyang Museum promotes environmental education, with strong connections to schools. The professional teachers from the Educational Guidance Team transform museum content into school curricula. Museum family partners participate, transforming the curricula of various museums into teaching experiences. Many tourist factories and leisure farms have transformed into learning spaces for schools. Industry museums are gradually becoming environmental education learning spaces, producing environmental education courses and teaching materials, which are then promoted in schools. Students discover that there are family museums disseminating knowledge around them, creating a positive cycle of cultural and educational connections between schools and local industries. "Learnability" encompasses deepening local knowledge and creating diverse learning methods. Family museums lacking cultural and ecological connections can re-engage with the land and the environment, translating local knowledge into curricula.

Enjoyability: Deepening the Depth of Local Knowledge Experiences

"Enjoyability" is a comprehensive strategy. (1) For industry-focused family museums lacking cultural and ecological connections, the strategy involves re-examining and connecting with local possibilities. (2) For community cultural family museums less adept in experiential education and tourism industries, the strategy involves transforming environmental education and local knowledge into experiential and learning resources. The distribution of local museums in Yilan is highly scattered. Although members of Yilan County's museum family possess abundant energy, these family members are not located at crucial traffic junctions, leading to a disconnect in transportation. Local cultural institutions represent cultural travel and connect individual sites regionally. Local museums extend their experiences to the surrounding areas. Visitors do not just recognize the museums; they experience the living environment. "Enjoyability" transforms cultural services provided by family members into educational learning or guided experiences.

Toward an Ecological Museum Focused on Local Culture and Environment

The overarching goal is "Yilan as a Museum," moving toward becoming an ecological museum focused on local culture and environment. Utilizing the strategies of "Livability, Learnability, and Enjoyability," the aim is to systematically harmonize local residents, visitors, and living environments. In the era of rapid development in experiential economy, especially in the proliferation of tourist factories and leisure farms, Lanyang Museum, through environmental education, serves as a connector for the Yilan museum family's transition to a learning-oriented industry. It reconnects the window to local culture, which is particularly crucial to avoid losing ties with local culture and ecology. Together, they move toward the goal of sustainable local culture and environment.

4. The Practice and Significance of Yilan Museum Family's School Campus Engagement

Since 2016, the Lanyang Museum has collaborated with the Yilan Museum Family to conduct educational activities within school campuses. This initiative involved 4 to 6 different family museums annually and has continued until 2023, incorporating 16 distinct family museums with a total of 593 sessions. Participating museums included: 1. Shengyang Leisure Farm (勝洋休閒農場), 2. Orange Museum (AGROIZ 橘之鄉), 3. Coral Museum (珊瑚法界博物館), 4. Sabrina Elf Printmaking Museum (莎貝莉娜精靈印畫學院), 5. BaiMi Clogs Museum (白米木屐館), 6. Lizé Puppet Art Colony (利澤偶戲藝術村), 7. Beneficial Microbes Museum (菌寶貝博物館), 8. Spring Flower Art House (春仔花工藝之家), 9. Da Er Jie Paper Culture Museum (大二結紙文化館), 10. Non-Trash House (不垃圾場), 11. Lanyang Kiln (蘭陽窯), 12. Toucheng Leisure Farm (頭城休閒農場), 13. Da'an Medicinal Herb Farm (大安藥園休閒農場), 14. Wangshan Leisure Farm (旺山休閒農場), 15. Ox King Experiential Farm (牛頭司體驗農場), 16. Bee-Museum (蜂采館), and others.

Among the participating museum family members, 6 were leisure farms, 2 were community halls, 3 were tourist factories, and 5 were private art galleries. All engagements were voluntary and aligned with the school's half-semester course schedule. The curriculum content was collaboratively developed by the Lanyang Museum and professional elementary school teachers, integrating with the school's curriculum framework.

Initially piloted in 2016, the program involved 4 family museums entering the school campus annually. During each session, one family museum took charge of teaching, introducing the unique features of their museum, its relationship with the local ecological environment, and its connection with regional knowledge. Additionally, students were given the opportunity to participate in hands-on activities related to the family museum's theme. Through this process, within a 40-minute class period, students and teachers could comprehend and experience the environmental significance of a particular family museum. This approach allowed family museums to transform their cultural and industrial heritage into environmental education with a focus on sustainability.

According to the Lanyang Museum's records, there are a total of 128 family museum venues in Yilan. Although only 16 of these venues are currently engaged in the on-campus educational program, several positive transformations have been observed after several years of museum family campus engagement:

1. Tourist factories have upgraded their venues into environmental education sites, certified by the Environmental Protection Bureau, becoming recognized educational spaces.
2. Private art and cultural museums have expanded their offerings beyond their physical premises, integrating the surrounding community environment into guided tours and experiential activities.
3. Leisure farms have connected their upstream production bases with downstream sales areas, creating educational zones that emphasize ecological sustainability.
4. Schools have become more proactive in linking and collaborating with family museums around their campuses, transforming these family museums into long-term educational learning environments for students.

Table 4: Cumulative On-Campus Teaching by Yilan Museum Family

Year	On-Campus Teaching (Sessions)	On-Campus Teaching (Visitors)
2016	80	2,157
2017	96	2,511
2018	97	2,322
2019	100	2,372
2020	100	2,151
2021	30	672
2022	30	667
2023	60	Not counted yet
Total	593	12,852

5. Conclusion

Ilan is a museum concept rooted in Ilan's highly interdependent natural environment, especially in the era of globalization where time and space converge. Faced with the highly expanded international Taipei metropolitan area, Ilan's distinctiveness in both space and culture becomes more pronounced.

The Lanyang Museum, in conjunction with Ilan Museum Family, collaborates in promoting various initiatives including environmental education, eco-friendly improvements, and ecotourism. Embracing the concept of 'Ilan as a Museum,' the aim is to create a museum-like atmosphere upon entering Ilan's space. Within this context, the 'home' also becomes a museum, and residents act as guides and curators, making family museums the window to understanding Ilan. 'Liveable, learnable, and enjoyable' embodies Ilan's ecological environment and sustainable industrial strategy. Museum family partners have implemented these concepts individually. However, with the opening of highways, Ilan's rapid economic growth has preoccupied most partners with short-term industrial

changes, leaving culture and environmental education in a vulnerable position. Integrating environmental education and museum family into schools is a vital strategy jointly pursued by Lanyang Museum and museum families, promoting sustainable Ilan and ecotourism. It also represents a local experiential economic and cultural movement.

Furthermore, the integration of Ilan Museum Family into schools represents both Lanyang Museum's efforts in promoting 'Ilan as a Museum' and Ilan's overall local cultural and industrial development, transitioning from localization and tourism to education.

The 'local museumization' of Ilan refers to the vibrant development of local culture and the emergence of numerous local cultural museums between the 1990s and 2010s. Although not traditional museums categorized under formal museum studies, these establishments reflect abundant imagination and practical efforts towards museums. The goal behind setting up museums and cultural halls in local areas is to concentrate local culture, accumulate achievements, and share them with the public.

Ilan's trend towards local tourism began mainly after 2010, notably with the opening of highways in 2015, reducing travel time between Taipei and Ilan to 0.5-1 hour. This led to a significant increase in tourism demands, resulting in rapid diversification and growth of Ilan's museum family members, especially with the addition of various tourist factories and leisure farms.

Regarding local education in Ilan, it has always existed but became more specific and target-oriented after 2010 when Lanyang Museum started its operation. Particularly since 2016, Lanyang Museum led the museum family into schools, integrating environmental education courses with each family's characteristics. This initiative reconnected family museums with the environment and learning curriculum, transforming tourist factories into local environmental education centers and leisure farms into ecological environmental education bases. Surfing and whale watching were combined with marine environmental education, offering visitors entering Ilan for tourism experiences the opportunity to gradually acquire local environmental education and regional knowledge, regardless of their travel experience.

The overall local museum-ization, tourism, and education in Ilan are actually part of Lanyang Museum's strategy to promote 'Ilan as a Museum,' turning the entire Ilan into an experiential and learning environment akin to a museum.

The convergence of time and space after the opening of highways has made Ilan closer to Taipei, accelerating industrial speed. Consequently, the preservation of local culture and environmental sustainability have become urgent issues. Building a sustainable ecological museum environment with different family backgrounds requires continuous discourse and reflexivity. Allowing strong tourism to bear the responsibility of environmental ecology and environmental education is a crucial step for Ilan's transformation into a museum.

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The *Island Landscape* Trilogy: How Government, Policies, and Industries Change Taiwan's Landscape and Influence Artists' Creative Expressions

Chuang Tong-chiao

Abstract

This article utilizes the practice of curation as a research methodology. Curators begin by examining the distinctive characteristics of local art museums and the context of local history, before using the curated exhibitions as the outcome of their research. This article aims to understand the factors that contribute to Taiwan's contemporary landscape and how artists express their emotions, critiques, and reflections on, collaborations with, or resistance to the present-day world through their creative works.

From the Age of Exploration onwards, Taiwan (known to the Spanish as Formosa) has played a vital role in trade and strategic affairs. Over time, following shifts in governance, rulers have implemented various sweeping policies to address Taiwan's domestic and international circumstances, economic imperatives, and geopolitical strategies, resulting in profound changes to Taiwan's geographical and topographical features. These policies have not only affected industrial and commercial activities, but have also left their mark on the realm of visual arts, shaping the contemporary visual identities, shared experiences, aesthetic symbols, and cultural landscapes familiar to people today.

This paper will discuss two exhibitions held at the Tainan City Art Museum in 2020 and 2023, respectively: *Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms* and *Power! Concrete! Let's Build the Island's Modern Dream!* These exhibitions were curated with the aim of exploring how governments, policies, and industries have transformed Taiwan's landscapes and influenced artists' creative expressions.

Keywords: Island, Industrial Landscape, Colonial, Post-Colonial, Sovereignty

Introduction

My name is Chuang Tong-chiao. I was born in Pingtung, and attended university in the central part of Taiwan. Following this, I pursued my studies in France for seven years, then returned to Taiwan to serve at the Ju Ming Museum in Jinshan, on the north coast, for three years. Throughout these experiences, I perceived the differences in landscapes and cultures between foreign countries and the northern and southern regions of Taiwan.

My views on curation are influenced by my background in art education and my own creative foundations. I wish to leverage my experience and utilize the practice of curation to explore the question: "How has Taiwan's landscape evolved into its present form?" Since joining the Tainan City Art Museum, an institution committed to researching the development of modern and contemporary art in Taiwan, I have been able to discuss and present a trilogy on industrial landscapes: *Agriculture, Industry, and the Tech and Service Industries*.

Drawing from past discussions on curatorial themes from various institutions, this curatorial narrative amalgamates scholarly works from art historians and sociologists, along with relevant articles and multimedia resources. The exploration primarily focuses on the spirituality, intrinsic emotions, formal expressions, temporal relevance, and contemporary themes depicted in the artists' works – all pivotal aspects of curatorial selection and presentation. The logistics of viewing experiences are also considered to be an important part of putting on an exhibition, encompassing such issues as circulation patterns, spatial arrangements, lighting techniques, documentation, textual elucidations, and the articulation of inquiries and discourses.

Currently, all exhibitions are held in the Tainan City Art Museum's Building 1, which formerly served as a police station during the Japanese colonial period. This heritage site has been renovated and repurposed, and now contains a series of exhibition rooms. A new exhibition area has also been constructed behind it, further helping to preserve the historical atmosphere left over from the Japanese colonial era.

The Question Arises

Kao Chien-hui: "The tangible world, as a sensory realm, encompasses energy and volition. The relationships between sensory forces are seen as power relationships, where confrontations between sensory forces represent the confrontational nature of power relations. This 'sensory world,' due to the differing standpoints of the observing subjects, leads to varying 'sensory certainties'.¹"

The *Island Landscapes* Trilogy

1. *Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms*

Duration: February 22, 2020, to June 14, 2020.

Location: The Tainan City Art Museum, Building 1, Exhibition Rooms B to H.

Curators: Chuang Tong-chiao, Nobuo Takamori.

Assistant Curator: Chang Hong-yan

This exhibition was divided into three subtopics:

1. Prologue
2. Plants in Adversity
3. Artists' Spiritual Geography

¹ Kao Chien-hui. (2022). 'Kao Chien-Hui's Column, Talking Landscape 6: Squirm – A Window in the Predator's Stomach', *ARTOUCH*, 5 March. Available at: https://artouch.com/artouch-column/kao_chienhui/content-60386.html. (Accessed 26 Mar 2024).

The exhibition corridor showcased timelines of significant events and policies in Taiwan related to betel nut, sugarcane, banana, and coconut trees. At the end of the exhibition, a poem by Xian Ji entitled *Betel Nut Tree: My Kind* was displayed in the corridor.

2. Power! Concrete! Let's Build the Island's Modern Dream!

Duration: February 25, 2023, to June 11, 2023.

Location: The Tainan City Art Museum, Building 1, Exhibition Rooms B to H.

Curators: Chuang Tong-chiao, Nobuo Takamori.

Assistant Curator: Chang Hong-yan

This exhibition was divided into three subtopics:

1. Taiwan's Road Movies: Viaducts and Breakwaters
2. Dreams of a Modern Nation: The Advancing Republic of China
3. The Bountiful Island Travel Agency: Leisure and Nostalgia Under Modernity.

The exhibition corridor presented timelines of significant events and policies in Taiwan related to 'power' (political events), 'concrete' (modernized construction events), and 'dreams' (modernized tourism events). Excerpts from the lyrics of Lin Chung's *Marching Forward* (1990) and Wu Bai's *Big Building* (1991), along with slogans from the Sanyo Whisbi Group's '福氣啦' advertisement in the 1990s were displayed in the three subsections.

3. Are Microchips the Modern-Day Spice? Reflecting on the Geopolitical Landscapes of the Technology and Service Industries from the 1980s to the Present

From the changes to Taiwan's agriculture made during the Japanese colonial period, to the industrialization brought about after the Nationalist government's arrival, through to Taiwan's era of economic takeoff, the government's easing of restrictions related to service industries and the construction of technology parks from the 1980s to the 1990s, along with the influence of globalization, impacted contemporary and future landscapes. The rise of the service industry led to a plethora of exaggerated shop signs, which have gradually become a feature of Taiwan. The post-pandemic period, following the intensification of various geopolitical conflicts, has highlighted the importance of microchips – the tech industry's most crucial product. Even the founders of TSMC have acknowledged the drastic changes faced by semiconductor manufacturers due to geopolitical tensions.

This exhibition, currently in the planning and research phase, aims to follow in the footsteps of the previous two exhibitions to explore the industrial landscape in 2024, 400 years after the Dutch founded Fort Zeelandia, as well as how artists respond to changes in the landscape through their creative works.

Discussion

1. *Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms* explores four plants that majorly contributed to the landscape of Taiwan:

In culture, plants are often imbued with symbolic meaning. Discussing plants not only helps us to understand the environment and local terrain, but also allows for an exploration of the symbolic and economic systems within a given environment. Given this premise, we can't help but wonder: When artists depict plants with their brushes, are they merely representing natural landscapes? Or do they view plants as a means to delve into a broader cultural lineage, using them as a symbolic medium to engage in a dialogue with the audience?²

The rich natural botanical landscape of Taiwan has undergone significant changes in modern times. Part of this transformation can be attributed to the introduction of foreign plants brought to the island by various groups: indigenous peoples, the Dutch, migrants from southern China, missionaries, the Japanese, the Kuomintang in Burma, overseas Chinese, and new immigrants. But it can also be attributed to changes in governance, political intentions, and economic development, all of which have influenced the growth and decline of plants. For instance, the Japanese colonial period saw the widespread planting of Royal Palm trees, a development that was spurred on by the rulers' desire for Taiwan's urban landscapes to reflect both the ideals of imperial modernity and the tropical characteristics of the island colony.

The industrialized sugar production industry was introduced during the Japanese colonial period, leading to the widespread cultivation of sugarcane. Bananas became another significant export crop after Taiwan was opened for foreign trading. The export of bananas reached its peak during the 1960s, after the Nationalist government relocated to Taiwan, earning Taiwan the moniker: 'the Banana Kingdom'. With the successive arrival of colonizers to Taiwan and the influence of politics and economics, stories of plants, people, and landscapes began to unfold. Tropical plants in Taiwan and the southern landscapes were no longer depicted as they were by John Thomson (1837-1921) between 1865 and 1872 – as being just part of the natural scenery, or as subjects for observation. But depictions of such tropical plants also departed from the elegant imagery of the ink-wash landscapes painted by the literati during the Ming and Qing dynasties.

The exhibition *Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms* began with John Thomson's photograph *Formosa I*, a work which holds an indescribable historical value for Taiwan. The exhibition then shifted focus to common plants – the titular betel nut, sugarcane, banana, and coconut trees – all of which, due to the roles they've played in Taiwan's economic and political spheres, have drastically altered the island's landscape. This exhibition included works by the artists Lee Jo-Mae, Lee Jiun-Shyan, Etan Pavavalung, Lin Shu-Kai, Ni Tsai-Chin, *Eleg* Luluan, Chang Sin-Pi, Chen Chien-Cheng, Chen Ying-Ting, Huang Chin-Shu, Huang Ting-Fu, Hsu Su-Chen, Lu Chien-Ming, Tsao Chun, Takahiko Suzuki, Liu Chihhung, Lo Yi-Chun, Hsieh Mu-Chi, and John Thomson.

Through their works, these artists reflect on the social structures hidden behind Taiwan's local landscapes, drawing out

² Nobuo Takamori, Text of Internal Discussions Relating to Exhibition Preparation, 2019

their artistic images from plants, observing historical changes to vegetation and the environment, and experiencing a profound sense of identification, anxiety, and admiration for the land. They also capture the scorching climate (sio-juah) and unique atmosphere (khui-kháu) of Taiwan's subtropical mountains and seas. Works such as Hsu Su-Chen and Lu Chien-Ming's series *Plants in adverse environments – Taiwan* and Etan Pavavalung's *The Fragrant Wind on the Mountain* were placed along the exhibition path, offering viewers a divergent route to explore the nuanced aspects of Taiwan's history, spatial geography, and political struggles, as well as the genuine emotions connecting the people to the land.

1. Banana and Coconut Trees³

The living landscapes we see today and the artworks created by Taiwanese artists didn't just organically evolve into their current form. The widespread presence of bananas and coconut trees in landscapes and artworks can be traced back to the policies and official art exhibitions of the Japanese colonial period. Coconut trees, introduced in the early days of Japanese rule, were used both experimentally and in order to showcase the Japanese brand of modern, imperial, scientific governance. They were systematically planted around government offices, parks, train stations, and along streets, shaping the urban landscape of this civilized tropical colony. These coconut trees, not originally native to Taiwan, became a symbol of the Southern Nation under the gaze of its rulers.

As delicious, exotic fruits, bananas saw a booming commercial production in Taiwan after successfully entering trade in Kobe in 1903. Bananas were extensively cultivated in central and southern Taiwan due to the regions' favorable climates, and following the promotional campaign of 'Sunshine, Air, Water, Bananas,' they were exported to Japan in great numbers. Banana trees and their fruits often served as symbols of the tropical environments in Taiwan's southern regions. During the Japanese colonial period, official art exhibitions encouraged Taiwanese painters to develop unique art with a local flavor. Ostensibly, this was in order for artists to explore Taiwan's own subjectivity. However, in reality, this practice was based on the theory of the center and the periphery, catering to the imaginations of Japanese consumers by positioning Japan as central/normal and Taiwan as peripheral/local/exotic.⁴

2. Betel Nut, Sugarcane

Betel nut exists as more than just something to chew on: it carries social, ceremonial, and religious significance in both in-

digenous and Han cultures.⁵ Indigenous peoples from Taiwan's eastern and south-central regions, as well as Han Chinese immigrants from the Ming and Qing dynasties, often use betel nuts in feasts, social gatherings, and wedding ceremonies. Betel nut leaves are crafted into betel nut fans, while betel nut trees – known for their dense foliage and wind resistance – are widely planted as windbreaks and hedges. During the Japanese colonial period, the practice of betel nut chewing was outlawed due to the associated health and addiction issues, which led to a slump in the plant's popularity. Still, the cultivation of betel nut trees and the betel nut handicraft industry continued to thrive. Imagery of betel nut trees also became one of the symbols representing Taiwan as a 'Southern Nation.' In 1936, as part of Japan's Southern Expansion Doctrine, and in accordance with the National Spiritual Mobilization Movement, the Japanese government began to encourage the replantation of betel nut fields with jute, cotton, and other specialty or high-value crops. Betel-nut tree bark was also processed into fibre.

From the end of the war until the 1970s, there was significant growth in the processing and export industry. As a result, a large portion of Taiwan's rural population migrated to urban areas to become part of the labor force. Due to the extensive cultivation of betel nut, the low cost of labor associated with it, the crop's high economic value and an overworked urban labor force, there was a surge in demand for betel nut consumption among urban laborers. To adapt to these societal changes, large amounts of farmland were repurposed for betel nut cultivation. Betel nut fields thus became a common sight in rural Taiwanese landscapes.

Taiwan extensively cultivated sugarcane, primarily for sugar production. During the Japanese colonial period, the cane sugar industry was deemed vital to Taiwan's economy. Following its policy to promote industry, Japan introduced modern sugar manufacturing technologies, formulated various cultivation methods, and used incentives to capitalize on the sugar market. After establishing numerous sugar mills, areas dedicated sugarcane cultivation continued to expand. In order to increase sugar production, the traditional low-yield native sugarcane *saccharum sinense* was gradually replaced with more suitable and higher-yield foreign varieties. The implementation of the Southern Expansion Doctrine in the 1930s led to significant government attention and the regulation of sugarcane plantations, driven by the increasing military demand for the by-products of sugar production such as molasses, alcohol, and bagasse pulp.

After World War II, the Nationalist government took over the sugar industry organizations from the Japanese colonial

³ The sections 'Banana and Coconut Trees' and 'Betel Nut and Sugarcane' are taken from Chuang Tong-chiao's 'Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms,' published in *Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms* (Tainan Art Museum, May 2020), pp. 18, 19.

⁴ Quoted from Hsueh Yen-ling's 'An Empirical View: Local Color in Taiwan's Arts under Japanese Rule,' published in *The Official Fine Arts Exhibition in Taiwan (1927-1943) during the Japanese Occupation* (Taiwan SOKA Association, March 2010), pp. 223, 224.

⁵ The physical exhibition *Red Teeth and Black Lips: A Cultural History of Betel Nuts* has been transformed into a digital exhibition at the 'Open Museum' website of the Academia Sinica Center for Digital Cultures.

period. The Taiwan Sugar Corporation was jointly established by the Republic of China's Resource Committee and the Taiwan Provincial Government to take over the equipment, land, and capital of the four major sugar companies: *Dai-Nippon Sugar*, Taiwan Sugar Kabushiki Kaisha, Meiji Sugar, and Ensuiko Sugar Refining Co., Ltd.). The Taiwan Sugar Corporation became the largest landholder in Taiwan, and during the 1950s and 1960s, it achieved record-breaking export volumes and foreign exchange earnings. However, the sugar industry experienced challenges in the 1970s due to the international sugar price collapse, necessitating industrial transformation. In the 1990s, when Taiwan joined the World Trade Organization, the accompanying tariff reductions for agricultural products and the liberalization of sugar imports led to the gradual closure and abandonment of the locally-owned sugar factories that were once scattered across various regions. The remaining factories, machinery, and drastically reduced sugarcane-cultivation areas now serve as symbols of past economic glory in the eyes of contemporary viewers.

4. Viewing Everyday Life and Landscapes of the Island

These political, social, and economic backgrounds may provide viewers with a perspective to understand the factors contributing to the landscape of Taiwanese art history. When we revisit Huang Tu-shui's depiction of water buffaloes and banana trees in *Taiwan Buffalo* (1930); Liao Chi-chun's streetscapes *Court Yard with Banana Trees* (1928) and *Landscape with Coconut Trees* (1931), which were selected for the Imperial Exhibition; Huang Shui-wen's gouache representation of a sunny morning with a cool breeze blowing through coconut trees, *Early Summer in South Taiwan* (1940); or Murakami Hideo's *Impressions of Malan*, selected for the 8th Taiwan Exhibition in 1934, we might ask whether there is a direct relationship between the landscapes found in art and people's national or territorial identities. If so, what are the differences in the mood and perspective of artists who viewed the land at the time, compared to artists nearly a century later? How do contemporary artists differ in their thoughts, emotions, and creative intentions when viewing landscapes and facing the land compared to artists of the past?⁶

As Yang Chia-Hsuan once suggested, the imagery of betel nuts in Lee Jiun-shyan's *Betel-Nut* is defined by its intense colors and brushstrokes, along with the Taiwanese-accented text '北灰' (*běi hūi*, a homophonic term derived from Taiwanese *baihui* that refers to betel nuts covered in lime and wrapped in leaves). This serves to demarcate the boundaries of what constitutes Taiwanese local style, and approaches the murky grassroots nature of Taiwan's local identity. Various works attempt to remind viewers to once more break free from the visual thinking molded by the values and cultural frameworks of colonization, and use plants as a medium to rediscover oneself. This extends to the works of

Huang Ting-fu, whose *Yellow Box* records the daily lives of betel nut vendors in Taiwan; Japanese artist Suzuki Takahiko's work modeled on betel nut stands along Taiwan's provincial roads; Xian Ji's poem about betel nut trees *My Kind*; and Hsu Su-chen and Lu Chien-ming's *Plants in adverse environments – Taiwan*, which offers a field introduction to Taiwan's native plants.⁷

2. Power! Concrete! Let's Build the Island's Modern Dream! attempts to reconsider Taiwan's industrialization and modernization processes from various perspectives

When foreign cultures and items are introduced locally, and there are no corresponding words in the local vocabulary, they are often directly transliterated to create *loanwords*. The main title of this exhibition, 拋爾控固力, combined transliterations from English and Japanese. 拋爾 gives us the Mandarin pronunciation of the English word 'power,' while 控固力 gives us the Taiwanese pronunciation of the Japanese word 'コンクリート' (Konkuriito), which means 'concrete' in English. 控固力 is thus a loanword for 'concrete,' chosen for its timeliness and social-cultural significance, and representing an important material and industry in modern development. 拋爾, meanwhile, is a neologism that ambiguously implies both 'power' and 'authority,' and metaphorically suggests a relationship between changes to the landscape and political power.

The aim of translating the exhibition title directly from English and Japanese loanwords was to explore the connection between the development of the Republic of China and the modernization processes of Europe, America, and Japan, and to ask whether Taiwan's modern landscape is also related to political, social, and historical developments. The exhibition's main visual featured a bottle of cleaning agent symbolizing a modern type of cleanliness and efficiency, with the label font and design emphasizing brightness and effectiveness. Designed by Aaron Nieh, this visual aimed to showcase a sense of beauty resulting from the mixture of domestic and foreign styles, influenced by both client demands and the designer's imagination, to reflect the social development of the time.

The purpose of this exhibition, however, was not merely to sing the praises of modern construction, nor to nostalgically revisit an idyllic homeland untouched by modern development. Instead, it aimed to reconsider the industrialization process we have collectively experienced in Taiwan as we approach the post-industrial era. It sought to reflect on the memories that have shaped our homeland, and which have ultimately become a shared memory and landscape for the island's inhabitants.⁸

1. Questioning the Government's Pursuit and Conception of Industrialization and Modernity in the 1970s:

The definition of modernity has traditionally emphasized a mainstream, sociological understanding of the movement's

⁶Excerpts taken from Chuang Tong-chiao's 'Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms,' published in *Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms* (Tainan City Art Museum, May 2020), p. 19.

⁷Yang Chia-Hsuan. (2020). 'The Return and Interpretation of Plants as Cultural Symbols: 'Everyday Life and Landscapes of the Island: Betel Nuts, Bananas, Sugarcane and Palms''. *ARTOUCH*. 12 May. Available at: <https://artouch.com/art-views/art-exhibition/content-12585.html>. (Accessed 26 March 2024).

⁸Excerpt from the main exhibition text 'Power! Concrete! Let's Build the Island's Modern Dream!' Exhibition page available at <https://www.tnam.museum/exhibition/detail/384>

institutional and structural aspects. Tang Chih-Chieh once said that: "Modernity refers to patterns of social life or organization that developed in Europe after the seventeenth century and went on to influence the world."⁹ In academia, there are different interpretations of Taiwan's modernity. When the curatorial team contemplated this, they not only recognized that Taiwan has "experienced colonization and longed for the motherland, discovering an alternative modern experience in Taiwan that is neither Chinese nor Japanese,"¹⁰ but also understood the need to avoid overestimating the Eurocentric modernization process, and the need to avoid viewing non-Western modernity from a Western-centric perspective.¹¹ However, it is important to emphasize that this exhibition was not about exploring the concept of modernity, or the art history of a developing industrial landscape. Instead, it aimed to consider how Taiwan's current landscape had formed, how artists had been influenced by policy in their creative process, and how they had used their art to respond to changes in the landscape resulting from those policies.

Thus, the subtitle *Let's Build the Island's Modern Dream!* raises its question with an awareness of the aforementioned issues. It questions the 1970s, when the international oil crisis severely hit Taiwan's export-dependent economy. In order to survive and compete, the government proposed the 'Expansion of public construction' policy to accelerate Taiwan's modernization process and drastically change the landscape of Taiwan, from south to north. Taiwan's government pursued an image of modernization as faster, bigger, taller, cleaner, more comfortable, and more convenient. But was this just a simple idealistic dream, or a necessity given the domestic and international political and economic realities of the time? How do artists express, criticize, reflect upon, collaborate on, or resist the present through their creations?

2. Let's Build the Island's Modern Dream! Artistic Works and Landscapes

In this exhibition, Lin Yushan's artwork starkly contrasted with his previous creative style. His work is set against the backdrop of the Ten Major Construction Projects proposed by Premier Chiang Ching-kuo in 1973. In 1974, an event combining art with national policy was organized at the Sun Yat-sen Memorial

Hall, featuring a *Special Exhibition of Ink Painting and Calligraphy for the Ten Major Projects*. Twenty renowned calligraphers and painters were invited to contribute, and through the drawing of lots were assigned one of the ten construction projects each as a theme on which to base an ink painting or calligraphy piece. Upon completion, these works were collected by the Sun Yat-sen Memorial Hall.¹²

Central authorities, in alignment with government policy, mobilized artists and calligraphers to promote national strength, a practice that may seem like a form of propagandizing today. However, during this period – when the Republic of China faced the challenges of withdrawing from the United Nations in 1971, and the first oil crisis in 1973 – it was indeed a turbulent time that required rallying national confidence.

Certain artists who depicted the Ten Major Construction Projects did so using their own stylistic expressions, while others adapted their styles to the theme. But both groups left behind testimonies of their era. Comparing this event to the official art exhibitions during the Japanese colonial period, one could argue that the latter indirectly guided artists to produce artworks imbued with the kind of 'local color' found in the colonial imagination.¹³ Meanwhile, *The Special Exhibition of Ink Painting and Calligraphy for the Ten Major Projects* could be likened, in contemporary terms, to the concept of forming a 'national art team' directly bringing the rulers' imaginations into reality.

As observed by Liou Sing-you, this exhibition not only reflected and directly represented the prosperity arising from this economic boom. It also attempted to reconsider whether the Ten Major Construction Projects actually contributed to this economic prosperity, or whether it was simply a product of irreversible regrets and nostalgia. Works such as Liao Chao-hao's *Armor Block and Foundation, Reinforcement* and Chung Soon-long's *The Marker* photography series demonstrate the corporeal feeling of modern roads. Additionally, in Chen Shui-tsai's *Oil Refinery* series, Tsai Meng-chang's *Factory* series, and Lee Yung-chih's *Industrial Rubbing* we see that after road construction, factories were built and occupied, both gradually and rapidly becoming a part of the everyday landscape.¹⁴

⁹ Tang Chih-chieh. 'Introduction'. In *Modernity in Reciprocal Comparison: A Taiwanese Perspective*. (National Taiwan University Press, 2019). Available at:

https://www.books.com.tw/web/sys_serialtext/?item=0010812699&page=1. (Accessed 26 March 2024).

¹⁰ Hwang Jin-Lin, Wang, Horng-Luen, Huang, Chung-Hsien, editors. *At the edge of empires: An investigation of modernity in Taiwan* (Socio Publishing, 2010) p. 3

¹¹ Recent studies in European history, world history, and global history, when questioning the authenticity and appropriateness of this historical understanding, point out that this actually leads to a dual historical misconception. This not only leads to criticism from post-colonial research centers, but also to what we are more familiar with: Westerners often view the history of other regions from a Western (central) perspective, thereby distorting, neglecting, or underestimating their development issues (Bouquet 2015; Dirks 2001). At the same time, it often leads non-Westerners to make the same mistakes as Westerners, overestimating the process of European modernity (Halperin 1997; Teschke 2003)." From *Modernity in Reciprocal Comparison: A Taiwanese Perspective*.

¹² Sun Yat-sen Memorial Hall collection information website:

https://collections.culture.tw/yatsen_collectionsweb/collection.aspx?GID=MRM6MPM2

¹³ In the inaugural Taiwan Exhibition in 1927, the congratulatory speeches and remarks made by Governor-General Kamiyama Mitsunoshin, Senior Official Gotō Shinpei, and Director of the Bureau of Education Hidehiko Ishiguro all clearly expressed the hope that Taiwan's unique natural landscape and the distinctive southern colors presented by its weather should be utilized to develop unique art rich in local color. It was suggested that there was no need to align with exhibitions organized in Japan proper. This marked the beginning of the encouragement of regional painting styles in Taiwanese art.' Hsueh *Yen-Ling. An Empirical View: Local Color in Taiwan's Arts under Japanese Rule*. Available at:

https://event.culture.tw/mocweb/reg/NTMOFA/Detail.init.ctr?actId=51026&utm_medium=query

¹⁴ Liou Sing-You. 'Let's Build the Island's Modern Dream!'. *ArtCo Monthly*. (April 2023). p. 88.

3. Are Microchips the Modern-Day Spice? Reflecting on the Geopolitical Landscapes of the Technology and Service Industries from the 1980s to the Present

Spices were a crucial factor in shaping the Age of Exploration and were one of the main reasons for the arrival of the Dutch East India Company in Taiwan. 2024 marks the 400th anniversary of the establishment of Fort Zeelandia in Tayouan (present-day Anping District, Tainan) by the Dutch. Reflecting on history in the present context, amidst the global decline post-pandemic, post-Cold War tensions, trade wars, geopolitical complexities, and regional conflicts, we see that the focus of strategy and trade has shifted from the spices of old and the oil of the recent past, to the computer chips of the modern age.

The 1980s marked the starting point for Taiwan's tech industry. It also saw a period of deregulation in the service sector, leading to the takeoff of industries such as finance, gas stations, mobile communications, foreign chain franchises, and public transportation services like the High-Speed Rail, all of which have contributed to Taiwan's densely packed landscape of mixed-use service industries. The development of technology parks has also spurred regional real estate and consumer shops, creating new communities and urban areas. New developments, commercial designs, and public facilities (coupled with the introduction of aviation cities and the High-Speed Rail, using previously idle land in the service of grand projects) have opened a new chapter in Taiwan's landscapes, moving beyond the artworks of Liao Chi-chun's *Courtyard with Banana Trees* (1928), Kuo Hsueh-hu's *Festival on South Street* (1930), Huang Shui-wen's *Early Summer in South Taiwan* (1940), Chen Shui-tsai's *Oil Refinery* series (1979), and Han Hsiang-ning's *Ximending* (1980).

Conclusion

The aforementioned exhibitions did not aim to merely reproduce the zeitgeist, or to dissect and interpret art history. Rather, by using curation as a research method, they sought to explore how artists express the content of and think about contemporary landscapes. This exploration opens up a new path for observing the diverse facets of Taiwan's history. As Liao Hsin-tien once noted, quoting Edward Said: "The direction of the development of identity and subjectivity in contemporary visual arts in Taiwan enlightens us: the remnants of history, like building blocks, are summoned with a brand new function when people need them to tell stories, and they are rearranged."¹⁵

Additionally, as art critic Kao Chien-Hui pointed out in her article *Talking Landscape 6: Squirm – A Window in the Predator's Stomach*, using local objects as materials in the construction of artistic visuals, and as a path for the humanistic and geographical representation of 'locality,' is regarded as a valid method for shaping local landscapes in contemporary times. Addressing commodities as a type of landscape, related curatorial concepts and critical interpretations often focus on plants and their

developed industries in connection with people's daily experiences, thus constructing 'commodity landscapes' associated with the borderlands.¹⁶

To summarise these observations, the colonial economic crop policies implemented during the Japanese colonial period, the industrial transformation of Taiwan in the 1960s and 1970s under the Nationalist government, and the implementation of the Ten Major Construction Projects due to diplomatic and global economic crises have collectively transformed the majority of Taiwan's landscapes. Furthermore, by examining the direction of official art exhibitions during the Japanese colonial period and the themed creations promoted in association with the Nationalist government's Ten Major Construction Projects, we see a correlation between policy, commodities, and landscapes. This correlation is intertwined with the demands of people's livelihoods, economic demands, political intentions, and even policies crucial to the survival and development of the nation. Additionally, through government awards and submissions, these policies influenced the direction of artists' creations and altered their established artistic styles. Contemporary artists, when reviewing past history, often use these as references for creating new works. They may also explore the development of art history, reflect on issues arising from imperial colonization and policies driven by authoritarian regimes, engaging in critical or lyrical creations that prompt a reconsideration of familiar visual identities, collective experiences, aesthetic symbols, and cultural landscapes in the present day.

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¹⁵ Liao Hsin-tien. *Four Theses on Taiwanese Art: Barbarianism/ Civilization · Nature/Culture · Recognition/Difference · Purity/Hybridity*. (Taipei, Art & Collection Group Publishing, 2008). p. 150

¹⁶ Kao Chien-hui. (2022). 'Kao Chien-Hui's Column, Talking Landscape 6: Squirm – A Window in the Predator's Stomach', *ARTOUCH*, 5 March. Available at: https://artouch.com/artouch-column/kao_chienhui/content-60386.html. (Accessed 26 Mar 2024).

Civil practice of cultural heritage: An example of the river of time flowing through Lane 321

Tzui Lian

Abstract

The preservation and activation of cultural heritages is not simple. The reuse model of the diverse cultural heritage is highly homogeneous as well as the operations are constraint. These account for the termination of the operation of numerous cultural venues after the epidemic. Considering the effectiveness of the space reuse, it should be localized and grounded, which means it should meet the local needs to develop its unique characteristics. It is necessary to require the public opinions, and the mature citizens need to be cultivated to become a driving force for urban development. Since 2020, a group of citizens who care about the development of urban culture have already selected the Japanese-style dormitory group in Lane 321 as the theme to develop a series of courses by themselves, titled "The River of Time Flowing through Lan 321" in at Tainan Community University. It is an attempt to cultivate urban citizens to care about cultural heritages through the various professional lecturers, the classroom lectures by the original residents, and the small cultural trips for field studies theoretically and practically. Through the three-year and six-semester practical experiences, they recommended that the government involve the public participation and the assistance of interdisciplinary professional teams to support the preservation of heritage and space reuse to face challenges in the future.

Keywords: public-private partnerships, community university, commercial homogenization, heritage preservation, heritage sustainability

Introduction

It is intricate to preserve and activate cultural heritages. The reuse model of the diverse cultural heritage is highly homogeneous as well as the operations are constraint which accounts for the termination of the operation of numerous cultural venues after the epidemic. The essential transformation and alternatives of the cultural heritage has been facing challenges and has been a hot topic. Considering the effectiveness of the space reuse, it should be localized and grounded, which means it should meet the local needs to develop its unique characteristics. It is necessary to require the public opinions, and the mature citizens need to be cultivated to become a driving force for urban development.

The officer dormitories of Japanese second infantry company, a Japanese military dependents village, was designated as a city heritage by Tainan government on May 13, 2003. This is a full-preserved and originated Japanese style dormitory village. The village closed to the train station and transit station is surrounded by Tainan City Park and the 66 Eco-Park. With the rich resources of cultivation and natural environments, it would be a center of development and innovation. Currently, there are ten buildings and eighteen residential units. Under the agreement with the Ministry of the National Defense (MND), the dormitories of the village became faculty dormitories of the National Cheng Kung University on December 13, 1946. In 2012, all faculty moved out from the village, which again returned to MND. The Cultural Affairs Bureau of Tainan City Government proposed a reuse plan, called Lane 321 Arts Village, and then it was open to the public and started operations on March 23, 2013. The local government released the space in a manner of rent-free model on March 23, 2013, and "321 Lane Arts Village" was officially opened to the public. Through public-private partnership models, art and cultural groups moved into the village and co-managed the village (Lien, 2018). With the low-level restoration and reuse strategy, the village retained the unique living atmosphere, old trees, and rich environmental ecology of this area. After the completion of the third phase of art settlement at the end of 2018, the restoration project was originally scheduled to start in 2019. Owing to the five unsuccessful bids¹, the groundbreaking ceremony was postponed to July 28, 2020, though, and it was rescheduled to be accomplished in 2023². As the restoration project comes to an end, how to revitalize and reuse heritage has become an upcoming issue.

¹ Liu, W. (2020). After six tenders, the restoration project of Tainan Lane 321 Art Village started in July. Retrieved from <https://news.ltn.com.tw/news/life/breaking-news/3185297?fbclid=IwAR32KuLGB5ChTe6zJgshPABl7xFeaqQAQOHXUjVz3tNSSZk8P6w0CHb1MHo> (October 30, 2023).

² The restoration project is sponsored by the Tainan Municipal Administration of Cultural Heritage, designed and supervised by Zhang Yuhuang Architects, and contracted by Zhengyu Construction Co., Ltd. The total project price is NT\$156,798,692, and the contract performance period is 1,095 days. It is expected to be completed in 2023.

After the Lane 321 was temporarily closed for renovations in 2020, a group of city citizens with concerns decided to protect the old trees in the village and formed the Shi-Kuang Lane 321 team to design and offer courses at Tainan Community University by themselves. The series of courses, called "The river of time flowing flow through Lane 321" was designed to lead citizens to learn about cultural heritage together. Through the development by different professional lecturers, classroom lectures from original residents, and cultural tours on site visits, the theoretical and practical courses guided all participants to think about more possibilities of the preservation and revitalization of urban cultural heritage. This study mainly focuses on the period of the three years and 6 semesters of a series of courses offered from 2020 to 2023, including how the project got initiated, operated, and adjusted, following with the reviews, insights, and recommendations. The study can be one of the references for all cultural workers to connect citizens with cultural heritage preservation efforts in the future.

Origin: Graduation Commencement and Tree Protection Action before Lane 321 Closure

The preservation of cultural heritage used to focus on the restoration of buildings facilities. Nevertheless, the maintenance and preservation of trees and eco-environments in the area were often neglected. As a result, after the restoration project was started, old trees in the area were removed, transplanted, or terminated from neglect. This is different from cultural heritage, which usually embodies a universal value, such as the development process of human skills and technology, etc., and belongs to the country and the world. The value and significance of natural resources are more reflected in their interaction with local life. (Olwig, 2006) Looking into the case of Lane 321, we can see that regardless of the culture or natural resources in the village, it, in fact, bears with the memory of the local life.

The Japanese-style dormitory itself records a colonial history, associated with the international situations and the development of the country. It presents the history of the world and the country. The plants in the area carry memories that represent the lives of the people who resided here at that time, as well as their patterns of interaction with the times and the environment, focusing on the place and life. For example, the residents in the village grew a variety of fruit trees in their yards owing to the shortage of supplies. Whether they were growing vegetables at home, or selling or sharing them, it was a very pragmatic way to support their daily needs. The former resident, Guo Baichuan, who were living in No. 27 dormitory planted coconut trees in the courtyard. In addition to make coconut chicken cuisines for his family, he hired people to pick and sell coconuts to earn the extra income to support family in the time when the imported coconuts were not yet popular, and the supply was relatively scarce. Meanwhile, Mrs. Fang resided in No. 37, the "Printmaking garden", in the village planted avocados and Indian cherries in the front yard. The artist team not only hung on the introductory board on the fruit trees, but also invited chefs to make a variety of dishes with the fruits, such as avocado salsa and raspberry jams, from the front yard to the kitchen in the harvest season. This presents an example of reusing the heritage and infusing the natural resources into the daily life of the village in addition to keeping the memories, it passes down the

simple lifestyle and self-cultivated and self-supplied spirit to the next generation.

Before the renovation of the village, with the concerns on the plants that were not well documented and protected, civil teams that had concerns about the plants initiated a series of recording sessions. They recorded and documented the artists' life and called for keeping the memories of the "Urban Oasis" in the village. Besides, in the aftermath of the field study of the trees in village, they voiced the importance of the trees related to the city. Moreover, they edited the recordings and completed the "The Mark of the Great City". They created 4 recordings of the important old trees and plantings in the village to document the restorative constructions and repairments. Through broadcasting the documentary movies and hosted a graduate commencement for Lane 321 by themselves, they tried to build up a communicative channel with the local government.



Photo 1: In the backyard of Guobochung's house, the harvest of coconuts turned out an extra income for his family. By Tzu-i Lien



Photo 2: In the front yard of No. 37, the avocado trees were planted by Mrs. Fang. By Tzu-i Lien



Photo 3: The agenda and poster of the graduation commencement of Lane 321. By Shi-Guan Team



Photo 4: Broadcasting the planting and field study of trees in the village. By Tzu-i Lien



Photo 5: The Mayor of Tainan City, Wei-Zhe Huang, was listening to the citizens' voices. By Tzu-i Lien

Taking the example of other actors' experiences, the Shi-Kuan 321 started their exclusive Facebook that was used to organize the image, audio, and video materials and memories. Also, in the advent of the restoration, the city citizens established Shi-Kuan team. The team also hosted Lane 321 graduate commencement. The Mayor, Wei-Zhe Huang, and the Director of Cultural Affairs Bureau, Ze-Shan Ye, attended the ceremony. The Golden Award singer, Mr. Xie-Ming Wang, was performing to support the event. After the performance, all citizens and governmental officials moved to the dormitory, No. 26, Lane 321, watching two documentary movies, including "Urban Oasis" and "The Mark of the Great City". One was a recording with regard to the artists' life after they settled in the village and the claims for keeping the memories of the conservative area. The other was about urban memory, as well as the impression of the old trees in Lane 321, and how important they are in the city. The team also proposed three citizen action demands: old trees and memory preservation, information disclosure and transparency, and citizen participation. Meanwhile, the Director listened to the opinions and questions of citizen groups on site and gave prompt responses. Many of the old trees in the documentary, as well as some of the additional buildings in the village, were promised to be preserved.

On July 17, 2020, the Tainan City Cultural Affairs Bureau hosted a briefing on the Lane 321 restoration project. With the efforts of the citizen groups, the local government positively and promptly responded to the resorts regarding information transparency, citizen participation, and the retention of old trees and additions, etc. The two parties reached a consensus on preservation and cooperation, which initiated new opportunities for public-private partnership. On the same day, under the direction of the Director, a public-private partnership group was established, including governmental administrators from the Arts Development Section and Cultural Assets Division of the Cultural Affairs Bureau, neighborhood chiefs and residents, as well as civil society groups and partners who were concerned about the development of Lane 321. Everyone could have a more direct exchange of opinions and communication on the preservation and development of Lane 321, as well as the regional development overview.

After the public hearing, the lecturer at Tainan Community University, Wuchang Li, who had been studied on the plantings, guided the Direct, administrators, architects, and participants who were concerned about the restoration project of Lane 321 to learn the old trees and special plants in the village. During the restoration period from 2020 to 2023, citizens, together with the administrators and the Community University lecturers, visited the park many times to care about the growth of the old trees. On the morning of November 24, 2022, a total of 18 citizens, including the partners from the Community University entered the, setting a record as the largest number of citizens entering the park to see trees during the project.

They gathered to care about the trees, plantings, and surroundings in the village, and engaged in dialogues with the representatives from the local government. The Tainan Municipal Administration of Culture Heritage also indicated that Lane 321 would be a model for other restoration projects in the future to collaborate and connect with citizens.



Photo 6: On July 7, 2020, the Director of cultural Bureau, Zeshan Ye, hosted a briefing on the restoration. By Tzu-i Lien.



Photo 7: The lecturer, Wuchang Li at Tainan Community University lead the participants to visit Lane 321 and to explore the old tress and plantings in the village. By Tzu-i Lien

Cross-Field Knowledge Exchange and Citizen Development

During the three-year restoration project, how citizens' groups can sustain attention and supervision to the village is a long-term and ongoing challenge. With the support of the Tainan Community College, starting from the first semester of the 2020 academic year, the course "The river of time flowing flow through Lane 321- Living heritage, trees, and handicrafts" course³ was offered. The civil groups independently designed a series of courses based on "The River of Time Flows Through Lane 321" to guide citizens to learn cultural knowledge together, deepen their understanding of the theme, and co-explore the possibility of more sustainable preservation and reuse in the future. The special course led by led by citizens with actions focus on collaborative learning and empowerment. The citizen groups developed the course through transforming their experience in the learning process. In addition to concerning on the certain issues⁴, the course helped citizens not only aware of what's happening in the city. However, how to provide a course to sustain leaners' interest and motivation was somewhat difficult at the same time.

The power to transform a city comes from transforming citizens. It occurs through integrating with the citizens' habits and actions in the daily life to reshape the city. This process requires long-term cultivation and patience, but the impact is far-reaching. Gu (2005, 2012) with a long-term practical participation, theoretical research and observation indicated that community movements and educational reforms are the two major aspects that the independent power of the civil society shows its vitality. Either the "community building movement" or the "community colleges" initiated by the civil society plays a positive role in promoting the development of Taiwan's civil society. He believes that the "community empowerment" policy promoted by the government can beautify the living space, improve daily necessities, and even combine culture and industry through the independent participation of community residents. This can also promote the regeneration of community vitality and the investment of resources to support community culture arts and humanities studios and organizations. Cooperating with the "community colleges" promoted by civilian groups, involving the community becomes a source of motivation for residents' continuous learning and growth. Through learning activities, they can become citizens with critical consciousness to discover and solve problems. They step out their comfort zones to participate in public affairs. Consequently, these have laid the foundation for the growth of "civil society", which is helpful to the consolidation of democratic politics based on its sound

³ The river of time flowing flow through Lane 321- Living heritage, trees, and handicrafts. Retrieved from https://ccs.tncomu.tw/modules/ccs_course/index.php?course_sn=9246 (October 30, 2023)

⁴ According to Professor Huang Wuxiong's conception, "Community College" is a place that promotes residents' learning and growth. In addition to equipping community residents and organizations with the ability to discover and solve problems through

education and exchange of experience, it also encourages residents to go out from their comfort zones and participate in public affairs. It can cultivate citizens' ability to think critically, carry out "social reconstruction" from the bottom up, reverse the values under "elitism", and inject vitality into Taiwan's "civil society" (Gu, Zhonghua, 2012).

development. Only by involving the public visions and opinions can prevent the country from getting lost in the shortcomings of excessive government or market and escape ideological opposition between political parties to form a consensus on development.

Public affairs require public participation, and mature citizens need to be empowered to implement participation in their daily lives and become a driving force for city development. Cities are classrooms, and community colleges are important institutions for citizen empowerment and lifelong learning. In recent years, community colleges in various places have played a significant role in the preservation of cultural heritage. For example, Sanchong Community University has long been concerned about the preservation and construction of the Air Force Sanchong 1st Village; Sinying Community University is concentrated on concerns about cultural heritage and has intervened in the preservation of Sanpintaku, Yaozai HuiShe, and the sugar factory; Teachers and students at Tainan Community University Teachers and students support and engage in the preservation of the Japanese-style dormitory in Lane 321, etc. The "Feiyan Village Forum" held on February 20, 2016, was the first citizen consensus conference in Tainan City. It was hosted by the Tainan City Government and executed by the Urban Development Bureau of Tainan City Government and the National Association for the Promotion of Community Universities. The "Feiyan Village Development Project" requires multi-party negotiations and consensus to deal with the controversies through citizen consensus in many aspects such as "tree protection in the village", "impact of the development volume in the village", and "excavation of heritage sites and reuse of heritage".

The River of Time Flowing through Lan 321 was a series of courses from one to six semesters, which invited a total of four previous residents and resident units, a total of nine professional and practical workers to have the field studies in a total of eight routes. In terms of experience in course development. Generally speaking, classroom lectures with the theme of Lane 321 could only attract students who have visited the Japanese-style dormitory in the village, or who have lived nearby when they were young, but it is somewhat tough to attract the citizens to participate. The registration for the courses was not ideal. So, it's an issue. Fostering a group of members as seeds who regularly concern about some certain topics and issues can be an ideal solution to offer the series of course routinely in the community colleges. Moreover, the courses in classroom could not really motivate learners who would rather than walk out to have a tour in a heritage. So, the lecturers arrange an on-site tour to guide learners to explore heritage and share their thoughts on the difficulty of operation and management with each other.

Reviewing the eight study routes, in addition to returning to Lane 321 in the closure period to focus on the introductory tour for one week in the first semester and the tour study led by citizens in the fourth semester, the other featured studies mostly focused on the management of the historical space in Taiwan in terms of experimental studies. Besides, the studies covered the ways to maintain the old buildings before the restoration funds are in the place. Take Huangpu village in Fengshang, Kaohsiung City, as an example, the residents maintained the buildings by themselves instead of the payment for the rental in the second semester. In the third semester, the participants learned that how the architecture and space reuse

professional units maintained the old prison dormitories in Chaoyi City instead of paying for the rental as well. Before the restoration funds were in place, art units settled in the village to assist in maintenance and management, so as to fill in the gap period, and to prevent from damage, break-into, stealing, and vandalization, after the buildings fell into ruins or were invaded, stolen, and vandalized. There are all based on the experience of Lane 321, which implemented the adjusted experimental plans for maintaining and revitalizing the space.

The fourth semester was led by citizens to conduct an on-site inspection of cultural heritage in Tainan. City citizens started from their own memories and studied the cultural heritage. A total of four cultural routes were scheduled and registered by the largest number of candidates in this semester. Small tours led by citizens, the participants' views on the cultural heritage were far different from the professional workers. They often provided a better overview of the actual use of cultural heritage, which was livelier and more interesting. For example, during the tour to the Shui Jiao She Cultural Park, a group of previous residents led the participants to visit the park and share their stories. They also invited their mothers to bring with the knitting machines and share their stories about how they knitted clothes to support their family. They went to the Director's dormitory at the Tainan Agricultural Research Institute, and the staff introduced and presented the underground chambers in the dormitory in which the previous residents kept the pickled foods. An instructor who's friend used to work there and visit the Director's dormitory said that the chambers were used to keep golds by Japanese people. This is again a professional study that not only address the functions of the reuse of space, but also a view which is closer to the fact derived from the memories in the life.



Photo 8: Led by the citizens who also invited their mothers to share their life in the village in the past. By Tzu-i Lien



Photo 9: The underground chamber in the sugar factory director's dormitory. It's used to place the valued stuff. By Tzu-i Lien

In the fifth semester, the tour presented the reuse of the old buildings in Xinhua Old Street. Unlike the historical sites and buildings owned by the local government, most of the old buildings in the neighborhoods are privately owned in their living area. This presents an exclusive case in the local currently, which implements the preservation of the local people lives and memories. After the semester, one of the course initiators, Kei Ping, a housewife⁵, set off a trip by hiking around Taiwan on December 4, 2002, carrying a bag with full of Lane 321 published story-books, cultural and creative artworks, and music CDs to investigate the Japanese-style dormitories. With the 65-day, 374-hour, and a total of 1,260-kilometer trip, she visited 46 historical sites and buildings on-site to learn and have a better understanding of the management and use of cultural heritage and the owners in Taiwan. On May 12, 2023, she completed the trip and led the team to learn and connect with the owners who were operating and revitalizing the historical spaces.



Photo 10: Kei Ping started from Lane 321, walking around Taiwan. By Tzu-i Lien.

⁵ The only housewife who initiated the course participated in community college courses and joined the Lane 321 storytelling team. Because of her heartfelt and passionate emotions with the village, which deeply touched her friends and started a series of course.

⁶ The neoliberalism in this study is neoliberalism in a narrow sense, mainly related to Milton. Milton Friedman and the group of economists around him known as the Chicago Gang. Here, neoliberalism



Photo 11: In her luggage for a walking tour around Taiwan, she carried publications and stories related to Lane 321, and exchanged and shared them with space operators during her tour. By Tzu-i Lien.

Action cannot be separated from learning. As an institution for cultivating citizens, community colleges have become major institutions for lifelong learning of citizens in Taiwan. In the future, they will deepen Taiwan's democratic education and promote public participation, whether it is deliberative democracy or participatory budgeting. How to address various public issues, through the decentralization of education and knowledge, and how to promote rooted education in public participation in public affairs, as well as the preservation and reuse of local culture and natural resources can possess a great potential in cultural heritage preservation and reuse.

Citizen Participation Trends under Policy Shifts

The trend of citizen participation in the preservation of cultural resources can be traced back to the adjustment and shift in policy development. In order to correct the rigidity and lack of adaptability and flexibility resulted from excessive state involvement and interference in social, economic and other levels under the guidance of welfare state policies, thus, neoliberalism⁶ emerged in the 1970s. Under the development of neoliberalism, the market is allowed to develop, government authority is reduced, and the government can no longer dominate everything. Therefore, the government can only seek cooperations with the civil groups to share the governance and integrate resources to maintain the promotion of public services together. This is also the basis of public-private partnership, which has become more and more prosperous in modern times. Taiwan has also been under the influence of neoliberalism and launched administrative reforms in 1996, proposing the concept of

is a political and economic practice concept that believes that through privatization, free markets, and free trade, allowing enterprises to enjoy full freedom that can maximize people's happiness. The role of the state is to create and to maintain an institutional framework suitable for such practices, interference in the market must be controlled to a minimum (Translated by Wang Qin, 2016, pp. 2-9; Serra & Stiglitz, 2008, pp. 16-17).

establishing a small, capable and elite government (Huang Dazhou, 2001). However, under the policy guidance of neoliberalism, the malfunction of a country occurs, the gap between the rich and the poor is widening, and capitalism has penetrated all aspects of life due to over-dependent on the market.

Whether it is the commercialization of culture or the development of the cultural tourism industry, the preservation of cultural heritage and the local people's lives will inevitably lead to homogeneity, or the living environment will be crowded and deteriorated. Under the unbalanced development of commercial interests surpassing nature of cultures. Neglecting the expansion of privatization, it consequently leads to various social and cultural problems. However, involving civil participation and coordination, the situation can be a solution to adjust the over-dependent on the market and to deal with the dilemma of country and market failure. It can be seen that from 1945 to the mid-1970s, nation-oriented solutions were dominant, and from the late 1970s to 1990, market-oriented solutions were dominant. After the 1990s, due to dissatisfaction with both, there was a

shift and trend towards civil society (translated by Zhang Yidong et al., 2013). In recent years, governments around the world have paid increasing attention to public participation in public governance and have involved citizens in the discussions of public affairs, developing a variety of solutions.

The mechanisms and strategies of public participation have been implemented in various countries for many years. In addition to deliberative democracy, the more specific operating model is the empowerment and governance model of participatory budgeting. In 1989, Porto Alegre in Brazil pioneered participatory budgeting that involves extensive public participation in discussing and deciding on part of public expenditures. It has also gradually been launched and practiced around the world. From the welfare state period. This example has been adopted worldwide. From the period of welfare country concept to the development of neoliberalism, the public participation has been shifting and transforming under different policies. According to the author's observation, the development of public participation is as follows:

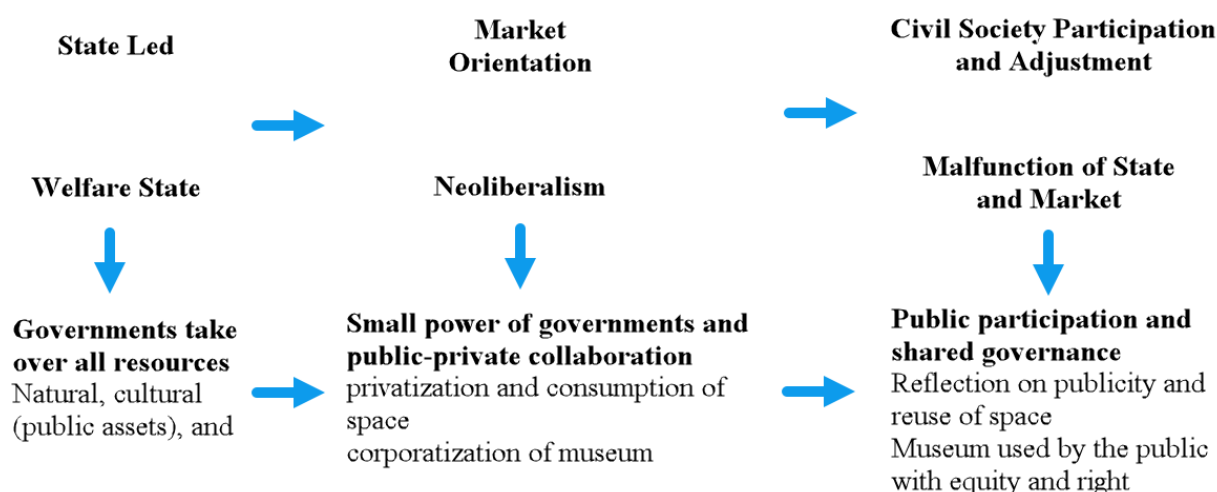


Figure 1: The shift in space reuse under the influence of policies

In recent years, Taiwan has also begun to pay attention to the mechanism of public participation in public affairs and implement it in practice. Participatory budgeting has different implementation the six municipalities. In the preservation and management of cultural heritage, Taiwan can refer to existing practical experience to develop space justice and a public-private collaboration and co-governance model, connecting with the local needs and related individuals. Considering many aspects such as culture, sustainability, and life to deeply root and cultivate the concept in the community. With the encouragement of community building policies over the years, whether the public bear with a mature sense of citizenship, reach out the sufficient channels to obtain information and knowledge, and can participate in public affairs, so that the public and private parties can work together to implement and apply it to the preservation and management of cultural heritage deserving more attention.

Conclusion and Suggestion

The facilitation or reuse of cultural spaces must find windows that connect with communities and social network needs or provide opportunities for intervention and connection to the local area. So, the features of the local can grow and possess the unique characters. The cultural and creative park model is not easy to operate in Tainan. With the changes in the social environment, is there still such a huge demand for consumption in the areas, or is it already approaching saturation, and needs to be differentiated, instead of being too homogeneous? Nevertheless, it will probably decrease consumption.

Under the current policy, the restoration of cultural heritage is prior to preservation and subsequent revitalization. Besides, as for the management, it acquires for public responsibilities, so it has to achieve various targets with a pressure of profit. Therefore, some are not included in the evaluation indicators. However, this situation allows the stable development of space revitalization. For example, the early development stage of the community relationship, connection, and the consolidation of the network and local identity cannot be seen and recognized.

To reveal the invisible values, there are the following suggestions.

1. The government should appropriately transfer power and disclose information.

The best state of cooperation between the public and private is mutual trust, resource integration, and consensus on development, rather than failure to communicate well. Different opinions need to be countered through the accumulation of power or strength. Citizens are unable to obtain sufficient information, there is insufficient publicity, they are unable to seek formal channels to express public opinion, and they cannot trust the decision-making of the government administration. This will lead to the gathering of forces and voices from activities outside the government. However, this is not a healthy state of public-private collaboration and can easily lead to mutual depletion. It is not only a trend to include citizen participation in public policies and affairs, but also a challenge that the public administration should face with a serious attitude. In the future, in addition to appropriately amending the law to specifically protect citizens' rights to participate in cultural affairs, we should also think about how to make relative information transparent, build a mutual communication channel between the public and private parties, and incorporate the wisdom of ordinary people. Therefore, citizens can participate in and think about the use and preservation of cultural heritage. The concept and implementation of the preservation and development of cultural heritage can be recognized by local residents, which can truly integrate the co-sharing and co-possessing concept into the local life.

2. Development and empowerment of a mature civil society

The power of citizens and communities must be revived, allowing the dominance of urban life to be back to the citizens who live in. We should promote the reuse of spaces, and the reconstruction of communities and social networking to balance the power of a nation, which leads to the inefficiency and lack of creativity in space reuse as well as the commercial homogenization and weakening of local characteristics caused by cultural erosion under market dominance. We should take the related issues and topics back to the debates by the public and build up a way of communication between the public and private parties. Besides, a complete political system capable of democratic deliberation is the core of civil society thinking. Through the public participation and inclusive debate, public interests can be defined, rather than through harsh agreements from the government. This presents an essential element of democracy (translated by Zhang Yidong et al., 2013). As one of the leaders of the American citizen action movement, Boyte once called for "the deprofessionalization and the reconnection with citizens and public life". (Translated by Zhang Yidong et al., 2013: 103). Developing the co-sharing interests together, being willing to review oneself based on other people's views, and cooperating with other parties sufficiently are all essential to promote effective governance, handle practical problems, and peacefully resolve the differences.

3. Establishment of interdisciplinary consulting and coaching team

The implementation of policies relies on good public-private partnerships, in which public participation cannot be excluded. Citizens have the obligation to pay taxes and should also have the power to participate in and supervise public affairs. In other words, professional practices that do not take the public into consideration is also dangerous. Changes are accelerating day by day. Only by hearing diverse voices can we avoid falling into the biases of career shifts and failing to realize the changes in the environment. Thus, we are able to respond appropriately. For the professional workers, they should be able to communicate, and interact with citizens so that each other can have better conditions for collaboration.

The Tainan's cultural heritage preservation consulting team is over concentrates on the field of constructions. It should include more interdisciplinary advisory committee members to face the complexity of revitalization and reuse in addition to the restoration of cultural heritage. The preservation and revitalization of cultural heritage does not stop at in the completion of building restoration. Depending on the diverse cases, revitalization may also take urban planning, sociology, community planning, place creation, and even archeology, anthropology and so forth into consideration. In short, in the face of changes in the times and environment, public participation and the assistance of cross-field professional teams, I think it will be the collaborative elements that the public and private parties need to find a way out in the future and face challenges together rather holding the opposite views without negotiations. Besides, I think professionalism should be for the public and the public interests which cannot be reversed.

Culture must return to life to grow a root, which depends on the participation of civil society. Mature citizens need a democratic environment to deepen and cultivate them, to shape local policies and development in the future through public opinions. It will be relatively not easy for them to continue the implementation of good policies because of the regime changes, which is not conducive to growing a root in the community. This can also provide local operators with a more stable and friendly support and a better operating environment. There is no perfect practical plan for the preservation of cultural and natural resources. Only practical implementation and reflection can the public and the private keep balance and necessary adjustment, working together to seek a better development model that has more advantages than disadvantages and to preserve local and cultural and resources. This also requires the public and private parties to develop sufficiently mature collaborative capabilities to build trust and share resources through empathy, communication, and cooperation, rather than threatening each other, so that they can jointly create a better future for urban development.

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Arts to School – The Case Study of Tainan Art Museum's Collaboration with Vicinal Elementary School

Tzu-i Lien

As a public institution with an educational purpose to connect with neighboring communities, Tainan Art Museum started the project "Arts to School" – a museum-school collaboration with vicinal elementary school from 2021 to design a 5-year alternative curriculum to foster the mutual sharing of art and educational resources and to facilitate the students' art-learning experiences through campus life.

With both parties involving, the curriculum features interdisciplinary practices linked to the museum's architecture, exhibitions, and collection, including both the museum and school as the educational venues. The curriculum also follows the Taiwan's Curriculum Guidelines of 12-year Basic Education to highlight core competencies and particular learning focuses, allowing students to cultivate aesthetic appreciation and diverse thinking.

This article will focus on the museum-school cooperative relationship established between the art museum and the school, analyzing students' experiences of participation in the course through case observation and in-depth interview, and illustrating the progressive modification of the curriculum-in-collaboration to discuss how it achieves an effective partnership.

Keywords: Art Museum Education, Museum-School Collaboration, Alternative Curriculum

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One. Introduction

In order to develop the capacity of educational resources and improve communication with students, the Art Museum has been working with schools on art education in various ways, including short-term visits or program implementation, as well as long-term curriculum collaboration to provide students with opportunities for in-depth learning. In order to fulfill its educational responsibility as a social institution and to connect with the local community, Tainan Art Museum ("TAM") has implemented the "Arts to School" project since 2021. The project is a five-year alternative curriculum for sixth grade students from Tainan Municipal Jhongyi Elementary School in Central and Western District, Tainan City ("Jhongyi Elementary School"). The purpose is to facilitate mutual sharing of art and educational resources between the museum and the school, as well as enhancing the students' art learning experience.

This collaboration project is designed by both the museum and the school. It incorporates the museum's educational resources into the cross-disciplinary learning curriculum, which covers both the museum and the school; it also follows the Taiwan's Curriculum Guidelines of 12-year Basic Education (hereinafter referred to as the 108 New Curriculum Guidelines) to highlight core competencies and particular learning focuses. Based on the design and implementation of the learning curriculum before, during, and after the museum tour, students are able to build their ability to cultivate aesthetic appreciation and diverse thinking.

In this paper, the author will explore the museum-school relationship established by TAM and Zhongyi Elementary School in the "Flexible Learning Program in Zhongyi." The author will analyze teachers and students' experiences of participation in the course through case observation and in-depth interview, and illustrate the progressive modification of the curriculum-in-collaboration to discuss how it achieves an effective partnership.

Two. Purpose and Partnership of Museum-School Collaboration

The Ministry of Education ("MOE") has implemented the 108 New Curriculum Guidelines since 2019 in order to help students integrate what they have learned into their lives. This new curriculum has emphasized the importance of "core competency," paying attention to the integration of learning and life. Students are expected to practice what they have learned in their daily lives and to cultivate the core competency through the three aspects, namely, "self-directed action," "communication and interaction," and "social participation," as well as becoming lifelong learners who have social resilience and adaptability (MOE, 2021).

Under the 108 New Curriculum Guidelines, which emphasizes the concept of integrating students' learning with life experiences and social issues, the institutional attributes of the

Museum, which cover multiple topics, serve as a channel for schools to obtain rich educational resources and to develop students' basic core competencies and social participation. For the definition of education, museums have always been recognized as a complementary role outside the formal education system. Museum education can be described as a "non-formal education," it is also considered as a social and educational institution that plays a role in lifelong learning. Unlike schools that have set curriculum and assessments, museums have more varied and open learning styles (Songsan Wang, 2014; Shinje Deng, 2018). Moreover, museums emphasize the hands-on experience with real objects and encourage two-way interaction and discussion, which can provide a learning experience different from that of school education. Through visiting museums, students can develop critical thinking, empathy, worldview and cultural enrichment (Xiao-hua Liu and Lo-yun Chung, 2014; Rebecca Herz, 2013).

The museum-school collaboration refers to the teaching partnership between museums and schools. It is a long-term interaction where museums and schools have mutual commitments and goals (Dun-Rui Liao, 2005). However, both museums and schools are educational institutions, and most of the interactions between them are based on education as a common starting point. They cooperate with each other based on equal and beneficial aspects, providing their own professional resources or know-how to establish an educational partnership to support each other in promoting the educational philosophy, so the relationship between museums and schools can be described as an "educational partnership" in which both museums and schools jointly put in resources and manpower to carry out collaborative plans in order to meet their own purposes and needs (Yu Rui-Zhen, 2005; Hsieh, Wen-Ho, 2000).

Three. Learning Environment and Learning Experience in Art Museum

The museum has a variety of exhibition spaces, as well as a free and open learning environment. In other words, the museum is like a three-dimensional textbook: not only rich in resources, but it is also unique in its exploratory and inspirational model. Therefore, museum is suitable for developing an integrative curriculum with schools (Dun-Rui Liao, 2005). The difference between museums and school environment is in the "medium of instruction." In the museum, artwork and exhibition plays a key role in guiding the learning experience (Wan-Chen Liu, 2002). Learners can immerse themselves in an art learning environment, and gain a learning experience in visual senses and environmental atmosphere by viewing the actual art pieces.

Regarding the effect on learners' experience when they visit and learn in museums, Falk and Dierking proposed a context model for museum learning based on a learning perspective of constructivism. They argued that the important contexts in which visitors construct knowledge in the museum include personal context, physical context, and social context. It means that the visitor's interactive experience is the result of the integration from these three contexts, and it also points out that the visitors use their personal cognitive development, prior knowledge, and learning style to interact with the museum space and exhibits, as well as building their understanding

and learning about the visiting experience under the social contexts like the knowledge value, the meaning and cognition of the museum visits, and the values of their peers in the sociocultural environment (Falk and Dierking, 2000; Falk and Dierking, 2002). Therefore, when students enter the museum to participate in the course, the learners' personal cognitive and prior knowledge, the interaction with the instructors or peers, as well as the degree of feeling toward the museum environment will be integrated and transformed into the students' self-learning experience.

Four. Case Study of Museum-School Collaboration: Arts to School "Flexible Learning Program in Zhongyi"

I. Opportunities and Objectives of Museum-School Collaboration

This case study began when Zhongyi Elementary School approached the TAM to plan the "Flexible Learning Program in Zhongyi" for 6th grade students in 2021. Initially, the opportunity for TAM to be the partner is that the school needs to plan the "alternative curriculum" under the school-decided curriculum based on the 108 New Curriculum Guidelines. In addition, the school has to replan the alternative curriculum for the 6th grade students; therefore, the school hopes to make use of the learning resources in TAM to jointly develop a special thematic curriculum with art learning as the major focus, to cultivate the students' "art connotation and aesthetic quality," to develop the students' ability to perceive, create, and appreciate art, and to hope students will be capable to appreciate art and things and share them through the reflection on art culture and aesthetics of life.

TAM and Zhongyi Elementary School have agreed to work together for five years to plan an alternative curriculum for the 6th grade students. Each phase of the curriculum is planned for one academic year, with an average of 150 students and teachers from five classes participating in the curriculum each year. The venue of the curriculum includes both the museum and the school. Part of the curriculum is conducted by the museum's staff and docents to share, tour, and teach in the classes, while the other part is flexibly planned by the teachers in each classroom to extend the curriculum related to the theme of the current period.

II. Establishing the Museum-School Collaboration Model

Initially, the school asked TAM for collaboration, but the teachers were not familiar with art curriculum planning and the exhibition contents in the museum. Moreover, it was the first time for the school to collaborate with the museum in curriculum planning. Therefore, TAM began to plan the curriculum outline according to the school's objectives, and the content was mainly based on the museum's architecture, exhibitions, conservation, collections, artistic creation, and other learning resources, to plan for 8 to 10 lessons per semester. The theme of the exhibitions is selected to be more relevant to the students' life experience and prior knowledge, and to emphasize the knowledge of Tainan's local humanities, arts, history, and geography, with curriculum implemented as agreed by both parties. In terms of learning content, teachers utilize the

museum's learning resources to explain and build students' prior knowledge before the visit, as well as extending classroom discussions and fill out learning sheets after the visit, in order to integrate the students' participation with their learning experience.

According to Wan-Chen Liu (2002), there are six models of museum-school collaboration: "Provider-Acceptor Model," "Gallery-Oriented Interactive Model," "Teacher-Oriented Interactive Model," "Community Museum School," "Affiliated School of Gallery," and "Through the Third – Organization Model." The collaboration in the early stages between TAM and Zhongyi Elementary School is a "Gallery-Oriented Interactive Model." The museum was the initial leader, providing the direction of curriculum planning, learning resources, and guidance on curriculum content. After the mutual communication and experience accumulated during the implementation process, starting from the third year, the museum and the school began the actual two-way interaction. The teachers' role in guiding and assisting students to understand the curriculum was improved.

III. Implementation of the Collaboration

In the first year (2021) of the museum-school collaboration, due to the COVID-19 pandemic, the second semester of the 2021 school year was changed to a distance learning mode in accordance with the policy adopted by Bureau of Education of Tainan City Government, so the original curriculum plan could not be fully implemented. Therefore, this paper focuses on the content of the alternative curriculum in the second year (2022). The content will be explored and analyzed through the author's observations of the project's implementation process, in-depth interviews with two teachers(T1 and T2 are the code name of the interviewees) who participated in the curriculum, and the teachers' observations of the students' participation experiences.

In order to allow students to be familiarized with the museum, a guided tour of the museum's architecture and public art was arranged in the first semester of the 2022 academic year, two special exhibitions were selected as well. Students were able to participate in art appreciation courses and discussion sessions on the exhibition learning sheets related to the exhibitions. Before the students formally view the exhibition, the museum staff would come to the school to share the exhibition planning concepts with the students, so that the students could have a basic understanding about the exhibition before entering the exhibition venue, and also have a conceptual appreciation while listening to the presentation made by the docents. Students will also be guided to conduct follow-up reflections and discussions through the learning sheets to enhance their learning experience. In addition, artwork preservation and maintenance course, as well as artistic creation activities related to the museum's collection are also arranged for students to enrich their learning experience and develop an interest in art through participation in a variety of courses.

When students leave the familiar learning environment in school and move to the museum, especially for the students who do not have the habit to visit the museum or are unfamiliar with the rules of visiting the museum, it is necessary for teachers to introduce the basic knowledge to students in class before they visit the museum. The author has interviewed T1,

who participated in the course, to ask, what is the curriculum of the course before entering the museum? T1 replied, "I looked for the ticket stubs and the website of the museum to share with students. There are rules for visiting the museum, so I showed these rules to the students in the classroom, but even so, the students were still unable to control themselves in the beginning. So, I had to remind them all the time after they came back from the museum at first, and then they realized that they had already made some progress. They feel that they are in a familiar place, they should behave differently when they come here, and I think they are getting better." This kind of teacher-student interaction in the introductory lesson builds the foundation for students to know and visit the museum. Through this knowledge and the experience gained from being in the environment, students will naturally develop the manners and concepts that they will use when visiting other art and cultural institutions in the future.

As mentioned above, two special exhibitions are selected each semester as the themes for students' visits. The staff from TAM would come to the school to share the planning concepts of the exhibitions; at the same time, the students would be able to have face-to-face discussions and interactions with the staff. However, the teacher pointed out that some of the vocabulary used by the museum staff in the sharing session was rather difficult, so the students could not fully understand the meaning of what the museum staff was saying. "The curator is a specialist in art, so in terms of wording, sometimes the words the curator uses are difficult to understand, and I think we need to refine these words a little bit, because we are talking to the kids. We need to use words that the kids can understand, the words we can connect with their world, so we need to use phrases that could be a little bit simpler (T2)." In the future, when museum staff to share their experiences, they will need to give more thought to how well the curriculum can be understood and what terminology can be used to describe the curriculum. As the author observed closely, the museum staff had introduced the exhibition first before the students make the trip to the exhibition venue, so the students were able to accurately describe what they had learned previously when the docents interacted with them, and students could confidently share their viewpoints about the artworks they were looking at. This shows that repetitive learning and personal experience gained from learning can significantly affect learning outcomes.



Photo 1 The curatorial team of "Step in the Scenery: Landscape the Nature" talked at the school



Photo 2 The curatorial team of "Aging: A Life Montage" talked at the school

During the implementation of the project, we found that whether the contents or topics of the exhibitions can arouse students' interests or thoughts, are relevant to their life experiences. For example, in the first semester of the 2022 academic year, we have arranged the exhibition "Orientation of Daily Life: A Biopsy of Our Life," and in the second semester, we have arranged the exhibitions "Aging: A Life Montage" and "Step in the Scenery: Landscape the Nature." Through interviews with teachers and observing the students' learning sheets, we could see that students were more interested in observable things related to their daily lives, which triggered them to think and share their thoughts. T2 mentioned that she had discussed with students after they had seen the exhibition "Step in the Scenery: Landscape the Nature." "I remember one of the artworks was a transformer box with a lot of drawings on it, the students found very interesting because it was something that appeared in their daily lives. They might not notice it before, but through the exhibition, they would think, "Oh, these drawings are really on the transformer box! I think it's a way to integrate with our life experience." The artwork that the teacher mentioned is a reflection and creation on the appearance of transformer box installed along the roadside in Taiwan, which is presented by artist Chang Chan in "Nature, More Nature." Through this art piece, students can observe and think about the streets that they pass by in their daily life, and they can also come up with a different viewpoint from that of the artist.



Photo 3 Visiting the exhibition "Step in the Scenery: Landscape the Nature"

請試著觀察及想一想，作為街道風景中常見的物件，你對於沿途所看到變電箱有什麼感受呢？在外觀的美感上有改善的建議嗎？

圖片不能取代真正的自然的樣子；用素色比較好看！

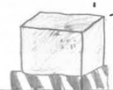


Photo 4 Learning sheet of the exhibition "Step in the Scenery: Landscape the Nature" – answers filled in by students

In the learning sheet of the exhibition "Aging: A Life Montage," students were able to reflect their own life experiences in their feedback. Although time is abstract, through viewing and understanding the exhibition and the teacher's instructions, students were able to observe and feel the existence of time in their daily lives. For example, one of the questions in the learning sheet is, "What are the things in your life that show the flow of time? Describe how you notice it." Some students replied, "I think the flow of time can be seen in plants, it grows or withers slowly" (Photo 6), and "The annual rings of a tree indicate how many years of time the tree has lived through, the more rings there are, the older it is" (Photo 7). These learning contents, which are closely related to students' daily lives, can correspond to the purpose of developing students' "core competency," that is, to focus on the integration of learning with life, to put knowledge into practice in daily life, and to enable students to be sensitive to the things in life.

〈時間眾像：給每個人的歲月景觀〉

展覽學習單

班級 | 60102

姓名 |

日期 | 112年4月6日

1. 觀察看看你的生活當中，有哪些事物可以表現出時間的流動？並請描述如何察覺。

我覺得植物能看出時間的流動，牠會慢慢的長大或枯死，就看出是時間的流動。



A++

Photo 6 Learning sheet of the exhibition "Aging: A Life Montage" – answers filled in by students

〈時間眾像：給每個人的歲月景觀〉

展覽學習單

班級 | 601

姓名 |

日期 | 112年4月6日

1. 觀察看看你的生活當中，有哪些事物可以表現出時間的流動？並請描述如何察覺。

樹木的年輪，表示樹木經歷的歲月，時光，年輪越多，年齡越大。時鐘的滴答聲，是時間一點一滴的流逝。

A++

Photo 7 Learning sheet of the exhibition "Aging: A Life Montage" – answers filled in by students

For the handcraft experience, we chose to use the collection exhibited in the "Focus: Hung Tung, Jang Bing-tang, Hsu Yuan-fu, Tsai Tsao-Ju" exhibition – Tsai Tsao-Ju's "Chikan Morning Sunshine" as the theme for the course, so that the students could appreciate the paintings, observe how the artist presented the Chikan Building scene at sunrise in the morning, as well as understanding the layers of the composition of the paintings. The students were also given the opportunity to try to create a three-dimensional "Backlit Landscape" in layered composition way (Photos 8, 9, and 10). The author and teachers observed there were more discussions and thoughts sharing than visiting exhibitions or listening to lectures when students participated in the handcraft experience. The reason might be attributed to the fact that the property of the space where the students were staying was more relaxing, and they were able to express their personal thought more freely during the process of artistic creation activities.



Photo 8 Tsai Tsao-Ju's "Chikan Morning Sunshine" in the exhibition "Focus: Hung Tung, Jang Bing-tang, Hsu Yuan-fu, Tsai Tsao-Ju"



Photo 9 Students presented their "Backlit Landscape"



Photo 10 Students holding the final works of "Backlit Landscape" with the docents

IV. Implementation Results and Improvement of the Collaboration

Based on the purpose of jointly promoting art education and geographical convenience, TAM and Zhongyi Elementary School have turned the museum into an off-campus classroom for students. T1 pointed out that, "I think your tours, some of the activities, are quite neat. I think it is a very meaningful experience. Let students could go to the museum several times in a semester; I don't think it's a common thing. Students really walk in to see the artworks, not just see the artworks on the screen in the classroom; I think it's totally different. It's a great advantage, and I think it's a good experience to walk in and see the actual artworks." T1's response is similar to the Art Around the Corner (ACC) program developed by the National Gallery of Art in 1992, a multiple visit program that partners the National Gallery of Art with three D.C.-area elementary schools. In the process of partnership between the National Gallery of Art and the schools, the Gallery pointed out that 'multiple visits' could help students to build up their knowledge and confidence related to art in a new cultural environment, and let students know that the resources of the gallery are around them. What students learn from the gallery can certainly be transferred to other cultural experiences (Yu Qin Huang, 2006). How to keep students' learning in art uninterrupted? T1 also shared her thoughts on how to keep students' art learning uninterrupted: "I think this is something that cannot be interrupted (means art learning course), I think it would be a pity if this is only a one-year course. After that, students have to study intensively for the next three years, so I think it would be a pity to stop the course." In addition to providing learning resources for students to participate this kind art course in the school at this stage, ideally, similar programs should be offered to students in the schools after students have progressed to the higher level of education. On the other hand, we hope that parents and students can participate in arts and cultural activities or museum visits together, as well as students' self-directed learning, in order to continue the art education.

When looking back at the curriculum development process to see if it met the goals set in the original plan, T2 gave positive feedback: "I think the curriculum meets the goals that we want to develop, because art is something that is quite professional, and that can be brought to life. As a teacher, I

think that this is something that we are missing. I hope it's an aesthetic education, not an artist's education. Students must know how to appreciate and know what they are expressing, and I think this is something we have accomplished." Regarding teachers' lack of art fundamentals, a teacher training session on exhibitions was added in the 2023 academic year (third year). The entire staff of Zhongyi Elementary School were invited to participate in this session, so that staff members other than those in the sixth-grade teachers could learn about how the museum operates and gain an in-depth understanding of the exhibitions. We expect to see a progressive change to teacher-designed teaching activities that relate to the exhibitions, with the help from the museum. This gradual change is in line with Rui-Zhen Yu (2005), who pointed out that the most important aspect of collaboration in developing teaching plans is the mutual understanding between the partners. Museum educators should enhance their familiarity with the contents of the school curriculum, while schoolteachers should enhance their understanding about the museum's resources in order to plan students' museum learning activities together. We also hope that the adjustment of this model will enable both museum and school to reach an equal and beneficial relationship.

Five. Conclusion and Suggestions

I. Learning Outcomes by Integrating Art with Life

This collaboration allows students in Zhongyi Elementary School to participate in a museum-based curriculum during their 6th grade alternative curriculum. Through multiple visits to the museum and the experience of being close to art, as well as understanding the diversified perspectives related to exhibitions and artworks, the collaboration can build up students' awareness and perception in life, observe and know their surroundings, as well as developing their ability to express themselves and self-confidence in art appreciation. In terms of learning outcomes, the 108 New Curriculum Guidelines focuses on integrating learning with life experience, so that students can practically apply what they have learned in their daily lives. In addition, through the curriculum, students can experience art, culture and the aesthetics of life. The museum also accomplishes its mission to promote art education and visitor participation.

II. Adjustment of the Museum-School Collaboration Model

In the initial stage of the collaboration, TAM took a lead in planning. However, after communication and coordination, both parties became more mature in the partnership. Starting in the third year of the partnership, both parties hope that they could practically plan the curriculum together to promote the "Arts to School." Therefore, through the teacher training and the adjustment of the curriculum planning assigned to both parties, teachers are encouraged to use the resources provided by the museum to collaborate on curriculum design and teaching, in order to guide students' learning intensively.

III. Implementation Challenges and Improvements

The project is designed for sixth grade students in five classes. Due to the large number of classes, as well as concern

about the class schedule and the museum's staff support, it is not easy to have in-depth discussions with teachers of each class on how to design extended activities. For future improvement in curriculum planning, the number of exhibitions used as curriculum design in each semester may be reduced appropriately, and a more in-depth approach to specific exhibitions may be adopted to conduct discussions and co-creation related to curriculum design with teachers in different ways, as well as allowing teachers to have more time to take the lead in exchanging ideas and perspectives on learning with their students.

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Title: Perspectives on the Educational Decisions in a Regional Museum in the Context of Environmental Education

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Abstract

Yingge, a district of New Taipei City, Taiwan (ROC), once thrived as a hub of the ceramics industry, but the relocation and reorientation of the industry have threatened its economy. Amidst these changes, the New Taipei City Yingge Ceramics Museum (YCM) was founded in 2000, and the New Taipei City Art Museum (NTCAM) in 2023. These cultural attractions have also brought to Yingge the challenges of cultural tourism and environmental impacts. Regional museums such as the YCM have to confront the shifting cultural landscape and changing environment, and they have adopted educational strategies that traditional museums have not considered.

From the perspective of museum education, this article explores how the YCM has attempted to utilize the two-century-old cultural and environmental resources of Yingge, within the context of environmental education (EE). It proposes a cultural and artistic education program in a post-pandemic museum that partners with schools. During museum-school collaborations, a museum can creatively and informally engage with the students. The students observe artifacts, explore contemporary exhibits, and interact with the museum staff or industry professionals to gain practical knowledge. Such interdisciplinary collaborations enrich learning experiences.

The article delves into the YCM's recent partnerships with schools, such as the Flash Collaborations, short-term residencies, long-term residencies, educational exhibitions, teachers' workshops, and Mobile Teaching Aids. It analyzes plans that are sensitive to diverse needs. It addresses funding, duration, equipment, and administration. The article explores the situation and possibilities of how a regional museum can balance professional expertise, local culture, and environmental responsibilities in preserving cultural heritage.

Keywords: Museum education, museum-school collaboration, environmental education, cultural tourism, cultural landscape

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I. Introduction

Regional museums play a significant role in preserving and promoting local art, culture, history, and industries. Ever since the announcement of the Environment Education Act in 2010, the Ministry of Environment has started to assist public institutions such as museums and universities to develop their awareness of environmental education (EE). Gradually, more and more regional museums have expanded their scope to include EE in their management and sustainability plans. The Yingge Ceramics Museum (YCM) is the second EE-certified (in the category of cultural preservation) regional museum in New Taipei City. This title reflects the growing concern for environmental issues and the recognition of museums as transformative agents for raising awareness and fostering positive change. This essay will discuss the EE strategies employed by YCM and its cultural and social responsibilities in this context.

II. Where is YCM

Yingge, often referred to as the "Pottery Town" of Taiwan, is known for its rich history in ceramics and pottery. It's in New Taipei City, not far from Taipei, the capital of Taiwan. The town has a longstanding reputation as a center for pottery production and is a popular destination for tourists and ceramics enthusiasts.

In order to sustainably preserve this outstanding artistic and cultural heritage, the Ceramics Museum was born as a project advocated by experts, scholars, cultural historians, local residents and business owners in Yingge. Construction began in the 1980s. It took 12 years to complete, and it officially opened on November 26, 2020. It is Taiwan's first specialized museum focused on ceramics. With the core philosophy of "local development and global presence," it actively engages in research, collection, preservation, and maintenance of Taiwanese ceramic culture.

Over the past 23 years, YCM has been dedicated to showcasing the rich cultural heritage, artistry and craftsmanship of Taiwanese ceramics. It aims to ignite public interest and concern for ceramic culture, to enhance the image of Yingge's ceramic industry, to promote contemporary ceramic art, and to foster international exchanges. In recent years, it has redefined its roles, emphasizing a humancentered approach over the traditional object-centered mindset. It actively promotes a "cultural equity" policy, implements the concept of "inclusivity with love," and offers personalized services to meet the diverse needs of various communities, thereby enhancing opportunities for participation of people from all cultural backgrounds.

III. YCM and EE

The museum began focusing on environmental education in 2016. It started with participation in training courses, discussions on curriculum development, and instructional guidance. It was not until 2018 that it began to steadily develop environmental education programs in the field of cultural preservation. Gradually, the principles of environmental education were incorporated into various facilities and educational programs within the museum.

The development of the Ceramics Museum's EE program can be traced back to as early as 2016.

At the end of 2016, YCM, under the guidance of the New Taipei City Environmental Protection Bureau, began to study environmental education and initiated preparations for environmental education site certification. In 2017, YCM started developing environmental education courses with the goal of "Cultural Preservation - Sustaining the Heritage of Yingge Ceramic Culture." In 2019, the museum received the New Taipei City Environmental Education Award - Excellence Award. In 2020, it received environmental education facility site certification. From 2021 to 2022, the museum continued to develop environmental education curricula for adults and other types of environmental education courses. In 2023, the museum received the New Taipei City Environmental Education Award - Excellence Award. In 2023, it was awarded the Outstanding Award in the evaluation of environmental education sites by the Environmental Protection Administration.

These awards recognize the museum's commitment and achievement in the field of EE over the years.

IV. The EE Strategies in YCM

YCM's EE curriculum development plan includes four cultural preservation themes: "Exploring Yingge's Historical Past," "Environmental Considerations in Yingge's Water Sources," "Journey Through Yingge's Pottery," and "Preserving Assets for Cultural Sustainability." These programs are designed to systematically and gradually lead participants to understand the natural environmental conditions that laid the foundation for Yingge's pottery industry, as well as the resilience and determination of generations of pioneers who expanded their economic horizons. At the museum, visitors join the EE programs and gain insights into Yingge's history, natural surroundings, and cultural environment, thereby enhancing their awareness and cultural literacy in environmental conservation and cultural preservation.

Systematic reforms and pedagogical shifts have increased schools' demands for diverse and innovative educational resources. Museums have the opportunity to provide such resources and immersive experiences. Taiwan is home

to a wide range of unique art and cultural resources. Museums can collaborate with schools to jointly explore, preserve, and promote the local art and culture. As the demands for domestic and international cultural tourism develops, museums and other off-campus visits can also offer students diverse experiences of art, culture, and education. Stone (2001) has emphasized the importance of museum experiences for students. A successful field trip can enhance students' experiences with art in their school art curriculum, and these visits can also improve students' comfort and familiarity with museums (Stone, 2001).

1. Directions in EE Categories¹

Four out of the eight EE Categories are applicable to YCM.

(1) School and Community Environmental Education:

A. School Visits and Collaboration: Every year, school groups from all over Taiwan visit the museum, where they explore exhibitions, attend guided tours, and participate in pottery classes. The museum follows a "school-museum collaboration" model, partnering with schools interested in developing specialized pottery-themed teaching programs. Additionally, the museum annually hosts a school-museum collaborative exhibition (a zodiac painting exhibition), involving approximately 44 schools from Miaoli, other northern cities and towns, Hualien and the islands of Kinmen (Quemoy).

B. USR (university social responsibility) Programs: The museum collaborates with National Taipei University and National Taipei University of Technology.

C. The Mobile Museum: The museum takes its educational programs to locations off site, including Keelung City, Taipei City, New Taipei City, Taoyuan City, and others, and accepts teaching requests from schools and organizations serving individuals with disabilities.

(2) Climate Change

Pottery art education at the museum incorporates recycled clay and utilizes sediment from the Shimen Reservoir.

(3) Nature Conservation:

YCM showcases ceramic art related to biodiversity in the museum's park and offers an online public art exhibition called "Pottery Paradise Adventure Journal."

(4) Community Engagement

YCM has a longstanding relationship with the local community. In 2021, it introduced a participatory budgeting initiative as part of the Yingge Cultural Promotional Activities, allowing local community groups to actively participate in the design and planning of cultural matters.

¹ School and Community Environmental Education, Climate Change, Disaster Preparedness and Response, Nature Conserva-

tion, Pollution Control and Prevention, Environmental and Resource Management, Cultural Preservation, and Community Engagement.

(5) Cultural Preservation:

YCM's permanent exhibition focuses on the preservation of the ceramic culture of Taiwan, and of Yingge in particular. The exhibition covers topics such as materials, craftsmanship, and daily life. The museum continuously incorporates the concept of cultural preservation into its environmental education curriculum, using an understanding of the regional landscape and cultural environment as the basis for developing environmental education courses.

2. Three main course types:

While focusing mainly on the cultural preservation category, the YCM's EE curriculum is divided into three types of courses: core courses, adult environmental education courses, and other courses.

(1) Core Courses:

YCM offers four core courses designed for elementary schools (lower grades and upper grades). These courses include guided tours and pottery art creation. The teaching venues include the museum's permanent indoor exhibitions and outdoor exploration in the museum's park. The guided tours emphasize interactivity and participation.

- A. Tracing Back to the Roots** (the History of Everyday Ceramics): This course delves into the history and production process of everyday ceramics in Yingge, a small town that prospered after World War II. Students will gain insights into the history and manufacturing processes of daily ceramics. They will experience the early days of pottery workshops and even try their hand at the traditional ways of drying and transporting greenware. Also, they will experiment with painting patterns on clay. Target audience: elementary school (5th and 6th grades).
- B. Sources of Drinking Water Cup:** The Dahan River has been a vital resource for irrigation and drinking water in Yingge. This course helps students understand the evolution of pottery production in Yingge. It guides students in using recycled clay materials and simple tools to create their own ceramic cups. Target audience: elementary school (5th and 6th grades).
- C. Secrets of Clay:** It introduces tales and stories about Yingge's famous clay and explores the origins of local proverbs. Through games, students learn about kneading clay and the differences between sand, soil, and clay. They get to shape clay and experience traditional Yingge clay-related games. Target audience: elementary school (1st and 2nd grades).
- D. Little Ponds:** Students learn about the history and ecology of the Dahan River, appreciate the beauty of Yingge's environment, and use recycled glass beads and clay to design and create their own small ponds as their contribution to environmental conservation. Target audience: elementary school (1st and 2nd grades).

(2) Adult Environmental Education Courses:

Starting in 2021, YCM initiated the development of two adult environmental education courses. It received guidance and valuable suggestions from the Environmental Training Institute and the New Taipei City Environmental Protection Bureau, which allowed the museum to continually improve its environmental education programs. It is expected that in 2023, the courses will be submitted for review and be considered for inclusion as core environmental education courses.

- A. Born and Bred: Ceramics and Life:** Taiwan's land has nurtured a rich natural and cultural heritage. The environment we see today is a fusion of rural and urban landscapes. Our daily lives are filled with various industrialized products, and we are increasingly aware of the environmental impact of human activities. It is now an era of environmental consciousness. Taiwan's agricultural past and traditional life were closely indebted to nature. The Taiwanese people have relied on the land for their sustenance. Soil played a significant role not only in farming and cultivation but also in various aspects of life. It was used in construction, pottery-making, and more. We have depended on the land for homes and tools. Now, it's up to us to understand the formation of soil.
- B. Hand-Painted Prosperity Bowls:** Before the widespread use of plastics, during the period around World War II, ceramics played a vital role in daily life. Whether large storage containers like water tanks and wine jars or small items like cups, plates, and bowls on dining tables, ceramics were indispensable. This course is a journey to explore early ceramics production in Taiwan and various ceramic products. It also discusses common decorative patterns on bowls and plates of that time. Following the course content, participants create their own hand-painted bowls. Finally, we discuss the handling of ceramic waste.

(3) Other Courses:

Every year, one environmental education-related topic is developed, and these courses are open to the general public, students, and families to participate in. Here are three examples of course offerings:

- A. Imprint Tea Bowls in 2021:** Developed during the pandemic, this course conveys the concept of sharing warmth through the theme of "tea ceremony" and is available for group reservations. The course was later transformed into the "Cherish Blessings Bowl" curriculum and included in the environmental education program.
- B. Clay Puppets and Miniature Flower Vases:** This 2022 course explores the interaction between humans and the environment. Participants create flower vases by sculpting them and decorating them with facial expressions, bringing these vases to life. The vases can be used for flower arrangements, making them practical and unique.

C. This Is Not a Plastic Bag: Introduced in 2023, this course offers adorable and practical designs that have been well received by students and families. The course raises awareness of how closely our lives are intertwined with plastic and how our consumption often generates plastic waste. It explores the environmental impact of plastic pollution, especially in the oceans, and emphasizes the importance of reusing materials. The course allows participants to create reusable clay “plastic bags,” promoting the idea of reducing single-use plastic. Additionally, the course has sparked nostalgia for the red-and-white plastic bags or colorful plastic bags of the past. The art instructors have also developed a series of miniature clay pins in the shape of shopping bags, which participants can paint, reinforcing the importance of appreciating and reusing materials.

(4) Self-Guided Map Design:

In addition to group guided tours and ceramics workshops, YCM also creates various maps, allowing the public to immerse themselves in the museum, the museum park, and Yingge cultural landscapes. These maps make it more convenient and flexible for visitors to explore the museum and its surroundings. Maps such as the “Enchanted Garden Treasure Hunt Map,” “Park Public Art Map,” “Yingge Cultural Landscape Map,” “Special Exhibition Guide Map,” “Ceramics Museum Easy-to-Read Map,” and “Yingge Cultural and Industrial Map.”

V. The Advantage and Challenge of the EE Strategies in YCM

YCM has been actively involved in environmental education for over seven years. In recent years,

in response to changes in the times and the environment, the museum conducted a simple SWOT analysis to assess its strengths, weaknesses, opportunities, and threats in connection to EE.

The strengths and opportunities identified were related to the museum’s continuous focus on ceramics and cultural preservation issues in its environmental education programs, as well as the rise of domestic cultural tourism during the pandemic, which provided opportunities for cultural tourism. However, the weaknesses and threats included the fact that the museum’s environmental education content is diverse and developed by in-house educators. Initially, the development process took longer due to a lack of familiarity with curriculum development for environmental education. Additionally, there were challenges in terms of personnel training, limited implementation funds, and competition with private tourism agencies.

Moreover, the New Taipei City Government has implemented the Sanxia-Yingge Cultural

Integration Plan to connect various tourist attractions, including the New Taipei City Art Museum, YCM, Yingge Old Street, a gourmet plaza, and the Ceramic Arts & Craft Village, creating a tourism corridor in Yingge since 2023. This effort is

aimed at transforming Yingge into a city of art that also values its cultural resources and environmental features.

As a result, in recent years, the museum has taken a proactive approach to curriculum design, integrating environmental education concepts into its general teaching plans. This approach has been refined through actual teaching and observation records, and the museum maintains an ongoing consultation with the New Taipei City Environmental Protection Bureau and the Environmental Protection Administration to streamline the development process. Human resource issues have been addressed through routine and specialized training to continually enhance the professional capabilities of the museum’s team. Furthermore, the museum has changed its funding application model and has started collaborating with local communities, schools, and private organizations, transforming competitors into partners in the promotion of environmental education initiatives.

VI. Promoting innovation, research, or invention in EE

1. Sustainable Educational Materials:

The Ceramics Museum’s environmental education curriculum incorporates the concept of consumer protection and promotes sustainable consumption by reducing single-use products.

- (1) Clay: Recycled and reused clay is used in the classroom.
- (2) Decorating tools: Tools such as toothbrushes, bamboo sticks, and leftover materials are repurposed.
- (3) Discarded promotional materials: Used as templates for outlining the shape of pottery.
- (4) Burlap bags: Bags that once held clay can be transformed into multi-purpose tote bags.
- (5) Shredded paper and newspapers: Can be used as cushioning material for transporting artwork.

2. Integration of Environmental Education and Guided Tours:

YCM connects Yingge’s history and the museum’s permanent exhibition through texting apps and real-world puzzles. This allows the public to use their smartphones to access information about the exhibits, integrating learning into their daily lives.

3. Upcycling Flawed Ceramic Art:

In collaboration with the New Taipei City Department of Education in 2021 and 2022, the museum displayed jewelry and metalwork pieces created by students from the Eight-Year Continuous Jewelry and Metalworking Program, the Jewelry Design Vocational Exploration Class, and award-winning pieces from the New Taipei City National Boutique Metalwork Competition that incorporate ceramics. The Ceramics Museum collaborated with local ceramic artists and manufacturers to provide students with slightly flawed ceramic pieces, allowing them to unleash their creativity and design new ceramic jewelry.

4. Integration with Environment and Social Equity Issues:

For example, in 2021, the museum organized cultural journeys in Yingge for individuals aged 65 and older. They visited the Rock of Yingge, a home care center, and participated in a ceramic art class at YCM.

5. Gender-Friendly Initiatives:

YCM is attentive to the importance of gender equity and has addressed topics related to women artists, mothers and daughters, and the small number of male artists in specific fields. The construction of gender-friendly restrooms is also in the planning stage.

6. Marketing and Promotion of Environmental Education Topics:

In recent years, YCM has been consciously addressing environmental education topics in various ways, including special exhibitions, public art, podcasts, promotional videos, and educational events.

7. YCM Cultural Store:

YCM's in-house gift shop also incorporates environmental education and sustainable resource topics. The museum collaborates with environmentally friendly businesses and local companies that prioritize corporate social responsibility. In recent years, the cultural merchandise developed by YCM combines local environmental characteristics, including the use of specialty teas from Sanxia and Pinglin. They work with local ceramic artists to design tea cups with regional styles and tea canisters adorned with floral decorations.

8. International Exchanges and Promotion of Yingge:

Despite the significant reduction in international exchange opportunities in recent years due to the pandemic, YCM continues to host artists from various countries for cultural exchanges. Additionally, the museum maintains contact with international experts and scholars through online methods, ensuring the ongoing dialogue between Taiwanese ceramic culture and the rest of the world.

VII. Conclusion

Environmental education is a long-lasting and continuous process. Gustafsson, C., & Ijla, A. (2017) have stated that

"pro-active museums, working with local professional institutions and with forward-thinking leaders who have an effective vision and sustainable strategies, can represent a valuable example of sustainable development, help initiate social and economic renewal, and help change public opinion and policy on vital issues such as climate change p.449 (Gustafsson & Ijla, 2017)."

Apart from sharing the spirit of ceramic artisans, the beauty of Yingge as a cultural town, and the concept of cher-

ishing objects, YCM has been continuously promoting the diverse and inclusive ideals of Yingge and Taiwan's ceramic industry and ceramic art creation through international exchange programs.

YCM may continue its efforts to create an environmental education information platform, enhancing environmental sensitivity among the general population. Through the interaction between culture preservation or experiences and the relationship between people and culture, it aims to reevaluate human attitudes and actions towards the environment, triggering self-reflection. The goal is to cultivate attitudes and values that promote sustainable interaction between humans and the environment. The museum will also continue to engage in observation and exchange with museums abroad, integrating various environmental education resources and deepening the environmental education content related to culture preservation.

Ongoing Environmental Education Goals: Expanding in line with the trends of significant environmental education concepts. Trends in "Sustainable Development (SDGs)": These can be addressed through initiatives related to "SDG 4 Quality Education," "SDG 5 Gender Equality," "SDG 12 Responsible Consumption and Production," "SDG 17 Partnerships for the Goals," and others.

Trends in "Zero-Waste Green Living": Initiatives can focus on areas like "1.3 Bringing Your Own Eco-Friendly Tableware," "5.2 Green Travel – Eco-Friendly Drinking Cup," "5.3 Environmental Education Facilities and Sites," and more.

One of the most popular environmental education programs at YCM is the greenwaretransporting activity (**Tracing Back to the Roots** Guided Tour). This program not only brings exciting challenges to students but also reminds them to be consciously aware of extreme climate changes caused by global warming. These changes not only affect the production processes and costeffectiveness of industries but also alter the landscape of cultural and artistic development. From curriculum focused on cultural preservation, participants have developed a heightened concern for climate change. The Yingge Ceramics Museum aspires to make a meaningful contribution to a world characterized by rapid aging, declining birth rates, and global warming. It strives to promote environmental justice and intergenerational well-being in the pursuit of sustainable development for our planet.

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Establishing A Curatorial Approach to Museum Collections Through Children's Perspectives

—A Case Study of the Exhibition “Pop up! Collection Highlights” at the Taoyuan Children's Art Center

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The Taoyuan Museum of Fine Arts is an institution with multiple venues consisting of one main museum and three subsidiary art centers, one of which is the Taoyuan Children's Art Center (TCAC). Depends on the unique institutional characteristics, this paper will discuss the intertwined dynamics of “Children's Museology”, an emerging field in museology, and contemporary curatorial approaches, aiming to bring innovation to the display of museum collections and the exhibition design that centres around children's experiences, with the impetus to resonate with the curatorial gesture in contemporary art as well as to reconstruct child-driven, interactive experiences based on the essence of collections as a means of orienting visitors in the exhibition space.

In terms of curatorial strategy, the novel way of enhancing narratives in museum's collections that caters to children is performed through the interaction among pre-exhibition workshops, space design, and tailor-made teaching aids. This is made possible through close collaboration between the in-house curatorial team and artists. In this paper, the practices combining diverse pre-exhibition workshops and creative collaboration since 2021 serve as proof points to showcase TCAC's capacity to cater to children's perspectives as well as parent-child co-learning, and the “Pop up! Collection Highlights” held in 2023 in particular.

In conclusion, this paper addresses emerging issues in children's art exhibitions and children's museology so as to examine the curatorial practices at TCAC that are committed to gain children's perspectives on museum collections, which is expected to establish a distinct curatorial approach in a promising way.

Keywords: children, art museum, exhibits, collection, curating

I. Introduction

Amid discussions on museology from the late 19th to the 20th century, the independent discourse around children's museums had already established its cases and prototypes, recognizing children as an audience distinct from adults, a concept with a history dating back over one hundred years ago. In 1899, the Brooklyn Children's Museum in New York opened its doors, solidifying the concept of a children's museum. Today, children's museums around the world have evolved into “family-centered”¹ spaces that function as informal educational and interactive learning institutions. Participatory visitor engagement has become an intrinsic characteristic of these establishments, giving rise to exhibition halls that cover a range of themes such as science, nature, history, literature, and art. As early as 1888, Thomas Greenwood, author of *Museums and Art Galleries*,² suggested ways to engage children in museums, such as providing drawing boards and clay materials, encouraging children to explore the artworks and sculptures on display and to interactively respond to them using the materials at hand.

With the establishment of the Association of Children's Museums (ACM) in 1962, children's museums were defined as “a non-profit educational and cultural institution committed to serving the needs and interests of children by providing exhibits and programs that stimulate curiosity and motivate learning.”³ These institutions depart from the traditional, unidirectional knowledge dissemination typical of conventional museums, which advocates shared experiences and separation of play and learning. Children's museums have increasingly come to be viewed as organic, intermediary learning domains blending various cultures. In response to the booming development of digital culture, the traditional mandates of museums, as in “collection, research, exhibition, and education,” are increasingly losing their prominence amidst the evolving imperatives for cultural ceremony and material utility. Scholars have also observed that with the advent of online usage habits, institutions like libraries and museums—repositories of collective memory and cultural artifacts—may gradually be replaced, losing their material functions.⁴ Thus, institutions bearing these material responsibilities must seek new values fitting for this contradictory era. For example, the Young V&A, founded in 1872, showcases arti-

¹ Acosta, Teresa. Y. and Stephanie Shine. (2000) ‘Parent-Child Social Play in a Children's Museum,’ *Family Relations*, (4) 45-52.

² *Museums and art galleries*; Author: Greenwood, Thomas, 1851-1908; Note: Simpkin, Marshall, 1888

³ About the Association for Children's Museums,' Association of Children's Museums 2019. 7 <https://www.childrensmuseums.org/about/about-acm>, accessed 1 July 2019.

⁴ Media, Materiality and Memory Grounding the Groove By Elodie A. Roy 2015

facts from the childhoods of children worldwide. With a collection exceeding 2,000 items that range from 2300 BCE to modern times, the museum recently underwent years-long renovations to adapt its exhibition and education strategies to contemporary sensibilities. Reopening in 2023, it clearly targets an audience aged 0 to 14, from infants to schoolchildren to teenagers. The museum has shifted its focus from “display” to “practice,” paying attention to the experiences of multi-generational audiences and designing exploration spaces that are tactile, performative, and playful according to thematic considerations.

However, within the discourse on Children's Museology, the role of children's art education within art museums has emerged as one of the areas of development that has received the most attention. In 1977, France's Centre Pompidou led the way in establishing a children's art center. The institution sought to intertwine discussions through contemporary curatorial practices, aiming to construct an art appreciation and aesthetic experience suitable for children's learning. This innovation has since become a model for major art museums worldwide. One distinctive facet of the Centre Pompidou's endeavor is the deployment of age-specific zones. For instance, the Atelier des Enfants, aimed at children aged 3 to 10, functions as a co-creative workshop that empowers children's creative agency through art displays. Multiple art education programs are thus promoted. The Atelier des Enfants annually invites artists to curate workshop exhibitions, encompassing visual artists, architects, dancers, designers, musicians, and writers, creating an exclusive family space. On the second floor of the Centre Pompidou, a mixed-age interactive art space has been designated for temporary thematic exhibitions. It invites children to explore contemporary and modern art according to varying artistic styles, themes, and projects. Adolescents also constitute a crucial demographic for the Centre, with the cost-free, open area known as “Studio 13/16” conceived for youths aged 13 to 16, featuring planned activities and exhibition zones. Upon a holistic review, it becomes evident that the Centre Pompidou's age-specific and educational orientation for its children's galleries reflects a systematic approach to children's cognitive development. Its initiatives are centered around art, fostering educational plans, appreciation training, artistic thinking, and imaginative inspiration. These are delineated within the function of spaces allocated for both specific and mixed-age groups. Most importantly, the role of accompanying individuals is also thoughtfully considered. The Centre Pompidou encourages adult participation in a variety of children's art education programs, thereby nurturing a family-friendly environment within the institution.

The democratization of art has changed audience participation. Elee Kirk posits that museum and art gallery curators and educators can share a common language with preschool education professionals and children themselves.⁵ Kirk encourages museum professionals to re-evaluate the role of children in exhibitions and museum spaces, advocating for an ecosystem of mutual listening and dialogue with children. This approach is

poised to enhance the functional efficacy of front-line education within these institutions. Therefore, customizing the viewing experience for children has become a preliminary consideration for curators of children's exhibitions. Beyond the interpretation of art history, the introduction of artistic styles and movements, and the exploration of aesthetics and thought, contemporary art's capacity to break frames and challenge norms also comes into play. How do we, in a context where children have no prior knowledge, craft participatory experiences through experience, interaction, and narrative design? Invigorating the viewing experience for children as they engage with contemporary artworks has emerged as both an objective and challenge for art museums globally.

This paper explores the Taoyuan Children's Art Center, a subsidiary of the Taoyuan Museum of Fine Arts (TMOFA), as a case study. As part of a unique cluster of separate museums in Taiwan, the TMOFA is committed to contemporary art that speaks both to local urban and international perspectives. Its portfolio includes the distinct Hengshan Calligraphy Art Center and the Taoyuan Children's Art Center. Taoyuan is the youngest of Taiwan's six municipalities in terms of the average age of citizens, with a high proportion of young families, making children's art education a pivotal focus in the museum's developmental strategy. Even before the physical structure of the Taoyuan Children's Art Center was completed, the TMOFA had already curated more than 20 children's art exhibitions in Taoyuan since 2018. Through a blend of contemporary artworks, playground development, creative curricula, and workshops, the museum has gradually carved out a unique style for its children's art exhibitions throughout recent years. The TMOFA not only incorporates children's co-creation but also situates their cultural contributions within the exhibitions, thereby radically breaking away from traditional methodologies dominated by the curator's viewpoint. This paper will discuss the emerging issues in children's art exhibitions and children's museology, examining how the TMOFA's exhibition practices imbue their collections with a child's perspective, offering a novel approach to curatorial methodologies.

II. The Institutional Character of Children's Art Museums

In Taiwan's art museum ecosystem, the development of children's galleries has emerged as a significant trend. The unique characteristics of each museum influence the distinct styles and operational approaches of their children's spaces (Table 1). The Taipei Fine Arts Museum (TFAM), which opened in 1983, started collaborating with the Centre Pompidou in France in 2001 for four consecutive years to introduce interactive children's exhibitions, displaying original works and participatory content, laying a foundation of experience in curating children's exhibitions. In 2005, the museum's curators began planning “educational exhibitions” and simultaneously began investing resources in renovating children's galleries. This culminated in the completion of the Children's Art Education Center in 2013,

⁵ (2012b) ‘A school trip for Reggio Emilia: enhancing child-led creativity in museums’, in Jacobs, R. (ed.), *Creative Engagements with Children: International Perspectives and Contexts*, 133-41, ebook. Oxford: ID-press.

consisting of underground exhibition spaces, workshops, and an outdoor courtyard, covering an area of approximately 2,000 square meters. By 2016, TFAM shifted its approach from exhibition planning to an “educational program” model, gradually positioning it as a collaboration between in-house curators and contemporary artists, focusing on commissioned art productions, collection displays, borrowing works, and on-site workshops, and became known for its rich and diverse age-group guided tours and workshops during the exhibition period. Tracing the development of the Children’s Art Education Center at the Taipei Fine Arts Museum allows a glimpse into the evolution and shift in Taiwan’s art museum practices in planning children’s galleries over the past 20 years. This includes the transition from “exhibitions - educational exhibitions - educational programs” in curatorial gesture, the design of viewing spaces and workshops for children, and how to incorporate children’s participation from the planning stage of exhibitions, considering contemporary art’s viewing experiences for children. This also encompasses detailed age-group planning and the organization and training of volunteer teams, establishing benchmarks for the next generation of art museum institutions.

The National Taiwan Museum of Fine Arts (NTMoFA), established in 1988, set up a children’s playroom in 2005. In 2022, with the call to “create an equal partnership between adults and children,” it rebranded and launched the “Taiwan Children’s Art Cave,” designed as an interactive experience and educational exhibition space that embodies the spirit of experiencing art through play. This space is defined by a permanent exhibition that follows the museum’s dedication to outlining Taiwanese art history, thereby shaping the conceptual framework of its exhibition areas. It employs situational displays, gamification, and tailor-made interactive teaching aids/spaces to encourage children to delve into the museum’s collections. Unlike most art museums that regard children’s spaces as a single exhibition hall, the Kaohsiung Museum of Fine Arts (KMFA) refurbished its original visitor center in 2005 to establish the first public Children’s Museum of Art. It was designed to encompass art, education, and ecology in one park, with at least one in-house planned exhibition annually curated by the museum’s own curators. Beyond basic art education—encompassing sensory enrichment, imagination, multicultural awareness, and complementing the museum’s programs—it leverages the park’s natural assets. Significantly, KMFA prioritizes rural education, having initiated a program in 2011 to tour exhibits to remote elementary schools post-exhibition. The children’s space management policies of NTMoFA and KMFA, due to their institutional goals, resources, and urban locations, demonstrate different strategies and operational models. The former is positioned as a central government-affiliated children’s space with indicative goals, aiming to be a demonstrative children’s art space with Taiwanese art history as its theme, planning large-scale exhibition themes to guide children into extended spatial experiences with the collections. Located in the northern part of Neiweipi Cultural Park in Kaohsiung, the Children’s Museum of Art, with its rich urban texture and local characteristics, focuses on cultivating local children’s art education, as well as nurturing and establishing a strong connection between the museum and local schools, focusing on rural education constitutes a primary consideration in its local mission.

In summary, museums such as the TFAM, NTMoFA, and KMFA, with over 25 years of establishment, have undoubtedly undergone transformations in their approach to children’s spaces. These institutions have been rethinking the trajectory of children’s art museums in line with adjustments to their periodic institutional objectives. The burgeoning second wave of the museum evolution, exemplified by institutions such as the Tainan Art Museum, Chiayi Art Museum, New Taipei City Art Museum, and Taoyuan Museum of Fine Arts (TMoFA), incorporates spaces and educational programs for children within their existing facilities, municipal resources, and personnel structure. Take the Taoyuan Children’s Art Center as an example. Before the construction of the main building was completed, the center had already formed an operational team and launched over 25 contemporary art exhibitions focused on children in a temporary over 330-square-meter exhibition space, collaborating with over a hundred contemporary artists. They have curated various thematic exhibitions since the center’s operations began in 2018, primarily targeting preschool-aged children. By setting age-specific viewing guidelines and frequently changing exhibitions, they have succeeded in fostering familiarity and increasing revisitation rates among the local audience, thus crafting an identity for the TMoFA children’s brand. By 2024, the Taoyuan Children’s Art Museum in the Qingpu main building will be inaugurated. The exhibition model plans for 4 to 5 themed exhibitions annually, with 3 to 4 organized by the museum’s curators and one by an external curator selected through a curatorial call for entries.

Among them, the exhibition “Humor in Ink” focuses on art mediums and aesthetic experiences as its central themes, starting from historical, material, and playful perspectives to trigger children’s various extended creative imaginations regarding “ink” as a medium (Image 1). “Light Up” engages children with the diverse forms and expressions of light through the interactive works of seven artist groups, “experimenting” with light’s myriad interactions (Image 2). In an effort to engage children with more thematic issues in art, exhibitions focusing on parent-child relationships, such as “Mamahood” and “Papahood,” were also organized. Focused on exploring the roles of fathers and mothers, these exhibitions showcase the varied images and roles of contemporary parents through different artistic expressions. “See Sea” is inspired by nature, with six groups of artists exploring the connection between the ocean and life. In the last five years, in alignment with the spirit of advancing contemporary art in museums, efforts have been dedicated to weaving time-relevant forms of art into children’s educational experiences, encompassing flat painting, sound art, technology art, video, photography, sculpture, and installation art, tailored to a variety of curated themes. Through ongoing experimentation and development in its curatorial practice, the Taoyuan Children’s Art Center has progressively cultivated a distinctive curatorial gesture.



Image.1 *Humour in Ink* (2021) invites the artist Tseng Ting-Yu using inkstick as brusher, leading children to paint on the inkstone installation.



Image.2 *Light up* (2022) commissioned the artist Tsai Yi-Ting made use of motors, ultraviolet light, and color-shifting light-sensitive paint to capture tracks of moving light.

Table. 1 Children's art museum in Taiwan				
Art Museum	Children Arts Center	Management policies	Exhibition Gesture	Space Planning
Taipei Fine Arts Museum (TFAM)	Children's Art Education Center	The exhibition room holds one or two sessions of self-curated exhibitions or international exchange Educational Projects of special topics each year.	The TFAM education staff act as the main curator and collaborate with artists on themes regarding contemporary art and architectural aesthetics.	completed in 2013 and the Center now consists of the exhibition room, the interaction area, the studio, the kinder zone and the outdoor courtyard, taking up 2000 square meters in total.
National Taiwan Museum of Fine Arts (NTMoFA)	Taiwan Children's Art Cave	Established in 2005, the children's space remodeled in 2022, with interactive education and space display as the core spirit, and it advocates children's independent learning and exhibition experience. Reservation is required, with 3 sessions open daily. On-site registration is also open.	The exhibition area is planned based on the context of Taiwan's art history, and children are invited to explore the museum's collection through situational displays, games, and customized interactive teaching aids/spaces.	426 square meters of exhibition space. The curatorial projects are based on age groups.
Kaohsiung Museum of Fine Arts (KMFA)	Children's Museum of Art	KMFA prioritizes rural education, having initiated a program in 2011 to tour exhibits to remote elementary schools post-exhibition.	Focuses on cultivating local children's art education, as well as nurturing and establishing a solid connection between the museum and local schools, focusing on rural education constitutes a primary consideration in its regional mission.	The different floor in the museum provides different viewing experiences according to different ages.
Taoyuan Museum of Fine Arts	Taoyuan Children Art Center	Before the construction of the main building was completed in 2024, the center had already formed an operational team and launched over 25 contemporary art exhibitions focused on children in a temporary over 330-square-meter exhibition space, collaborating with over a hundred contemporary artists.	The exhibition model plans for 4 to 5 themed exhibitions annually, with 3 to 4 organized by the museum's curators and one by an external curator selected through a curatorial call for entries.	Inaugurated in January 2018 (on the 5th floor of Landmark Life Plaza in the Bade District) The Children's Art Center in service at Landmark Life Plaza has an exhibition space on 5F.
Chiayi Art Museum	Art education area	An art space created specifically for children under 12 years old.	Special exhibitions in line with the topics of other exhibitions in the museum. Interactivity and exploration are the main design principles	Located on the first floor of the art museum, it includes an interactive area and illustration book reading area, about 30 square meters.

III. Constructing a Curatorial Gesture for Children's Contemporary Art—Taking “Pop-up Collection Highlights” as an Example

As the Taoyuan Museum of Fine Arts approaches its fifth year since its establishment and with the forthcoming inauguration of the main building of the Taoyuan Children's Art Center in Qingpu, the curatorial strategy is evolving. Initially focused on unrestricted thematic planning and commissioned works from artists, the Taoyuan Children's Art Center is now turning its attention to its increasingly substantial collection of over a thousand pieces. The collection is inevitably an extension of the museum's spirit and institutional character. Within the context of the Taoyuan Museum of Fine Arts, the institution's mission is to develop local/international contemporary art collections, covering a rich array of themes. Besides operating the Hengshan Calligraphy Art Center, the museum includes contemporary calligraphy art as one of its collection contexts. In response to the establishment of the children's art center, imparting a children's perspective to the numerous collected works is also an area of

focus and practice in the museum's collection interpretation and educational programs.

“Pop-up Collection Highlights” is an educational program I curated, rooted in an examination of the Taoyuan Museum of Fine Arts' collection with a lens focused on Children's Museology. This program integrates the principles of the Reggio Emilia approach and Montessori education with contemporary art curation techniques, aiming to innovate how collections are displayed by centering children's experiences in exhibition design. It seeks to create participatory exhibition experiences tailored for children, aligning with the spirit of the artworks through a curatorial gesture that echoes contemporary art. Regarding curatorial techniques, the dialogue between pre-exhibition workshops, exhibition space creation, and teaching aid development is utilized to present museum curators and artists' efforts in creating new narratives for the collection specifically for children. This shift towards incorporating children in the creative process fundamentally breaks away from the traditional methodology that centers solely on the curator's perspective. This exhibition practice will be introduced below, highlighting the multifaceted meanings of museum collection displays in terms of object his-

tory, collection systems, and new interpretations of the collection, as well as showcasing the achievements developed by the Taoyuan Children's Art Center in addressing children's perspectives and parent-child co-learning.

In the preliminary research for the exhibition practice, I drew upon the complementary principles of the Reggio Emilia and Montessori educational approaches, incorporating corresponding modes of children's participation into different exhibition experience designs. The Reggio Emilia system was named after the small town of Reggio Emilia in northern Italy, renowned for its innovative and creative teaching methods that have captured the attention of aesthetic educators worldwide. Established by Loris Malaguzzi, the Reggio Emilia educational system was introduced through his seminal work, *The Hundred Languages of Children*.⁶ The book includes a poem embodying the key spirit of the Reggio Emilia approach, which has continued to inspire educators globally.

*The child
is made of one hundred.
The child has
a hundred languages
a hundred hands
a hundred thoughts
a hundred ways of thinking
of playing, of speaking.
A hundred always a hundred
ways of listening
of marveling of loving*

The foundational principle of the Reggio Emilia approach is the belief in children's inherent creativity, while societal influences often dull adults' imagination. Therefore, children have the ability to construct knowledge in their environment autonomously, and educators need to create conditions in the educational setting that inspire children's self-directed learning. Further, this teaching method focuses on inspiring children's ability to read and think beyond conventional boundaries, learning through free, unstructured play, where the use of text and the process of reading and writing by children is especially important. This approach constructs an art-based, child-oriented learning model, including experiential exploration. For instance, natural lighting and open, free classrooms are effective strategies in the Reggio Emilia method for creating learning environments for children.⁷ Additionally, child-centered visual imagery guidance is a key element, embedding open-ended questions to enable companions and peers to initiate children's knowledge-construction experience through question-and-answer exchanges. Globally, children's museums and art institutions are increasingly adopting the Reggio Emilia framework for

their exhibition designs. In 2018, the Royal Alberta Museum in Canada undertook renovations of its children's art space guided by the Reggio Emilia educational philosophy⁸ (Image 3), where the internal team designed a space that combines play and learning, based on Reggio's learning principles and philosophy. This repositions the role of museum educators to document and collect children's learning experiences, affirming children's contributions and taking their visitor experiences seriously.



Image. 3 The Royal Alberta Museum in Canada undertook renovations of its children's art space guided by the Reggio Emilia educational philosophy.

(I) Interpreting the Collections : Visual thinking strategies

Philip Yenawine, the former Director of Education at the Museum of Modern Art in New York, collaborated with psychologists in the 1980s to develop "Visual Thinking Strategies (VTS)"⁹, aimed at groups of children. This method initiates children's analytical experiences by asking three guiding questions: "What's going on in this picture?" "Why do you say that?" and "What more can you find?" Since its introduction in the 1980s, this method has inspired teaching approaches in schools and cultural institutions across the United States, expanding the breadth of visual arts education. It is also widely recognized by art educators as an effective way to build children's self-esteem and confidence in understanding art, as well as enhancing their critical thinking and literacy skills. In implementing exhibition practices, I have drawn from the concept of "Visual Thinking Strategies" to use visual productions and image guidance in designing educational exhibition programs. To maintain continuity in children's viewing experience of the selected items from the collection within their unique contexts, the preparatory work for "Pop-up Collection Highlights" involved designing a visual script for the exhibition. Illustrator Chang Hsiao-Chi was invited to create a series of five illustrated exhibition story scenes inspired by the selected works. These illustrations, along with strategically arranged guiding questions, have been compiled into an exhibition pamphlet. With this in hand, family audiences

⁶ 洛利斯·馬拉古齊著。孩子的一百種。語言-義大利瑞吉歐方案教學報告書。台北市：光佑。白育綺（2004）。


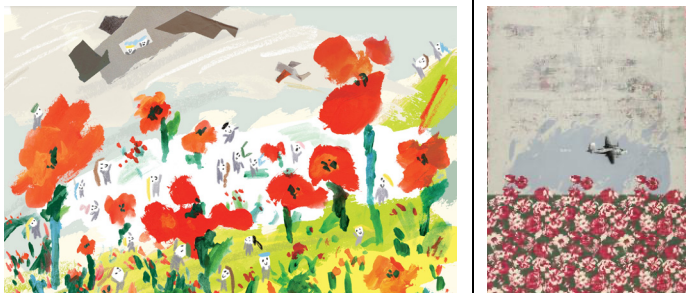
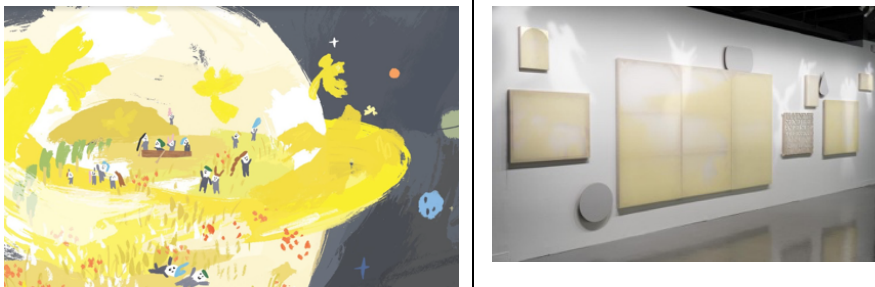

⁷ Cadwell, Louise Boyd (1997), *Bringing Reggio Emilia Home: An Innovative Approach to Early Childhood Education*, New York: Teachers College Press.




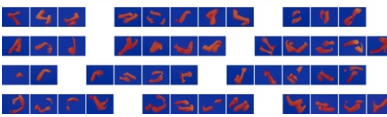
⁸ Natalie Charette, Evelyn Delgado, Jaclyn Kozak. Stop, collaborate and listen: Reimagining and. Rebuilding the Royal Alberta Museum for Children. 387. *Museum & Society*, 16 (3).

⁹ Yenawine, P. (2013) *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines*, Cambridge, MA: Harvard Education Press.

can navigate the exhibit, engaging with the artwork and the exhibition narrative through a self-guided exploration informed by visual strategies.

Table 2 Pop-up Collection Highlights's Exhibition narrative

No	Image	Collection Scenario	Exhibition narrative	Teaching approaches
1		Pop-up Collection Highlights's Exhibition narrative	Open the memory door of the art museum, inviting the audience immerse in artists' imaginative room.	What kind of space is the collection room in an art museum? Do you have your own collection?
2			Children are invited to walking through the scenario of "back garden", "blue sky" and "airplane", pondering about where they are.	Have you ever enjoy in bird-watching experience from an airplane?
3			The child entered a golden paradise and wanted to find the legendary angel, but found that the image of the angel was not clear and only turned into some faint light.	If angels had shapes, what do you think angels would look like? Look closely, where does the light come from?
4			The children came to a place where the flowers were dancing. Some flowers rotated very slowly, and some flowers danced very rapidly. These flowers all danced to their heart's content where we did not see them.	Come to dance with the flowers.

5			The child entered a huge wardrobe filled with clothes of various fabrics. He found a piece of clothing that belonged to him and his mother's.	If clothes had their own memory, what would it tell you? Do you have any clothes that stand out in your mind?
6			The children came to a place and found that people here are communicating with the language of hugging, such as hello, I love you and sorry in different ways of hugging. It turns out that there are so many different postures for hugging.	If we use hugs to resolve disputes between people, will the world be peaceful ?

(II) Re-viewing the Collection: Collaborative Projects with Artists

Artist Chi Chien's *Back Garden: Production Point* opens a dialectic on painting through the interplay of landscape imagery stratification and the dialogue with the medium. "Back Garden" reveals a private space, whereas "Territory" refers to a certain range of activities. The artist attempts to explore the mutual roles and dialectics between the medium and the landscape within the painting. The artist and I contemplated how to redesign a space experience for child audiences, extending from the original concept of the work. This led to the creation of the "Zero Garden," a spatial installation that expands the work's spatial layers into a tangible, layered landscape space (Image 4). To enrich the content of the work, the artist arranged a variety of items in the exhibition space, including oversized geometric blocks, miniature toy blocks, small-scale model airplanes, large airplane models, and object sliding installations, all reflecting the real-world counterparts of gardens, skies, and airplanes. This setup invites parent-child visitors to immerse themselves, to "walk into the painting," and to forge their private domains. The section is designed with teaching aids in mind, featuring Montessori-inspired geometric blocks as a centerpiece. Through the various heights of the blocks, abstract values, symbols, and concepts are assembled into tangible constructions and perspectives. Just like the aerial perspective in the original work, the city transforms from skyscrapers into combinations of blocks. It also allows for the construction of Stonehenge-like structures on-site with numerous blocks, guiding children to use the blocks to build landscapes within their territories.



Image 4 The artist attempts to explore the mutual roles and dialectics between the medium and the landscape within the painting.



Image 5 “Zero Garden collaborative painting workshop”


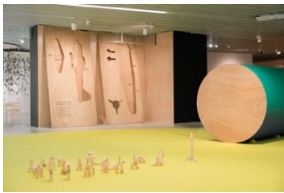

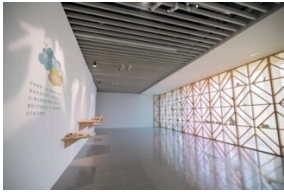
Another piece exhibited, “Zero Garden collaborative painting workshop” (Image 5), is the outcome of a workshop planned by Chi Chien and the museum’s education team.¹¹ Starting with the artist’s work *Back Garden: Production Point*, the canvas is seen as a “public territory” for children. They are encouraged, through an array of role-playing scenarios, to expand their “back garden” imaginings onto the canvas, jointly creating a diverse tableau with a variety of mixed media. Once the expansive canvas was completed, the artist brought it back to his studio for finishing touches, framing it into a large-scale painting that dialogues with the original piece, *Back Garden*, within the exhibit. The exhibition production and educational program planned by the museum and the artist not only facilitate dialogue between children and the artist’s creation but also integrate children’s perspectives into the core content of the exhibition, empowering them to participate in the exhibition’s production.



Image 6 The museum provides translucent acrylic blocks, designed to foster “shape awareness” and “color cognition,” further enriching children’s navigational experiences through this work.

Artist Chuang Li-Hao draws on the imagery of angels from historical paintings and modern visual communications to probe the intangible boundaries of energetic presences. His

work centers around the “Kármán line,” the demarcation between Earth’s atmosphere and outer space, delving into the realms that lie both within and beyond this territory. Moreover, he extends the concept of territory stratification to the exhibition space. Beyond the walls where people view paintings, angel silhouettes are introduced into the painting installations through lighting design, challenging the territories and boundaries of painting. Inspired by the mosaic glass decorations in Western churches, the artist used the museum’s natural lighting to cover the glass with silhouettes of angels in various colors and shapes. An inner layer of woodwork window grilles extends the onsite installation, projecting the simulated angelic light source on different walls, allowing children to “search for angels” behind the paintings. In the center’s design, the *Kármán Line* section (Image 6) is deliberately fashioned as an interactive learning playground for children. The museum provides translucent acrylic blocks, designed to foster “shape awareness” and “color cognition,” further enriching children’s navigational experiences through this work. Not only does this resonate with the poetic space crafted by the artist, but it also creates a bespoke exploration house of flowing light and shadows for children, leading them to uncover the traces of “angels” within the Kármán line.

Table 3 Collaborative Educational Program with artists.					
No	Artist	Artwork	Concept	Interpreting display	Interpreting Concept
1	Artist Chi Chien's Back Garden: Production point		Artist Chi Chien's Back Garden: Production point opens a dialectic on painting through the interplay of landscape imagery stratification and the dialogue with the medium. "Back Garden" reveals a private space, whereas "Territory" refers to a certain range of activities.		This led to the creation of the "Zero Garden," a spatial installation that expands the work's spatial layers into a tangible, layered landscape space. To enrich the content of the work, the artist arranged a variety of items in the exhibition space, including oversized geometric blocks, miniature toy blocks, small-scale model airplanes, large airplane models, and object sliding installations, all reflecting the real-world counterparts of gardens, skies, and airplanes.
2	Artist Chuang Li-Hao's Kármán line		Artist Chuang Li-Hao draws on the imagery of angels from historical paintings and modern visual communications to probe the intangible boundaries of energetic presences. His work centers around the "Kármán line," the demarcation between Earth's atmosphere and outer space, delving into the realms that lie both within and beyond this territory.		The center provides translucent acrylic blocks, designed to foster "shape awareness" and "color cognition," further enriching children's navigational experiences through this work. Not only does this resonate with the poetic space crafted by the artist, but it also creates a bespoke exploration house of flowing light and shadows for children, leading them to uncover the traces of "angels" within the Kármán line.

(III) Expanding the Meaning of the Collection: Multifaceted Collaboration and Teaching Aid Development

To enrich the interpretive and experiential dimensions of the exhibition, the museum has taken on the challenge of broadening the content and viewing perspectives of the displays, not just by inviting the original artists to expand upon their works but also by incorporating a variety of collaborative teams into the exhibition's production, which can both be challenges for the center during exhibition planning. Beyond the extensions provided by the museum and the original artists, the involvement of performance artists, book clubs, and floral design studios among others, offers new perspectives and breadth to viewing the collection. This approach encompasses sensory exploration, tactile creativity, body movement, and interactive play, closely aligned with young learners' experiences, collectively exploring and responding to the interpretation rights of the collection. (Table 3) Linked to the exhibition planning, the Marina Cruz workshop utilizes the *Unfold Se*

ries plan a quilting practice area. Inspired by the clothing of female family members, the artist conveys the memories associated with these garments and the women in the family. The museum extracts the details of the clothing from the artwork images, creating detailed fabric magnets and sparking children's interest in observing and assembling fabric pieces. (Image 7) The Miki Wei Studio team, inspired by the work *Flov"er 2009*, created a floral immersion installation space for live drawing, guiding children to observe the lifecycle and postures of plants throughout the exhibition period, documenting the temporal state of flowers and collectively creating learning through the artist's technique of scanning tens of thousands of flower movements. This adds another dimension to understanding the time concept in *Flov"er 2009* for children.



Image 7 The museum extracts the details of the clothing from the artwork images, creating detailed fabric magnets and sparking children's interest in observing and assembling fabric pieces.





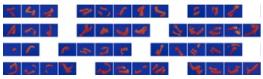




Image 8 The Miki Wei Studio team, inspired by the work Flov"er 2009, created a floral immersion installation space for live drawing, guiding children to observe the lifecycle and postures of plants throughout the exhibition period.



Image 9 Performance artist Chen Yi-Ju planned the "Relational Production III – Let's Embrace Each Other" parent-child workshop.

Starting with Yee I-Lann's "IN THE DARK DARK HEAVY DARK NIGHT I WAS LISTENING TO THE SECRET SOUNDS OF THE EARTH AND I HEARD YOU AND YOUR SWEAT BECAME

THAT OF FEAR DIDN'T IT IN THE DARK DARK HEAVY DARK," performance artist Chen Yi-Ju planned the "Relational Production III – Let's Embrace Each Other" parent-child workshop. This innovative workshop invites parent-child pairs into the theme of "embrace" depicted in Yee I-Lann's artwork. It is designed around the imaginative and interactive exploration of "body shapes" (Image 9), guiding participants to delve into bodily emotions. In the end, by wrapping the body with cling film, they co-create various "embrace" sculpture forms, which are exhibited alongside Yee I-Lann's work in the official exhibition.

Table 4 Pop-up Collection Highlights and its multifaceted Collaboration and Teaching Aid Development					
No	Artist	Collection	Artists/Collaborative team	Workshop/ Re-Interpreting the Collection	Concept
1	Marina Cruz		Museum team.		The museum extracts the details of the clothing from the artwork images, creating detailed fabric magnets and sparking children's interest in observing and assembling fabric pieces.
2	Yee I-Lann		Performance artist Chen Yi-Ju and museum team.		This innovative workshop invites parent-child pairs into the theme of "embrace" depicted in Yee I-Lann's artwork.
					By wrapping the body with cling film, they co-create various "embrace" sculpture forms, which are exhibited alongside Yee I-Lann's work in the official exhibition.
3	Huang Po Chih		Miki Wei Studio		The Miki Wei Studio team, inspired by the work <i>Flower 2009</i> , created a floral immersion installation space for live drawing, guiding children to observe the lifecycle and postures of plants throughout the exhibition period, documenting the temporal state of flowers and collectively creating learning through the artist's technique of scanning tens of thousands of flower movements.

III. Conclusion

In the "Pop-up Collection Highlights" exhibition, emphasis is placed not only on the readability that can be extended from the artworks but also on starting from pieces in the Taoyuan Museum of Fine Arts collection that are rich in visual exploration. This strategy encourages audiences to reflect on several questions: how is the tactile feel of images conveyed? How are images created through the interaction of materials and light? What are the characteristics of images in the digital age? What kinds of visual experiences do the stillness and motion of images offer? And, how do spaces unfold between images? Throughout the exhibition practice, the continuous translation, re-viewing, and expansion of the collection's context appear across various segments of the exhibition. The thinking modes of "Re-Interpreting the Collection," "Re-viewing the Collection," and "Expanding the Meaning of the Collection" lay the groundwork for the Taoyuan Museum of Fine Arts' curatorial

gesture in children's contemporary art. Among these, "Collaborative Projects with Artists" and "Multifaceted Collaboration and Teaching Aid Development" continue the exhibition practice style established by the children's gallery of the Taoyuan Museum of Fine Arts over the past five years, with a special emphasis on multiple ways of viewing the collection. This approach may serve as a methodological foundation for future considerations of incorporating children's perspectives on collections, whether through the production of exhibitions or through online/offline educational programming. The experimental nature of the curatorial gesture demonstrated in this case is significant.

While advocating for experimental approaches, there is an inevitable challenge posed by the participants' behavior towards the exhibits. For instance, educational methodologies promoting children's involvement often conflict with museum policies regarding the safety of the collections. Therefore, it is crucial for the curatorial team, artists, educational team, and on-

site volunteers to address and troubleshoot issues at the exhibition site. Feedback from parent-child audiences, documented daily by volunteers, allows the curatorial team and artists to accumulate experience through feedback. Firstly, the intrinsic non-tactile nature of art contradicts the interactive designs aimed at engaging children, necessitating a clear division within the exhibition space into “interactive zones” and “viewing zones” is necessary. Secondly, the design and presentation of participatory works should be centered around either the artist’s perspective or children’s behavior patterns, requiring continuous adjustment to reach consensus based on individual cases and the characteristics of the works. Thirdly, the challenge of stimulating children’s curiosity while maintaining discipline evolves into an ongoing process of developing a comprehensive understanding of children’s behavior through continual refinement.

In the context of Taiwan’s dynamic museum ecosystem, particularly at a time when the second wave of museum evolution is in full swing, and under the emerging discourse of children’s art exhibitions and museology, this paper attempts to explore the possibility of developing curatorial methods based on the existing achievements of the Taoyuan Children’s Art Center’s initiative to endow collections with children’s perspectives.

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Mechanism of Sustainable Development of “Placeness”: Taking Ecomuseum as the Method

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Abstract

This research project explores how the existing “placeness” is preserved and even strengthened in the postmodern social context and focuses on the *in situ* preservation initiated by the museology community in the 1970s in response to the displacement or the decontextualized collection mode.

The proposed mechanism promotes research, exhibition, and education work, and because of the *in situ* preservation mode, it could continue and even strengthen the “placeness.” Then it may propose a sustainable development mechanism of “placeness.”

Since the 1990s, the concept of ecomuseum has gradually been introduced to Taiwan, and many initiatives have emerged all over Taiwan, some of which have entered practical implementation. Based on this, the research team conducted in-depth research and discussion. In addition to reviewing the origin and development of the ecomuseum in the international society and the development process of introducing this concept into Taiwan, this research focuses on Houtong Coal Mine Ecological Park, Daxi Wood Art Ecomuseum, Puli Ecomuseum Network to try to understand the operating mechanism under the current situation and to create the unique operating model according to the local characteristics, which could construct and strengthen the “placeness.”

Through this research, we found that the characteristics of these places are pretty significant. In addition to the characteristics of the natural environment where they are located, as well as the associated social and cultural context and industrial and economic activities, various stakeholders have also pointed out the importance of the characteristics of the people in each place; secondly, the placeness and identity of each case would be changed and affected by major local events, such as the suspension of coal mining in Houtong Place, 921 Earthquake for Puli Place, the cultural and historic preservation and community empowerment in Daxi Place; thirdly, under the overall environment developing towards placeless or non-place (Cresswell 2006; Relph 2021; Massey 1991; Auge 2009), these three research cases, except for the outward pull of population outflow, have the development trend of the elderly or young and middle-aged groups returning to their original hometowns or migrating to these new hometowns. It is not only related to local economic development or employment conditions but also inseparable from the sense of place identity.

According to the results of this study, the three core topics and development goals advocated by the ecomuseum in the past, including *in situ* preservation, community participation, and local development, have positive functions and benefits for preserving and revitalizing placeness. However, to achieve this goal, the joint effort and cooperation of multiple stakeholders

(including the related museums or facilities) should be necessary, which cannot rely on a single ecomuseum to implement it.

Based on the findings, the research team accorded each ecomuseum's existing conditions and development status to propose the ecomuseum development model that takes a specific place as the focus and practice field. Following the conclusion, more dialogues and interactions among diverse stakeholders in the specific place should be expected, which could contribute to the development and optimization of each ecomuseum and implement the goal of using ecomuseums to promote the sustainable development of the placeness.

Biography

Zhen-Hui Liu earned a Ph.D. degree from the Department of Geography at National Taiwan University. The title of his Ph.D. thesis is “A Study on the Developing Mechanism of Ecomuseums in Taiwan: A Case Study of Houtong Coal Mine Ecological Park.” He did the field study and conducted the action research in Houtong Coal Mine Ecological Park, an important ecomuseum in Taiwan, since 2007. Recently, he worked at National Tsing Hua University as a mentor at the Residential College and was a postdoctoral fellow at the Institute of Ethnology, Academia Sinica, and the Center for University Social Responsibility, Ministry of Education. He was an Adjunct Assistant Professor at the Center for General Education, National Kaohsiung University of Science and Technology. He is the assistant professor at the Literacy Center for Creative Writing and Course Development at Providence University. He specialized in the cultural landscape, cultural tourism, community empowerment, and ecomuseum. He is a member of ICOM (International Council of Museums) and ICOMOS (International Council on Monuments and Sites).

Keywords: placeness, ecomuseum, Houtong, Daxi, Puli, multi-stakeholder

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1. Research Background

For a long time, “place” has been an important research area in geography. It focused on exploring each place's characteristic resources and issues. Recently, it has focused on researching “sense of place.” Discussing and thinking about how human beings are emotionally connected to places and how the “identity” and “action” triggered by emotional investment are generated, operated, and have an impact.

In contrast, “placeness” is an exploration of the essence and connotation of a place. In the past, when transportation facilities were underdeveloped, the placeness constructed by different places in response to the natural and human conditions had differences and uniqueness.

However, with the strengthening and expansion of modernity or modern development concepts, the international community has also begun to pursue a more uniform or single development model. Different places' original regional differences and diverse characteristics have also been greatly affected and diluted. The international academic community proposed in the 1970s that places initially with deep emotional connections and regional identities began to be impacted or replaced by “placelessness” or “non-place.” Today, the original binary opposition between place and no place or non-place has begun to move towards more complex connections and interactions. How to use the regional characteristics of each place simultaneously to develop a differentiated development model and use the increasingly convenient and fast connection networks (both physical and virtual) to connect and cooperate in different places has become a vital issue attracting widespread attention.

This research explores how to preserve and strengthen the existing placeness in the postmodern social context. Using the new museum model invented in the 1970s in France, responding to the traditional museology's relocation or decontextualization of collection, the proposed *in situ* preservation mechanism promotes research, display, and education in the original location for the preserving objects. After its promotion and development in about 50 years, it has become an influential ecomuseum model in the domestic and foreign museum circles. The academic theory and practice model emphasizes local preservation, attaches great importance to community participation, and connects and responds to local development. Therefore, in addition to maintaining the material representation of placeness, it can also strengthen the local people's understanding of locality and local sustainable development mechanisms, and emotional connection and identification would be proposed.

Houtong Place, located in Ruifang District, New Taipei City, is one of Taiwan's most important coal mining areas. In recent years, the coal mining heritage here has been widely concerned. On July 24, 2010, Houtong Coal Mine Ecological Park was officially established. Due to the fact that the Tourism and Travel Department of the New Taipei City Government is in charge (rather than the Cultural Affairs Department of the New Taipei City Government, which is in charge of cultural issues), it can only focus on building hardware facilities under the organizational thinking framework and perform essential maintenance work. However, the local research and connections particularly needed for an ecomuseum are always insufficient. After the park was officially opened, in response to the flow of tourists and visitors from outside areas, it indeed drove the local economy and development.

Many stores have opened one after another, and external investors have purchased the local land and buildings owned by the mining company (abbreviated as Ruisan Company) to establish Houtong Mine Leisure Park. Local organizations have also continued to promote the care of community residents. However, Houtong Coal Mine Ecological Park has yet to launch the cultural and historical research and community connections, which are important to the ecomuseum.

Entering 2019, a group of old miners could not wait any longer. They decided to raise their funds to lease mining facilities around the Ruisan Main Mine, owned by Ruisan Company, and planned to establish Houtong Miner's Culture & History Museum. Initially, it was just a straightforward mining document exhibition. Currently, with the input of resources and joint participation from the outside, in addition to the continuous improvement of the exhibition quality of the museum and frequent mining area guided tours, it triggered the research on mining culture and history, as well as the diversified development of video and drama. It showed great vitality and energy beyond everyone's expectations. However, such unexpected innovative development is due to the aging of the old miners. Ruisan Company may no longer be willing to lease mining facilities to the operating unit of Houtong Miner's Culture & History Museum after the expiration of the five-year lease. In the face of this worrying prospect, old miners also expressed their hope in interviews and expected government departments (especially the nearby Gold Museum, New Taipei City Government) to take it over.

From the perspective of academic research, residents, especially relevant groups who have previously participated in the coal mining industry, have irreplaceable value regarding the preservation and inheritance of mining culture. It cannot be accomplished by any museum organizations established by government departments. In addition, there is another local museum, Houtong Mine Leisure Park, operated by a private company, and it uses existing local mines, mining facilities, and mining machinery to provide the experience of riding a mine car and operating mining machinery that is lacking in the above two units.

In terms of the research proposition of maintaining and continuing the Houtong placeness, it may be possible and urgent to break the long-term imagination and expectations for Houtong Coal Mine Ecological Park and initiate the “Houtong Place Ecomuseum” that combines the joint efforts and organization of multiple local stakeholders. Only in this way, the Houtong area can implement the three core concepts of ecomuseum, *in situ* preservation, community participation, and regional development, and thus contribute to the sustainable development of the Houtong placeness.

2. Research Purpose

As mentioned above, placeness, which initially seemed self-evident, has begun to be affected and impacted by modernization and the subsequent rapid spread of globalization and is even considered dispensable. However, in recent years, place exploration has been re-engaged, and even using the differentiation and uniqueness of placeness to activate the diverse possibilities of local development has become one of the essential tendencies.

Among them, the most critical example is the community empowerment movement that emerged in the 1990s. Experi-

encing the impact of large-scale natural disasters, such as the September 21 Earthquake in 1999 and the Morakot Typhoon in 2009, it shows the vital role and function of participation and independent creation by the power of bottom-up communities. National Development Council designated 2019 as “the First Year of Regional Revitalization in Taiwan,” declaring innovative actions with local characteristics as the core and positioning them as important policies at the national security strategic level. It can revitalize local industries, create jobs, and promote population return by combining local creation with innovation to change the development trend of large-scale population migration to large cities. By exploring and utilizing various placeness, its unique local character promotes positive possibilities for sustainable development in diverse urban and rural areas.

In the 1990s, the ecomuseum above as concept was gradually introduced to Taiwan and was considered to be one of the tools for preserving and perpetuating placeness or a sense of place. However, how this concept or ideal is to be implemented and achieved may still be combed and examined in the existing context of each case, and it is impossible to apply a standardized model to every place and field.

Therefore, this study is based on the long-term and continuous attention and research results on Houtong Coal Mine Ecological Park (or Houtong Place) and the extending discussion. Considering the differences and diversity of the research cases, the research team also focused on Daxi Wood Art Ecomuseum and Puli Ecomuseum Network for the case studies. In addition to understanding the essential local elements for each place, the research team also focused on whether or how the diverse ecomuseums promoted in the local area could contribute to local sustainable development and examined and explored the future possibilities for the construction and development of a (broadly defined) ecomuseum taking place as the field.

3. Literature Review

(1) Related Research for Placeness

Edward Relph established a website called “PLACENESS, PLACE, PLACELESSNESS” (<https://www.placeness.com/>) and explained its introduction. He understood placeness to mean everything related to places and the concept of place. Various online sources define it as “the quality of being a place.” He has seen it used to mean something like “the quality of coming from a place.” The 1989 Oxford English Dictionary claims that “placeness” is rare and defines it briefly as the quality of having or occupying a place. He believes that the suffix “ness” means a state or condition. In his opinion, placeness is a conveniently broad term that allows him to consider everything to do with the diverse qualities, interpretations, uses, and experiences of place, from place cells in the hippocampus to a global sense of place.

Edward Relph mentioned several factors that have reinforced (place) distinctiveness over the past 50 years, including “heritage protection,” “treatment of natural environments,” “post-modern design,” “place branding,” “place making.”¹ In addition, Edward Relph also put forward theoretical speculations

about place in the past 50 years, including “changing relations of place and placelessness” means that the relationship between place and placelessness has changed from antagonism and rejection to coexistence and interaction; “place as a lens for the world” means that all places are microcosms of larger patterns and processes that are adapted to local circumstances; “the trend to heterotopia” means that most things seem to be out of place and it’s hard to determine any coherent logic behind it; “the openness of place” means that the distinction between place and no place is weakened; “the responsibility and the future of places” means that comparing the claims and opinions of politicians and so-called experts with the situations is encouraged, and furthermore in a polycentric mobile world, we need to take responsibility for where we are, and finally “openness to the world” is fundamental to understand the profound challenges facing the global village in which we now live.²

In recent research results on placeness, Pen-Chuan Liao and Chen-Jai Lee (2003) emphasized that the “existence of history” demonstrates the placeness of geographical regions and explored the composition of the placeness in the Xiluo area in the Qing Dynasty and discussed and interpreted it in terms of three cultural layers including artifact layer, social system layer, and spiritual layer in “The Formation of the Chinese Cultural District in Taiwan during the Ching Dynasty-The Historical Interpretation of Hsi-Lo’s Placeness.” Hsi-An Hsieh (2005) took the “Hello! Xiushan Flower” public art as an example and recorded the complete process of creation by the public art team, and discussed and proposed the four significant aspects of “publicness,” “artistry,” “placeness,” and “practicality” in “The Study of Public Art Creation-A Case Study of Participation in the Artistic Creation of the Public Art Work ‘Hello! XiuShan Flower’.”

Changsup Shim and Carla Almeida Santos (2011) discussed large shopping malls that are generally considered to be placeless and prospected how to transform from placeless to an urban dialogue venue with multi-purpose and regulated management in “Urban Tourism: Placelessness and Placeness in Shopping Complexes.” Roberto Calderon (2016) started from the “third place”, which has mixed characteristics of public and private attributes, and explored a socialized state called “third placeness,” which occurred in a state where information was uncensored and minimized inequality and differences with the character of low barriers to information access, regularity and relax and comfort in “Third-placeness Supporting the Experience of Third Place with Interactive Public Displays.”

Xiaoyi Yuan (2019) used Yelp restaurant reviews contributed by more than 3 million users to explore the relationship between independent stores/chain stores and placeness in the city in “Assessing the placeness of locations through user-contributed content.” Fasih ur Rehman et al. (2021) discussed how to use the sensory experience as a material practice to combat an anachronistic sense of place in the anachronistic identification of native American’s space in “Experience of Out-of-Placeness in Diane Glancy’s *The Reason for Crows*.” Xiyue Zhang et al. (2021) took traditional Suzhou embroidery as the primary research object. They explored the revitalization benefits

¹ Resources from:
<https://www.placeness.com/changes-to-place-over-the-last-50-years-1-reinforcing-distinctiveness/> °

² Resources from:
<https://www.placeness.com/changes-to-place-over-the-last-50-years-3-theoretical-speculations/> °

for constructing placeness and sustainable development of specific social contexts in "The Construction of Placeness in Traditional Handicraft Heritage Sites: A Case Study of Suzhou Embroidery."

Although the research results mentioned above have been across more than 20 years, these authors are from domestic and foreign countries, and the nature of the papers includes journal articles, dissertations, seminar papers and so on. However, it is also evident for domestic and foreign academic circles starting from conducting essential discussions focusing on the formation and construction of placeness, gradually focusing on the interactive relationship between placeness and "placelessness," even discussing it from a critical perspective, and recently focusing on how to revitalize and reconstruct existed placeness.

As mentioned above, placeness, which was originally regarded as self-evident, has had a high degree of influence and impact in recent years in response to the booming development of the capital economy and the rapid advancement of transportation and network technology and has thus derived the emergence of placelessness and non-place and other related phenomena. However, the place is a space where people with multiple stakeholders care about, live, and even survive. How can we jointly create placeness or recreate a sense of place under the actual conditions of different perspectives? We need to think about the role and functions that ecomuseums can play, which are the core issues to which this study pays more attention.

(2) Related Research on Placeness and Ecomuseum

Regarding the last issue mentioned above, how can the existing placeness not be destroyed or even disappear due to the impact of industrialization or modernization, and even be strengthened through reconstruction and toward sustainability? It is a feasible method to introduce the concept and mechanism of ecomuseum.

Peter Davis (2009) discussed the relationship between ecomuseums and representation of place. He shared the related cases, including "Gavalochori Museum, Crete, Greece," "Hirano-Cho Ecomuseum, Japan," "Kalyna Country Ecomuseum, Alberta, Canada" and "The Ecomuseum of the Terraces and the Vine, Cortemilia, Italy" in "Ecomuseums and the representation of place." Corsane Gerard (2009) explored whether ecomuseology can provide a suitable model for maintaining the "spirit of place" in the North East of England in "Ecomuseology: a holistic and integrated model for safeguarding 'spirit of place' in the North East of England." In this article, he discussed the inter-

connectedness of tangible and intangible heritage and the importance of community participation. He also addressed the limitations of heritage management and museum work in the more "traditional" approach and compared them with the work content embedded in the ecomuseum process.

Cheng Chang (2015) explored how to transform the sense of place created by heritage in ecomuseums from a conceptual space into an experiential place and explored the relevant mechanisms and operating models of community participation in "Community Involvement & Ecomuseums Towards a Mutual Approach to Ecomuseology and Landscape Studies." Ken Taylor (2019) explored the issue of place attachment through the landscape and discussed the challenges in thinking and action regarding China's promised rural revitalization plan (part of which is to establish the ecomuseum) in "New Lives, New Landscapes. Landscape, Heritage and Rural Revitalisation: Whose Cultural Values?"

In addition, "Ecomuseum: A Sense of Place," written by Peter Davis, the first edition was released in 1999, and the second edition was released in 2011 (Davis 2011), is also an internationally recognized research project that combines these two research topics. This study followed this line and continued exploring the relevant theoretical concepts and practical operation mechanisms of ecomuseums in preserving and enhancing placeness. We also hoped that through the continuation of this research project, we could provide insights into how to promote and develop ecomuseums to contribute to placeness or "sense of place" and even deepen the dynamic placemaking and provide more theoretical research results.

4. Research Method

(1) Research Method and its Innovativeness

The author took ecomuseums as the primary research object and topic for a long time. During the writing stage of the doctoral thesis, he chose Houtong Coal Mine Ecological Park as a research case. He simultaneously focused on the other three essential ecomuseum cases in Taiwan, including Gold Museum, Daxi Wood Art Ecomuseum, Tugou Rural Art Museum, to conduct literature discussion, on-site investigation and field interviews on three core topics: *in situ* preservation, community participation, local development and then accordingly proposed the development process of ecomuseum by three stages and six steps (Liu, Lee 2015) (see Figure 1 for details).

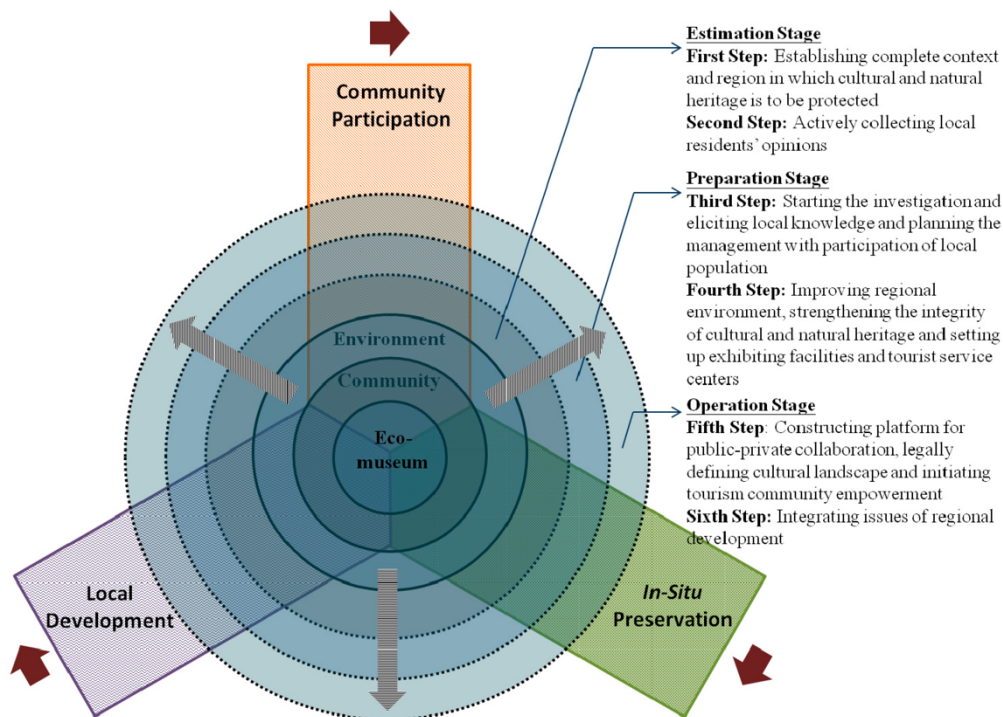


Figure 1. Schematic diagram of the proposed development model of Ecomuseum in Taiwan (Liu, Lee 2015)

Using ecomuseums to respond to and implement the preservation and enhancement of placeness while maintaining the three core values, including *in-situ* preservation, community participation, and local development, still requires continued exploration. When considering this place issue, many unknowns exist about how to implementing and achieving sustainable development goals. Therefore, in terms of the research approach, an exploratory research method is adopted to promote the work.

Ananya Swaraj (2019) mentioned, "Exploratory social science has the potential to be more insightful than confirmatory research by applying dialectical thinking." Hengjia Wang (2004) also quoted the views of Donald R. Cooper and William Emory (1995), saying that exploratory research is particularly suitable for researchers to use when they lack clear ideas about specific issues during the research; for new or still vague questions in the field of research, researchers must use exploratory research to gain a basic understanding of the problem; if the variables of the study may be unknown or not well defined, these studies must first establish hypotheses through exploratory research; in addition, exploratory research helps researchers develop more apparent concepts, establish priorities, and strengthen final research designs. Emerson Wagner Mainardes, Helena Alves, and Mário Raposo believed: "Exploratory research requires a qualitative approach to phenomena." (Mainardes, Alves, Raposo 2010; Denscombe 2003; Hair Jr. etc. 2003) Donald R. Cooper and Pamela S. Schindler (2014) specifically proposed specific methods of exploratory investigation or research, including participant observation, films/photos, psychological projection techniques, psychological tests, case studies, street ethnography, social elite or expert interviews, document analysis, interpersonal distance, body language, and so on; it is expected that by expanding the understanding of seemingly loosely structured problems and using insightful analysis, we can finally proposed new hypotheses to respond to the problems.

This study is based on case studies and then integrates the research results of different cases to explore the possibilities of using ecomuseums to promote the preservation and creation of placeness. For case studies, field observation was used to understand the operation of various ecomuseums, and in-depth interviews with multiple stakeholders were conducted, reviewing the preparation and operating mechanisms of individual cases and discussing the current development issues. Based on the different site resources and spatial scales of different cases, we propose a diverse development mechanism suitable for ecomuseums in Taiwan through cross-case comparative research, which could implement preserving and strengthening placeness and move towards sustainability for future development.

As mentioned above, this study is doing the case studies for Houtong Coal Mine Ecological Park (vs. Houtong Place), Daxi Wood Art Ecomuseum (vs. Daxi Place), and Puli Ecomuseum Network (vs. Puli Place). Through on-site surveys and interviews with multiple stakeholders, the research team discussed the correlation between placeness and ecomuseum. Then it reorganized the interaction between them to propose the mechanism for sustainable development of placeness through ecomuseum.

(2) Research Step

A. Literature Review and Theoretical Discussion

The research team collected and organized the literature about placeness and the interrelated material with ecomuseum, and in addition, crawled and combed the literature of three research cases to speed up the advancement of interview content and help produce insightful interview results.

B. Preparing Interview List of Diverse Stakeholder

Within the constraints of the existing research workforce and material resources, the research team selected important representative stakeholders and conducted semi-structured

interviews. The interviewees were selected for the study consisting of representative community residents (including new residents who immigrated to the place), ecomuseum operators, and

scholars and experts concerned about or participating in promoting the local work (the interviewees were listed in Table 1).

Table 1. Interviewee List

Studying Case	Interviewee Attribute	Interviewee Number	Interviewee Code
Houtong Coal Mine Ecological Park (Houtong Place)	community resident	3	HT-C-1 HT-C-2 HT-C-3
	ecomuseum operator	2	HT-M-1 HT-M-2
	scholar and expert	1	HT-P-1
Daxi Wood Art Ecomuseum (vs. Daxi Place)	community resident	2	DX-C-1 DX-C-2
	ecomuseum operator	2	DX-M-1 DX-M-2
	scholar and expert	2	DX-P-1 DX-P-2
Puli Ecomuseum Network (vs. Puli Place)	community resident	3	PL-C-1 PL-C-2 PL-C-3
	ecomuseum operator	1	PL-M-1
	scholar and expert	1	PL-P-1

C. Conducting on-site Surveys and Interviews with Multiple Stakeholders

Based on the above list of interviewees, the interviewing time was contacted and the interviewing work was carried out (the interviewing schedule is detailed in Table 2).

Table 2. Interviewing Schedule

Studying Case	Interviewee Attribute	Interviewee Code	Interviewing Date Code
Houtong Coal Mine Ecological Park (vs. Houtong Place)	community resident	HT-C-1	20221218
		HT-C-2	20221218
		HT-C-3	20221218
	ecomuseum operator	HT-M-1	20221217
		HT-M-2	20221218
	scholar and expert	HT-P-1	20230211
Daxi Wood Art Ecomuseum (vs. Daxi Place)	community resident	DX-C-1	20221112
		DX-C-2	20221112
	ecomuseum operator	DX-M-1	20221112
		DX-M-2	20221114
	Scholar and Expert	DX-P-1	20221015 20221112
		DX-P-2	20221113
Puli Ecomuseum Network (vs. Puli Place)	Community Resident	PL-C-1	20230318
		PL-C-2	20230318
		PL-C-3	20230417
	Ecomuseum Operator	PL-M-1	20230304
	Scholar and Expert	PL-P-1	20230324

In addition, to enhance the understanding and mastery of the research cases, the research team planned the on-site investigation itinerary and implemented it accordingly. The schedule included the investigation for Houtong Place on July 22, 2022, December 17, 2022, and February 5, 2023; Daxi Place on November 13, 2022; Puli Place on March 4, 2023, and March 18, 2023.

D. Compiling on-site Survey Data and Verbatim Interviews with Diverse Stakeholders

The research team organized the results of the on-site investigation with pictures and texts and compiled the audio recordings of interviews with multiple stakeholders into verbatim transcripts.

E. Qualitative Analysis of Research Result and Presentation of Research Outcome

Based on the integration and analysis of the research above results, the development model of ecomuseums in Houtong Place, Daxi Place, and Puli Place was proposed. A compara-

tive study was conducted on the three cases and a mechanism for using ecomuseums to promote the sustainable development of the placeness was proposed.

(3) Research Schedule

Table 3. Gantt Chart of Plan Execution

Year	2022						2023					
Month	Jul	Aug	Sep	Oct	Nov	Dec	Fan	Feb	Mar	Apr	May	Jun
document collection and organization												
preparing interviewee list												
performing fieldwork												
research data compilation												
analysis of research result												

5. Research Result

(1) Case Study of Houtong Place

1-1. Placeness of Houtong Place

There are three villages in Houtong Place, including Guangfu Village, Houtong Village, and Gongqiao Village. For the critical tangible resources in Houtong Place, in addition to the coal mining industry (mainly in Guangfu Village and Houtong Village), the gold mining industry in Gongqiao Village is also a vital local characteristic resource. Besides, the local rainy weather conditions are also an essential factor. As for the shaping and creation of local identity by residents, it related to the solid human touch formed by the local mining work background and the habit of mutual assistance and cooperation. In addition, during the mining period, the mining company established welfare facilities and mechanisms for employees, which are also significant local resources. However, with coal mines as the primary source of local economic resources and employment opportunities, when the industry faced change, it would highly affect the local consciousness and local identity of residents. Compared with other coal mining areas in Taiwan, most local mining communities have rapidly disintegrated or disappeared after mining operations ceased. There is a clear difference between Houtong Place and other places. Stepping towards the post-mining era is the biggest advantage and niche for this place's mining cultural heritage preservation.

1-2. Recreation of Houtong Placeness by Ecomuseum

Furthermore, beyond Houtong Place, there have been marketing concepts and slogans such as "Shui (Shuinandong)," "Jin (Jinguashi)," "Jiu (Jiufen)," "Hou (Houtong)," which in Hokkien means "it will be beautiful for a long time." From the perspective of place context, paying attention to natural resources on a larger scale and the connection and integration of humanities and societies derived from natural resources would be a direction worth thinking about and working hard on.

Although the tangible and intangible resource conditions in the Shuijinjiu area and Houtong Place are different, the traditional museum thinking using point-shaped museums as the basic unit must

move towards a planar or larger regional scale as the ecomuseum structure. From this point of view, it often needs more clarity about whether it should control the field outside the museum space. Taking the Gold Museum as an example, the main park located in the Jinguashi area actually has a planar or regional scale layout. However, compared with the complete spatial scale and industrial context of the past gold and copper mine industry, it still only involves some of the contents. In contrast, when Houtong Place was decided to be transformed into an ecomuseum, which was built and developed accordingly, the scope of thinking and planning was the entire mining area. At that time, it proposed a development model of core and satellite museums that involved community and local participation. However, after the park's official opening, it also fell into the myth of museum management. For a long time, it has been unable to implement the proposed ecomuseum concept. After establishing Houtong Miner's Culture & History Museum, the entire area entered a different developing stage. Old miners began to use their knowledge and emotions about the mining industry to construct exhibition mechanisms based on coal mining areas and combine tangible and intangible cultural assets.

1-3. Discussion of Ecomuseum Issue in Houtong Place

However, Houtong Miner's Culture & History Museum faces constraints such as its core members stepping to the senile stage and the imminent expiration of the museum space lease. Respondents proposed the development of connecting the Gold Museum, which requires more detailed evaluation and discussion in the future. This case may be an excellent opportunity for the research team to liberate the ecomuseum from being "a" museum. Taking Houtong Place as an example, in addition to the Houtong Coal Mine Ecological Park, which is affiliated with the local government department, Houtong Miner's Culture & History Museum is run by a private non-profit organization and Houtong Mine Leisure Park is owned and managed by a private enterprise, which preserve and reproduce some aspects of the local coal mining industry in Houtong Place. Of course, there are other tangible and intangible resources located in the three local administrative areas: Guangfu Village, Houtong Village, and Gongqiao Village, each with an elected village leader, as well as a community development association. There is also a Houtong Place Sustainable Development Association that crosses admin-

istrative boundaries, stores and business district organizations that respond to the needs of residents and tourists from the outside areas, and religious and educational institutions.

1-4. A New Perspective of Ecomuseum in Houtong Place

It may be possible to establish Houtong Place Ecomuseum, taking Houtong Place as the site with the core constructed by Houtong Coal Mine Ecological Park, Houtong Miner's Culture &

History Museum, and Houtong Mine Leisure Park. In addition to promoting the integration and cooperation between the three units directly and indirectly, it can connect and integrate with the aforementioned elected village leaders, local non-profit organizations, business groups, and religious and educational institutions. So, they can jointly undertake the local on-site preservation work in Houtong Place and initiate the future development of Houtong placeness (see Figure 2 for details).



Figure 2. Schematic Diagram of Development Model of Houtong Place Ecomuseum

(2) Case Study of Daxi Place

2-1. Placeness of Daxi Place

In the past, discussions on Daxi placeness have focused on the old street (or the old city because there used to be a small town called "Tongyidi") and its surrounding areas. The official statement of Daxi Wood Art Ecomuseum has been expanded to the entire Daxi District of Taoyuan City. If it involves the overall development of the Daxi area, it will be expanded to areas outside Daxi District.

Taking Daxi Old Street (including surrounding areas) as the scope, Dahan River, old streets, woodware, dried tofu, and so on, are the essential elements that are generally identified. Some interviewees mentioned the natural environment and living functions, as well as a large number of senior residents who have lived here for a long time and the cultural content of many historical street houses (old houses) with authenticity and a sense of life, which are the essential reasons why the placeness of this area is different from other places.

In addition, the actions for cultural preservation and community empowerment that have been successively pro-

moted in the Daxi Old Street in the past have also given residents here a more significant sense of dignity. There are more local communities with energy and active power here than other places. Of course, there is still a phenomenon and trend of population outflow here, possibly due to the need for study or employment. However, returning residents or new inhabitants from the outside also like this place.

2-2. Recreation of Daxi Placeness by Ecomuseum

Daxi Wood Art Ecomuseum, which has been gradually formed since the 2010s in response to the discussion on the relocation of the Chinese Furniture Museum and the demand for the revitalization and reuse of the Daxi Police Station dormitories registered as a historic building, was officially launched on January 1, 2015, and opened for operation on March 28, 2015. Subsequently, with the continuous investment of public resources, the renovation and revitalization of the museum building in the cliff line area of the Daxi Old Street area were gradually completed. The collection, research, exhibition, and education for the Daxi local history, wood art industry, and religious festivals were also gradually established. Guidance to local shops or suitable sites in the Daxi area on setting up corner houses is continuously provided. "Daxi Cultural and Art Festival" (subsequently renamed "Daxi Daxi") is held annually around the Birthday Celebration and

Circumambulation Festival of Lord Guan in Puji Temple. Helping various shetou groups in the Daxi Old Street area for historical investigation, cultural relic preservation, folk parade transmission, education promotion, and other related works proceed. It conforms to the ecomuseum's core issues and development goals, including on-site preservation, community participation, and local development.

2-3. Discussion of Ecomuseum Issue in Daxi Place

However, according to the results of the multi-stakeholder interviews conducted by this research team, some interviewees believe that Daxi Wood Art Ecomuseum should promote the physical collection of important wood artworks. It should focus on the history of wood art in Daxi District, Taoyuan City, and expand to national wood art issues. National competitions can be held to increase local stores' attention to wood art topics and activate diverse possibilities for future industrial innovation and development. In addition, it is recommended that the interactive connection with local communities be deepened, and schools at

all levels should cooperate to establish a long-term education promotion mechanism.

2-4. A New Perspective of Ecomuseum in Daxi Place

Of course, in addition to Daxi Wood Art Ecomuseum as the main body to continue promoting the collection, research, exhibition, education, and extending the corner house mechanism, subsidy for the shetous, "Daxi Daxi" activity, volunteer team management, about the interactive links and collaborations between museums and village leaders, community development associations, local organizations, professional societies, schools, shops or business groups, perhaps these could refer to the development model of Houtong Place Ecomuseum mentioned above to encourage people or groups with multiple stakeholders to carry out initiatives and practices based on the Daxi place and open up public dialogue between them, which thereby shapes a vision and blueprint for the future development of the Daxi Place (see Figure 3 for details).

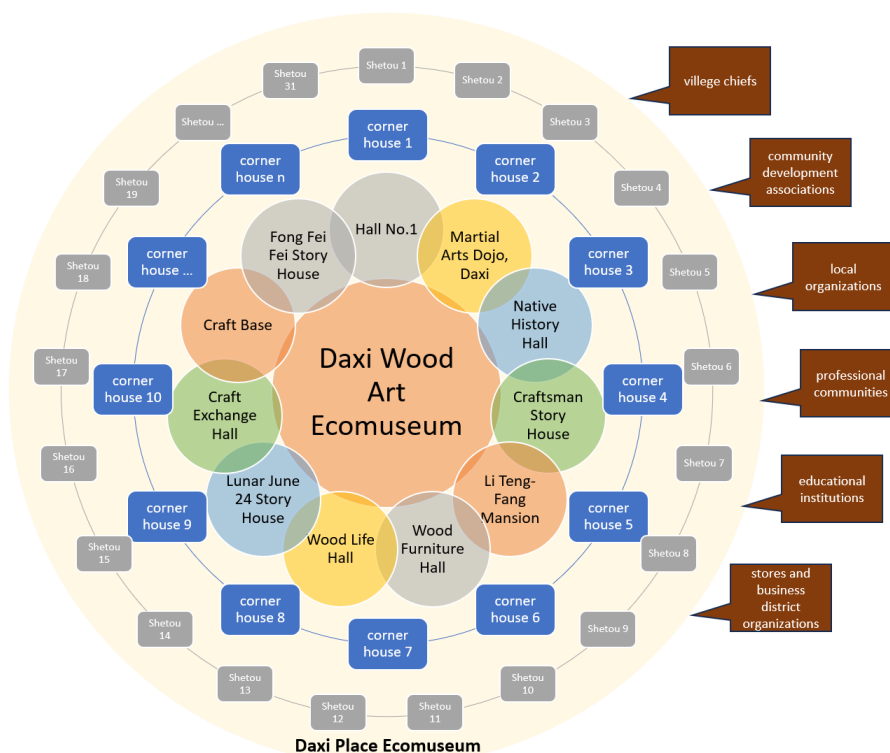


Figure 3. Schematic Diagram of Development Model of Daxi Place Ecomuseum

(3) Case Study of Puli Place

3-1. Placeness of Puli Place

Puli Place has formed a suitable living environment due to its unique terrain and abundant local mountains, forests, and water resources. Therefore, many different groups have settled here, forming a social development pattern of diverse ethnic groups. Diverse ethnic groups also indirectly created the development of diverse industries. Many different industries changed or disappeared, and new industries were added to replace them. Due to the magnetic attraction of this place, in addition to those above diverse ethnic groups, it also significantly impacts reli-

gious groups. Therefore, the flourishing religious culture here is also an apparent local feature.

In addition to the sufficient and complete living conditions here, there is still a driving force to push the locals outward. A resident shared that when she was still studying in Puli Place, she was eager to study elsewhere and finally fulfill her wish when she was in senior high school. Later, she returned to her hometown to meet her husband's work needs. Then she moved to another place due to the 921 Earthquake. In recent years, she moved back to her hometown due to the need to care for the elders. However, she thought that there is not a general rule for reciprocal moving in or out. However it will develop individually based on the circumstances of each person or family. She also specifically reminded that regarding the return of salmon in middle-aged and adult stages, or the trend of returning home in

response to the care needs of elders, there must also be sufficient supporting conditions. The ownership of land and buildings in the hometown is one of the most influential conditions.

In contrast, for the younger generation, whether Puli locals, graduates of National Chi Nan University, or other immigrant groups, the decisive factor in whether they can live here for a long time would be the economic conditions and employment opportunities. Of course, in addition to everyone's investment and efforts, the connection and gathering of young people are also possible ways to achieve this goal. There are many practical experiences and cases here, and it is worthy of continued efforts in the future.

3-2. Recreation of Puli Placeness by Ecomuseum

Besides, the ecomuseum can also be an effective tool and medium to continuously enhance the Puli people's local identity or new Puli people's place identity. As mentioned above, the ecomuseum was a new type of museum that appeared in France in the 1970s. This kind of museum emphasizes that cultural relics should be collected *in situ*. The cultural relics referred to it can be small objects, but they can also be a building, a garden, or even a town. In addition, because they are collected *in situ*, the relationship of objects with the relevant groups and local development should be a concern. For example, the Museum of Man and Industry in France represents the case. In Taiwan, this trend of thought was accepted later and began to have some theoretical and practical promotion. In the past, Lanyang Museum and Gold Museum are some of the representative cases.

Judging from the case study results of the two places mentioned above, such as Houtong Place and Daxi Place, once the ecomuseum enters the operational stage after opening (or even earlier), it is easy to be limited to the management and operation of the physical museum. Thinking deeply about promoting and developing local affairs outside the museum is difficult. Therefore, the concept initiative of the Puli Ecomuseum from the very beginning was based on the practical experience of community empowerment rather than the model of setting up a physical museum. The topics that were discussed focused on the four major themes of Puli Place, including "literature and history," "ecology," "art," and "industry.". Through the inventory of local resources connecting with the local group network to

promote and develop, it proposed an operating model different from the other cases.

3-3. Discussion of Ecomuseum Issue in Puli Place

After entering the practical stage, the work of the Puli Ecomuseum Network connected with the Humanity Innovation and Social Practice Project, which National Chi Nan University executed. Although it could obtain the workforce and material resources from the project, due to changes in the project's content, it cannot continue implementing and managing the ecomuseum network.

Looking forward to the future, in addition to the re-publication of Shuishalian Magazine through local communities, the resource surveys and report promotions continued to be conducted on the four major themes (the magazine set the submission units, including "Shuishalian Walking," "Shuishalian Creativity," "Shuishalian literature and history," "Shuishalian People," "Shuishalian Industry"), which could connect and cohere local communities. Although it is different from the past operation model of the Puli Ecomuseum Network, it is one of the feasible models for the operation and development of Puli placeness.

3-4. A New Perspective of Ecomuseum in Puli Place

Although Puli Ecomuseum Network was not committed to planning or establishing themed museums, the process of resource inventory, community connection, and local actions on the four major themes of specific sites or existing museums were also involved in the past. Looking to the future, without the support from National Chi Nan University's theme project, it can continue strengthening the community connections of the four major themes (even a formal legal entity can be gradually established). It can also be extended to connect corresponding museums or facilities through community members. It is also possible to consider cross-field or cross-theme series integration. It is hoped to contribute to the deepening of the development of Puli placeness, and it can provide positive support for people of all ages or diverse ethnic groups to stay in their hometown or move from the outside (see Figure 4 for details).



Figure 4. Schematic Diagram of Development Model of Puli Place Ecomuseum

6. Research Conclusion

(1) Designation of Placeness

This study takes placeness as the starting point of the research, which explores the essential elements and development status of each place and evaluates whether introducing the operating mechanism of ecomuseum could help the preservation, continuation, and revitalization of placeness.

The research team selected three places with particular characteristics in Taiwan for case studies, as well as the ecomuseums established or promoted there, including Houtong Coal Mine Ecological Park vs. Houtong Place; Daxi Wood Art Ecomuseum vs. Daxi Place; Puli Ecomuseum Network vs. Puli Place.

Through this research, we found that the characteristics of these places are pretty significant. In addition to the characteristics of the natural environment where they are located, the associated social and cultural context, and industrial and economic activities, various stakeholders have also pointed out the importance of the characteristics of the people in each place. Secondly, the placeness and identity of each case would be changed and affected by major local events, such as the suspension of coal mining in Houtong Place, the 921 Earthquake for Puli Place, the cultural and historic preservation, and community empowerment in Daxi Place. Thirdly, under the overall environment developing towards placeless or non-place (Cresswell 2006; Relph 2021; Massey 1991; Auge 2009), these three research cases, except for the outward pull of population outflow, have the development trend of the elderly or young and middle-aged groups returning to their original hometowns or migrating to these new hometowns. It is not only related to local economic

development or employment conditions but also inseparable from the sense of place identity.

(2) New Ecomuseum for Sustainable Placeness

Under the background of different time and space environments and social conditions in each case, there are the construction or initiation of ecomuseums in each place, including Houtong Coal Mine Ecological Park in Houtong Place, Daxi Wood Art Ecomuseum in Daxi Place and Puli Ecomuseum networks in Puli Place. The Houtong Coal Mine Ecological Park and Daxi Wood Art Ecomuseum are promoted by the local governments' tourism or cultural departments. The university, civil society, and local organizations jointly promoted the Puli Ecomuseum Network. They are, respectively, essential representations in different conditions.

According to the results of this study, the three core topics and development goals advocated by the ecomuseum in the past, including on-site preservation, community participation, and local development, have positive functions and benefits for preserving and revitalizing placeness. However, to achieve this goal, joint efforts and cooperation of multiple stakeholders (including the related museums or facilities) should be necessary, which cannot rely on a single ecomuseum to implement it.

Based on the findings, the research team accorded each ecomuseum's existing conditions and development status to propose the ecomuseum development model that takes a specific place as the focus and practice field. Following the conclusion, more dialogues and interactions among diverse stakeholders in the specific place should be expected, which could contribute to the development and optimization of each ecomuseum and implement the goal of using ecomuseums to promote the sustainable development of the placeness.

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The Preservation, Transformation, and Rejuvenation of Tangfu Printing Factory

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Abstract

Tangfu Printing Museum, established in 2016, was originally known as Tangfu Printing Factory, a subsidiary of the Taiwan Sugar Corporation. The printing plant was in charge of various forms and document printing for over 40 sugar factories across Taiwan and has also provided printing services to various private businesses in the Xinying region. Despite facing challenges like employee layoffs, factory closures, and the auctioning of machinery and equipment starting in 2011, activists for historical preservation efforts have made tremendous efforts to preserve the equipment. Today, Tangfu Printing Museum is not only the only officially preserved facility of its kind in Taiwan, but also one of the most comprehensive letterpress printing museums in Southeast Asia. Its collection includes essential printing equipment such as type-casting machines, proofreading machines, four-color presses, rotary printing presses, and paper cutters, all of which have been certified as General Antiques by the Tainan Municipal Government.

In this article, we will discuss the process of preserving and repurposing the Tangfu Printing Factory into the Tangfu Printing Museum and the value and significance of the space as a cultural heritage. We will also explore the challenges and limitations faced by the museum and offer some implications for its future.

Keyword: Tangfu Printing Museum, letterpress printing, type-casting machine, Xinying Railroad Culture Park

I. Foreword

Tangfu Printing Museum was established in 2016 and has an interesting history. Its predecessor, Tangfu Printing Factory, was a subsidiary organization of the major Taiwanese industry, the Taiwan Sugar Corporation. This printing facility was responsible for various document printing services for over 40 sugar factory across Taiwan. Later, it also provided printing services for private organizations in the Xinying area.

Despite facing challenges such as employee reductions, factory closures, and equipment auctions beginning in 2011, dedicated individuals ensured the preservation of the printing equipment. At the present, as the only museum in Taiwan that officially preserves a complete collection of every machines and equipment used in the letterpress printing process, Tangfu Printing Museum is thus considered as the most comprehensive letterpress printing museum in Southeast Asia. It houses important printing equipment like typesetting machines, proofreading machines, four-color printing machines, rotary printing presses, and paper cutters.

However, the transition of the printing factory to Tangfu Printing Museum has brought about several operational challenges. While the equipment has been preserved and repurposed, it currently faces limitations that hinder its full potential. This situation can be seen as the initial phase of transformation, and further evolution is needed.

In this article, we will explore the process of preserving and repurposing the Tangfu Printing Factory into the Tangfu Printing Museum and discuss the value and significance of its preservation and repurposing efforts. Additionally, we will address the challenges and limitations faced by Tangfu Printing Museum and provide potential recommendations for its development in the next phase.

II. The development history and significance of preserving Tangfu Printing Factory

1. The birth of an industry, the thriving of a factory, and the decline of a business

In July 1954, the Welfare Committee of Taiwan Sugar Corporation (Taisugar) established the "Taiwan Sugar Corporation Employee Welfare Printing Factory" with the aim of accumulating budget funding to improve employee benefits. As many of Taisugar's sugar mills were located in rural areas, it's always inconvenient to travel to the cities to print large quantities of documents, not to mention that there were only very few private printing companies at the time. Furthermore, Taisugar uses a variety of forms and documents across different units, which needs extra attention to printing specifications. To overcome these difficulties, the management committee proposed and established the printing office in Xizhou, Changhua County. This has not only ensured consistency in the forms and documents,

but also prevented overpricing by external vendors. Most importantly, the printing factory has become a means to provide employment opportunities for employees' children, thus contributing to employee welfare.

During the establishment of Tangfu Printing Factory, the mechanical equipment were mainly purchased from the Shin Sheng Daily News printing facilities located in Tainan; additionally, acquired from various sugar refineries from southern Taiwan, such as Shanhua, Cheluqian, Huwei, Changhua, and Pingtung. The choice of location to establish Tangfu Printing Factory's was a strategic one, as Taisugar's headquarters was originally located in Changhua, and most sugar refineries were located in the central and southern regions of Taiwan. Establishing the Tangfu Printing Factory in Changhua would ensure convenient delivery through the post office, complemented with the transportation network via the sugar railway.

During its peak period, Tangfu Printing Factory dedicated its service to all the sugar refineries owned by Taisugar, which was more than 40 in total. In 1956, it was home to 128 employees and technicians, each of them in charge of printing specific forms for the sugar refineries. Because of this, it wasn't necessary for Taisugar to outsource its printing demands to external vendors. Meanwhile, Tangfu Printing Factory also helped produce various other publications, such as Taisugar's monthly magazines, research reports, daily reports from sugar plants, and various record sheets.

Quoting from oral history records—in 1969, Xinying County, Tainan was the home for the most number of sugar refineries of Taisugar, with a total of fourteen factories. Due to such geographical proximity, Tangfu Printing Factory was relocated to Xinying in favor of logistics. Initially, the printing factory had 54 employees, which was fewer than during the time it was based in Changhua."

In 1985, following the 21st Welfare Committee meeting, the printing factory changed its name to the "Taiwan Sugar Corporation Employee Welfare Printing Factory" and relocated to its present location in Xinying, Tainan. However, the closure of multiple sugar refineries led to a significant decrease in business volume. To increase its revenue, the printing factory began to solicit external business to sustain its operations. Its clients have included public institutions, local temples, and other organizations in the Xinying area. The printing office maintained a strong connection with the local community and witnessed the transformations in the Xinying area. Nevertheless, recent advancements in printing technology, such as digital prepress and high-speed color printing, have caused the demands for traditional printing to decline. By May 2010, traditional letterpress printing machines in the printing factory had gradually been retired, leaving only a few fast printing machines for digital prepress. Only two employees have remained in the printing factory before closing business.

2. The significance of preserving Tangfu Printing Factory

Due to the rapid development of new printing technologies, traditional letterpress printing factories such as the Tangfu Printing Factory are inevitably facing obsolescence and even threats of extinction. However, as Prof. Chihiro Minato, a well-known Japanese photographer and curator who visited the Tangfu Printing Factory in mid-January 2013, has beautifully presented the spirit and value within the material culture of

movable type printing, in the preface of his book "The Mothers of Words: Le Voyage Typographique":

"I have come to realize that movable type itself has a life. ... This feeling might be contrary to the usual image. Because, compared to handwritten characters, metal type generally gives people a sense of mechanical coldness. However, every cast metal type piece has its own unique history: a piece of metal is carved by the punchcutter, then the letterpunch was striked into a piece of soft metal to make a matrix, so that the molten alloy can be poured into the mold. Then, master artisans would hand-pick type pieces, arrange them during typesetting, and make more adjustments—it is a humanistic process. Each character on the press is made through attentive hands and eyes. Sometimes, this sentiment can even be passed through many individuals beyond their own space and time, to be eventually materialized into a character."

Text serves as a vessel of culture; currently, traditional Chinese characters can be seen as a living tangible heritage, which are still being used daily by around 23 million people in Taiwan, as well as millions in Hong Kong and Macau. Currently, the Tangfu Printing Museum is home to approximately 1.5 million lead movable types, featuring various font styles, including regular script font, Han serif font, and square sans font. These fonts range in 7 sizes, from large to small, and nearly every character that can be found in dictionaries is preserved. The beauty of these fonts and typefaces is rooted in the artistic philosophies of Chinese calligraphy—the balance of positive and negative spaces created through brush strokes. The use of traditional Chinese characters thus can be seen as an essential part of Taiwan's cultural heritage and soft power.

Quoting Prof. Chihiro Minato, after his visit to the Tangfu Printing Factory in mid-January 2013:

"I was deeply moved by the immense amount of cast metal type being preserved here. This is the one place where I have seen the highest number of familiar characters outside Japan."

During a meeting with community members from Xinying Community College, Prof. Minato praised the Tangfu Printing Museum as "the most comprehensive collection of letterpress lead type in Southeast Asia, and should be well preserved." If one were to claim that Xinying lacks local cultural characteristics, how could it attract an internationally renowned curator who came from afar and was deeply moved?

According to the Ri Xing Type Foundry established in 1969 in Taipei, which is the only Taiwanese type-casting factory currently still in business, claimed that Taiwan experienced the heyday of letterpress printing between the '40s to the '70s, with nearly 40,000 shops across the island. While this statement is yet to be validated, based on available information, Wanhua district in Taipei was an industry cluster for letterpress printing businesses during its emergence in Taiwan. Wanhua was home to the largest private-owned type foundry, Zhong-Nan Type Foundry, as well as the second-largest, Xie-Sheng and Yong-Cheng Type Foundries. Specialized Type Foundries, such as Pu-Wen Type Foundry in Taipei, was the main vendor for creating metal types for Taiwan Railway's train tickets, and has donated its type-casting machines, tools, lead type, and copper molds to the National Science and Technology Museum in Kaohsiung.

Compared to these major players in the industry, Ri Xing Type Foundry is but a small-scale business. Even so, during its

peak, the shop had more than 30 typesetting and composing craftsmen to operate 7 typesetting machines simultaneously, and were still barely meeting the high demand. Today, while Taiwan has plenty of institutes that preserve printing machinery, only a handful of places have type-casting machines as a part of their collection, such as the National Science and Technology Museum (Kaohsiung), Taiwan Printing Discovery Center (Taichung), Fong-Yi Printing Factory (Chiayi), and Tangfu Printing Museum (Xinying).

Currently, Tangfu Printing Museum holds approximately 1.5 million lead type characters, excluding punctuation and English alphabets. The printing equipment preserved in the facility is categorized based on the printing process and includes casting machines, copper type molds, lead type (including type cases), composing tables, proofreading machines, flatbed presses, rotary presses, and paper cutters. This extensive collection of equipment covers the entire printing process and is commonly referred to in the industry as a "one-stop shop production." Additionally, the Tangfu Printing Museum's collection has over 70,000 different typefaces and font sizes in copper type molds, which serve as the master molds for producing lead type characters. This collection surpasses the quantity and value of copper type molds compared to other museums and collectors, including the Ri Xing Type Foundry, which has approximately 30,000 copper molds.

According to former printing artisan Mao-Chang Tang from the Tangfu Printing Factory:

"Tangfu is known for its high quality font prints because of our copper type molds. The more commonly used fine lead type characters were used only once. Then, back to the furnace to be recast into new ones. The ability to produce lead type characters in-house, without the need for external purchases, allowed our shop to keep a strong focus on quality prints."

Together, these evidences and testimonies underscore the precious value of a place like the Tangfu Printing Museum, even in a small town like Xinying. The community should consider strategies and approaches to help promote cultural awareness to sunset industries such as Tangfu Printing Factory, so that the public can appreciate and preserve the rich tradition and craftsmanship embodied by this unique industry.

III. Preservation efforts and 1st phase transformation

1. The initiation and raising awareness to preservation efforts

As the Tangfu Printing Factory faced closure, there was an initial plan by Taiwan Sugar Corporation to relocate the printing equipment to Qiaotou for preservation. However, this decision has caused backlash from local residents who believed the equipment should be preserved on-site, as not only the Tangfu Printing Factory is an important cultural asset for the Taiwan Sugar Corporation, but is also a historical representation of the local history.

In response to the calls for preservation, the Xinying Community College and the Nanying Cultural Association played an active role in organizing a series of events and activities to raise awareness and promote the preservation and creative use of the Tangfu Printing Factory:

- Community Cultural Asset Forum: An event called "Engraving the Stories of Life: Preservation and Rejuvenation of the Movable-Type Printing of Tangfu, Xinying" was organized, bringing together different stakeholders to discuss the preservation and creative opportunities related to the printing facility.
- Oral History Workshops: Members in the community associated with Tangfu, including old clients and employees are invited to share their experiences and stories related to the print factory. Essentially preserving the cultural heritage through oral history.
- Technique Seminars: A seminar called "Movable-Type Printing Techniques Unveiled" was conducted to provide insights into the process of movable-type printing and its historical significance.
- Craft Workshops: A series of activities under the theme of movable-type printing called "Printing Through the Years" was organized to educate and engage the general public into the preservation efforts.
- Oral History Team Recruitment: The initiative also involved recruiting members for a team focused on accumulating and preserving the oral history related to Tangfu Printing Factory.

These bottom-up efforts through these sessions and activities have eventually caught attention from government Cultural institutions. In 2011, after numerous site visits and discussions with the Tangfu Printing Factory. At the time, the aforementioned private sectors worked hand in hand with public sector agencies, prominent members included the National Taiwan Museum of Fine Arts, the Culture Bureau of Tainan City, the Xinying District Office, Xinying Community College, and Taiwan Sugar Corporation.

Eventually, Taiwan Sugar Corporation has decided to purchase and preserve the equipment, while the Bureau of Cultural Heritage has recommended to enrich its historical context by focusing on intangible aspects, such as the techniques of printing artisans, oral history, visual records, and the technique of type-casting, to ensure a dynamic representation and provide a more diverse range of content and operational demonstrations, while developing cultural and creative industries to revitalize the printing equipment and maximizing its intangible value.

One of the most active members during the preservation efforts was Xinying Community College and Nanying Cultural Association, who have organized various events and activities to raise awareness and promote the preservation and creative use of the Tangfu Printing Factory, including events such as roundtable conferences, oral history workshops, movable-type printing demonstrations, and assembling a team for collecting oral history from former Tangfu employees. Through these activities, different stakeholders have been brought together to discuss the preservation and creative opportunities related to the printing facility, which is crucial in advocating for the preservation and creative use of the Tangfu Printing Factory. Even the former manager of Tangfu, Mr. Ji-Cheng Feng, who was also a Taiwan Sugar Corporation employee, supported the preservation of the printing equipment at its original location rather than selling it for profit. His stance was that the presence of the Tangfu Printing Factory is part of Xinying's local history, and its

properties should not be considered for sale based solely on profit.

In March 2014, five pieces of equipment, including the Japanese Suda-style Typesetting Machine, proofreading machine, four-color offset printing machine, rotary printing machine, and paper cutting machine, with manufacturing dates spanning over a century, were officially registered as "general cultural assets" by the Cultural Affairs Bureau of Tainan City based on a proposal submitted by Taiwan Sugar Corporation. These pieces of equipment from the Tangfu Printing Factory have drawn significant attention during the year-end assessment for potential cultural assets conducted by the Bureau. The review committee held a unanimous consensus regarding their cultural, historical, artistic, precious, and rare value, which led to these equipment's formal registration as cultural-artifacts.

Among these five equipment, the Japanese Suda-style Typesetting Machine purchased from Japan in the early 1950s, particularly stands out as exceptionally valuable. It was acquired shortly after a similar machine was purchased by the Fong-Yu Printing Factory in Chiayi in 1952, making it the second-oldest surviving electric typesetting machine in Taiwan. This machine uses lead as the typesetting material, which is heated in an electric furnace to approximately 340 degrees Celsius, then poured into molds and cooled with water to create the lead type used for printing. Its rarity and preciousness led to an offer from the National Museum of Science and Technology in Kaohsiung seeking to acquire it as a museum collection. However, because this machine is considered a treasure of the Tangfu Printing Museum, and by acknowledging the fact of how its full intangible significance and historical context is best delivered through on-site preservation, the Tangfu Printing Factory has declined the offer. After some negotiations, the machine was ultimately retained.

Retrospectively, the decision to prioritize preservation of the cultural and historical integrity of the entire printing facility has created one of the significant values of the Tangfu Printing Museum.

2. The transformation from Tangfu Printing Factory to Tangfu Printing Museum

After tremendous efforts, the Tangfu Printing Factory was able to accept a subsidy from the Ministry of Culture, combining with funding from Taiwan Sugar Corporation to accumulate a total investment of 6 million NTD, the factory underwent extensive renovations and was reborn as the "Tangfu Printing Museum" in January 2016. Zhao-Yi Chen, Chairman of Taiwan Sugar Corporation, expressed his gratitude for the employees' commitment over the decades, and hoped that the Tangfu Printing Museum, with its extensive collection carrying historical, cultural, educational, and storytelling values, should actively incorporate creative thinking to establish a space for cultural creativity and take on the social responsibilities by providing opportunities for the public to engage, understand, and experience the beauty of type-casting and printing techniques. Chen has further expressed the commitment to preserving and regenerating the sugar industry's culture, including the opening of Tangfu Printing Museum, which is a milestone for promoting both one of the most influential technologies the Chinese civilization has contributed to humanity, and rippling a positive influence for cultural awareness in Xinying.

Director Tsai from the Department of Cultural Affairs at the Ministry of Culture recognized the Tangfu Printing Factory as a spotlight of cultural asset preservation within Taiwan Sugar Corporation. He has pointed out that there are currently 5 places in Taiwan with the most complete traditional printing equipment and facilities, namely the Taiwan Sugar Corporation's Tangfu Printing Factory, Taiwan Railways' Ticket Printing Center, Ministry of Finance Printing Plant, National Museum of Science and Technology, and the Ri Xing Type Foundry. Among the 5, Tangfu Printing Museum, with its comprehensive and complete collection of letterpress printing equipment, is evidence of Taiwan Sugar Corporation's dedicated efforts and enthusiastic commitment to preserving the industrial culture and history of Taiwan.

In January 2016, the Tangfu Printing Museum officially opened its doors to the public. The old printing factory was transformed into the display gallery for printing equipment, while the former warehouse became a venue for printing workshops, and the previous administrative office was converted into the visitor center. The spatial plan allowed the visitors to have a diverse and comprehensive experience during their stay. The admission fee was set at 100 TWD, which included both guided tours and DIY workshops. Visitors were able to participate in the paper-making process, from pulp preparation to drying, and even operate the round disc printing press to print their own creations. The center also developed merchandise and personalized souvenirs such as letterpress stamps of names and characters of auspicious meanings, all have received positive responses.

In May of the same year, the museum entered a strategic partnership with the Taiwan Metal Creation Museum to initiate a series of collaborative projects. These activities included promoting letterpress printing techniques through workshop programs within schools and communities, aimed at implementing the preservation and reuse of cultural assets through educational means. Collaborations were established with National Taiwan University of Arts and Tainan University of Technology, along with a number of local elementary schools, middle schools, and high schools. These workshops focus on outreaching to local schools ranging from elementary schools to universities, where students could obtain hands-on experience to learn about letterpress printing techniques using a platen press, and the importance of cultural heritage preservation. In the long term, it's been envisioned that these students can potentially become docents and interpreters for the museum or other historical sites. Also, to inspire students' creativity and encourage them to develop cultural and creative products related to letterpress printing.

Additionally, the Creative Museum actively organized forums, lectures, practical training, and other events to connect with or discover individuals interested in engaging in this field. This included hosting events such as the "Xinying Sugar Factory Landscape Arts Festival—Humanities Lecture on the Glorious History of Letterpress Printing", "Letterpress Printing Knowledge and Skills Development", and "Xinying High School's Cultural Asset Preservation Technology Workshop on Letterpress Printing Techniques."

Aside from the outreaching program to schools, Tangfu Printing Museum has also been proactive in organizing on-site forums, lectures, practical training, and other events to connect

with and attract individuals interested in this field. Furthermore, the museum has also attracted the attention of scholars and diplomatic representatives from abroad, a signifier of how the museum has been recognized as a valuable venue for soft power diplomacy—notable visitors included diplomatic representatives from Japan, France, the Netherlands, and Denmark; Mr. Mao Wing Bo, the General Manager of the Hong Kong Commercial Press; Prof. Duncan M. Campbell, a sinologist from Victoria University of Wellington, New Zealand. It is evident that the Tangfu Printing Museum has been recognized by both the Taiwanese government and foreign visitors as a significant cultural attraction when visiting Taiwan.

However, facing financial challenges, Taiwan Metal Creation Museum has terminated the collaboration after the 3-year contract was fulfilled. Afterwards, Taiwan Sugar Corporation decided to discontinue outsourcing the management and adopted a reservation-based visitation model to reduce staffing costs. Over time, this approach has not only led to a decline in visitors, but also risked the long-term preservation effort of the printing equipment due to prolonged inactivity. Currently, exploring innovative approaches and business models to ensure the museum's sustainability has become the most significant challenge being faced.

IV. The Challenges faced by Tangfu Printing Museum during Rejuvenation Phase 1

The case of Tangfu Printing Museum is a dilemmatic example of the struggle when identifying a historical site for its potential as a cultural heritage or as a creative business. It is evident that parties such as local activists, former employees of Tangfu Printing Factory, and foreign scholars like Prof. Chihiro Minato have all played crucial roles to encourage local culture awareness and the eventual outcome of preserving the equipment and buildings. However, the future of the Tangfu Printing Museum ultimately relies on the decision makers from the management of Taiwan Sugar Corporation, who have their own plans and visions for the institution based on a profit-centric point of view.

From the perspective of district planning, Tangfu Printing Museum was originally planned to be incorporated into the Xinying Railway Cultural Park during its initial stages of transforming, which the park would feature sugar railway remnants, such as the internal combustion inspection shed, the railway systems of the old Xinying Sugar Refinery, the former sugar railway station. The park area would link with Tangfu Printing Museum, which features its buildings, equipment, and DIY experience workshop programs.

While this plan initially appeared quite feasible, and the concept of dividing the original Tangfu Printing Factory into three sections based on their function would ensure an enjoyable and educational experience for the visitors, the ticket sales from the museum alone have failed to even balance out the maintenance expenses. This has become a discouraging factor for the Taiwan Metal Creation Museum to continue its collaboration. However, these assessments and validation of worth seem rather unjust to the Tangfu Printing Museum, as the original intent and purpose of establishing the museum was primarily for delivering historical education by utilizing tangible

cultural assets, instead of becoming a business for earning profits.

From the perspective of corporate management, instead of establishing a new division dedicated to manage the corporation's historical properties and tangible heritages, the Taiwan Sugar Corporation had decided to outsource the management of Tangfu Printing Museum to Taiwan Metal Creation Museum under the premise of forming a strategic cooperation. At its current state, the museum's workshop venue has become a restaurant, while the visitor center has been replaced by a shop selling ocarinas, both of which have netted considerable profits for Taiwan Sugar Corporation. However, Tangfu Printing Museum is evidently losing its unique identity and less exposure of its historical significance. It would not be sustainable for the Tangfu Printing Museum if the corporation's mindset and goal remained on exploiting historical value for profit-making, but without full understanding of its histories and cultural value. One can even say that if Taiwan Sugar Corporation continues to prioritize profitability over historical preservation, the Tangfu Printing Museum may not have a sustainable future as a museum or a historical site. These challenges faced during the first phase of transforming the Tangfu Printing Factory into the Tangfu Printing Museum have likely been caused by the lack of a mission, identity, and orientation.

On the contrary, taking successful cases of cultural and creative hubs in Taiwan, such as "Huashan 1914 Creative Park" in Taipei, which was formerly the Taihoku Wine Factor, has been used for cultural events, art exhibitions, music performances, and other cultural activities since its establishment in 1999. It has developed into a multifaceted cultural and performance venue with numerous restaurants, cafes, shops, galleries, and commercial facilities, and is known as a significant arts and cultural exhibition space in Taipei. Similarly, the Tsung-Yeh Arts and Cultural Center in Madou, Tainan, which was formerly the Zongye Sugar Refinery, is a city-designated historical site featuring wooden and red-brick buildings, restaurants, and a fancy lounge. The area also includes a 100-meter-long boulevard lined with camphor and chinaberry trees, also Yen Shui-long Memorial Gallery dedicated to the Taiwanese painter, not only as an art gallery for the general public to visit and appreciate works of art, but also a space for professional artists to create art sculptures or host workshops.

In contrast, despite how the Xinying Sugar Refinery is a trove of histories and cultural significance as was once one of Taiwan Sugar Corporation's three major factories—it holds plenty of office buildings and dormitories with distinctive architecture and structural forms, and the highest railway density for being the hub of the sugar railway network of southern Taiwan. During the heyday of Taiwan Sugar Corporation's passenger transportation service, the sugar railway was considered as an indispensable method of travel for passengers and travelers. Furthermore, because of its logistic advantage, the nearby Xinying Train Station Signal Tower, which is around 80 years old, is a tangible evidence of the convergence of the three types of earlier railway systems of Taiwan: sugar railway, salt railway, and Taiwan Railways.

With all the existing historical buildings and cultural artifacts, the Xinying Sugar Refinery was once listed as a provisional historical site by the government. However, the entire parameter still remains largely abandoned by Taiwan Sugar Corporation.

The Xinying Sugar Refinery itself was used to be known for its ice cream shop, which has been in business for more than 40 years and was known for offering a wide variety and unique flavors found only in the shop. However, it has been closed by Taiwan Sugar Corporation in response to the corporation's policy to improve workforce streamlining and to implement cost-saving strategies. Although the ice cream shop was reopened later, and sold additional products such as a variety of local produce, products, and goods, it has been put out of business once again. From this example, it is evident that even selling profitable products does not guarantee survival under the uncertainty of altering corporation strategies.

Overall, not only does the transformation of the Tangfu Printing Factory pose challenges, but also the positioning and management of the Xinying Railway Cultural Park has appeared problematic. It is evident that these issues need to be addressed not only at the level of the Tangfu Printing Museum itself, but also in the context of the cultural park as a whole. A reorientation is necessary at the national level to see Taiwan's sugar industry as a national heritage, while a comprehensive approach to the transformation and rejuvenation of these assets should be designed and planned. Otherwise, the least profitable parts of the cultural park, despite their high cultural heritage value, may struggle to reverse their fate towards abandonment.

Regarding cultural heritage preservation, while there was a renaissance movement inspired by Taipei-based Ri Xing Type Foundry around 2010, the overall decline of traditional industries is an inevitable part of historical development. Preservation and revitalization depend on the collective efforts of stakeholders, consensus-building, and proactive initiatives to ensure sustainability for these places. Mr. Jie-Guan Zhang, who owns Ri Xing Type Foundry, has taken initiatives to promote the culture by adding value to the letterpress. By organizing guided tours and rallying fundraisers to restore copper matrices, he has delivered to the public a definitive mission—to ensure that all equipment could be preserved, so that interested individuals would have a place to learn about the knowledge of sunset industries, in the only existing environment made for such learning.

Zhang has also discovered that some of the existing copper matrices in the foundry were preserved from the Japanese Colonial Period, which methodologies should be implemented to organize a structural system to exhibit varying fonts being used during different periods. Therefore, his mission on restoring copper matrices has added more cultural value in preserving the essences of Chinese characters.

The renaissance movement caused by the rising awareness of preserving letterpress printing has inspired a surge in the study of Chinese character fonts. Most of the copper matrices' fonts that were preserved in the printing factories in the early days were mainly regular script and Han serif fonts. According to the master's thesis "A Study on the Industry Rejuvenation and Creating a New Value of the Tang-Fu Printing Factory (2014)" written by Fu Shih Han, the Han serif fonts used by Tangfu Printing Factory is flatter and visually more flexible compared to popular digital font faces of the same family. Although it is only a preliminary analysis, it has opened a path towards gaining a deeper understanding of the essence of Tangfu Printing Factory's letterpress fonts, which may hopefully entice younger generations to appreciate and learn the charm of traditional letterpress printing.

V. Implications and suggestions for Rejuvenation Phase 2

In his master's thesis, "The Analysis of Management and Operation Model of The Huashan Cultural and Creative Industry Center (2006)", Hsing-Chun Chou has taken the Huashan 1914 Creative Park as an example to explore various modes of operation, such as government administration, administrative legal entities, public-private partnerships, and outsourcing to non-profit organizations by private enterprises. The result was that the functions and spatial characteristics of the park could be operated using a composite model. This approach could separate profit and non-profit zones based on the open areas of the space. For instance, the creative park would include commercial zones and non-commercial zones, providing incentives to private investment, which would have a higher success rate in creating business opportunities. It could also provide a more diversified insight for the public sector in terms of executing different operations. From Huashan, we can see how Tangfu Printing Museum should require a more flexible and adaptive operational strategy.

Another commentary was made by Zeng Ji-Xian, an award-winning documentary filmmaker known for his work "The Deputy Factory Manager without a Sugar Refinery," suggests that Taiwan Sugar Corporation should reevaluate and take a comprehensive perspective to develop short, medium, and long-term strategies with cultural heritage preservation and rejuvenation in mind. Explicitly, to reorient and redefine the role of "cultural assets" within the Taiwan Sugar Corporation. It is obvious that historical properties of such large scale and quantity accumulated over the decades must be dealt with by lining out well-defined policies, assigning specialized duties, and establishing dedicated divisions to ensure their sustainability and cultural feasibility.

As mentioned above, issues identified by Zeng in the late 2000's is still very much present at this time—a fair number of retired sugar refinery sites are still being managed by only a handful of personnel, without a specialized cultural heritage division within the corporation established to keep record to the histories of both the facilities and their connecting railways. Not to mention the lack of a comprehensive inventory of sugar industry cultural heritage in Taiwan which can be incorporated into the property inspection process.

The sugar refineries of Taiwan has existed for more than a century, and can be considered as a massive trove of countless historical and cultural heritage—for a short-term goal in an ideal setting, initiatives should be taken into action to evaluate, assess, and organize the many objects, documents, historical equipment, buildings, audiovisual materials, and other artifacts based on rarity, representativeness, and cultural value, in order to build a historical and contextual information database. Meanwhile, potential maintenance risks of these assets should be identified and discussed, with ongoing feedback and hearings regarding cultural heritage preservation. As a mid-term goal, digitization efforts should be made to establish a public database platform, where the general public can learn about the history of the sugar industry in Taiwan. This platform can also be extended into developing online thematic exhibitions.

In terms of making connection and collaborating with other sectors, Taiwan Sugar Corporation should become an active participant to top-down efforts such as the Ministry of Culture's promotion of the Sugar Industry Cultural Pathway, along with bottom-up collaboration efforts with local governments, universities, and other private sectors to form an alliance for promoting sugar industry cultural heritage. These approaches are crucial for encouraging cultural tourism, optimizing educational value, and interdisciplinary collaboration projects, and would ensure that Taiwan Sugar Corporation is not left out from the cultural economy trend.

In summary, considering the issues discussed earlier and the challenges faced during the initial phase of transformation for Tangfu Printing Factory, it's clear that its current ambiguous positioning and appointment-based opening have hindered its ability to actively engage in public education and hampers its future development potential, which is a pity because it was once responsible for producing all printed materials for the Taiwan Sugar Corporation, and has even extended its influence to the entire Xinying county. Today, it has a collection of numerous printing plate models from various contracted printing businesses, which are rare and unique artifacts that hold immense historical value within the Taiwan Sugar Corporation's history. Not only do they reflect the development of local industries, but are also the critical links between the Taiwan Sugar Corporation and the local industries. In other words, the transformation of the Taiwan Sugar Corporation's Printing Plant should be directed towards a "museum" model, encompassing cultural heritage preservation, education, research, and promotion, instead of being hung by an ambiguous role within the Xinying Railway Cultural Park.

In practical terms, it is essential for Taiwan Sugar Corporation to establish a dedicated cultural heritage division, not only for the Tangfu Printing Museum, but also for the vast industrial heritage and space of the corporation. Even though the property rights and management of the museum currently belong to the Taiwan Sugar Corporation, the management and operations can be conducted in a way similar to the 2018 collaboration between the National Museum of Science and Technology and Tangfu Printing Museum, which is a museum-centric approach and involved workshops and educational programs such as "Letterpress Printing Knowledge and Practical Training." With more involvement from local personnel and focusing on education and research, such an approach would yield a more promising future for Tangfu as a museum, and can be operated independently once Taiwan Sugar Corporation has cultivated its own specialized department.

Meanwhile, maintaining ongoing partnerships with local schools and educational institutions for educational outreach is essential. For example, National Cheng Kung University offers a mandatory Freshman course called "Exploring Tainan," which includes various itineraries related to Tainan each semester. This article is the fruition of accumulated experiences and insights from this very course. Perhaps a new exploration route may be planned to highlight the Tangfu Printing Factory's valuable assets.

In conclusion, this article has sought to provide implications to help further develop the preservation, transformation, and revitalization of the Tangfu Printing Museum. We hope that this institution, located in the historical heart of Taiwan's sugar

industry in Xinying, can be given a chance to thrive and achieve sustainable development on the foundation of its past preservation efforts.

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From Certifying Cultural Heritage to Rejuvenating Local Culture—the Case of Tsip-Ngá-Hian of Beigang Town, Taiwan

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Abstract

Located in central Taiwan, Tsip-Ngá-Hian of Beigang Town is one of the oldest Taoist ritual music ensembles that is part of the procession of the annual Beigang Mazu Patrol, and prides itself as home to various tangible and intangible cultural assets. Despite its current glory, the ensemble has faced disbandment just over a decade ago. In this article, we will review its revitalization efforts between 2012 to the present.

With a population of less than 40,000, Beigang, like other smaller towns in Taiwan, faces population aging and decline in local traditions. Although the Beigang Mazu Temple is a historically significant pilgrimage site, its leadership has prioritized organizing annual rituals, instead of regarding these rituals and its community as intangible cultural heritage. Thus, Beigang has been lacking an institution in preserving and representing its local culture.

Around 2012, the chairman of Tsip-Ngá-Hian realized that their building could potentially be eligible of receiving a historical building certificate. During the assessment process, members have worked closely with the academia tasked to conduct research for the building's restoration project, which has initiated a general inventory check on objects passed down by generations of ensemble members and inspired more professionals and scholars to join the effort and further expand their network.

From the case of Tsip-Ngá-Hian, we are able to take a retrospective view on the persistent efforts made to bring new life to a longstanding culture, from both bottom-up through the ensemble's younger generations, and top-bottom through local government subsidies and supportive programs.

Keywords: Beigang Mazu Temple, Intangible cultural heritage revitalization, historical building restoration

Introduction

Located in central Taiwan, Tsip-Ngá-Hian of Beigang Town is one of the oldest Taoist ritual music ensembles that takes part in the annual Beigang Mazu Patrol procession. It prides itself on being home to various tangible and intangible cultural assets. These assets include the community association building, which is designated as a historic site by Yunlin County (Fig. 1, 2), and five cultural relics that are designated as general antiquities by Yunlin County. Additionally, its archival materials were selected for inclusion in the "Memory of the World - National Registers of Taiwan" in 2022. Despite its current glory, the ensemble faced the possibility of disbandment just over a decade ago. However, it started to show signs of recovery in 2012 when it engaged in cultural asset conservation activities. As part of this recovery, several precious wooden sculptures, which had been stolen in 1998, were successfully retrieved in 2023.

What efforts has Tsip-Ngá-Hian in Beigang Town made over the past decade? In particular, participants of traditional temple fair activities in Taiwan have often been detached from cultural heritage issues due to past KMT government education and cultural policies after World War II. In what context did Tsip-Ngá-Hian decide to engage in activities related to cultural heritage? To address these questions, this article attempts to trace back cultural heritage conservation activities in the Beigang area prior to 2012. Worth noting is that Beigang currently lacks qualified regional museum facilities, but there are still institutions or units similar to regional museums. The actions of these related institutions or units prior to 2012 may have laid some groundwork for the subsequent development of Tsip-Ngá-Hian. Secondly, this article will elaborate on Tsip-Ngá-Hian's relevant efforts since 2012 and discuss the key factors that have contributed to its current development.

Biography of the author:

Tsai, Yu-Hua, Graduated from architectural department of National Cheng Kung University (NCKU), Ph.D. Major in architectural history. The hometown is Beigang, developed an interest in Taiwanese traditional culture during growth. Around 2016, by discussing the restoration principle, being acquainted with Wu, Teng-Hsing who is a key person in Tsip-Ngá-Hian, and was able to participate in and record the development of Tsip-Ngá-Hian.



Fig. 1: The community association building of Tsip-Ngá-Hian after the recent restoration project. (photo taken in the reopening ceremony on Dec. 31, 2020).



Fig. 2: The community association building of Tsip-Ŋá-Hian before the recent restoration project. (photo taken in the groundbreaking ceremony on Dec. 20, 2019).

The related cultural heritage conservation activities in Beigang from 1982 to 2012

Beigan Town was once an important port in Taiwan. Although the port function has declined, after the middle of the Qing Dynasty, the Mazu Temple (tiâu-thian-kiong) of Beigan Town gradually developed into a center of Mazu worship in Taiwan. Many cultural activities in Beigan Town, Tsip-Ŋá-Hian is just one of the intangible cultural heritage elements. Other tangible cultural heritage elements, including the Mazu Temple, statues of gods and goddesses, ritual objects, and the craft techniques that support these tangible cultural elements, such as wood carving, tinware, and lantern making, can all be seen in Beigan Town. The Beigan Mazu Temple is also one of the earliest temples in Taiwan to have an exhibition hall. According to a 1981 survey, a history exhibition hall was already established on the fourth floor of the building behind the temple at that time. It displayed photographs, maps, models, and the collected antiques of the temple.¹

In 1985, the Mazu Temple was designated as a second-class historic site following the enactment of the Taiwan Cultural Heritage Preservation Act in 1982. In 1995, the former Council for Cultural Affairs, the predecessor of the Ministry of Culture, hoped to help the Mazu Temple become a place to preserve local culture, arts, exhibitions, and education. Therefore, it subsidized the temple to carry out the "Planning of Performance Facilities in Beigan Town, Yunlin County" project. Chen Kuo-Ning, the director of the Hwa Kang Museum of Chinese Culture University, was commissioned to lead the planning.² The planning results became the main theme of the exhibition hall on the fourth floor of the newly built Mazu Cultural Building after its completion in 1996. It has been on display to this day (Fig. 3~6).



Fig. 3: A corner of the exhibition hall of Beigan Mazu Temple. (photo taken in 2015).

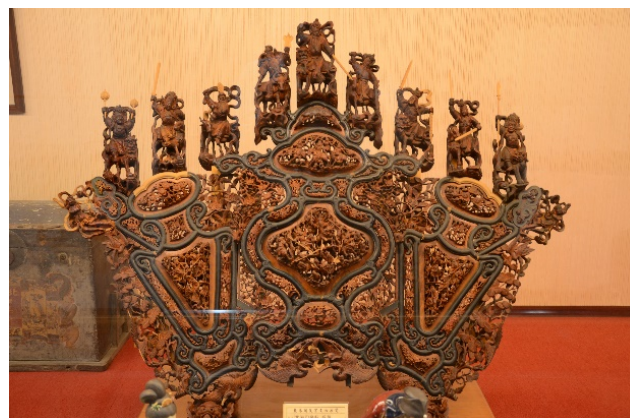


Fig. 4: The carved wood banner of Hō-Lōk-Hian which is collected by Beigan Mazu Temple, is in the exhibition hall of the temple. (photo taken in 2015).



Fig. 5: The carved wood drum rack of Līn-Hō-Hian collected by Beigan Mazu Temple, is in the exhibition hall of the temple. (photo taken in 2015).

¹ Lin, Heng-dao, "The History Exhibition Room of Beigang Mazu Temple", *Taiwan historica* 33-2, 1982, pp. 48-49.

² Cai, Xiang-Hui, "The Ideal and Reality of Regional History Museum Planning - Taking Beigang Mazu Temple Cultural Relics Museum as an Example", *Journal of the liberal arts*, 7, 1998, pp. 1-18.



Fig. 6: The “Tshái-á (A painting on which the names of deceased predecessors are written for worship purposes)” of Bú-Sing Koh collected by Beigan Mazu Temple, is in the exhibition hall of the temple. (photo taken in 2015).

However, Beigang town, like other small and medium-sized towns in Taiwan, has experienced a population decline since the 1970s due to the high degree of economic development in urban areas. From more than 60,000 people in 1970, the population was less than 50,000 in 1990, and in 2022 there will be only more than 37,000 people left.³

In addition, since the launch of television in 1962, the social entertainment activities has changed. Many ritual music ensembles and martial arts troupes in Beigang have been forced to disband due to a lack of successors. Some of their belongings have been transferred to the Beigang Mazu Temple for preservation and exhibition. This is the case for the Hō-Lok-Hian, Lín-Hō-Hian, and Bú-Sing Koh (Fig. 4~6). Despite this, residents and the former residents who have migrated to other places and their descendants still enthusiastic support the annual Beigang Mazu Patrol on March 19th and 20th of the lunar calendar. But the attractive elements of the patrol are no longer activities that require long-term practice. Instead, they have invested a large amount of money in firecrackers and art cars (gē-koh) that can be commissioned by professionals from all over the country (Fig. 7, 8). For example, there were only 16 art cars in 1988,⁴ but there were 44 in 2023. The large number of firecrackers used has affected the progress of the annual patrol. The scheduled two-day Mazu Patrol would end around 6 a.m. on the third day in the 1990s, but after the 2010s it was delayed until noon on the third day.



Fig. 7: The art cars parade during Beigang Mazu Patrol. (photo taken in 2023).



Fig. 8: The firecrackers after they are released, located at a fixed point in the Beigang Mazu Patrol. (photo taken in 2022).

But the postwar baby boomers born in 1950s were not entirely indifferent to local affairs when they entered the core of Taiwanese society in the 1980s and 1990s. The changes they experienced in their hometown were not limited to the cultural field, but also involved issues such as urban planning and environmental protection. They saw many beautiful Japanese colonial public buildings being sold, demolished, and developed into featureless apartment complexes. The old Beigang Town Hall and the old Beigang County Hall, which were demolished and rebuilt in 1966 and the early 1980s respectively are the examples. The Beigang River, which flows through the south side of Beigang Town and is a source of drinking water, was also polluted and had to be replaced in the 1980s. Even more shocking was the announcement by the Dajia Mazu Temple (Jean Lann Temple), the largest Mazu pilgrimage group in Taiwan after the World War II, that it would change its route to Xingang instead of Beigang Town in 1988. Thus, Interrupting the friendship and the communication relationship between Beigang and Dajia Town for at least 60 years. The reason for this decision by Dajia Mazu Temple should be closely related to the rapid changes in the political and economic environment of Taiwan before and after martial law was lifted in that time.

³ Beigang Household Registration Office, “The Population Statistics over the Years”, <https://beigang.household.yunlin.gov.tw/popul05/List.aspx?Parser=99,5,47,,,,,,,,,,,,,5>.

⁴ Cai, Xiang-Hui, “History of Beigang Mazu Temple”, Yulin County, Beigang Mazu Temple, 2004, p145.

The establishment of the Beigang Mazu Cultural and Educational Foundation (BMCEF) in 1989 was a specific response by the postwar baby boomer generation to the rapid changes in the local area. The foundation's stated goals were very ambitious, including not only the promotion of Mazu's loyalty and virtue, but also local history research, preservation of local folk culture and art, promotion of social welfare and environmental education. Therefore, the foundation established the following committees: History and Cultural Relics, Library and Information, Arts and Publicity, Community Promotion, Quality of Life, and Event Planning.⁵ In essence, these committees incorporate the research, education, and promotion functions of a modern museum into the foundation's activities. From the perspective of a Eco-museum, the entire town of Beigang is actually a regional museum centered on the Beigang Mazu Temple.

However, the ideals of the BMCEF were not fully realized. Despite its continued existence, it has held almost no public events since the middle 2000s. There are many reasons why the foundation was unable to sustain its operations. One factor is funding. When the foundation was established, the commitment from the board of directors of Beigang Mazu Temple promised to provide a special fund of NT\$10 million to be allocated, and approximately NT\$900,000 will be allocated annually in the form of interest to support its operations.⁶ However, the NT\$900,000 was only enough to maintain the normal operation of BMCEF's secretariat. The public, however, believed that the foundation should have no financial problems since it was supported by Beigang Mazu Temple. BMCEF's efforts to raise small donations were not as successful as they have expected.

Another factor was that Taiwan had just lifted martial law, and people from all walks of life were still traumatized by the White Terror era. As a result, they were relatively reluctant to get involved in public affairs. Those who did get involved were often suspected of having political motives or of seeking power.

In addition, many of the volunteers who were willing to work for the foundation were unfamiliar with or had not actually participated in traditional music ensembles or martial arts troupes. If we simply categorize these people as intellectuals, they were educated in Chinese history, geography (pre-1948 Chinese geography), Mandarin Chinese, Chinese classical painting, and Western music. They were prohibited from using their mother tongue (Taiwanese) in school, and their education lacked almost any elements of Taiwanese culture. After graduating from high school, they went to study in other places. After a period of times, they returned to their hometown, but they often found it difficult to fit in with people involved in the operation of the Mazu Temple and the related traditional music ensembles or martial arts troupe. They had little in common with each other.

Moreover, the volunteers who were actively involved in the foundation at the beginning had relatively high ideals. They had foreseen that the development projects involving the

public land of Beigang Town sold to consortiums would fail, as high-rise apartments had no market in Beigang Town, and the population was declining. During the reconstruction projects of the Beigang Central Branch Market in 1992 and the Central Market in 1997, archaeological remains from the Qing Dynasty were discovered. In particular, the latter project was already aware of the possibility of underground cultural relics before construction began, due to the experience of the former project.

In 1996, the Hwa Kang Museum of Culture University was planning the exhibition hall of the Beigang Mazu Temple. At the suggestion of the museum team, the Beigang Mazu Temple commissioned a Chinese archaeological team to conduct a two-month archaeological excavation survey at the Central Market construction site, covering a total area of only 16 square meters.

Ideally, this work should have been commissioned to Taiwanese archaeologists. However, at the time, the Taiwanese archaeological community did not place a high priority on archaeological remains from historical periods. Additionally, the Beigang Mazu Temple and Beigang Township Office were concerned that if Taiwanese archaeologists were involved in the excavation, the Build-Operate-Transfer development plan might be scrapped. As a result, they were unwilling to take a proactive approach to the preservation of underground remains, even though those underground remains may be important for understanding the history of Beigang Town and Beigang Mazu Temple (Fig. 9, 10).



Fig. 9: The archaeological remains under the building site of the Beigang Central Market. (photo taken in 1996).

⁵ Beigang Mazu Cultural and Educational Foundation, "Bulletin of Beigang Mazu Cultural and Educational Foundation", Yulin County, Beigang Mazu Cultural and Educational Foundation, 1990, p7.

⁶ Beigang Mazu Cultural and Educational Foundation, "Bulletin of Beigang Mazu Cultural and Educational Foundation", Yulin County, Beigang Mazu Cultural and Educational Foundation, 1990, pp. 37-38.



Fig. 10: The massive building volume of Beigang Central Market just in the left-front corner of Beigang Mazu Temple. (photo taken in 2011).

To change the governance of Beigang Town, one of the founding members of the Beigang Mazu Cultural and Educational Foundation (BMCEF) ran for Beigang Town Mayor in 1998. However, the candidate not only lost the election, but also caused people with different political leanings to leave the foundation. As a result, BMCEF lost its vitality and was gradually forgotten by the residents of Beigang Town.

After 1991, the Beigang Mazu Temple underwent several board re-elections, but the successive boards of directors seemed less interested in the research and preservation of cultural assets. For example, the exhibition hall, which was originally open year-round, was changed to only be open during the first three lunar months of the Mazu incense season around 2010. Additionally, the exhibits had not been updated for many years, and the display cabinet environment was poorly controlled, causing mold to appear on the surface of important paintings. Despite these problems, no positive action was taken by Beigang Mazu Temple.

However, BMCEF was not completely without accomplishments. In the early 1990s, with the active participation of many enthusiastic volunteers, the foundation regularly invited scholars to give lectures in Beigang Town, covering topics such as history, architecture, art, environmental protection, health care, and folklore, etc (Fig. 11). It also held multiple cultural performances each year, featuring both well-known Taiwanese groups and local Beigang music ensembles and martial arts troupes. BMCEF also founded the Beigang Journal to share its work with the public, including the results of its field research. It also produced the documentary "Beigang: A Cultural Journey" to document the skills that have disappeared from Beigang today.



Fig. 11: In 1991, BMCEF invited renowned traditional architecture scholar Chien-lang Lee to Beigang to give a lecture on the architectural art of the Beigang Mazu Temple. (photo taken by BMCEF).



Fig. 12: The Beigang Waterworks, which is scheduled to be completed in the near future, was designated as a historic site during the term of Yunlin County Magistrate Su Chi-fen. Restoration work has been underway since then. (photo taken in 2016).

More importantly, the seeds planted by the Beigang Mazu Cultural and Educational Foundation (BMCEF) did not disappear with its inactivity. For example, Chi-fen Su, who served as the Yunlin County Magistrate from 2005 to 2014, had several close aides who were active members of BMCEF. Under Su's governance, she preserved a number of cultural assets for Beigang during her tenure, including the Beigang Waterworks built during the Japanese colonial period (Fig. 12). She also hosted the "Hundred Years of Traditional Performances Awards" in 2006 to promote the visibility of the music ensembles and martial arts troupes.

Chi-fen Su is still a member of the Legislative Yuan (2016-), but her political achievements have not yet been able to influence the attitude of the Beigang Mazu Temple board of directors towards cultural assets. However, the Tsip-Ngá-Hian may be one of the seeds planted in the past finally starting to sprout.

The Conservation and Revitalization of Tsip-Ngá-Hian from 2012

The reasons why Tsip-Ngá-Hian began to show signs of revitalization after 2012 include the emergence of several key persons, the revision of the cultural assets preservation policy, and the related actions of Tsip-Ngá-Hian itself, as explained below.

1. The Emergence of Key Persons

After Chi-fen Su was elected county magistrate in 2005, one of her key aides, Yueh-ju Tsai (1975-), was also elected to the Yunlin County Council in 2006. Tsai, a graduate of the Department of Political Science at National Taiwan University, was not only one of the few councilors in the Yunlin County Council with a bachelor's degree or higher at the time, but his family also had a significant influence in Beigang. This included the chairman of Tsip-Ngá-Hian before 2012, who was a relative of Tsai Yueh-ju. As a result, Yueh-ju Tsai was entrusted by the chairman to take over as chairman of Tsip-Ngá-Hian in 2012 and began the conservation and revitalization activities of Tsip-Ngá-Hian.

Another even more important person is Teng-hsing Wu (1981-), who inherited the skills of lantern making, lion dancing, and traditional drum music from his father, Yan-lin Wu. He also followed his father into the operation of Tsip-Ngá-Hian and Beigang Hui-Liông-Thuân (Flying Dragon Troupe). He claims to have been deeply touched by the documentary "Beigang: A Cultural Journey" and came to prominence in the "Hundred Years of Traditional Performances Awards" event in 2006. His activities are not limited to Beigang Town alone, as he has been invited to make lanterns at Longshan Temple in Wanhua, Taipei, and the Hsinchu City God Temple. He is also a lion dance coach at many schools across the country and an international lion dance competition referee. The Yunlin County Sha-Lun Elementary School Dragon and Phoenix Lion Dance Team, which he coaches, has won the Taiwan elementary school group championship consecutively for many years. Yueh-ju Tsai met Teng-Hsing Wu in 2006, and when he took over as chairman of Tsip-Ngá-Hian in 2012, he invited Teng-Hsing Wu to serve as general secretary, helping to handle Tsip-Ngá-Hian's various affairs, as well as the annual Mazu Patrol.

The biggest change that Yueh-ju Tsai brought to Tsip-Ngá-Hian was to nominate the community association building for designation as a county-level historic site. In 2012, it was approved by the Yunlin County Cultural Heritage Review Committee, becoming the first historic building in Taiwan with the function of a "Quguan" (a traditional Taiwanese folk opera performance venue) (Fig. 13, 14).



Fig. 13: The interior space of the Tsip-Ngá-Hian community association building before the recent restoration project. (photo taken in the groundbreaking ceremony on Dec. 20, 2019).



Fig. 14: The interior space of the Tsip-Ngá-Hian community association building after the recent restoration project. (photo taken in 2022).

The community association building of Tsip-Ngá-Hian was originally a long row house, with the current back side being the original front. During the Japanese colonial period, the road was widened, and the row house was divided into two by the new road. After the road was completed, the current front façade was built and sold to Tsip-Ngá-Hian in 1950 for use as the community association building.⁷ As a simple wooden building with few decorative elements, it would not have been designated as a historic site under the architectural cultural asset designation standards in place before the 2000s, which focused on the building's artistic and decorative values.

However, in 2010, the Yunxi Building, a county-level historic site, was designated as a historic site by the Yunlin County government. This led Yueh-ju Tsai to believe that the community association building of Tsip-Ngá-Hian should also be eligible for designation as a historic site by the Yunlin County Cultural Heritage Review Committee.

The Yunxi Building was the first batch of school buildings built according to standard plans when Taiwan implemented nine-year compulsory education. Even in 2010, many similar junior high school buildings remained in Taiwan, but few were preserved for a variety of reasons. The most important reason

⁷ Su, Ming-hiu, "The Restoration and Reuse Investigation and Research Report of the Designated Historical Site Beigang Tsip-

Ngá-Hian community association building", Yunlin County, Yunlin County Government, 2015, pp. 47-49.

why the Yunxi Building has been preserved is because it is the last remaining original building of the old Yunlin Junior High School campus. In 1988, Yunlin Technical Institute (now National Yunlin University of Science and Technology (NYUST)) was founded in Yunlin County. Yunlin Junior High School was forced to move to a new site, and its original campus was incorporated into the Yunlin Technical Institute and NYUST campuses. After NYUST was gradually renovated over time, the Yunxi Building became the last remaining original building of the old Yunlin Junior High School campus. However, in 2009, NYUST planned to demolish the Yunxi Building and construct the "Taiwan Cultural Heritage and Comprehensive Teaching Building" in its place for the use of the Department of Cultural Heritage Conservation of NYUST.⁸ However, the plan sparked opposition from Yunlin Junior High School alumni and some cultural heritage academics, including faculty from NYUST's Department of Cultural Heritage Conservation and Department of Architecture and Interior Design. In the end, after cultural heritage review, the building was designated as a historic site on the grounds that it was the origin of nine-year compulsory education in Yunlin County. This forced NYUST to abandon its plan to demolish it and rebuild a new building.

2. Assistance Brought by the Revision of the Cultural Assets Preservation Act

The revision of the Cultural Heritage Preservation Act in 2005 also provided assistance for the revitalization of Tsip-Ŋá-Hian since 2012. This is because the current registration and designation systems for "antiquities", "traditional performing arts", "traditional crafts", and "cultural heritage preservation techniques and preservers" were all established after the 2005 revision. In contrast, before 2005, the only cultural assets that were generally recognized by the public in Taiwan were buildings and archaeological sites.

The revision of the law demonstrates that the central competent authority has begun to pay attention to intangible cultural assets. Teng-hsing Wu was then invited to teach at the National Center for Traditional Arts and the Headquarters Administration of Cultural Heritage (the predecessor of the Bureau of Cultural Heritage) in 2008 and 2009 because of his skills in making lanterns and lion heads. This gave him the opportunity to meet central officials and gain a further understanding of Taiwan's cultural heritage administration and policies.

The new law also opened the system for the application and registration of antiquities. The first general antiquities designated by Yunlin County was the "Giant Dragon Flags of the Beigang Hui-Liōng-Thuân", which was designated in 2013. This pair of embroidered flags was upgraded to an "important antiquity" in 2023 (Fig. 15, 16).

The Giant Dragon Flags of the Beigang Hui-Liōng-Thuân are a pair of large and exquisitely embroidered triangular flags. They first appeared in the Beigang Mazu Patrol in 1929 and were immediately reported by the newspapers. They are one of the most important artifacts that bear witness to the magnificence of the Beigang Mazu Patrol in the past. When BMCEF was first

founded, it participated in a lantern exhibition hosted by Beigang Mazu Temple in 1990 and exhibited the Giant Dragon Flags (Fig. 16). In 2006, the flags were again exhibited at the Beigang Mazu Temple Square during the "Hundred Years of Traditional Performances Awards." At that time, Teng-hsing Wu had already begun to handle this artifact. However, in 2010, the Beigang Hui-Liōng-Thuân considered donating the Giant Dragon Flags to the National Museum of Taiwan History, which was about to open at the time. The troupe believed that they would no longer be able to adequately conserve and preserve the flags in the future.



Fig. 15: One of the "Giant Dragon Flags of the Beigang Hui-Liōng-Thuân". (photo taken in 2013 by Xiang-song Wu).



Fig. 16: BMCEF participated in a lantern exhibition hosted by the Beigang Mazu Temple in 1990 and exhibited the "Giant Dragon Flags of the Beigang Hui-Liōng-Thuân". (photo taken by BMCEF).

The 2005 revision of the Cultural Heritage Preservation Act gave cultural authorities the policy tools to designate the Giant Dragon Flags as an antiquity. With this designation, the government could assist with preservation and maintenance work. In anticipation of this opportunity, Teng-hsing Wu wrote an application form for the Giant Dragon Flags, using his experience in applying for the community association building of Tsip-Ŋá-Hian to be designated as a historic site. In 2013, the

⁸ Yunlin County Government, "Brief Introduction of the Designated Historical Site Yunxi Building",

<https://nchdb.boch.gov.tw/assets/advanceSearch/monument/20100830000001>.

Yunlin County Cultural Heritage Review Committee designated the Giant Dragon Flags as a general antiquity of Yunlin County.

The Institute of Cultural Heritage Research and Preservation (ICHRP) was then entrusted with the repair work of the Giant Dragon Flags. When the ICHRP was established, it did not yet have experience in preserving and repairing traditional Taiwanese embroidery. However, with the joint support of the central and local governments, it was decided that the ICHRP would use this case to develop repair standards for future similar objects. The governments also promised to preserve the Giant Dragon Flags in Beigang after the preservation. The preservation work of one of the flags has been completed, but the Giant Dragon Flags are still temporarily stored in the conservation laboratory of the ICHRP in Tainan City because Beigang has not yet built a qualified storage space.

With the experience of applying for the Giant Dragon Flags to be designated as a general antiquity, Teng-hsing Wu completed 10 sets of applications for designated general antiquities during the period of 2014-2015 (Table 1). The ownership scope not only included Tsip-Ngá-Hian, but also Hui-Liông-Thuân, and Kim-Siann-Sûn, which has always been friendly with Tsip-Ngá-Hian. In other words, under the influence of Wu Teng-hsing, besides Tsip-Ngá-Hian and Hui-Liông-Thuân that he originally controlled, Kim-Siann-Sûn also began to not oppose cultural heritage submission activities.

To preserve the Giant Dragon Flags, Yunlin County Government also initiated the construction of Beigang Cultural Center project. Although the cultural center was finally unable to preserve the Giant Dragon Flags, it also became the exhibition and storage space for most of these designated general antiquities in the period of 2014-2015.

Table 1: The designated antiquities which was applied by Teng-hsing Wu from 2014-2015

The Owner	Name of the designated antiquity	The designated date
Kim-Siann-Sûn	The palanquin-like drum pavilion owned by Beigang Kim-Siann-Sûn	Feb. 5, 2014
Kim-Siann-Sûn	The wooden gong rack owned by Beigang Kim-Siann-Sûn	Feb. 5, 2014
Kim-Siann-Sûn	The tin incense burner owned by Beigang Kim-Siann-Sûn	Feb. 5, 2014
Tsip-Ngá-Hian	The embroidered colorful flags owned by Beigang Tsip-Ngá-Hian	Feb. 5, 2014
Tsip-Ngá-Hian	The captain's flag used in Mazu Patrol owned by Beigang Tsip-Ngá-Hian	Feb. 5, 2014
Hui-Liông-Thuân	The tin incense burner with nine dragons decorations owned by Beigang Hui-Liông-Thuân	Feb. 5, 2014
Hui-Liông-Thuân	The embroidered dragon dance costume owned by Beigang Hui-Liông-Thuân	Feb. 5, 2014
Kim-Siann-Sûn	The musical instruments owned by Beigang Kim-Siann-Sûn (large gong, medium gong, small gong and cymbals)	Sep. 15, 2015
Tsip-Ngá-Hian	The clay statue of Xiqín Wángyé (the patron god of traditional opera) owned by Beigang Tsip-Ngá-Hian	Sep. 15, 2015
Hui-Liông-Thuân	The tin incense burner owned by Beigang Hui-Liông-Thuân	Sep. 15, 2015

3. Contact and Cooperation with Academic Institutions

The building condition of the Tsip-Ngá-Hian community association building was poor in 2012 and needed to be repaired. After being designated as a historical site, in accordance with Taiwan's Cultural Heritage Conservation Act, a restoration and reuse investigation and research plan must be completed in advance before the repair project can be conducted. Therefore, with the financial support from the Yunlin County government, a team led by Professor Ming-hiu Su of the Department of Architecture and Interior Design at NYUST participated in the plan from 2014 to 2015. They invited Shi-neng Xu, a former member of BMCEF and a former history teacher at Beigang Jianguo Junior High School, and Teng-hsing Wu to co-chair the project. Wu helped to arrange interviews with Tsip-Ngá-Hian members and conduct the first inventory of the collection. According to Wu's oral statement in 2023, this was his first close contact with a professional academic institution for cultural heritage. It was only then that he came to understand how academic institutions discuss and interpret the value of cultural heritage.

However, Teng-hsing Wu could not accept that, during the restoration design phase, some cultural heritage review committee members insisted that the roof must be covered with iron sheets in the same way as it was before the restoration,

instead of using traditional red tiles. Iron sheets are a relatively cheap building material in Taiwan, and most people actually cannot accept that the roof of a "historical site" is covered with iron sheets. This is mainly because no red tiles were found on the roof during the restoration investigation stage. Based on the principle of diversity, the proposal to continue covering the roof with iron sheets was proposed and supported by the review committee members. However, the restoration investigation research report also mentioned another option, which is to use traditional red tiles to repair the roof.⁹

Feeling unable to have an equal dialogue with the cultural heritage review committee members, Teng-hsing Wu thought that he might be able to consult with Yu-hua Tsai (1980-), a postdoctoral researcher at the Department of Architecture of National Cheng Kung University (NCKU) in 2017. Tsai had graduated from the same department of NCKU, the History Conservation Group, and was also a native of Beigang Town. He had participated in BMCEF activities with his father in elementary school. The two of them hit it off, and in the end, they successfully persuaded the Yunlin County Cultural Heritage Review Committee to agree to the use of traditional red tiles to repair the roof of Tsip-Ngá-Hian. In fact, when the restoration project was underway, the iron roof was removed, and the remaining red tiles were found under the iron sheets.

⁹ Su, Ming-hiu, "The Restoration and Reuse Investigation and Research Report of the Designated Historical Site Beigang Tsip-

Ngá-Hian community association building", Yunlin County, Yunlin County Government, 2015, p197.

Tsai also inadvertently found the name of his grandfather in the "Tshái-á (A painting on which the names of deceased predecessors are written for worship purposes)" of Tsip-Ŋá-Hian's after attending Tsip-Ŋá-Hian, at Wu's invitation in 2017.

Moreover, to preserve the remaining embroidery artifacts of Tsip-Ŋá-Hian and Hui-Liōng-Thuān, in addition to the "Giant Dragon Flags of the Beigang Hui-Liōng-Thuān," which have received preservation assistance from ICHRP, Teng-hsing Wu also reached out to the International Embroidery Research and Development Center of the Tainan University of Technology (TUT). One of the center's assistants, Tsung-yen Hou, had participated in the initial survey and research project of the Giant Dragon Flags of the Beigang Hui-Liōng-Thuān while he was a master's student at NYUST. After graduating, he went to work at TUT. With the support of the center's previous directors, Hou's assistance, and funding from the Yunlin County Government, many embroidery artifacts were able to be sent to the TUT International Embroidery Research and Development Center for research and reinforcement. They are also temporarily stored at TUT, where they are better preserved.

In addition to NCKU, NYUST, and TUT, Teng-hsing Wu has also reached out to other academic institutions, such as the Taipei National University of the Arts and Feng Chia University, who are willing to support and participate in related preservation or research efforts. These academic institutions seem to be playing the role of local cultural museum research divisions or consultants.

From 2017 to 2023, more cultural heritage projects have been proposed through this personal network, and the vast majority of these efforts are voluntary. Unless further research is required, the Yunlin County Government may provide funding for more in-depth research to interpret the values of the proposed cultural assets. The cultural heritage projects that have been designated or registered include historical sites, historical buildings, artifacts, folk customs, traditional arts, and cultural heritage preservation techniques. The ownership units include several traditional artists (registered as traditional craftspeople, performing artists, or cultural heritage preservation technicians), Tsin-Ui-Thuān, a folk band, and the Beigang Areca Nut and Lime Leaf Traders Association, both of which have one embroidery artifact designated as an antiquity. They also include the Beigang Tin-An Temple, whose temple building is designated as a historic site.

Following this trend, the Beigang Yi-Min Temple also actively commissioned academic institutions to investigate and research its artifacts; a total of five artifacts were designated as antiquities in 2023 by the Yunlin County Government.

In order to encourage Beigang Mazu Temple to actively participate in cultural heritage investigation and research work, Teng-hsing Wu and his networks also volunteered to assist in the designation of six artifacts as antiquities at the same time. These six artifacts included two artifacts with relatively rich research results, and four artifacts related to the folk custom of Beigang pilgrimage to support the submission of "Beigang pilgrimage" as a folk custom. Otherwise, there would definitely be more than six artifacts in the Beigang Mazu Temple that are worthy of being designated as antiquities.

In light of these artifacts, Yunlin County Government is currently planning to use the idle Taiwan Sugar Corporation Beigang Sugar Factory Warehouses (registered historic

buildings) to transform it into storerooms for designated antiquities and artifacts owned by civil groups such as Tsin-Ui-Thuān. This is to facilitate the long-term preservation of these artifacts.

4. Education and Promotion Activities

Even though the community association building of Tsip-Ŋá-Hian could be preserved, and the establishment of a cultural heritage preservation institution seems to be in the works, it would not have been possible to achieve the current state of Tsip-Ŋá-Hian without the many educational and promotional activities. The following are the explanations:

(1) The Young Participants

As mentioned earlier, Teng-hsing Wu is a professional lantern maker. By chance, he met students from the Department of Cultural Heritage Conservation at NYUST who were interested in interning at his workshop. As part of the summer vacation internship program, the students learned lantern making from Wu and assisted with cultural heritage-related applications in the Beigang area. Wu also invited the students to participate in the Beigang Mazu Patrol with Tsip-Ŋá-Hian, if the event fell on a weekend.

One of the students continued to the master's degree program and used the field survey materials from Tsip-Ŋá-Hian as the topic of his master's thesis. During his master's study, he also continued to help curate the artifacts of Tsip-Ŋá-Hian, including assisting with the application for the 2022 "Memory of the World - National Registers of Taiwan" project.

Furthermore, after Tsip-Ŋá-Hian was designated as a historic site, it attracted the attention of students from cultural heritage-related departments or graduate schools. One of these students voluntarily joined Tsip-Ŋá-Hian and later became its secretary-general. His master's thesis was on the Beigang pilgrimage, and he was the lead author of the application for the designation of four Beigang pilgrimage-related artifacts at the Beigang Mazu Temple.

(2) Gradually Restore the Formations Used during the Past Beigang Mazu Patrol

Tsip-Ŋá-Hian participates in the Beigang Mazu Patrol every year. In addition to recruiting new members through the aforementioned approaches, they also hold an annual patrol experience activity, allowing interested members of the public to participate in the Beigang Mazu Patrol with Tsip-Ŋá-Hian. With these human resources, Tsip-Ŋá-Hian began to have the capacity to expand its formation during the Beigang Mazu Patrol activity. Participants can participate in the simplest tasks, such as beating the cymbals, while playing the suona and drumming are still performed by skilled members. In 2018, Tsip-Ŋá-Hian restored the large Xiqín Wángyē statue to its original walking posture, as seen in old photos. It had previously been transported by human-pulled cart for many years. In 2014, Teng-hsing Wu donated the compensation he received as a co-chair of the restoration and reuse investigation and research plan of the Tsip-Ŋá-Hian community association building to repair the original wooden drum rack of Tsip-Ŋá-Hian. This allowed the artistic wooden drum rack to be reused instead of the simple stainless-steel frame. These efforts are all aimed at improving

the visibility of Tsip-Ŋá-Hian in the formation of the Beigang Mazu Patrol, so that the inhabitants of Beigang Town can reacquire themselves with this oldest Taoist ritual music ensembles (Fig. 17-20).



Fig. 17: Tsip-Ŋá-Hian in the Beigang Mazu Patrol in 2014, the participated members lack uniform. (photo taken in 2014).



Fig. 18: Tsip-Ŋá-Hian in the Beigang Mazu Patrol in 2018, all of the participated members wear the uniform. (photo taken in 2018).



Fig. 19: Tsip-Ŋá-Hian in the Beigang Mazu Patrol in 2014, the large Xiqin Wángyé statue is transported by human-pulled cart. (photo taken in 2014).



Fig. 20: Tsip-Ŋá-Hian in the Beigang Mazu Patrol in 2014, the large Xiqin Wángyé statue is restored to its original walking posture. (photo taken in 2021).

(3) Utilize the Opportunity of Cultural Heritage Restoration to Hold Related Promotion Activities

Since 2019, the community association building of Tsip-Ŋá-Hian has been undergoing restoration. Shortly after the start of construction, it was discovered that some of the original paving tiles were still preserved under the cement floor, while others had been lost. Since old paving tiles are no longer easy to obtain, but many old house holders still have old paving tiles that are not in use, Tsip-Ŋá-Hian launched a campaign to collect old paving tiles. In total, over 500 old paving tiles were collected, which was sufficient to meet the needs of the restoration project. Through the paving tile collection campaign, the memories of Tsip-Ŋá-Hian among residents in the Beigang area were stirred up, and many descendants of members were contacted and returned to Tsip-Ŋá-Hian.

In addition to the old paving tile collection campaign, the restoration project was conducted in accordance with traditional Taiwanese architectural conventions, including the ceremonies of groundbreaking (moving out), laying the beams, reopening (moving in), and hanging the plaque were held with great care (Fig. 21, 22). Press releases were issued for each event to help raise the profile of Tsip-Ŋá-Hian. The new plaque was written by Fan-sen Wang, an academician of the Academia Sinica who was born in Beigang. This opportunity allowed Tsip-Ŋá-Hian to connect with outstanding Beigang native who lives outside of Beigang.



Fig. 21: Laying the beams ceremony in the restoration project of the Tsip-Ŋá-Hian community association building. (photo taken in 2020).



Fig. 22: Plaque hanging ceremony for the completion of the restoration project of the Tsip-Ŋgá-Hian community association building (photo taken in 2021).

(4) Recovering the Stolen Precious Wooden Sculptures

As Tsip-Ŋgá-Hian's reputation gradually grew, it had the opportunity to exhibit and perform at national-level institutions and other places, such as the National Center for Traditional Arts in Yilan and the Cultural Heritage Park of the Ministry of Culture in Taichung, etc. This allowed it to share information with other organizations from outside the region. In 2023, Tsip-Ŋgá-Hian was able to recover the lost precious wooden sculptures thanks to information provided by friends. Some of the sculptures were recovered in Yilan, while others were recovered in Tainan. The sculptures were stolen in 1998, and all BMCEF volunteers and Tsip-Ŋgá-Hian members were deeply saddened by the loss. The recovery of the sculptures was a major boost for the morale of the Tsip-Ŋgá-Hian members and the cultural community in Beigang Town. However, the sculptures were damaged during the theft, and further repairs are needed with the help of the public. The goal is to use the sculptures again during the Beigang Mazu Patrol.

Discussion

According to the above description, it can be known that some of the ideals of BMCEF, such as local history research and preservation of local folk culture and art, can be said to have been partially realized in the performance of Tsip-Ŋgá-Hian in the past 10 years. In fact, there are several differences between Tsip-Ŋgá-Hian and the past BMCEF, at least three of which have affected the performance of the two groups. Tsip-Ŋgá-Hian has an advantage in terms of timing and personnel.

1. Members of the Two Organizations

BMCEF is a modern organization, and its key members, due to their upbringing, may find it difficult to integrate into traditional society. On the other hand, Tsip-Ŋgá-Hian is a traditional organization that participates in the Beigang Mazu Patrol. As a result, Tsip-Ŋgá-Hian has closer ties to other traditional organizations, such as Kim-Siann-Sŭn, Tsŭn-Ui-Thuân, and the Beigang Areca Nut and Lime Leaf Traders Association. This gives Tsip-Ŋgá-Hian a greater opportunity to see the cultural assets held by other organizations, and it is also easier for them to gain the trust of others and persuade them to preserve their cultural assets.

2. The Political Climate and Cultural Heritage Administration

Compared to the BMCEF era (1989-2000s), Taiwan has undergone several political transitions since 2012, leading to a more liberal and open political atmosphere. Furthermore, in the past, only historical sites were actively preserved, designated, and regulated by government agencies, with no equal participation from the private sector. Archaeological sites were included in historical sites, often neglecting the archaeological structures in the historical era after 17th century. After 2005, not only have cultural heritage projects become more diverse, but the government is also required to accept submissions from the private sector for cultural heritage preservation initiatives. This has prompted organizations like Tsip-Ŋgá-Hian to have clearer objectives in local historical research and the preservation of tangible and intangible cultural heritages. Once a cultural heritage project proposed by the private sector is approved by the Cultural Heritage Evaluation Committee, it becomes an honor and strengthens collective consciousness among the group, while also receiving government funding to enhance preservation efforts.

3. The Budget

About the budget, Tsip-Ŋgá-Hian has greater financial autonomy than BMCEF. Although both organizations receive funding from Beigang Mazu Temple and the government, Tsip-Ŋgá-Hian receives funding from Beigang Mazu Temple to participate in the annual Beigang Mazu Patrol. This funding is not high and is provided to all participating organizations. BMCEF has also received funding from Beigang Mazu Temple as interest from a large sum of money, but this has led to the perception that the foundation is an auxiliary organization of the temple and that it is beholden to the temple. In terms of the support funding from the government, BMCEF was only able to receive funding for large-scale arts and cultural performance events under the regulations in place at the time. Tsip-Ŋgá-Hian, on the other hand, has cultural assets such as historical sites and antiquities, which allows it to receive government funding for related cultural asset research and maintenance work, or for small-scale exhibitions and lectures for education and promotion.

4. The Hidden Worries

Despite the apparent resurgence of Tsip-Ŋgá-Hian in the past 10 years, there are still some hidden concerns. In addition to the continuous decline in population in Beigang Town, the education and culture departments in Taiwan have always been disconnected. Not only are most traditional arts and cultural activities unable to enter schools, but the results of the research on cultural assets have not yet been formed into local teaching materials. Teng-hsing Wu has also always lamented that he could not find a suitable successor to help him handle many of Tsip-Ŋgá-Hian's affairs. Although he has received help from several students, they will likely go their separate ways after graduation.

However, there are still some hopes. For example, in 2023, Kim-Siann-Sŭn published on their own initiative a picture book based on their founding story of the ritual music ensembles to promote themselves. Tsip-Ŋgá-Hian also has the idea of

publishing a picture book, but it has not yet been realized. The long-term goal is still to hope that Beigang Mazu Temple can play the role of a local cultural museum or play the role of a core museum under the concept of the Beigang Eco-Museum. Tsip-Ngá-Hian and other organizations are only positioned as satellite museums. However, to date, Beigang Mazu Temple has not taken any relatively positive actions on the related cultural conservation issues.

Conclusion

Over the past 10 years, Tsip-Ngá-Hian, a traditional ritual music ensemble in Beigang, Taiwan, has experienced a remarkable revival. This article explores the factors that have contributed to this resurgence, including the bottom-up initiatives of its members and the top-down support of the government and academic institutions.

One of the important factors is the inspiration of the Beigang Mazu Cultural and Educational Foundation, which was established in 1989. Although the foundation ceased operations in the middle 2000s, its legacy continues to this day. Several of the foundation's core members developed close relationships with Chi-fen Su, who was elected Yunlin County Magistrate in 2005. After taking office, Su actively supported cultural heritage activities in the Beigang area. Some of the foundation members' descendants have also inherited their elders' passion for cultural heritage preservation. Through their studies and growth, they have chosen to learn about cultural heritage and become faculty members at academic institutions. They can use their academic abilities to help Tsip-Ngá-Hian, as well as other cultural heritage preservation efforts in their hometown.

More importantly, Tsip-Ngá-Hian's own members began to take the initiative to preserve cultural heritage. They also made a conscious effort to collaborate with government agencies and academic institutions. This was a key factor in Tsip-Ngá-Hian's revival. Furthermore, in 2005, the Cultural Heritage Preservation Act was revised to make the designation and registration of cultural heritage more diverse. This, coupled with government grants and support programs, encourages more people to participate in cultural heritage conservation. This in turn increases access to academic resources and networks that help Tsip-Ngá-Hian to better understand and interpret cultural heritage.

The case of Tsip-Ngá-Hian shows how persistent efforts from both the bottom-up and top-down can help to revive a longstanding culture. Tsip-Ngá-Hian's revival is a testament to the dedication of its members and the support of the government and academic institutions.

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Exploring Methods of Co-curation with Local Museums: A Case Study of Collaboration between the National Museum of Taiwan History and Nine Indigenous Museums in Southern Taiwan¹

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I. Literature Review and Problem Identification

During the 1980s, under the influence of postmodernist currents of thought, museum governance practices underwent a significant reevaluation, particularly regarding knowledge construction and the assignment of value and meaning in collections and exhibitions. This critical examination was particularly pronounced among museums with ethnographic collections, where objects were often classified by form and function and perceived by curatorial teams, researchers, and local museum audiences as static cultural representations or embodiments of objective knowledge. Such a one-sided understanding of cultural knowledge sparked discussions on the colonial power dynamics and meta-narratives of cultural hegemony inherent in collecting and exhibiting practices (McMullen 2008:54; Peer and Brown 2003:1).

In response to this wave of criticism, museum curators embarked on a process of reflexive inquiry, addressing the unequal power dynamics in interpretation between museums and external communities. Echoing discussions from the 1983 conference on revitalizing museums by the International Council of Museums (ICOM), Michael Ames advocated for democratizing and increasing accessibility to museum collections, exhibitions, and educational programs (Ames 1986: 59). James Clifford underscored the role of museums as “contact zones,” facilitating dialogue between museums and communities (Clifford 1997: 191-194). Within this conceptual framework, curators reflected on their authority in interpreting and curating collections, as well as the representations and politics inherent in exhibitions, prompting museums to reassess their approaches to interpreting their collected objects and fostering relationships with source communities, particularly indigenous peoples.

Moving into the twenty-first century, the relationship between museums and indigenous communities evolved again, spurred by further renewed discussions in anthropology surrounding forms of representation and reciprocal knowledge exchange. Building on the concept of museums as “contact zones,” museums began to view their collections as resources for indigenous peoples to reconnect with their past, anchor themselves

in the present, and envision their future. Concurrently, museum exhibitions became spaces for translating and presenting the meanings of objects in diverse contexts (羅素玫 2021: 8-10).

To put this perspective into practice, museums increasingly embrace “collaboration” with indigenous communities. At the heart of such collaboration is the subversion of power imbalances between museums and external communities (何翠萍 2019: 16). Museums are thus tasked with upholding ethical principles, acknowledging indigenous communities’ ownership of cultural knowledge, and making ethical use of indigenous knowledge based on mutual benefits (Phillips 2003: 158-159). This ethos is reflected in actions such as joint archaeological surveys or community-led homecoming exhibitions showcasing cultural artifacts, which provide platforms for articulating the emic viewpoints of indigenous peoples—as active subjects rather than passive objects.

Another significant aspect of collaboration involves museums enhancing their ties with indigenous communities regarding public concerns (何翠萍 2019: 16). Through methods like “collaborative exhibition,” museums address the needs and perspectives of indigenous communities when developing exhibitions on indigenous history and life. They respect the communities’ rights to select exhibition content and narratives, while emphasizing the legitimacy of the communities’ interests. This is because exhibition content plays a vital role in fostering community identity construction and enhancing the audience’s understanding of the source community (Phillips 2003: 158).

From the reflections, discussions, and practical developments outlined above, factors influencing indigenous collections and exhibitions include paradigm shifts in research methods, reexaminations of subjectivity in knowledge construction, and an increasingly heightened sense of professional ethics.

In response to international discourse in the mid-1990s, Taiwan began reevaluating the indigenous collections and historical contexts of its natural history and anthropology museums dating back to the early twentieth century. This reflection highlighted that the systematic and extensive collecting efforts of the time were not only driven by academic inquiry but also influenced by state intervention. The absence of indigenous subjectivity in the collection, research, and knowledge

¹At the time of writing this article, the curatorial work was still ongoing. Hence, only the phase leading up to the finalization of the exhibition scripts in September 2023 is discussed herein. The subsequent advancements in co-curation and exhibition development leading to the opening will be detailed in separate articles.

construction processes only came to the forefront in Taiwanese museums in the twenty-first century (李子寧 2015: 34-35).

Conversely, the National Museum of Taiwan History, which primarily focuses on historical documents, maps, and everyday artifacts, has engaged in comparatively fewer collaborations in surveys and exhibition planning with indigenous cultural museums in Taiwan. How can historical museums foster such motivations from within, while involving indigenous communities to encourage more interaction? Beginning in 2023, the National Museum of Taiwan History collaborated with nine indigenous cultural museums in southern Taiwan on a joint exhibition series. Using the planning and co-curatorial process as a case study, this paper explores how, within the structural confines of museum exhibition production, closer alignment with indigenous subjectivity in historical narratives and cultural representation can be achieved. The paper also considers the potential for national museums to serve as hubs for historical representation and cultural revitalization within the indigenous pursuit of self-identity.

II. Connections between Local Indigenous Cultural Museums and National Museums

Before the mid-1990s, Taiwan had roughly four types of cultural institutions housing indigenous artifacts. Firstly, there were national museums like the National Taiwan Museum and the National Museum of Natural Science. Secondly, university museums, such as the artifact display rooms affiliated with the Department of Anthropology at National Taiwan University and the Department of Ethnology at National Chengchi University. Thirdly, cultural centers managed by county or city governments, like the one established by the Taitung County Government. Lastly, there were private museums, such as the Shung Ye Museum of Formosan Aborigines. However, most of these establishments were not located in indigenous areas, nor did they necessarily involve indigenous participation in museum management.

The turning point came in 1998 when the Taiwan Provincial Government proposed the construction of indigenous cultural museums (hereinafter referred to as “indigenous museums”) in indigenous residential areas. The aim was to showcase and preserve the rich indigenous culture while fostering local and cultural identities. With ample construction funds available, many local governments in indigenous areas sought funding from the provincial government. After the later dissolution of the provincial government, this task was taken over by the Council of Indigenous Peoples (CIP).

Between 1998 and 2017, a total of twenty-nine indigenous museums were established, administered by respective local governments. The construction of these museums served a dual purpose for local governments: as bases for cultural tourism development and as political achievements for local officials. Consequently, long-term planning for the collection and exhibition spaces, personnel, and funding of indigenous museums was often overlooked. This led to challenges in effectively carrying out museum tasks, including collection, research, exhibition, education, public services, and marketing, and even resulted in some museums being dubbed “mosquito

museums”—idle public venues or cultural institutions left neglected after initial construction by the government (李莎莉 2018: 2).

To address operational challenges faced by indigenous museums, the CIP proposed the “Improvement Plan for Indigenous Museums” (原住民族文物館改善計畫) in May 2005 and entrusted the Indigenous Peoples Cultural Development Center under the CIP to implement the “Revitalization Plan for Local Indigenous Museums” (地方原住民族文物館活化計畫). Upon establishing what was then referred to as the “Big Museums Lead Small Museums” (大館帶小館) collaborative system, indigenous museums across Taiwan were divided by regions. Mentorship and guidance were provided by the National Taiwan Museum for the northern region, the National Museum of Natural Science for the central region, and the National Museum of Prehistory for the eastern region. Since 2019, the National Museum of Taiwan History has taken on the role of mentor for indigenous museums in the southern region.

The implementation of the aforementioned plans leveraged national museums as platforms for allocating various resources to support the operation of local indigenous museums. Specifically, representatives from flagship museums visited indigenous museums annually to provide consultation on managing daily operations and to conduct professional training courses on collection preservation, exhibition planning, and museum marketing, thereby enhancing the professional capabilities of indigenous museums personnel. Through the implementation of national policies, practical channels for interaction between national museums and local indigenous museums were established.

At the operational level, the National Taiwan Museum’s “Homecoming Exhibition of Indigenous Artifacts” (文物回娘家) set a precedent for indigenous collections of national museums to return to their source communities for special exhibitions. The “Homecoming” program invited tribal elders to the museum to view artifacts that might have originated from their own tribes, sparking memories and prompting further investigation into the contexts of the artifacts (李子寧 2011: 4-13). Similarly, the National Museum of Prehistory collaborated with local tribes to conduct surveys of indigenous artifacts, both domestically and internationally, as well as oral history interviews, resulting in jointly planned exhibitions of indigenous history with local indigenous museums.

Within this support framework, indigenous museums in Taiwan actively acquire new resources and collaborate with other museums, research units, and universities. They conduct joint surveys, preserve local cultural assets, document the life experiences of indigenous peoples, record the oral history of indigenous communities, and explore the crafting techniques as well as cultural significance of artifacts. These research findings are then incorporated into exhibition planning, wherein indigenous museums engage in self-expression and serve as local cultural translators, communicating with the public through diverse exhibition formats (吳明季 2018: 12-17).

III. Interactions Between the National Museum of Taiwan History and the Nine Local Indigenous Museums in Southern Taiwan

The nine indigenous museums in the southern region, under the mentorship of the National Museum of Taiwan History (hereinafter referred to as the NMTH), are situated in the administrative divisions of Pingtung, Kaohsiung, and Tainan. Geographically, they span urban to rural areas, encompassing a diverse array of ethnic groups including the Paiwan, Rukai, Hla'alua, Kanakanavu, Bunun, Amis, and Tsou.

Through years of hands-on mentorship, the NMTH recognized its role not only as a venue for the exchange of historical perspectives and information but also as a platform for fostering public understanding of Taiwan's indigenous history and culture. Consequently, the NMTH initiated a co-curation project with the nine indigenous museums in southern Taiwan, in the hope that different indigenous communities would bring their historical concerns to the NMTH.

The process of inviting the nine indigenous museums to participate in a collaborative exhibition unfolded in two phases. In the initial phase, the NMTH responded to the request of the five indigenous museums in Pingtung County, coordinating for a joint exhibition series and providing professional resources to assist in structuring the series. Following the opening of these exhibitions, NMTH staff members visited each of the five museums to understand their specific areas of concern.

In the subsequent phase, the NMTH utilized the contents of the joint exhibition series from the five Pingtung museums as the foundation for inviting all nine indigenous museums in the south to co-curate a large-scale exhibition series. The final collaborative exhibition will initially be hosted as a special exhibition at the NMTH in summer 2024. Afterwards, the seven themed collections from the nine local museums will then be transported back to their respective venues for display. Indigenous museums are responsible for planning, curating, and producing the majority of the exhibition content, thereby conveying the historical experiences and memories of indigenous peoples to the public.

The subsequent sections will provide a chronological account of the development process up to September 2023, beginning with the initial contact, followed by the decision on co-curation, and the formulation of display content.

A. The Joint Exhibition Series in Five Indigenous Museums in Pingtung County

In 2021, the NMTH conducted curatorial workshops for five indigenous museums representing the Paiwan and Rukai peoples in Pingtung County. The NMTH provided maps from its own collection, which could serve as thematic inspirations or focal points for the exhibitions as featured artifacts. The five museums' joint exhibition series commenced sequentially at the end of October 2022, with curators from the NMTH research and exhibition divisions visiting them in Pingtung to assess the exhibition contents and structures.

The overall title of the exhibition series was "TJAUCIKEL: Walking Through Indigenous Maps—A Joint Exhibition Series of Old Maps in Five Museums in Pingtung" (TJAUCIKEL 原圖走讀 屏東五館古地圖聯合特展). The title combined elements of both Paiwan and Mandarin Chinese languages. Nagai, curator of the

Pingtung County Indigenous Cultural Center, explained that initially, the five museums struggled to establish a cohesive theme for their exhibitions. They later recognized the significance of preserving the community's history, culture, and local narratives through their oral tradition. Ultimately, they selected the Paiwan term "TJAUCIKEL," which encapsulates the essence of "oral tradition," as the main title of their joint exhibition series.

The exhibition held at the Pingtung County Indigenous Cultural Center bore the title "Kilangeda: Restoring the Indigenous Sound—From akauw-heito to Pingtung" (Kilangeda 原音再現—從 akauw-heito 到屏東). The Center opted for "kilangeda," the Paiwan term for "sound," to convey the concept that indigenous people narrate their stories in their own voices and words, incorporating cultural reflections into the exhibition title.

The exhibition storyline commenced with a map of Pingtung City from the Japanese colonial era, which served as the narrative focal point, marking various Paiwan gathering locations in Pingtung City during that period. These included instances such as a Paiwan tribal chief and his family unwillingly relocating from the mountains to the city and residing in a so-called "plain-area aboriginal house" (平地蕃屋), which was a replica of a Paiwan mountain slate house in the urban area, or Paiwan individuals learning wood carving techniques at the "crafts institute" (工藝所) in the city. Following World War II, numerous Paiwan and Rukai individuals migrated to Pingtung City in pursuit of education and employment opportunities. The exhibition not only reconstructed their spiritual sanctuary—the church—but also incorporated audio devices playing interview recordings, aligning with the exhibition's subtitle of "Restoring the Indigenous Sound." This immersive setup allowed visitors to engage with the reconstructed environment while listening to the oral recollections of those involved, aiding visitors in understanding the narratives of different communities.

The special exhibition "Tjailjaking: A Wandering Journey Home" (Tjailjaking 迴-嘉-德-路) at the Sandimen Indigenous Museum, Pingtung County, centered on the migratory history of the cohabiting Rukai and Paiwan peoples of the Tjailjaking community. The first axis of the exhibition delineated their migration trajectories prior to the residents' settlement in Saijia Village, detailing the evolution of their livelihoods influenced by government policies and market economics over the past century. The second axis showcased the residents' life memories, featuring vintage photographs evoking memories of bygone eras. The third axis explored the evolving perceptions of traditional culture among the community's youth after their return to ancestral tribal settlements and exposure to forest knowledge.

"Vuvu's Journey Home: From a Hand-drawn Map to the Old Pailjus Settlement" (Vuvu 回家的路—Pailjus 舊白鷺古地圖特展), the special exhibition at the Laiyi Indigenous Museum, Pingtung County, chose the old Pailjus settlement as the starting point, documenting the reminiscences of tribal elders about life there. Following World War II and subsequent natural disasters, the government relocated Pailjus residents to a village already inhabited by other groups at the mountain's base. Despite the passage of over seventy years, the elders could still recall aspects of life in Pailjus. One of the elders sketched out the settlement's layout and named each of the households, enabling descendants to revisit their ancestral homes according to the map.

Likewise, "Recalling Paths Together: Collaborative Exhibition of Kinulane Settlement's Maps and Stories" (憶起記路-Kinulane 吉露部落地圖故事共作展), the exhibition curated by the Wutai Indigenous Museum of Rukai Culture, Pingtung County (屏東縣霧台鄉魯凱族文物館), centered on the return journey to the old Kinulane settlement in the mountains. It examined the migratory journey while delving into the indigenous place names and their meanings within their traditional domain. Devastated by Typhoon Morakot in 2009, the mountainous Kinulane settlement prompted residents' relocation to the Changzhi Permanent Housing community on the plains. Unwilling to sever ties with their homeland, tribal elders led the youth back to the old settlement after roads reopened, aiming to maintain connections with their ancestors' heritage and homes. The exhibition featured recorded interviews of the elders and documentary homecoming footage, offering visitors insights into the deep emotional ties of the Rukai people.

The Shizi Township Heritage Museum in Pingtung County presented "Land of Awakening: Mapping the Old Butanlu Settlement" (初醒之地—Butanlu 舊社古地圖特展), featuring a hand-drawn field survey map as its centerpiece. Based on historical records and oral traditions, this special exhibition traced the marching and migratory routes of the Sapediq Clan, following the Mudan Incident of 1874, a clash between the Pingtung Paiwan people and the invading Japanese troops. The storyline unfolded as museum staff and local youth trekked through remote mountain trails, guided by an elderly hunter and GPS positioning, to mark numerous place names that had once been locations for their ancestral settlement, past activities, and memorable tribal events. Through multiple surveys, they reconstructed the movements of the Sapediq Clan over a century ago. The exhibition concluded by recounting the experiences of contemporary Paiwan participants, as they forged a sense of community identity, feeling closer to their ancestors through physical engagement.

In essence, while each of the five indigenous museums in Pingtung County featured distinct exhibition themes, they collectively explored modern indigenous migratory paths and narratives of returning to ancestral settlements, underscoring the importance of tracing own ethnic histories to contemporary indigenous peoples. Notably, when curating the exhibitions, these museums actively invited local youth, college students, and indigenous cultural historians to interview tribal elders and conduct field surveys, retracing their ancestors' paths to represent and interpret specific community historical memories.

B. Observing and Inquiring into the Needs of Indigenous Communities

During visits to the five indigenous museums in Pingtung, the NMTH also explored the possibility of another joint exhibition and received positive responses from all five museums. Consequently, on November 29, 2022, the NMTH convened directors and staff from all nine indigenous museums in southern Taiwan to discuss the potential for a collaborative exhibition. The meeting commenced with the five Pingtung museums sharing insights from the "TJAUCIKEL: Walking Through Indigenous Maps" series, followed by presentations from the other four museums in Tainan and Kaohsiung regarding their past research on migratory history. The session concluded with discussions on a suitable overarching theme

During the discussions, Ms. Dresedrese Celrevege, the director of the Wutai Indigenous Museum of Rukai Culture, Pingtung County, raised a pivotal question: What theme could the nine museums collaboratively explore? She proposed "home," "land," and "nature" as focal points for consideration, underscoring the profound connection between indigenous peoples and their ancestral lands. She emphasized the importance of recounting stories of tracing the roots for indigenous souls through cultural revitalization or the tangible act of returning to ancestral settlements. This sentiment, she noted, echoed the ethos that the Wutai Museum aimed to convey in the "TJAUCIKEL: Walking Through Indigenous Maps" series.

The NMTH values the diverse historical narratives embedded in Taiwan's landscape. Accordingly, the curatorial team paid close attention to the indigenous museums' emic viewpoints and emotional narrative styles, particularly regarding the concepts of "migration" and "old tribal settlements." Based on these considerations, the NMTH proposed two potential directions for the co-curation. Firstly, building upon the collective theme of migratory journeys explored by the five Pingtung museums, they could delve deeper into indigenous peoples' historical migrations and their contemporary efforts to reclaim their roots, illustrating the ongoing process of ethnic identity reconstruction. Secondly, acknowledging the diverse ethnic groups and geographical contexts represented by the nine museums, they could use the act of returning to ancestral settlements to serve as a springboard for exploring the significance of "home" within indigenous communities.

Meanwhile, although the four museums in Tainan and Kaohsiung expressed interest in participating in the joint exhibition, they did not present specific ideas for the exhibition framework during the meeting. Therefore, each museum departed with their respective narratives and the proposal for this co-curation, while the NMTH team planned visits to the four indigenous museums in Tainan and Kaohsiung in early 2023 to confirm their participation and further discuss the exhibition themes.

IV. Exploring Methods of Co-curation in Practical Settings

In February 2023, follow-up visits were conducted to the four indigenous museums in Tainan and Kaohsiung, confirming the participation of all nine museums in the collaborative exhibition series. Internally, the NMTH curatorial team revisited discussions and envisioned potential overarching themes for the series. Given the time constraint of less than a year for preparation, the exhibition division proposed aligning the theme of the upcoming exhibition series with the previous series held at the five Pingtung museums, which focused on maps and the act of mapping. However, not all museums possessed field survey data or display materials related to map interpretation. Consequently, the research division suggested a more concept-based framework for the new series, centered around the concept of "mobility," supplemented with ideas of "experience" and "memory" to emphasize the NMTH's focus on temporal depth. This framework allowed greater flexibility for each museum to select individual topics and develop content structures. Ultimately, the NMTH team decided to focus on the theme of "historical experiences of mobility" and invited the nine indigenous museums to participate in three curatorial workshops. The

NMTH provided hands-on tutorials on developing exhibition frameworks and content, while the indigenous museums created exhibition scripts through brainstorming and discussions.

A. Drafting the Framework for Exhibition Scripts

The first workshop took place from June 30 to July 1, 2023, with the primary objective of developing the framework for exhibition scripts, proposing content outlines, and practicing narrative viewpoint switching to ensure accessibility to residents outside tribal settlements and non-indigenous visitors. Prior to the workshop, each museum was tasked with considering the migratory stories they wished to tell and preparing relevant tangible materials for comparison.

The goal of the first day's workshop was for each museum to clarify, through group discussions and oral presentations, the themes and content of the narratives they intended to convey. In the morning session, using mind-mapping techniques, museums brainstormed keywords related to people, events, time, and places based on their chosen narrative backgrounds. The NMTH curatorial team and instructors then engaged participants in questioning to further articulate essential keywords and exhibitions storylines. Following the morning discussions, some participants decided to collaborate together, leading to a total of seven themed exhibitions being confirmed during the afternoon session. Each museum presented their proposed exhibition themes, core content, and display sections.

As an example, the Wutai Museum presented an exhibition script featuring three Rukai individuals who migrated from their ancestral homeland to the city following World War II in pursuit of education and employment opportunities. Their experiences highlighted the challenges of urban life for indigenous people and their cultural resilience. The director of the Wutai Museum added that one protagonist originally belonged to the Rukai noble class, but was compelled to accept blue-collar work upon migrating to the city, illustrating the psychological struggles faced by indigenous people navigating different living environments and social systems for survival.

During discussions, curators from the NMTH research division noted that this story reflected indigenous people's efforts to maintain self-respect within traditional socio-cultural contexts while seeking dignity in mainstream society. Additionally, it illustrated how Taiwan's post-war socio-economic changes impacted indigenous life and social organization, showcasing individual life trajectories and agency within broader historical currents. Therefore, the NMTH curators encouraged the Wutai Museum to further develop this exhibition framework. After further deliberation, the Wutai Museum named its exhibition "People from the Mountains: Ngudradrekadhaku, I Am a Rukai," recounting Rukai people's migration and adaptation through three display sections: "I Came from the Mountains," "Drifting to a Foreign Land," and "The Moving Sapaivay (Seeds)."

The objective of the second day's workshop was to categorize the seven exhibition themes based on the essence conveyed by their content and narratives, condensing them into three to four major exhibition units. Initially, each museum provided a brief summary of the exhibition framework and content they had developed the previous day. Subsequently, they were tasked with identifying themes similar to their own or with overlapping content and discussing the possibility of integrating them into the same major exhibition unit. Following

deliberations, three such units were identified, with the naming of the units deferred to the next workshop for further discussion. In the afternoon session, the indigenous museums revisited previous discussions, reassessing the need for adjustments in their exhibition structures, sub-themes, and content descriptions within the framework of their respective units.

Throughout the workshop, it became evident that while the NMTH and instructors provided guidance, participants from the indigenous museums actively engaged with the tutorials and discussions drawing from their unique curatorial experience and knowledge of historical and cultural contexts. They formulated exhibition themes and frameworks through interactive question-and-answer sessions and collaborative discussions.

B. Writing Exhibition Scripts and Planning Display Objects

The second workshop took place on July 30 to 31, 2023, with the primary aim of drafting the exhibition scripts based on the framework established in the previous workshop. This entailed compiling an inventory of display materials and relevant audiovisual resources, as well as inputting titles, explanatory text, and corresponding display materials into assignment forms for further discussion during the workshop.

The workshop commenced with instructors reviewing the forms submitted by each museum. Subsequently, as the instructors prompted participants to reflect on the significance of selected materials, participants engaged in discussions responding to the instructors' queries. This process aimed to ensure alignment between exhibition themes, explanatory texts, and display materials, thereby improving the coherence and comprehensibility of the exhibition content.

In order to ensure a smoother presentation for each theme, the frameworks of exhibition scripts underwent several adjustments during discussions. For example, the joint exhibition planned by the Kaohsiung Taoyuan and Namasia indigenous museums primarily focused on the migratory history and cultural characteristics of the Hla'alua people, an independent ethnic group in the region. During the previous workshop, the two museums considered the exhibition content within their proposed four themes: "the Political Journey" (the process of gaining legal recognition as an official indigenous group, separate from the Tsou), "the Hla'alua Journey" (the migratory history of the people), "the Cultural Journey" (an exploration of Hla'alua traditional livelihoods and rituals), and "Our Journey" (the people's future prospects). In the second workshop, their original plan was to introduce the events in chronological order, but it was ultimately decided to weave the storyline around three main themes: "the Political Journey," "the Cultural Journey" (with the first part focusing on traditional livelihoods and rituals, and the latter on the migratory history of the people), and "Our Future Prospects." Taking the perspective of the recently independent Hla'alua people, the two museums in Kaohsiung chose to center on the essential factors for the survival of the ethnic group in society, elucidating their own historical experiences and cultural significance, and ultimately, cultural inheritance.

The second phase of the workshop involved determining the sequence and names of the three major exhibition units. Based on proposals from each museum and discussions involving the NMTH team and instructors, the units were respectively

named as follows: First, “Looking Back at Tribal Life,” which recalled life in old tribal settlements and how indigenous peoples adapted to new environments, means of subsistence, and social contexts in new residences. Second “From Homeland to City,” which presented how indigenous peoples aggregated after leaving their tribes to seek livelihoods elsewhere and the process of settling in new places. Third, “Tracing Identities,” which delineated the migratory histories of various indigenous settlements and the descendants’ quests for ancient trails and battle lines.

Under the overarching theme “historical experiences of mobility,” the nine museums told stories from their peoples’ own perspectives, discussing their reasons and methods for leaving and returning to old tribal settlements, as well as arriving at new ones. Different generations had varying views on migration. By exploring ideas of “mobility,” the exhibition series aimed to present feelings of homesickness and the desire to return to the homeland, in the hope of re-establishing contemporary indigenous relationships with the land and fostering self-identity.

After achieving the workshop’s course objectives, the NMTH arranged for the curator of the ongoing special exhibition “Looking Forward to Spring: Nine Decades of Popular Music in Taiwan” to share his methods and intentions for planning the exhibition framework. The curator advocated for an approach that allowed for flexible ideation within a predefined central theme, ensuring coherence throughout different stages of development while enabling adjustments to the exhibition framework as needed. Subsequently, the participants visited the “Looking Forward to Spring” exhibition to experience the atmosphere and stimulate their imagination for their respective exhibition settings.

Administrative procedures were also a crucial aspect of the co-curative process. Towards the end of the workshop, time was allocated to explain the collaborative approach to the participating indigenous museums. This approach emphasized that the development of exhibition scripts was primarily the responsibility of the indigenous museums, while the NMTH managed the production of the exhibitions. The NMTH also sought feedback from the indigenous museums regarding any objections they might have. In addition, practical matters such as procurement procedures for exhibition production, collaboration agreements, insurance, transportation of artifacts, and authorization methods were discussed, as well.

C. Envisioning Exhibition Spaces and Determining the Overarching Title

The third workshop session, conducted on August 16, 2023, aimed to finalize exhibition scripts and proposals, determine the overarching title for the exhibition series, explore tour-guiding methodologies, and conceptualize the spatial atmosphere of the exhibition venues, as part of the forthcoming exhibition design phase.

During the morning session, each museum engaged in simulated guided tours, envisioning the ambiance they wished to create while imparting crucial exhibition content to visitors. For example, the two participating museums in Tainan co-curated an exhibition depicting the journey of the Paiwan people who migrated from their ancestral lands to work in the Yongkang Industrial Park, establishing a new community in an

unfamiliar environment. These museums aimed to convey to viewers the experiences the second generation born and raised in this new settlement, exploring how they were perceived by their ancestral tribe upon their return and their own sense of identity. Similarly, the Shizi Township Heritage Museum in Pingtung County seized the opportunity presented by the 150th anniversary of the Mudan Incident in 1874 to shed light on historical events. The museum uncovered the long-forgotten third battle line, through which Japanese troops historically outflanked the Paiwan tribe. Additionally, the museum reconstructed the migration routes of a displaced Paiwan community—the Sapediq Clan—following the incident. From the meticulous path surveys to the emergence of self-identity among the descendants of the community, the museum aimed to cultivate an atmosphere within the exhibition space reflective of their step-by-step progress.

The nine indigenous museums revisited their exhibition scripts and overarching exhibition direction through recounting exhibition content. Subsequently, they reviewed the exhibition overview provided by the NMTH exhibition division. The overview emphasized that the collaborative exhibition series would focus on the historical experiences of mobility. It also outlined the division of exhibition content into three major exhibition units resulting from group discussions, aiming to present the self-identities of Taiwanese indigenous peoples. All indigenous museums agreed that the overview accurately reflected the content of their exhibitions.

Finally, and most significantly, discussions began regarding the exhibition’s overarching title, followed by a vote among all participants. Each workshop attendee had the opportunity to propose a title and cast two votes. Once the subtitle was decided as “Chronicles of Contemporary Indigenous Mobility in Taiwan,” each museum began proposing and voting for the main title. The top two titles in terms of votes were “My Journey, My Quest” and “Setting Off! Seeking Paths.” Tied for third place in terms of votes were “Forging My Own Path” and “Seeking Memories, Passing Legacies.” These four titles will undergo further discussion and finalization during the exhibition design stage.

V. Conclusion

Through the curriculum organized in the three workshops detailed above, the NMTH introduced a systematic curatorial framework and structured approach to thinking, aimed at guiding indigenous museums in developing their exhibition frameworks and practicing narrative viewpoint switching for their exhibition scripts. Utilizing their emic perspectives, indigenous museums interpreted the impact of historical events on indigenous peoples, recounting the migratory journeys of different ethnic groups and tribes, as well as the life stories of individuals who relocated in search of livelihoods after the war.

While the exhibition scripts for the collaborative exhibition series have been finalized, the process of jointly discussing content and themes between both parties holds great significance for the NMTH. The collaboration between the NMTH and local indigenous museums is significant for two main reasons.

Firstly, in terms of the work ethics inherent in any collaborative project, indigenous museums proposed the main exhibition narratives and materials, with the NMTH joining the discussion afterward to provide suggestions from the perspective

of structuring the narrative logic and presenting key materials necessary for the exhibition. The aim of developing the exhibition script through mutual discussion was to diminish the authority of the NMTH, preserve the narrative style of the indigenous museums to the fullest extent possible, showcase the content they wished to express, and facilitate a mutually beneficial exchange of historical perspectives and curatorial knowledge.

Secondly, as a platform for conveying Taiwanese history, the NMTH not only presents a comprehensive history from pre-historic times to the present in its permanent exhibitions but also showcases Taiwan's stories through special exhibitions focusing on different eras, regions, or communities. Since opening to the public in 2011, the NMTH held its first indigenous-themed exhibition in 2013, titled "Seeing Pingpu: The History and Culture of the Plains Indigenous Peoples in Taiwan." The upcoming collaborative exhibition series with the nine indigenous museums, scheduled for launch in the latter half of 2024, will be its second special exhibition primarily focusing on indigenous peoples. This collaboration aims to introduce indigenous narratives, presenting the diverse aspects of Taiwanese history and varied perspectives. Furthermore, this special exhibition is expected to enhance public understanding of the social status and lifestyles of indigenous peoples living in the same time and space, encouraging reflection on the commonalities and differences in life experiences among various groups residing in Taiwan, thus fostering deeper mutual understanding among communities.

After more than a year of collaborative efforts, from initial negotiations leading to agreement on co-curating the exhibition series, to planning curatorial workshops, and engaging in discussions, communications, and confirmations regarding exhibition content, materials, and themes over a three-month period, it now becomes apparent that the time set aside for collaboration was still insufficient, and the discussion process was not thorough enough.

One concern pertains to the level of collaboration between the nine museums and the NMTH. As the national museum intervened in the operational processes of local indigenous museums, questions arose regarding who led the overall direction and how a balanced consensus could be achieved through discussions. While indigenous museums were responsible for selecting content details and providing narratives, uncertainties persisted about whether adjustments or additions were primarily based on the opinions of the storytelling indigenous museums or those of the NMTH, which was responsible for implementing the exhibition series scripts. The effectiveness of communication skills and the time invested during collaboration significantly influenced both parties' capacity to navigate between ideal scenarios and practical realities.

Another concern arose from the time constraints inherent in curatorial work: Did we allocate enough time to fully grasp the central ideas each indigenous museum aimed to convey? Did the exhibition script effectively articulate the stories envisioned by the indigenous museums? Did the content reflect or incorporate, when necessary, indigenous narrative traditions and cultural perspectives on history? Moreover, how could the collective and individual experiences of indigenous peoples be appropriately contextualized within the framework of Taiwanese history? These questions formed the crux of the author's

reflections during the planning phase of this collaborative exhibition series.

As a collaborative effort, the development process of the exhibition scripts underscored the crucial role of effective communication skills and the experience of NMTH curators in coordinating large-scale exhibitions. This was essential in bringing together the nine local indigenous museums to co-curate an exhibition series focused on the experiences of Taiwanese indigenous peoples. Looking ahead, the next phase of exhibition design will expand beyond textual considerations to encompass spatial planning, incorporating various dimensions such as the experiences of indigenous peoples and their communities, narratives of migration, and individual agency. Continuously reflecting on and maintaining awareness of how these elements traverse time and space to convey messages to the future is imperative for museums serving as hubs for transmitting indigenous history and culture.

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Imagine the Taiwan Immigration Museum

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Abstract

In Taiwan's 400-year history, immigrants from different periods have been attracted to live and settle here, forming a diverse immigrant society, and these immigration stories not only exist in history, but also reflect contemporary social phenomena.

Taoyuan City is the epitome of Taiwan's immigrant society, with a population composition from many countries and ethnic groups, condensing the epitome of Taiwan's population structure over the generations. The Second Village of Xianguang (Hereinafter referred to as the Village) is located in Guishan District, Taoyuan City, and has been idle for a long time since the villagers moved. In 2017, in order to promote the revitalization and reuse of the Village, Taoyuan City planned to create Taiwan's first immigration museum here, through which the museum displays reproduction techniques, combs the experience of immigrants in different periods in Taiwan, and echoes the concept of multicultural coexistence and inclusion.

In the research plan "Basic Strategic Planning and Exhibition Resources Survey of the Reuse of the Village as the Museum of Immigration" co-chaired in 2017, I analyzed the mission, objectives and exhibition content of the Immigration Museum, presented the various possibilities of the Museum in a variety of ways, and developed four development strategies of the museum: (1) Concentric circle strategy: The content of the museum takes the Village as the core and extends outward to Taoyuan, Taiwan and the world migration issues. (2) Phased development strategy: opening the museum while preparing for it. (3) Eco-museum strategy: With the Village as the center, various immigration settlements in Taoyuan are radiated, forming a Taoyuan immigration museum system. (4) International Museum Network Strategy: From the Taoyuan stronghold → link Asia → connect the world, and shape the cooperation network of international immigration museums.

In addition, in 2018, the Cultural Affairs Bureau of Taoyuan Municipal Government continued to entrust the planning team to carry out the follow-up expansion study on the basis of the previous research plan, the main purpose of which is to display the concept, structure and content for the permanent exhibition of the museum, as the basis for the basic design and detailed design of the subsequent permanent exhibition.

In contemporary Taiwanese society, the importance of preserving cultural assets, respecting the diversity of disadvantaged ethnic groups, and coexisting and prosperous cultures has been widely perceived, but there are still many ethnic barriers and cultural discrimination. We believe that through the establishment of the Taiwan Immigration Museum (Hereinafter referred to as the Museum), it will teach us to understand immigration, teach us to know ourselves, cherish the land of Taiwan, and make Taiwanese society more harmonious and vibrant. It will lead to increased awareness of other countries and the world.

I. Research background

In Taiwan's more than 400 years of history, immigrants from different periods have been absorbed to live and settle here, forming Taiwan's diverse immigrant society. Taiwan's immigration story not only exists in the historical experience of the past, but also reflects the contemporary social phenomenon.

Taoyuan City is an emerging city in Taiwan, with a population composition from many countries and ethnic groups, and at the same time condenses the epitome of Taiwan's population structure changes over several different eras. Here, people have different faces, different idiomatic languages, different living habits and religious beliefs.

Taoyuan City's Guishan District has been developed since the Ming and Zheng dynasties, and has long been inhabited by diverse ethnic groups from southern Fujian, Hakka, mainland provinces, aborigines and new residents. Now because the local economic model is mainly industrial, it has also accepted international migrant workers from all over Southeast Asia; Coupled with the convenient location adjacent to Taoyuan City, the high population density and schools at all levels are located here, presenting a rich, diversified and comprehensive cultural ecology of ordinary people.

The Village located in Guishan District, Taoyuan City, is the main residence of the gendarmerie, built in the Republic of China in 1967, raised by Ms. Jiang Song Meiling, completed in 1968, then the lack of housing, so in 1973 and 1974 an additional 40 apartment-style houses were built, showing two types of dependents in different periods. At that time, the materials used to build the second village were good, but after 40 years, the houses were getting old, and the families cooperated with the government's renovation plan and moved to the neighboring Luguang New Town in May 2006.

Because the houses of the Village are intact and retain the architectural form and cultural image of the military village built by the Women's Federation, it has witnessed the development and transformation of the lifestyle of Taiwan's military villages in the 60s, and because a large number of men from other provinces and women from this province have intermarried, this village has become a multi-ethnic cultural coexistence field in Taiwan, so it has become a microcosm of Taiwan's diverse immigrant society.

In 2006, the Village was announced to be registered as a historical building in Taoyuan City due to its historical significance and cultural preservation value. Then, because the TV series "The Story of Time" was filmed here, it became famous and attracted many tourists to come here to have a glimpse.

In 2010, the Cultural Affairs Bureau of Taoyuan Municipal Government commissioned the "Investigation and Restoration Project of Historical Buildings in Xianguang Second Village of Taoyuan County", hoping to plan and design future restoration and reuse projects through this project, so that the Village can retain the complete cultural space and cultural connotation of the

village, present the historical trajectory, create new possibilities, and achieve the goal of sustainable reuse.

In 2015, the Cultural Bureau of Taoyuan Municipal Government applied to the Ministry of National Defense for the management of the village, compiled municipal funds, and sought subsidies from the central government, in order to promote community empowerment, in July 2016 entrusted the "Xianguang No. 2 Village Resident Workstation Entrustment" project to set up resident workstations, the main work items include: 1. Resident workstation space development and operation management 2. Cultural and historical investigation and achievement display 3. Social action and community participation 4. Marketing publicity and creative feedback (including network marketing operation, media publicity planning, exhibition and activity publicity materials, creative feedback plan, etc.). On October 8, 2016, the station was officially opened to the public, allowing a military village that retained the historical memory of the city to start operating again in the smoke.

In 2017, the Cultural Bureau of Taoyuan Municipal Government launched the research plan of "Basic Strategic Planning and Exhibition Resources Investigation of the Reuse of Xianguang Two Villages as an Immigration Museum", and in the same year, obtained a five-year entrusted operation contract signed by the Ministry of National Defense, planning to preserve, activate and reuse Xianguang Two Village as the first immigration museum in Taiwan, and start its new life concept. I am the co-moderator of the project, and the research objectives are to develop the basic strategic plan for the reuse of the Village as an immigration museum, and to conduct the investigation of related exhibition resources. Based on the results of this case, handle the basic planning and design, detailed planning design and production of the follow-up immigration museum exhibition.

In 2018, in order to establish the future exhibition plan and sustainable operation strategy of the Museum, and to meet the overall planning needs and construction schedule, the Cultural Affairs Bureau of the Taoyuan Municipal Government continued to commission the planning team to expand the research project on the basis of the research plan of "Basic Strategic Planning and Exhibition Resources Survey of the Reuse of the Second Village of Xianguang as the Immigration Museum" in order to provide the conceptual design of the permanent exhibition, which will serve as the basis for the basic design and detailed design of the subsequent permanent exhibition. The subsequent expansion of the research project has the following specific objectives: It has the following specific objectives: (1) to put forward the concept of permanent exhibition of the museum; (2) Propose the structure and content of the permanent exhibition; (3) To study and investigate the possibility of revitalizing the Village, so as to serve as an early disturbance activity for the Museum and improve its social visibility; (4) To give full play to the function of communication with the local people through exhibitions and exchange forums, announce the prototype and vision of the future planning of the village, so as to gain public support, and establish the reuse of the military village as the first immigration museum in Taiwan; (5) Strengthen the propaganda of the Ministry of National Defense's support for the cultural preservation policy of military villages, and strengthen the function of national defense education and increasing the public's understanding of the history of the national army.

II. Research concepts

The Immigration Museum in the Village strives to serve as a cultural and historical site of the military village and preserve the spirit of the place of the military village, not taking "things" as the main display collection, but "people" as the main body, reconstructing the historical memory of immigration through every life story and immigration experience, condensing Taiwan's identity and cultural identity, and communicating and dialogue with immigrant groups, strengthening the centripetal force of Taiwanese society, and becoming a dialogue window and exchange center on immigration issues between Taiwan and the world. At the same time, through dialogue and exchange, learn understanding, respect and tolerance.

The research project will follow the norms of preserving historical buildings and restoring and reusing them, construct the connotation of the immigration museum in the framework and limited space of preserving historical buildings, and reconstruct the relationship between social communities and build the village with the "military village", so that all ethnic groups can communicate, listen, share and tolerate here through the historical field, so that Xianguang No. 2 Village will become an immigration museum that leads us, looking back on the past, facing the present, and pointing to the future of cultural rebirth.

Today's cultural asset regeneration is no longer just about preserving monuments, let alone reusing commercial space. It also shoulders the new task of developing places and community building. However, precisely because this task is a long way to go, the complexity is higher than that of simple restoration of monuments, and more cross-departmental and cross-field resource integration is required. In addition to cultural experts and research institutions, the participation of governments, social enterprises and the general public in all sectors is also required.

III. Research objectives

Taiwan has been in a state of ethnic antagonism for many years, tearing each other apart, forgetting that diverse ethnic groups have created Taiwan's rich cultural assets and landscapes today, and the entire cultural anthropology is based on the process of human migration. Therefore, "diversity" and "inclusion" are the core values pursued by the Taoyuan Immigration Museum, and based on this, the research objectives of this study are as follows:

1. Cultivate modern Taiwanese citizens with empathy.
2. Implement the concepts of "cultural citizenship" and "ethnic diversity" to speak out for Taiwan's culturally disadvantaged groups.
3. Consolidate ethnic identity, preserve Taiwan's cultural memory and the spirit of military villages.
4. The establishment of a platform for dialogue and communication with nearby residents and the former families of the Village and to make it possible to let them recognize the purpose and value of the transformation of the Village into immigration museum.
5. Through the construction of the main building, the development of the local micro-economy will be promoted and the employment opportunities of local residents will be increased.

6. The historical buildings of the Village have been revitalized and become an important cultural landscape of Taoyuan City.
7. From the original dependents of the Village as the core of development, and even extended to all districts of Taoyuan City, people are encouraged to donate Dedicated relevant cultural relics, recorded oral histories in the museum, and laid the foundation for the preservation of cultural assets in the Village.
8. It will become a platform for communication and dialogue between Taiwanese society and immigrant groups, and an innovative channel for international voices.

IV. The outline of research content

The content of the research project "Xianguang Second Village Reuse for the Immigration Museum Basic Strategic Planning and Exhibition Resource Survey" is mainly divided into three parts, the first part is "Why do people migrate?" This theme provides explanations and introduces the discourse of migration theory with a global perspective. After that, the focus is on the historical context and current situation of immigration in Taiwan, Taoyuan and Xianguang village, with the aim of laying out the temporal and spatial background of this research project.

The second part puts forward the principles of selecting cases of the Immigration Museum, and analyzes ten cases such as the Ellis Island Immigration Museum in New York, the Lower East Side Tenement Museum in New York, the Chinese American Museum in Los Angeles, Canadian Museum of Immigration, Halifax, the Migration Museum Project, London, German Emigration Center, Bremerhaven, The Cité nationale de l'histoire de l'immigration, Paris, the Gdynia Immigration Museum in Poland, the Adelaide Immigration Museum in Australia, and the Japanese-American Museum in Los Angeles, and analyzes their missions as a reference for developing the mission of the Taiwan Immigration Museum.

The third part is based on the above case study results, and proposes the name and mission statement of the museum, and puts forward the preliminary planning concept for the museum's objectives, development strategy and exhibition outline.

In the subsequent expansion research plan, the main axis of the conceptual design of the first permanent exhibition of the Immigration Museum is set as "same and different", emphasizing that there is no distinction between ethnic groups and cultures, and different ethnic groups have differences and similarities, and it is these "similarities and differences" that create the tolerant appearance of Taiwan's inclusive society. The second permanent exhibition of the second phase attempts to move from the mental phenomena of ordinary people's life memories and culture to the psychological level of emotion, cognition and empathy care, that is, empathy. It is hoped that through the diverse themes and five senses experience of the permanent exhibition, the visiting experience of the public will be strengthened, so as to achieve the purpose of Educate, Entertain and Enrich.

Combined with the previous survey of the exhibition resources of the Village, the subsequent expansion project hopes to give Taiwan's first immigration museum a powerful narrative through prudent and comprehensive thinking, accommodate different voices, and also give the voices of all ethnic groups the opportunity to promote harmonious social integration. In order to

make the long-term planning of the overall plan more comprehensive, accumulate the permanent exhibition display resources, carry out the preliminary exhibition planning and resource collection, and establish the theme story line, the relevant results will be included in the subsequent permanent exhibition handling, and the cultural relics of the resources and cultural relics can be systematically collected and displayed step by step during the phased project to expand the benefits of the plan.

V. Case studies

This research paper selects ten cases from the Ellis Island Immigration Museum in New York, the Lower East Side Tenement Museum in New York, the Chinese American Museum in Los Angeles, Canadian Museum of Immigration, Halifax, the Migration Museum Project, London, German Emigration Center, Bremerhaven, The Cité nationale de l'histoire de l'immigration, Paris, the Gdynia Immigration Museum in Poland, the Adelaide Immigration Museum in Australia, and the Japanese-American Museum in Los Angeles, and analyzes their missions as a reference for developing the mission of the Taiwan Immigration Museum.

1. Ellis Island Immigration Museum , New York

Year of Establishment: 1990.

Mission Statement: It tells the moving tales of the 12 million immigrants who entered America through the golden door of Ellis Island.

Key words: moving tales

2. The Lower East Side Tenement Museum, New York

Year of Establishment: 1990

Mission Statement: " *The Tenement Museum preserves and interprets the history of immigration through the personal experiences of the generations of newcomers who settled in and built lives on Manhattan's Lower East Side, America's iconic immigrant neighborhood; forges emotional connections between visitors and immigrants past and present; and enhances appreciation for the profound role immigration has played and continues to play in shaping America's evolving national identity.* "

Key words: 1. personal experiences ; 2. national identity

3. The Chinese American Museum, Los Angeles

Year of Establishment: 2003

Mission Statement: " *The mission of the Chinese American Museum (CAM) is to foster a deeper understanding of, and appreciation for, America's diverse heritage by researching, preserving, and sharing the history, rich cultural legacy, and continued contributions of Chinese Americans.* "

Key words: diverse heritage

4. Canadian Museum of Immigration, Halifax

Year of Establishment: 2011

Mission Statement: " *To explore the theme of immigration to Canada in order to enhance public understanding of the experiences of immigrants as they arrived in Canada, of the vital role that immigration has played in the building of Canada, and of the contributions of immigrants to Canada's culture, economy, and way of life.* "

Key words: experiences of immigrants

5. The Migration Museum Project, London

Year of Establishment: 2012

Mission Statement : " *The Migration Museum Project plans to create the UK's first dedicated Migration Museum and to tell the story of movement into and out of the UK in a fresh and engaging way. The museum will be an enquiry into who we are, where we came from and where we are going.*"

Key words: 1. to tell the story of movement into and out of the UK
2. engaging

6. German Emigration Center, Bremerhaven

Year of Establishment: 1990

Mission Statement: " *A museum which gets under your skin. Experience 300 years of immigration and emigration. In the German Emigration Center visitors encounter the moving family stories of the emigrants – and also learn about the eventful paths of those who have made Germany their home since the 17th century. How does it feel to leave your homeland behind and to start off to a new life?*"

Key words: *moving family stories*

7. The Cité nationale de l'histoire de l'immigration, Paris

Year of Establishment: 2007

Mission Statement: "Through cultural relics, documents, pictures and videos, it shows the history of immigration in France for more than 200 years. Highlight the immigrants of France and interpret French. "

Key words: national identity

8. Muzeum Emigracji , Gdynia

Year of Establishment: 2007

Mission Statement: *The mission of the Emigration Museum in Poland is to recount the fates of millions of both anonymous and famous people – whose names emerge in the context of great achievements in science, sports, business, and the arts. It is the ambition of this institution to make them known to Poles at home, but it is also to encourage our compatriots living at home and abroad to get to know each other. Through educational and cultural projects, the museum hopes to become a place of encounter and discussion."*

Key words:1. fates ; 2. a place of encounter and discussion

9. The Migration Museum, Adelaide,South Australia)

Year of Establishment: 1986

Mission Statement: " The museum aims to promote cultural diversity and multiculturalism, which they define as including aspects of ethnicity, class, gender, age and region. "

Key words: 1. cultural diversity; 2. multiculturalism

10. The Japanese American National Museum

Year of Establishment: 1992

Mission Statement: " *The mission of the Japanese American National Museum is to promote understanding and appreciation of America's ethnic and cultural diversity by sharing the Japanese American experience.*"

Key words: *ethnic and cultural diversity*

VI. The name and mission statement of the Museum

Name: Taiwan Immigration Museum

(I) Mission statement from a national policy perspective:

1. Implement the government's national policy of attaching importance to "cultural citizenship", "linguistic diversity" and "ethnic diversity" for all people. Give a voice to culturally disadvantaged immigrant communities with equal hope for survival, expression and learning.

2. Echoing the Ministry of Culture's "Historical Site Re-Reconstruction Plan", combined with local governments and inter-ministerial accounting projects, the use of government public investment to complete the overall policy of cultural preservation from the local to the central government, and the integration of historic sites and historical buildings and historical settlements into the overall spatial governance of the country.
3. Establish a mechanism for national identity: The museum will communicate and dialogue with Taiwanese society and immigrant groups, enhance mutual understanding, and condense their social identity and centripetal force for Taiwan.
4. Cultural Tools of the New Southbound Policy: Advancing culture and economy in tandem to foster momentum for sustainable development of Taiwanese society.
5. An innovative channel for Taiwan to speak out internationally.

(II) Mission statement from the operator's perspective:

1. Revitalize the cultural space of the military village and preserve the spirit of the military village place.
2. Reconstruction of the historical memory of immigration and condensation of Taiwanese identity.
3. Communicate and dialogue with immigrant groups to strengthen their centripetal force on Taiwanese society.
4. Window and Exchange Center for Dialogue on Migration Issues between Taiwan and the World.

(III) Mission statement from the user's perspective

1. For the general public: This is a place to learn about yourself through the knowledge of immigrants, and then go back.
2. To the community: This is a place where community-building practices can make the community proud.
3. For school groups: It is a place to spread human rights education and enrich students' horizons.
4. For new residents: This is a place where you can find the identity of your home country and feel at home
5. To government officials: This is a place where guests at home and abroad can be presented with a view to how Taiwan revitalizes cultural assets, preserves collective memory, treats immigrants with kindness, and promotes cultural understanding and inclusion.
6. For international tourists: This is a place where you can get to know another side of Taiwan and leave a good impression.

VII. Goals and interpretation framework of the Museum

History museums pursue "truth"; The art museum pursues "beauty"; and the immigration museum pursues "goodness". With this as the ultimate concern, we believe that the Taiwan Immigration Museum has four specific goals:

1. Develop modern citizens with empathy.
2. A society that pursues fairness and justice.
3. Reflect cultural diversity.
4. Consolidate national identity.

Based on the above four goals, we will establish the interpretation framework of the Taiwan Immigration Museum from five categories: exhibition theme, time, region, immigration category, and target audience.

1. Exhibition Theme: Divided into the following four themes:

- (1) Introduction: Deal with material and spiritual problems such as causes, motives, and psychological situations of immigrants.
- (2) Migration Issues in the Contemporary World: A Global Perspective on Contemporary Migration.
- (3) Contemporary Taiwan immigration issues: various immigration statistics, legal system problems and situations faced by Taiwanese immigrants, etc.
- (4) Culture of the home country of foreign immigrants: In particular, the culture of Southeast Asian countries in the southbound policy is introduced as a background to understand Taiwan's contemporary immigration.

2. Period Division: Immigrants who will run through five periods:

- (1) Prehistoric period (indigenous groups)
- (2) Ming, Zheng, and Qing dynasties (Tangshan passed through Taiwan, Zhangquan guest immigration, etc.)
- (3) Japanese occupation period (immigrants such as Japanese troops and their dependents who came to Taiwan, Wansheng, etc.)
- (4) Post-World War II period (relocation of the National Government to Taiwan, immigration, etc.)
- (5) Modern period (new residents and foreign immigrants in Taiwan, etc.)

3

. Regional Division: Immigrants from Different Regions: Gradually spread in concentric circles, diffusing the essence of "home", from the scope of military villages, Taoyuan, Taiwan and the world.

(1) Migrant villages:

With the "Military Village" (Taoyuan City Military Village) as the geographical scope, it initially mainly covered a large number of military immigrants who had come to Taiwan since 1949 due to the civil war of the Kuomintang and the Communist Party, as well as the second and third generations of dependents who had taken root and grown up here. Later, with the expansion of the living areas of the military villages, the scope of immigration in the military villages gradually expanded to include military immigrants (soldiers, second and third generations, etc.), political immigrants (officials and police, etc.), reclamation immigrants (former, Fujian, Taiwan), urban and rural migrants (those who study and work), economic immigrants (including foreign blue and white-collar workers) and marriage immigrants (women married to early military personnel who moved to Taiwan, foreign spouses, etc.).

Due to its "high homogeneity and closed nature of life", the immigrants from the north and south of the river have condensed strong emotions under the close life, and formed a special cultural identity. The military village is not only a symbol of "Taiwan Village", but also the village second has rarely retained a complete and extensive military village settlement in Taoyuan City, as the main

body of the immigration museum, which will highlight the symbiotic experience of diverse ethnic groups.

(2) Taoyuan immigration:

When immigrants first came to Taoyuan's terroir, they interacted with the local environment through their knowledge of their native country and the first local environment, resulting in a unique local transformation. Today's Taoyuan culture is the rich and diversified transformation and accumulation brought by the immigrant generation to the local area; Those who have emigrated from Taoyuan also spread the cultural memories generated by Taoyuan's unique terroir to other places.

(3) Taiwanese immigrants:

In addition to the above-mentioned related communities, such as Taiwanese immigrants to the United States, Taiwanese in Yaeyama, Taiwanese soldiers of Taiwanese nationality, Taiwanese who cannot return to Taiwan with Japanese nationality after World War II, refugees on the Thai-Myanmar border, etc., the life stories extended by their migration to Taiwan can be included in the discussion of the Migration Museum.

On the other hand, the timeline expands to the development and change of Taiwan's immigration history in the prehistoric era (indigenous ethnic groups), the Ming and Zheng dynasties, the Qing period (Zhangquan immigrants from Tangshan passing through Taiwan, etc.), the Japanese occupation period (immigrants such as Japanese troops and their dependents and Wansheng who came to Taiwan, etc.), the post-war period (immigrants relocated to Taiwan by the National Government, etc.), and modern times (new residents and foreign immigrants in Taiwan, etc.).

(4) World migration:

The word "diaspora" refers to the departure of certain ethnic groups or communities from their home country and their migration to a new settlement. Whether due to the scourge of war or natural disasters, dispersion is a universal phenomenon of human beings around the world. Discrete experience is the core concept of the formation and formation of Taiwan's military villages.

Therefore, as the first immigration museum in China, the Village must raise the perspective of care to the international level, so that the Taiwan Immigration Museum can become a museum or community dialogue platform that cares about immigrant groups in the same way as the world.

4. Immigration Categories

(1) Ethnic group:

Aboriginal
Ming Zheng, and Qing dynasties, Fujian immigrants
Japanese troops and their dependents during the Japanese occupation
The National Government moved to Taiwan
Immigrated New residents

(2) Immigration Category:

Reclamation immigrants: indigenous peoples, Fujian immigrants, urban and rural immigrants, etc
War immigrants: soldiers, second and third generations, officials, police, etc
Marriage immigration: women who marry with early military personnel who moved to Taiwan, foreign spouses, etc
Work immigration: including foreign blue, white-collar workers and other migrant workers
Other Categories/Period Immigrants: Including international students, illegal workers, refugees, etc

5. Target audience

(1) Audience source: Divided into six categories: community around the military Village, Taoyuan area, Taipei area (Taipei City and New Taipei City), Taiwan area, Asian region and the world.

Regional categories	Approximate number of people
Community	Approx. 50,000 (1/3 of 140,000 population)
Taoyuan area	Approx. 700,000 (1/3 of the population of 2.1 million)
Greater Taipei area	Approx. 2 million (2.7 million + 1/3 of the population)
Taiwan Area	Approx. 9 million (1/3 of the total number of adults and students)
Asia region	Approx. 3 million (1/3 of the number of people visiting Asia in Taiwan)
World	Approx. 3 million (1/3 of the number of international visitors to Taiwan)

(2) Target audience: Divided into general public, school groups, new immigrants, tourists and international related. Organize five categories.

Visitor categories	Motivation of visiting
General public	1. Young people interested in immigration 2. People who have been to Southeast Asia or have not been to Southeast Asia want to learn more 3. People who have lived in a military village or have not lived in a military village but want to experience or relive memories
School Groups	From elementary school social studies classes to university general education classes, we come to discuss and learn about topics
New immigrants	1. Get the starting point for the link to Taiwan's society 2. Help Taiwan society reverse discrimination 3. Serve as the cultural ambassador of the home country
Tourists	The visit will reflect the diverse face of Taiwanese society
International organizations	1. Organizations interested in interacting with migration issues 2. The theme of the creation of immigrants in art and cultural groups was published

VIII. Development strategy of the Museum**1. Concentric circle strategy:**

The content of the museum will gradually spread in a concentric circle, with the Village as the core, extending outward to Taoyuan, Taiwan and the world's migration issues. In other words, we will diffuse the nature of "home" from the scope of military villages, Taoyuan, Taiwan and the world.

2. Eco-museum strategy:

From the perspective of the ecological museum concept, the entire Taoyuan is an immigration museum. With the Village as the center, it radiates Taoyuan and various immigrant settlements in Taiwan. The Village is the core, and Taoyuan and various settlement points in Taiwan are satellites, forming an eco-museum system.

The idea came from the French-led Eco-museum movement in the 1980s. It is an experimental movement that emphasizes the need for museums to serve the welfare of society as a public instrument. While the traditional museum operates only in the museum itself, the eco-museum expands its scope of operation to the community and the environment.

Eco-museums also have a mission that differs from most traditional museums, which is to pursue collective development. While the preservation function of traditional museums is to provide individual enjoyment, eco-museums are based on the development of collective identity.

Under this mission, the Ecomuseum has developed two "objectives" that are different from traditional museums: 1. identity building; It refers to the process of actively participating residents in the affairs of the Eco-Museum and answering the following three questions: 1. Who are we? 2. Where do we come from? 3. Where do we want to go? The purpose of identity construction is not only nostalgia, but ultimately to connect the past and present of the region and lead to a vision of the future of the region. The ideal eco-museum should act as a catalyst of change, encouraging local people to pursue a better future. 2. The emphasis on everyday life means that museums do not attach importance to precious or rare cultural relics in terms of collection, but focus on collecting daily, ordinary, and mass-produced cultural relics, with the purpose of expressing the daily life of community residents.

3. Museum Networks strategy

Crossing the fence of the Village → Taoyuan stronghold → linking Asia → connecting the world, shaping the museum network. Taoyuan and migrant settlements throughout Taiwan, scholars and experts engaged in immigration studies at home and abroad, and social movement groups will be able to dialogue with the Taiwanese people through this museum. The Taiwanese government will also be able to speak out on global human rights issues because of this museum.

4. Phased development strategy

With regard to the operation of the Immigration Museum, it is proposed to move forward with the preparation and opening of the phased block. While preparing for the opening of the museum. The goal is to open the whole region in six years. It will be opened in three phases, the first phase in 2019, the second

phase in 2021, and the whole district in 2023. During the preparatory period, we constantly communicated with the public and marketed the importance and possibilities of the Immigration Museum, and established the social visibility of the Immigration Museum

IX. Planning of the permanent exhibition of the Museum

If there is no immigration museum, who will continue to collect, record, and tell the stories of the ancestors for a long time; If there is no immigration museum in Taiwan, who will prove to the next generation how precious the process of democracy is that we have gone through, from hatred and confrontation to knowing how to understand and tolerate each other with empathy; If there is no serious museum of immigration to convey these values, how can we face history and become a country with hope, vision, and a friendlier and more mature future?

In this case, the permanent exhibition is planned in accordance with the standard planning of preservation of historical buildings and restoration and reuse, that is, in the framework of preserving historical buildings and limited space, the entrance image, cultural and creative leisure area, cultural and creative leisure area, permanent exhibition area, multi-functional area, resource center, and Xianguang Square of the immigration museum are constructed. The overall spatial plan preserves the structure and spirit of the historical buildings in the military village, and encourages the public to provide relevant old photos and cultural relics to the resource center, or record oral histories, so as to accumulate and strengthen the power of the immigration museum through "participation" from the bottom up.

The permanent exhibition of the museum attempts to extend the issue of immigration from the concept of concentric circles, with the military village as the core, layer by layer, that is, the first circle displays the village history of Xianguang Second Village, the story of the military police, the dishes of the military villages in the north and south of the river, and the images of the military villages in Taoyuan, the second circle is Taoyuan and Taoyuan people, talking about the cultural landscape and art of Guishan, the third circle is about Taiwanese immigrants, and presents the various groups of immigrants who come first and come first through the Taiwan Bobo Migration Environmental Theater, and the fourth circle is world migration, which touches the views of world immigrants through the case of the International Migration Museum. These exhibitions not only talk about the country's big history "Taiwan's Bobo Great Migration", but also hope to be "people-oriented", from the small narratives that focus on individuals or families, to the art of the community, and interweave Taiwan's diverse and rich ordinary culture.

Another important exhibition concept of the Immigration Museum is to move towards a "participatory" design approach, which is different from the past and other museums' practice of "experts and scholars decide and write all the display structure and content", the Immigration Museum is open, inclusive, and dialogue-oriented, allowing the public to actually participate in the display content (such as the cuisine of the military villages in the north and south of the river, the Xianguang Ercun Village History Museum, the Military Police Story Museum, the Guishan Cultural Landscape, cultural relics donation, and the audience message board), which has become part of the construction and development of Taiwan's first immigration museum.

X. Discussions: SWOT analysis of the Museum

Strengths	Weakness
<p>Taoyuan City is a microcosm of Taiwan's immigrant society, with a population composition from many countries and ethnic groups, and excellent conditions for the establishment of an immigration museum.</p> <p>At present, the museum has subsidized planning funds from the Ministry of Culture, and various pre-work is in order.</p> <p>The museum was built in a gathering place for fans in the military village, with high media visibility and certain development potential in the nearby commercial area.</p>	<p>The museum belongs to Taoyuan City, with a low rank and competition for capital. The source capacity is not as good as that of national museums.</p> <p>The Taoyuan municipal government is still on the sidelines of the case. The general public still has a sense of alienation to the issue of migration.</p> <p>The site of the museum is remote and the transportation is inconvenient.</p> <p>The museum is seriously lacking in cultural relics in its collection.</p>
Opportunities	Threats
<p>The museum has the opportunity to become an innovative model for the preservation, interpretation and reuse of Taiwan's cultural heritage.</p> <p>The museum has the opportunity to become the most distinctive thematic museum in Taiwan.</p> <p>The museum has the opportunity to become the most international immigration education center in Taiwan.</p>	<p>The mayoral election of Taoyuan City is held every four years. It is doubtful whether the support in this case will be coherent.</p> <p>The personnel of the organizers of the Taoyuan Municipal Cultural Bureau have changed frequently. Cumbersome, not conducive to planning operations.</p> <p>The infrastructure construction cost of the museum is huge and protracted. Time. The parking environment around the main building needs to be improved. Step integration.</p>

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Museums and Regional Revitalization: The City of Holon as a Case Study

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Abstract

Based on findings from Noga Raved's Ph.D. thesis, "The Impact of Public Culture Policy on Urban Identity: A Comparative Study in Midsized Israeli Cities," (2019), the study discusses the role of regional museums of Holon in the rebranding and revitalization process of the city. For many years, the city of Holon suffered from a negative image. In the 1990s, that reality started to change when its leaders initiated an ambitious planning project for city revitalization and rebranding. It included a comprehensive strategic policy targeted to attract new residents from the high and middle classes. The plan focused on the public sphere, education, tourism, and real estate improvement and gave museums a central and leading role. Within less than two decades, the city established four new museums along with 50 city gardens and parks ("Story Gardens"). The idea was to initiate unique museums and cultural hubs that would offer services to the city's residents and visitors from the whole country.

The study examined the role of museums in urban development and resident satisfaction. Within that, it will ask whether the new museums of Holon were merely a façade or "slogan" for attracting capital, marketing, and branding or promoted a fundamental change that affected the local community.

Keywords: Revitalization, Holon – Israel, Story Gardens, Museums

Introduction

The OECD & ICOM publication from 2018, "Culture and Local Development: Maximizing the Impact - Launch Version Guide for Local Governments, Communities, and Museums," stated that territorial branding is essential in a global economy that is now perceived as a conglomeration of niche activities seeking together for recognition and attractiveness. Within that, museums are imperative as they celebrate a particular area's heritage and past creativity. They can also be a tool for sustainable development by identifying new perspectives for activities, goods, and services (OECD / ICOM, 2018, p. 25) .

Museums' need for a significant investment of public funds enables municipality authorities to use them to influence the public, for example, by encouraging schools to visit them. At the same time, it allows them to influence their agendas, making museums an excellent prism to understand how the city authorities wish to present themselves.

The study discusses these issues within the city of Holon, situated in the center of Israel near the Mediterranean Sea. In 2019, the city had about 200,000 residents, located in cluster 7 according to the socio-economic ranking, and extends to about 19,000 dunams (Holon Municipality website <https://www.holon.muni.il/HolonCity/Documents/%D7%A9%D7%A0%D7%AA%D7%95%D7%9F%202021-2019.pdf>).

Holon was established in 1940 and had no historical or unique story to cling to (Hertzman, 2016, minute 7:47). Its leaders looked for a new concept for branding it. As the CEO of the municipality said: "We must differentiate ourselves. We must create a situation where we are seen. And the way to see us in my eyes was right through the cultural institutions. Especially for the children" (Hertzman, 2016, minute 27:32).

"City Vision"

In the 1990s, the municipality published the first "City Vision," a strategic document, including a call for the public to participate in the process (City Vision, 2013, "Introduction"). Holon was the first city in Israel to do so. As part of the process, a committee was convened to examine ways of changing the city's image (Eysenkang-Kanna, 2010, pp. 25-26). For diagnosis, a survey among residents was conducted in 1994, and meetings with caring residents were held (Eysenkang-Kanna, 2010, p. 27).

In addition, in June 1995, the Office of the CEO published a booklet, "Holon with a Vision," presenting the main city goals for the coming years (CEO of Holon Municipality, 1995).

Strategic Plan

The renewal strategy for urban change included population outside Holon and considered activities at the regional and even national level (CEO of Holon municipality, 1995, p. 50). They also included aspects of public relations in their strategy. In 2013, the municipality of Holon conducted a broader public participation process and published an updated "City Vision" document. In that version, Holon made culture an essential and leading factor (The Strategic Planning Unit, 2013). The strategic process was aimed in advance at turning Holon into a leading city at the regional and even national level. In-depth thinking was done, and an innovative cultural vision was created, which was accompanied by a comprehensive and years-long process of developing cultural and art institutions that are not a duplication of an existing thing but rather the development of a unique set of characteristics that redefined the city and made it attractive.

Branding by Cultural Institutions

The municipal branding has been accompanied for many years by a massive investment in budgets in institutions, projects, and events that promoted the brand "Holon, the City of Children." Eventually, the municipality added another branding of Holon as "the city of design" to the children's strategy. The Design Museum (2010) and a Center for Digital Art were established as part of it.

Among the leading sub-brands is the city's new logo that incorporates the theme of children (even when celebrating the city's 80th anniversary), the figure of the *Yanshul* - a combination of an owl and a cat, which was the symbol of the children's museum and was used as a signpost around the city and as the museum "tour guide" for years, and the design museum., which at one point was advertised as "the most beautiful museum in Tel Aviv" (<https://cityncountrybranding.wordpress.com/2013/12/28/%D7%90%D7%99%D7%9A-%D7%94%D7%A4%D7%9A-%D7%9E%D7%95%D7%96%D7%99%D7%90%D7%95%D7%9F-%D7%94%D7%A2%D7%99%D7%A6%D7%95%D7%91-%D7%97%D7%95%D7%9C%D7%95%D7%9F-%D7%9C%D7%9E%D7%95%D7%96%D7%99%D7%90%D7%95%D7%9F/>) .

"Story Gardens"

In 2002, as part of Holon's strategy for urban change, it promoted a comprehensive initiative called "Story Gardens." The project was headed by an urban art committee nominated by the municipality. The committee started the project by asking the director of the municipal library network to find the most popular books among the city's children. This list was distributed to dozens of artists, asking them to submit proposals for sculptures to be located in public spaces according to the book themes.

The municipality produced an urban map of Story Gardens that is updated occasionally and gives occasional guided tours in

the gardens. In addition 2008, it published a book presenting the project (Aharoni, 2008).

Over the years, the Holon municipality has invested a lot of money in establishing and maintaining the story gardens, as seen from the "Maintenance of works of art" section of the municipality's budget.

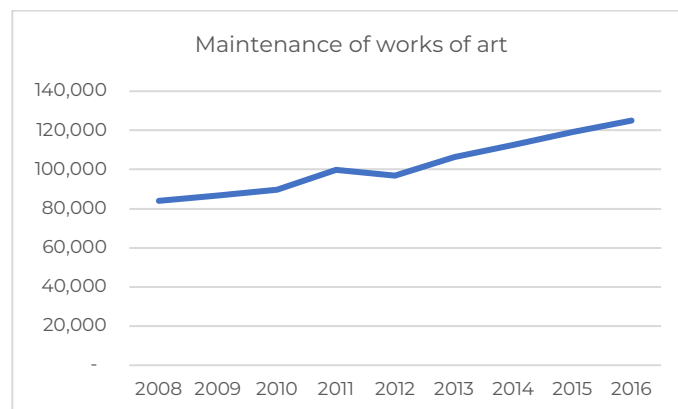


Fig. 1: Maintenance of works of art (in Euro)

Museums

Another essential leg of the urban renewal strategic plan was the creation of new museums.

Up to the mid-1990s, there were only two small historical museums in the city. As part of the strategic vision of Holon City of Children, new museums were built between 1995 and 2010. First, was the Eye Level Center (1995), followed by the Children's Museum (2001), The Center for Digital Art (2001), the Puppet Theater Center (2001), which also includes a museum, continued with the Israel Cartoon and Comics Museum (2007) and eventually – The Design Museum (2010).

The museums are seen as a tool that encourages creativity, contributing to the economy and social capital. The municipality maintains a small scope of activity of the museums dealing with the city's history and chooses to develop new museums on unique topics and develop them on a national and even international level, with an extensive system of complementary cultural activities followed by national and international advertising. The museums dealt with new topics that involved local and global issues and attracted regional and national visitors.

The museums received high financial support from the municipality and much publicity from audiences outside the city. The municipality invested a lot of money from its budget in establishing the new museums and their publication (mainly The Children's Museum and The Design Museum).

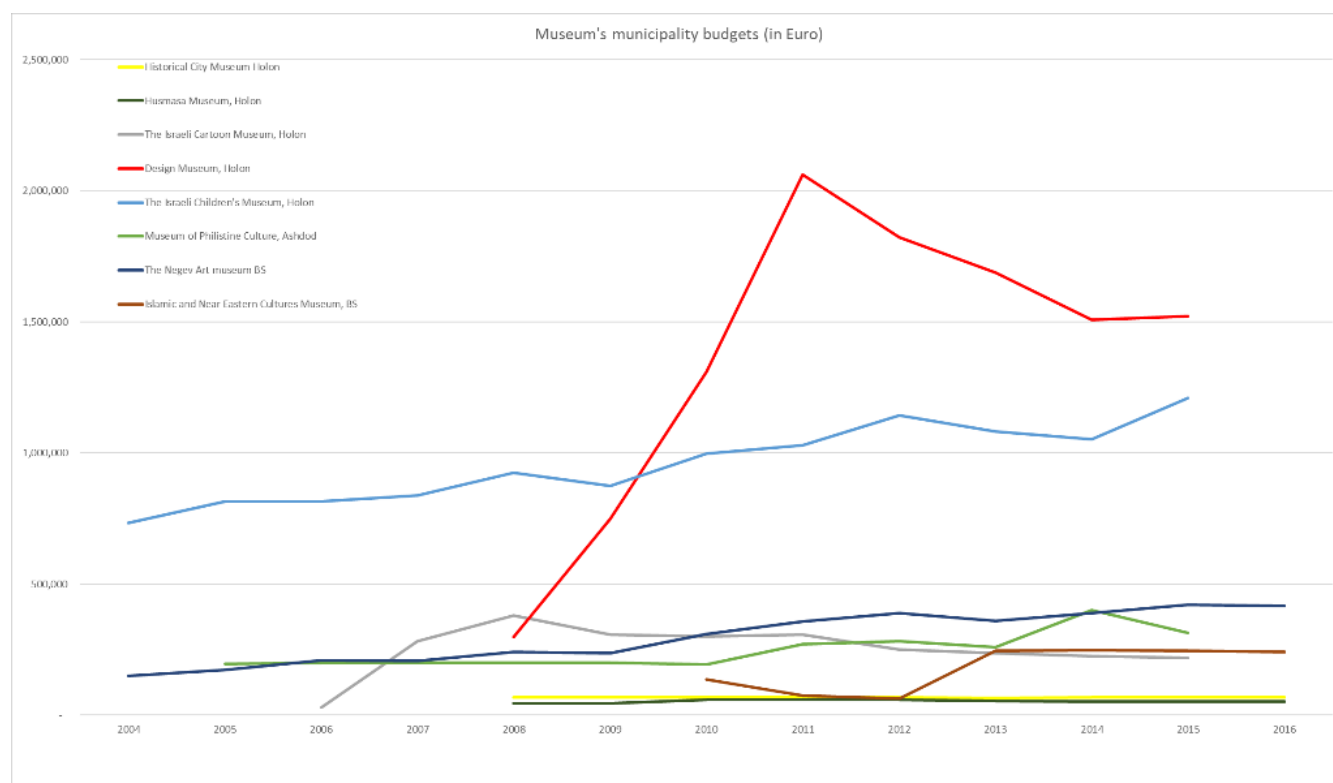


Fig. 2: Museums' municipality budget (in Euro)

Branding Processes and their Effect on the Perception of Local identity

In recent decades, mayors in Israel and worldwide have realized that people are attracted to a successful image that appeals to a specific population and encourages investments by economic entities - creating a positive cycle that ultimately brings more property taxes to the municipality (Nevet, 2013). At the same time, it sometimes seems that the branding is based on wishful thinking or narrow interests without connection to the culture and relevancy to the local community. Many cities do not take an overall strategic approach and neglect or fail to implement branding in city life, focusing on technical aspects such as a logo and slogan (Nevet, 2013).

The branding "Holon City of Children" has been maintained for nearly 30 years. The in-depth interviews and resident surveys for this study reveal that this integrated activity has influenced the city's residents and is well-known and highly valued by its inhabitants.

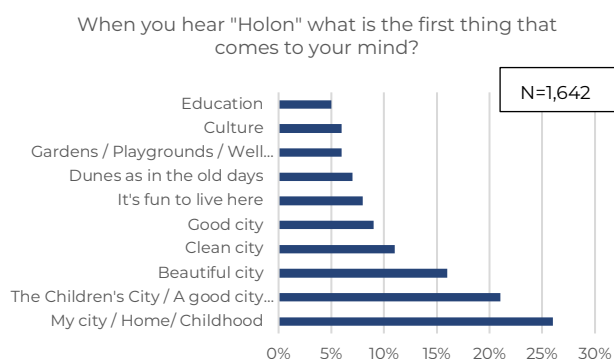


Fig. 3: Answers from a resident survey regarding the image of the city, Holon Municipality, 2011

In a resident survey conducted in February - April 2019, the respondents were asked, "Do you think the city has a special character?". 49.1% answered "yes". When asked to specify what characterizes the city, 27% referred to the "Children's city," and 32.5% referred to various cultural activities. From this, it can be concluded that the consistent activity of the municipality of Holon for about 25 years on cultural issues, especially activities for children, and the high visibility of these activities in the public space bear fruit and permeate the residents' perception of the character of their city (Raved, 2019, p. 106).

Conclusions

The OECD stated that through various activities, museums play an essential role in dealing with contemporary social issues. By fostering creativity, a sense of belonging, and civic engagement, museums can contribute to a local community's economy, social capital, and well-being (OECD / ICOM, 2018, p. 7).

In Holon, a conscious, planned, and integrated process of strategic change was made alongside brand building. Through proactive policy and long-term comprehensive processes, the Holon municipality has developed unique cultural areas that have differentiated it from other city initiatives.

It can be concluded that the branding process allowed the city to shape the perception of the place, increase its attractiveness, create a shared vision, and strengthen local awareness. Through the development of existing cultural initiatives art and culture institutions, including the opening of unique and diverse museums, the local leadership was able to give the city a unique identity and restore the city's image in the eyes of its residents. These, together with the cultural institutions established in the city, were means that allowed the municipality to raise resources for the development of the city and earned it the support of the

residents and their approval of the way the city is managed (Eysenkang-Kanna, 2010, pp. 32-33).

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Interview

Hertzman, Hanna; CEO, Holon municipality; 25.10.16

“Praying in Winter” Festival: The Practice of Regional Museum under the Concept of Contemporary Social Design

Lin, Hsiao Chu

Creating a "new" festival to rebuild the relationships between people and people, and people and the land.

This article primarily explores how to create a festival that, through museum technology, is dedicated to research, collection, exhibition, education, public service, and other functions, with the aim of strengthening local awareness and identity. In Yilan, there is an organization that has long been committed to the preservation of local culture—the Daerjie Cultural Foundation (formerly known as Daerjie Cultural and Educational Promotion Association, established in 1995). The foundation's initial origin was tied to the imminent demolition of a local temple, the Erjie Wanggong Temple. The process of preserving the temple led to the birth of this non-partisan local organization. Initially, the foundation focused on the preservation of tangible cultural assets, including the Erjie Village Life Cultural Museum (the old temple building of Erjie Wanggong Temple), Erjie Rive Cultural Museum, Erjie Canal, and the old railway bridge over the Lanyang River. Since the destruction of tangible cultural assets is immediate and instantaneous, the foundation invested a significant amount of time in the initial stages to preserve these assets.

However, over time, the foundation gradually realized the existence of intangible cultural assets within the community, silently slipping away before being discovered. This sense of the disappearance of intangible culture is so elusive that by the time we become aware, significant changes have already taken place in these cultural elements.

For example, in the community, the annual Wanggong birthday celebration at the Erjie Wanggong Temple is a highly significant event, with the "fire-walking" festival being particularly famous nationwide, making the celebration more attention-grabbing locally than the New Year. However, such traditional celebrations are gradually disappearing in the rapidly changing currents of modern society, and the connections between people and people, and people and the land, as portrayed in these celebrations, are rapidly breaking and deconstructing.

We deeply recognize that continuing the local spirit and connections through traditional religious celebrations is challenging, and the conservative culture cannot meet the needs of people in the new era. It is necessary to achieve continuity through translation and change, allowing this spirit to naturally integrate into our daily lives. Therefore, we have created a completely new celebration, attempting to reconstruct the relationships between people and people, and people and the land in a way that contemporary society can accept.

This new festival is not only a continuation of tradition but also an innovative practice. We are committed to preserving the core values of local culture while incorporating modern elements to make it more adaptable to the needs of contemporary society. Through these efforts, we hope not only to preserve traditional

values but also to find a new balance in modern society, allowing traditional culture to continue while satisfying the needs of contemporary society.

Choosing "living" celebrations to promote the flow of life and culture.

The primary base of the Daerjie Cultural Foundation is currently located at the "Erjie Granary and Rice Farmer Culture Museum" in Yilan, a tangible and distinct venue that is part of Yilan County Museum and local cultural museums. While local cultural museums across the country are contemplating how to root themselves in and connect with the local community, the foundation, having originated from community development, has never seen the physical building of local cultural museums as an obstacle to engaging in local work. There is no need to specifically consider how to establish connections and cultivate deep roots locally because, all along, the entire community has been the true base of the foundation. The operational experience of local cultural museums has prompted us to consider how to use museum technology and professional knowledge to achieve our goals.

Choosing celebrations as a way to revitalize the local community is mainly because celebrations possess the characteristic of being "alive." The foundation, rooted in community development, pays special attention to the flow of culture and people's connections, emphasizing how culture truly continues in our daily lives and how people genuinely use and pass on culture. Celebrations precisely embody these features. Through annual celebrations and performances, we ensure at least one opportunity each year for people to showcase local culture and construct interpersonal networks among villagers.

Traditional festivals play multifaceted roles in local communities, encompassing aspects of belief, society, and culture. They have far-reaching effects on social stability, cultural preservation, individual spiritual reliance, and interpersonal communication. Festivals, deeply rooted in long-standing culture and traditions, become cultural symbols for communities or ethnic groups. Through regularly held rituals each year, people have the chance to deeply experience and pass on ancestral values, beliefs, and customs, maintaining cultural continuity. Simultaneously, such celebrations help establish a sense of community within the community, promoting community cohesion.

On the other hand, celebrations play an active role in cultural preservation, including the preservation of tangible and intangible cultural elements. Objects and tangible structures used in celebrations reflect the craftsmanship and artistic styles of specific periods. Intangible cultural elements, such as religious rituals and traditional art performances, embody specific community lifestyles. Celebrations, like temporary museums during a specific time and space, contribute to the preservation of culture. However, unlike museums, these cultural elements continue to exist in the lives of local people.

Traditional celebrations are often associated with religious beliefs, providing participants with an opportunity for spiritual solace. Through rituals and participation in festivals, people can find peace and support for their beliefs, creating a spiritual anchor. Participating in celebrations also allows individuals to feel the presence of a community, contributing to emotional stability. The shared experience of participating in celebrations creates emotional resonance.

Traditional celebrations also serve as local social platforms, providing people with the opportunity to interact with family, friends, neighbors, and other community members. This social interaction helps establish and strengthen social networks, forming closer interpersonal relationships. The division of tasks during celebrations often follows longstanding and customary norms. Besides instilling participants with a sense of belonging and pride, this also represents a powerful force in stabilizing society.

Celebrations not only emphasize the transmission and flow of culture but also create occasions for collective participation. The annual conduct of celebrations is not just a cultural feast but also a source of community cohesion. In this vibrant celebration setting, not only does it showcase a "living" culture, but it also fosters closer connections through this shared cultural experience.

The Birth of the "Praying in Winter" Festival as a Social Design Strategy

Recognizing the gradual decline of local temple festivals due to factors such as manpower, financial resources, aging organizations, and changes in belief systems, most local temples have also lost their function as a cohesive force for the community, cultural heritage, and spiritual solace due to factors like local factions and political influences. Therefore, the Daerjie Cultural Foundation, aiming to revive local festival activities, unite the community, and reconstruct relationships between people and the land, initiated the Traditional Arts Research Institute at the Erjie Granary and Rice Farmer Culture Museum in 2010. This institute focuses on inheriting various traditional cultural processions. Additionally, courses in community theater, performing arts, visual arts, etc., were planned to integrate traditional procession culture into contemporary art. The following year (2011), they also planned the "Praying in Winter Festival" to be held annually on the eve of "Lidong" providing a local opportunity for people to participate in festival activities without any conditions.

In this context, the concept of Praying in Winter adopts the traditional idea of "eating supplements" to resist the cold" associated with Lidong. Furthermore, it elevates this tradition through the concept of "cultural supplementation." Traditional performing arts during the event serve as cultural nourishment, enriching the participants' souls. This combination of dietary supplementation and cultural performances gives the festival a deeper meaning, not only as a physical supplement but also as a source of spiritual healing.



Image 1: Praying in Winter Festival

The concept of Praying in Winter goes beyond traditional religious festivals, with culture as the main focus. The core of this concept is to establish community identity and cultural sustainability. By returning to "tangible traditional spaces," especially temple grounds, the community space is redefined. Moreover, through "invisible celebrations," opportunities are created to shape residents' lives and memories, making the festival a platform for promoting connections between people and the land.

The successful organization of the Praying in Winter festival highlights the importance of local identity and cultural sustainability. Through the festival, community residents develop a deeper sense of identification with their traditional culture and customs, thereby consolidating the local community spirit. Simultaneously, this festival format contributes to the sustainable development of culture, making tradition not only tangible and intangible heritage but also an integral part of contemporary community life. Furthermore, the Praying in Winter festival is organized in a bottom-up festival model, meaning its organization is not only predetermined by organizers but also collectively participated in and driven by community residents. The right to organize and the significance of the festival are in the hands of the local residents, who actively participate in and collaboratively create this cultural event.

The term "social design" was initially discussed in the book "Design for the Real World." It emphasizes that design should consider social needs, serve humanity, and prioritize environmental sustainability. Initially used in the design field, "social design" has become an interdisciplinary practice aimed at solving social issues, improving social life, and promoting social change through innovative methods and strategies.

The Praying in Winter festival, in its unique approach, achieves the objectives of social design. It is a grassroots initiative that, through community engagement, puts social design into action. By organizing and intentionally structuring the festival, it contributes to shaping community identity. Additionally, practical physical activities facilitate the collective documentation of community history throughout the festival.

How is the "Praying in Winter" Festival presented?

The Praying in Winter Festival, a vibrant community cultural event, becomes a large-scale community theater gathering every winter, involving over 500 local residents and enthusiastic participants. This festival is not only a tribute to traditional culture but also a cultural celebration that resonates with and unites the community, with its activities divided into three main parts.

Firstly, the preparation work for the festival begins with pre-event operations, laying the foundation for the successful execution of the entire event. This includes practices and prop-making for the processions and associations, with the Wanggong Art Research Institute (affiliated under the foundation) playing a leading role. The goal of this stage is to ensure that all participants contribute to the inheritance of traditional culture through rehearsals, serving as a rehearsal for the Praying in Winter performance.

About two weeks before the event, a press conference is held to visit the five major temples in the community. On this day, red turtle cakes are made and presented to the deities along with written prayers, primarily inviting the deities to participate in the Praying in Winter festival celebration.



Image 2: Inviting deities to participate in the Praying in Winter Festival

Next, the highlight of the entire performance process is the colorful street parade on the day of the festival. The worship festival initiates the parade, announcing that the heavenly troops will set sail. The entire event begins with sacrifice. The parade consists of a procession with lead cars, black command flags, purification stoves, performance processions, divine generals, sedan chairs processions, flag teams, and more. While the parade sequence follows the traditional pattern of deities' patrol, minor adjustments have been implemented to preserve the acoustic balance of the entire procession, enhancing the overall harmony of the street parade. In addition, to engage more residents, the foundation has also planned the "Set Incense Table, Gift Five Treasures" initiative, connecting residents along the parade route with the "Praying in Winter" festival.



Image 3: Praying in Winter Festival street parade

Lastly, the climax of the Praying in Winter Festival is the ritual and performance section. The Praying in Winter Festival opens with the ritual, including worship, blessings, and a ritual of sharing "winter supplement" through the consumption of chicken soap (燒酒雞) and rice cakes (米糕). The subsequent performance by the Wanggong Traditional Arts Research Institute becomes the focal point of the entire festival. Based on traditional procession culture, it presents diverse performance content, not only inheriting tradition but injecting modern artistic elements, making the entire festival more contemporary.



Image 4: Praying in Winter Festival evening party

Breaking Traditions Leads to New Possibilities

The continuation of culture requires breaking traditional norms. This breakthrough not only injects new vitality into culture but also fosters a more diverse and creative society. While tradition forms the foundation of culture, excessive rigidity can limit cultural development. Breaking traditional norms means questioning and reevaluating established frameworks, giving rise to new ideas and values that drive cultural progress. In the case of a festival organized by a local foundation, we attempt to break free from traditional cultural frameworks and norms, exploring various methods to make traditional culture adaptable to contemporary society and fulfill our aspirations.

I. Breaking Religious Ritual Boundaries:

Although the Praying in Winter Festival is rooted in traditional cultural performances and closely tied to the community and temples, we strive to go beyond the geographical restrictions of traditional religious rituals. Targeting the communities of Erjie, Sanjie, and Sijie in Yilan County, we conduct processions and recruit participants. Despite attempting to break free from the limitations of religious ritual circles, we also work to strengthen connections between different temples within the community, using the power of religious beliefs to attract local participation.

The festival successfully connects five major temples, including Erjie Wanggong Temple, Kaichi Stove Lord Temple, Sanjie Guoan Temple, Sijie Fude Temple, and Sanxing Sanshan Temple. Through an invitation for deities to witness the performances, these temples participate in the Praying in Winter Festival every year. Regardless of the size of the temples, we regularly rotate the Praying in Winter activities among these five temples, ensuring equal treatment for all.

Normally, these temples do not engage in mutual visits or cooperation. However, through the Praying in Winter Festival, we successfully facilitate communication and interaction among the five temples, achieving a significant accomplishment within the temple system. This initiative, breaking traditional norms through the festival, not only shortens the distance between religious beliefs and cultural activities but also injects new vitality into the local community.



Image 5: Deities from five temples jointly watching the festival

II. Breaking Traditional Norms and Taboos:

The "Wanggong Traditional Arts Research Institute," founded in 2012, aims to inherit traditional procession culture. The Praying in Winter Festival annually becomes a crucial platform for members of the institute to showcase their achievements, providing an opportunity for serious learning.

The institute, a privately organized learning program, uses the Erjie Farmers' Association Warehouse as its main teaching location. It operates with an emphasis on an "open" spirit, welcoming everyone without entrance exams and focusing on life practice rather than traditional academic certification. Unlike conventional academic institutions, the institute prioritizes community residents, expanding the artistic horizons of each individual through daily participation, aiming to achieve cultural preservation and continuity.

The diverse curriculum includes martial arts, Beiguan music, drumming, divine generals, lead general, and drumming performances, attracting residents from elementary school students to those in their seventies. As a departure from traditional strictures, the institute weakens religious elements in cultural courses, negotiating with traditional performing arts teachers to establish clear guidelines. In the Praying in Winter Festival, cultural courses are considered performing arts without religious implications, allowing people of different ages and genders to participate, including many women learning "lead general" .



Image 6: inclusion of women and children in lead general group

III. Breaking Negative Perceptions of Processional Culture:

The Praying in Winter Festival aims to redefine processional culture through artistic forms, especially by changing the public's stereotypical perceptions. By injecting contemporary elements, the festival makes processional culture more appealing and youthful. The festival provides an innovative platform for people to participate and showcase their talents, challenging preconceived notions about participants.

Through art forms, the festival creates a positive community engagement environment, encouraging youth involvement in cultural activities. Participation not only expands the participants' horizons but also provides a learning and growth opportunity. On this platform, children and teenagers engaged in traditional art not only learn skills but also cooperation, communication, and creative expression, fostering a spirit of teamwork. The openness of the event helps break societal stereotypes about processional participants, showcasing the active and energetic side of young people and challenging negative perceptions. By displaying artistic performances, the festival establishes a positive image for young participants, enabling society to understand and appreciate the diverse charm of processional culture.

IV. Breaking the Tradition of Hiring Processions with Money:

The Praying in Winter Festival incorporates innovative measures, one of which is breaking the traditional practice of hiring processions with money. This change not only provides opportunities for diverse communities to participate but also encourages people of different age groups to get involved, forming a diverse and organic community engagement system.

The festival aims to revive the traditional culture of mutual support, emphasizing the value of cooperation. This collaboration not only strengthens connections between individuals and organizations but also saves costs. For example, the foundation engages in reciprocal exchanges with organizations such as Nanfang'ao Mackerel Season and Sanxing community during their respective events.

Traditionally, religious festivals often required significant funding to hire processions, limiting the scope of participation to specific organizations or individuals. The Praying in Winter Festival breaks this limitation by connecting different community groups, allowing everyone to participate. This not only facilitates communication and cooperation among communities but also makes the festival more inclusive.

Another noteworthy practice is the "team organization" of the festival. While some processions are originally affiliated with specific groups, the Praying in Winter Festival creates teams such as lead general, drumming, drum performance, and art floats. These teams are led by a senior member of the foundation, responsible for organizing the teams into a cohesive unit, fostering a sense of community and shared goals among team members. Besides art performance skills, this organizational format enhances cohesion among members, creating a stable participation system.

Additionally, various organizations participate in the parade, including community watch teams, community development associations, local junior high and elementary school groups, and sedan associations. Each organization has different responsibilities, such as maintaining order, handling specific processions and programs, managing flag teams, and conducting rituals. Through years of activity practicing, we hope to institutionalize the responsibilities of each organization, not only consolidating the personnel and organizational structure of the festival but also enhancing community members' understanding and involvement, continuously strengthening community cohesion.



Image 7: Students from Xuejin Elementary School responsible for flag displays

V. Breaking the Tradition of Revering Gods:

In recent years, the concept of "faith" has gradually evolved from initially focusing on religious "gods" to emphasizing "people." As contemporary beliefs in faith decline, there is a hope that through a new form of the Praying in Winter Festival, the power of "faith" (belief) can be rediscovered.

Traditionally, religious faith places deities in a supreme position, emphasizing devout worship of gods. However, the Praying in Winter Festival presents a new model by shifting the focus from gods to human values and shared beliefs. This change represents a reflection on traditional religious models, recognizing the modern societal need for faith that goes beyond a vertical connection between gods and believers, emphasizing horizontal connections between people and the land.

The festival breaks the traditional framework of a faith centered on gods, redirecting the core of faith toward human values and common beliefs.

Revitalizing Traditional Culture: Innovation in Celebration

Throughout the celebration, it's important to pass down traditional culture in a way that fits today's world. To do this, we designed specific elements and practices, blending cultural translation and reinterpretation. We also embraced new cultural

practices and presentation methods. This way, the core of traditional culture can be carried forward in ways that suit the modern world.

I. Translation of Traditional Culture through "Rituals":

A. Notifying the Beginning of the Celebration with "rice cake" Delivery

In the context of traditional celebrations, the initiation notification held considerable significance. Taking cues from local practices, especially those observed in temple celebrations, where the custom of delivering homemade "Red Turtle Cake" served as a traditional announcement for the upcoming event, we decided to incorporate and adapt this concept. Recognizing the evolving dietary culture and lifestyle preferences, we initiated a collaboration with the local "Daerjie Paper Culture Museum" to introduce a creative twist.

In this innovative approach, we replaced the traditional edible Red Turtle Cake with paper replicas, seamlessly integrating them into the event invitations. The intricate paper replicas of Red Turtle Cakes were not only visually appealing but also served as a symbolic representation of the traditional practice. This adaptation allowed for a more practical and transferable means of delivering the initiation notification, catering to the changes in contemporary lifestyles.

This collaboration with the Paper Culture Museum not only preserved the essence of the traditional practice but also added a layer of cultural depth through the artistry of paper craftsmanship. The paper replicas served as tangible symbols, not just conveying the event information but also embodying the cultural heritage associated with the Red Turtle Cake tradition.



Image 8: Invitation with Red Turtle Cake Paper Replica

B. Setting Up Incense Table and Exchanging "Five Treasures"

In the traditional temple processions, people traditionally set up incense tables at home during the deity processions to seek the blessings of the gods. However, with the gradual decline of religion in contemporary times, this traditional practice has been gradually abandoned. In our philosophy, setting up incense tables is not just a connection to the gods but also a way to participate in local activities through a certain ritual, building a social

network with the residents of the entire village, and collectively shaping a shared memory.

Although our Praying in Winter Festival is not a religious event, we hope people can interact with our performance team through the religious practice of setting up incense tables. Therefore, we have devised the "Setting Up Incense Table, Exchanging Five Treasures" approach, encouraging people to set up incense tables during our procession. Participants who do so receive our specially crafted "Five Treasures," including rice cakes, rice, peach-shaped buns, pastries, and noodles, symbolizing prayers for peace. Our main goal is not to perpetuate religious connotations but to encourage people to re-engage in community activities through such events.



Image 9 :Scene of People Setting Up Incense Table



Image 10: Contents of the "Five Treasures"

II. Translation of Traditional Culture through "Stages":

A. Using "Five Camps" image as Stage Imagery and Boundaries

In the realm of traditional religious celebrations, rituals such as "Setting Up Camps" and "Withdrawing Camps" have been integral components, symbolizing the arrival and departure of the deity's divine troops at the event site. In our pursuit of a culturally rich and immersive experience, we decided to weave the traditional concept of "Five Camps" into our performance, with a particular focus on the ceremonial act of "Setting Up Camps" serving as our grand opening.

This strategic integration sought to create a connection between the spiritual symbolism of the traditional festival and the dynamic visual narrative of our performance. The "Setting Up Camps" festival, functioning as the inaugural act, was carefully

choreographed to unfold as a mesmerizing spectacle, capturing the essence of ancient traditions and beliefs.

Recognizing the importance of elucidating these cultural elements to our audience, we enlisted the expertise of knowledgeable individuals to provide insightful explanations of the festival. Moreover, to offer a visual representation of the traditional concept of "Five Camps," each denoting one of the cardinal directions, we incorporated vibrant tents into the procession, each tent symbolizing a specific direction with its distinctive color. This dual approach of explanation and visual representation aimed to enhance the audience's comprehension of the cultural significance embedded in the festival.

Beyond its symbolic and spiritual dimensions, the concept of "Five Camps" also served a pragmatic purpose. The colored tents not only contributed to the overall stage design, adding a vivid and dynamic visual element to the performance, but they also functioned as tangible markers, establishing clear boundaries for our ceremonial space. This meticulous arrangement ensured that the audience could easily discern the sacred area designated for our performance, fostering a sense of reverence and focus.



Image 11: Setting Up Camps Festival and Design of the "Five Camps"

B. Contemporary Puppetry Meeting Deities

In our continuous quest to breathe fresh life into the representation of traditional deities, we established a dynamic collaboration with the esteemed "Serendipity Puppet Theatre," a local gem known for its innovative puppetry artistry. This groundbreaking collaboration marked the fusion of two distinct art forms: the grandeur of large-scale puppetry and the revered presence of traditional deities.

The result was a captivating performance that unfolded a whimsical narrative, portraying a remarkable encounter between extraterrestrial beings and the cherished local deities. The integration of large-scale puppetry brought an unprecedented visual spectacle to the Praying in Winter festival, pushing the boundaries of traditional deity representation.

The performance not only elevated the entertainment value of the celebration but also added layers of artistic depth and complexity. This collaborative initiative aimed to break new ground in the cultural landscape, fostering a vibrant intersection between tradition and innovation.



Image 12: Collaboration of Contemporary Puppetry and Traditional Deities

C. Using "Yi-ge" as the Foundation of Community Theater

The term "Yi-zhen" commonly used today includes parades and Yi-ge. In the Praying in Winter festival, we adjusted the traditional Yi-ge and gave it a new meaning. Inspired by local stories of miracles, we brought freshness to Yi-ge culture by sharing mythological tales with everyone.

We also used Yi-ge as a backdrop for plays, showcasing two stories of miracles in the evening program. These tales have a long history since the Japanese colonial period, but many people today are not familiar with them. By incorporating Yi-ge into plays, we brought these local myths to life, making them a part of everyday life.

With entertaining plays, the audience got to experience these historical stories, and local performers, through training, played a crucial role in passing down these rich narratives. This creative approach not only revived traditional Yi-ge culture but also ensured that these important stories continue to be shared with the community in an engaging way.



Image 13: Art Gates Performance with Local Mythology

D. Artistic Presentation of Taoist Rituals

In our most recent and innovative initiative, we took a significant step by introducing authentic Taoist rituals into the Praying in Winter festival for the first time. These meticulously curated rituals served a dual purpose – not only as profound blessings but also as a captivating display of our rich traditional culture.

Recognizing the importance of cultural exchange and understanding, especially for those unfamiliar with Taoist practices, we implemented a thoughtful approach to enhance the festival experience. To bridge the gap between the ancient rituals and the

modern audience, we introduced subtitles that displayed the on-going ritual content on the stage. This strategic addition aimed to provide a comprehensive understanding of the rituals, fostering a deeper connection between the audience and the traditional practices.

By incorporating subtitles, we aimed to make the intricate details of the Taoist rituals more accessible to a diverse audience. This approach went beyond the mere presentation of religious practices; it transformed the ritual performance into an educational and immersive experience. The subtitles not only conveyed the essence of the traditional religious practices but also shed light on the artistic and symbolic aspects inherent in Taoist festivals.

Furthermore, this endeavor was not just about showcasing the religious dimension of Taoist rituals; it also emphasized the artistic and cultural significance embedded in these festivals. By intertwining religious practices with artistic expression, we sought to convey the beauty and depth of Taoist rituals to a broader audience.



Image 14: Subtitles and Expert Explanation of Taoist Rituals



Image 15: Performance of Taoist Rituals

III. Translation of Traditional Culture through "Knowledge":

A. Collaboration with Schools for Cultural Inheritance and Innovation

In a collaborative effort with the local Xingzhong Junior High School and Fo Guang University, we implemented educational courses that go beyond traditional boundaries. These courses, namely "Creative divine generals", were meticulously designed to transcend the conventional learning experience. They not only served as an introduction to the rich tapestry of

traditional art culture but, more significantly, fostered an environment of creativity and collaboration.

Students worked with artists to create divine generals, blending fun and culture. It wasn't just art; it was a journey into cultural expression. The courses aimed to spark students' passion for their heritage. These courses let students dive into traditional culture hands-on, beyond books. The collaboration with artists linked theory and practice, making learning engaging and memorable. The courses shaped students' active roles in celebrations. Understanding divine generals creation gave insights into tradition and specific roles during festivities. Students felt proud to contribute to their community's living heritage.



Image 16: Creative divine generals from Xingzhong Junior High School



Image 17: Creative Divine chair designed by Fo Guang University students

B. Cultural Translation for Foreign Friends

Recently, we've been focused on sharing our traditional art culture with people from other countries. To do this, we've worked on translating and explaining our culture to foreigners who may not be familiar with it. This involves talking about our beliefs, like how we believe in many gods compared to the more common belief in one god. We also explain the cultural importance of showing gods in human form and the deep meanings behind our traditional parades. We share details about our unique Taiwanese

music, especially the lively sounds of Beiguan. Overall, our goal is to make our rich cultural heritage understandable and enjoyable for people from different backgrounds.

This cultural exchange had two important effects. It not only helped foreign friends deeply understand real Taiwanese culture but also made Taiwanese people more proud of their rich traditional heritage. When foreigners showed that they liked and understood our traditional art, it made us feel good about our culture. This back-and-forth exchange of understanding helped different communities appreciate and respect each other more, showing why it's crucial to keep and share our traditional art culture worldwide.



Image 18: Foreign Friends Experiencing Beiguan Culture

C. Contemporary Dialogues in Exhibitions

In the context of more profound discussions, in Erjie Rice Culture Museum there is a special exhibition titled "Belief 2.0" in 2022. In this exhibition, we explored how two generations perceive traditional religion and the culture of traditional art performance. We also delved into the transition from a deity-centered religious perspective to a more contemporary belief centered around humanity. These discussions strengthened the goals and significance of organizing the Praying in Winter festival, aiming to ensure the seamless transmission of traditional culture in a way that is relevant to the contemporary era while retaining its meaningful essence.



Image 19: Exhibition Hall of "Belief 2.0 Special Exhibition"

Challenges and Strategies for the Winter Prayer Festival

The Winter Prayer Festival, as a grand event promoting traditional arts, is facing multifaceted challenges that include financial instability, internal team issues, and the difficulty of establishing a positive image in the community and among the general public. These challenges not only test the survival and development of the festival but also directly impact the preservation of local culture and social cohesion.

I. Challenges

A. Unstable Resources

1. Government Funding Instability

The current funding for the Winter Prayer Festival comes mainly from the Rural Regeneration Project of the Water Resources Agency or the subsidy projects of the Ministry of Culture for museums and local cultural centers. However, the instability of government subsidies poses a significant concern for the festival's sustainability.

- **Policy Changes:** Government policies and subsidy programs may be adjusted at different times, affecting the festival's financial support.
- **Budget Uncertainty:** Cultural domains often receive secondary consideration in budget allocation and may be subject to frequent adjustments based on urgent needs in other areas.
- **Risk of Project Termination:** If the festival depends on a specific government project, the interruption of that project could lead to a cessation of related resources.

2. Limited Budget

The current budget for the Winter Prayer Festival, covering traditional art courses and festival activities, is approximately 400,000. Given this limited budget, the festival faces challenges in attracting and compensating professional art performance teams, restricting the optimization of event content and limiting the improvement of the festival's quality.

B. Internal Team Challenges

1. Lack of Professional Team Involvement

Mainly due to budget constraints, the internal team faces a shortage of professional talent, resulting in issues such as insufficient performance quality, a lack of innovative elements, and a deficiency in diverse forms of artistic expression.

- **Insufficient Performance Quality:** The absence of professional talent in the internal team may lead to performances that do not meet audience expectations.
- **Lack of Innovation:** The absence of professional involvement may result in a lack of innovative artistic elements, making the festival appear too traditional and unappealing to a wider audience, especially the younger generation.
- **Lack of Diverse Expression:** Professional teams usually bring diverse forms of artistic expression, and the absence of these elements may make the festival too monotonous.

2. Frequent Changes in School and Club Facilitators

Frequent changes in school principals, accompanying teachers, or club leaders pose a challenge to the festival's sustained support. The limited terms of these facilitators in their respective institutions may result in fluctuations in long-term support and active participation in the festival.

3. Youth Inheritance Issues

The declining birthrate in contemporary society poses a threat to traditional arts, with reduced participation from the younger generation. Academic pressures make it challenging for young people to engage in artistic activities, leading to a lack of opportunities to focus on traditional skills. Moreover, after graduating from high school, many students leave their hometowns for further education, interrupting the learning of traditional performing arts.

4. Communication with Traditional Performance Teams

To align with contemporary trends, adjustments were made to traditional performing arts in the Winter Prayer Festival, such as the inclusion of female members and collaboration with contemporary artists. Initially, traditional performance teams, rooted in a conservative attitude toward societal changes, required substantial time for communication and coordination.

C. Challenges in the Community and Society

1. Negative Public Perception of Parade Troupes

There exists a negative public perception of parade troupes, with a common belief that these troupes are primarily composed of so-called "8+9" or delinquent individuals. Such viewpoints may stem from stereotypical impressions of the identity of parade troupe members. These biases could hinder the general public's acceptance and understanding of parade troupes, subsequently affecting the learning and transmission of traditional art troupe culture.

2. Not Yet Established as Local Tradition

Despite more than a decade of organizing the festival, it has not yet become a local tradition. The festival may require more time to deeply integrate into the daily life of the local community. Thus, the envisioned goals of local cohesion and cultural inheritance remain in an unstable state.

3. Failure to View the Praying in Winter Festival from a New Perspective

The inability to view the Praying in Winter Festival from a new perspective may reflect a challenge in cultural transformation. Even though the festival strives to present traditional art in an artistic and lifestyle-oriented manner, audiences might be constrained by established impressions of traditional festivals, making it challenging to embrace new presentation formats. This phenomenon may arise from audience expectations and habits related to traditional festivals, making it difficult for them to break free from past frameworks and fully embrace the new artistic presentations. Additionally, the inheritance and transformation of culture require time, and audiences may need to gradually accustom to new forms of expression to truly understand and appreciate the inherent value.

II. Strategies

A. Establishing Autonomous Funding Sources

1. Product Development:

Building on public recognition of the Winter Prayer Festival, funds can be raised by developing locally distinctive and eye-

catching products. For example, products related to "冬至" could be introduced.

2. Establishing "Head Stove Master" system:

Borrowing from the traditional temple system, where devotees take turns performing rituals, a similar mechanism could be established for the Winter Prayer Festival. A group of dedicated individuals could form an alternative divine association, collectively taking responsibility for specific activity execution costs.

B. Establishing Collaboration Mechanisms for Succession Work

1. Strengthening Organizational and Team Roles:

In the festival, the roles and responsibilities of various community teams should be consolidated, gradually making it a widely recognized tradition. Establishing unique responsibilities for each organization ensures their indispensable roles in the festival, enhancing collaboration and ensuring the festival's continuity.

2. Enhancing Collaboration with School Groups:

Collaboration with school groups is a crucial avenue to promote the participation of the younger generation. A stable cooperation mechanism with schools ensures the integration of traditional arts into students' learning environments, incorporating traditional art inheritance into their daily lives and expanding the festival's social impact.

C. Enhancing Artistic Quality for Increased Public Participation

1. Strengthening Professional Performances:

Collaborating with professional artists and performance teams can elevate the festival's artistic standards, injecting more professionalism and innovation. This not only provides the audience with high-quality artistic experiences but also attracts a broader audience, including those not typically interested in traditional arts or religious festivals.

2. Community Art Participation Projects:

Promoting community art participation projects allows more local residents to engage in the festival's preparation and performance. This can be achieved through art workshops, community creative projects, and other initiatives. Through such participation, residents have more opportunities to discover and cultivate an interest in art, fostering a sense of belonging to the festival.

Conclusion: A Continuing "Future Tradition" Festival

The Winter Prayer Festival, through its innovative approach to preserving local traditional culture, has not only broken away from traditional frameworks but has also created a vital platform for collective identity and strengthened community cohesion. The festival demonstrates the practicality of social design, allowing residents to collectively contribute to the writing of local history and collective memory through innovative and inclusive methods. Despite the challenges of resource acquisition and traditional art inheritance, the Winter Prayer Festival showcases the possibilities of cultural innovation and community co-creation. Through ongoing efforts, it is believed that the festival can promote the preservation of local culture and strengthen social connections, allowing the spirit of tradition to be rejuvenated in modern society.

Regional museum and regional revitalization / Examples of exhibitions, exhibits or actions taken by museums, which position them as an instrumental for revitalization

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THE PULA FORT CENTER – THE INTERPRETATION AND VALORIZATION OF FORTIFIED HERITAGE

ABSTRACT

The Historical Maritime Museum of Istria (Croatia's westernmost administrative region) is situated in the city of Pula, in the Kaštel (Castle) fortress, which is the oldest fortification of the former Austro-Hungarian Monarchy's system of defenses, which are collectively referred to as the Maritime Fortress of Pula. It hosts the Pula Fort Center and a multimedia exhibition that presents all 29 forts in the defense system, and more than two hundred different military buildings on a surface that covered over 700 km². This exhibition explaining the exceptional construction skills, and the superior military technologies and defensive strategies used in the 19th and early 20th century. It displays museum collections but also offers insight into the lives of soldiers behind the fortification walls.

The center's mission is to be a knowledge and documentation center that aims to acquaint visitors with Pula's fortification system, which had a significant impact on narratives of the city and region, both historically and today. As a dynamic platform for dialogue and educational activities among the community, it has compelled the city administration to rethink the status of this heritage, and it has become a hub where you can gain information about which buildings are in use.

The presentation will focus on the main idea of the project: to mobilize and enhance the enormous potential of Pula's cultural heritage with a focus on suggesting how examples of good practice can guarantee a lasting contribution to preserve Istrian heritage and the environment.

KEYWORDS: fortified heritage, documentation center, exhibition, sustainability

INTRODUCTION

Pula, the Istrian peninsula's biggest city, lies at Istria's (Croatia's westernmost region's) southern tip. The central city hill, where the Venetian fort was later erected, was ancient Pula's first center of life. Traces of Histrian¹ settlements surrounded by ramparts can be found on almost all the hills in and around the city. Forts were built on those hills centuries later.

One great turning point for Pula and Istria occurred in the early 19th century with the 1814–1815 Congress of Vienna,² when the Habsburg Monarchy took over Istria, and Pula became its main military port.

A dynamic system of fortifications that extended from the west to the east shore of the Istrian peninsula, including on the island of Lošinj, was built to defend the port and the arsenal. The system of white limestone forts blended into the landscape perfectly, and this exceptional military architecture was designed and built to protect the city, without disturbing the peace and the regular dynamics of city life.

The Pula Fort Center presents Pula's fortification system, which was an exceptional construction feat and strategic accomplishment. Its hundred-year construction phase had a great impact on the meanings attached to Pula and on the city's layout, growth, demography, and cityscape. It has been of great historical importance to Pula and the wider region. The center was planned as a starting point for understanding fortification heritage, and it was opened to offer visitors from a variety of backgrounds a sense of the sheer number, excellent quality, complex construction methods, and sophisticated nature of the Maritime Fortress of Pula – the defensive system for the Habsburg Monarchy's main military port – built between 1813 and 1918.

THE HISTORICAL CONTEXT OF PULA'S FORTIFICATION SYSTEM

Pula's bay is one of the largest natural bays on the Adriatic's east coast. It is surrounded by hills, protected from strong winds, and has springs with drinking water and fertile fields.

Istria was settled and developed at roughly the same time as many other European regions, and its strategic position and suitable climate played an important role.

¹ the original inhabitants after whom the region was named

² The Congress of Vienna's aimed to heal the wounds caused by the French Revolution, Napoleon's victories, and the redefined borders

of European states. Pula and all of Istria were annexed to the Habsburg Monarchy, and they would remain a part of it until its very end.

The southern part of the Istrian peninsula, which includes Pula at the southern tip, had been oriented toward naval routes from Italy and Dalmatia (Croatia's south) for centuries. The Adriatic naval routes offered opportunities that significantly influenced the city's economic, cultural, historic, and demographic development. One special feature of the Pula coastline is the presence of freshwater springs, besides the exceptionally well-protected natural bay. This is a very rare occurrence in karst areas (or climates). The natural springs between the amphitheater and the old town, and the watercourse from the city's hinterlands, were necessary features required to create a settlement there.

The first traces of life in Pula's inner-city area first appeared somewhere between the 11th and 10th century BCE when a settlement surrounded by ramparts was founded. There were many such Gradina settlements on hills on Pula's outskirts; the most important lay on the hill between Valtura and Muntić (north-east of Pula). That was Nesactium, the capital of Histria, where the first inhabitants of the peninsula that was later named after them lived.

The wars between the Histri people and the Romans occurred at the end of the 3rd century BCE and in the 2nd century BCE. These wars sought to combat Histri pirate activities, and the vast majority of settlements were destroyed in these wars. After the end of the war in 177 BCE and the Roman conquering of Nesactium, the Romans set up a series of military posts along the coast that ensured free passage through the waters, and they thus began the gradual Romanization of the entire Istrian peninsula.

With the founding of the Roman colony Pula Colonia Iulia Pola Pollentia Herculanea in the middle of the 1st century BCE, a military fort, known as the castrum, was likely built on the central hill. It surveilled the bay, the conquered region, and the sea route. From then on, the complex historical circumstances have changed the urban architecture.

After Byzantine and Frankish rule, from the middle of the 11th century, Pula was administered by a German aristocratic family as part of the Istrian Margraviate. The Patriarchate of Aquileia, an episcopal see and ecclesiastical province in northeastern Italy, also recruited members of the Margraviate long ago,³ which had a big impact on Pula's fate. The Sergi family, patriarchs who would donate their city fort (castrum) on top of the central hill, were the patriarchate's main allies. An equally important power, the Venetian Republic, would use the city port on its sea route east, and was therefore in constant conflict with the city administration.

In the year 1331, the Castropola family were exiled from Pula, and Venice officially took over. Besides political conflicts strongly influencing the city's development, terrifying epidemics also had an influence – they reduced the city population to just three hundred inhabitants. But Pula continued to be a crucial port for commercial sea routes and a safe place for ships to anchor. At the end of the 16th century, naval conflicts were increasingly frequent, and Pula became a site of destruction and

pillaging. And so, Venice began to plan the construction of a larger military fort where ship crews could stay, and from where Pula's inhabitants could be defended.

At the height of the Thirty Years' War (1618–1648), the city became an important strategic and defensive point for the Venetian Republic, which finally decided to build a system of defenses to protect the port. The project was awarded to Antoine De Ville, a French military engineer from Toulouse who built the fort on the central city hill. This was the site of the medieval fort and he used building materials partly from the destroyed Roman building. Although, architecturally speaking, it was one of the most important and monumental military buildings of the Venetian Republic at that time, after the long war, part of the fort was left unfinished. Pula became known as *Città cadavero*, or the city of corpses, and after numerous destructive episodes of plague, war, and related demographic falls, it awaited the fall of Venice in 1797 and the new French government. The French began construction work immediately to defend the port. They completed the first fortifications on the fort entrance, and on St. Andrew's Island they built a low field fortification with a defensive ditch, which was called *Fortezza Napoleone* or *Imperatore*. They also used the Venetian fortress in the city.

The end of the 18th century was also the end of an era for Pula. It had less than one thousand inhabitants and was burdened by the diseases and despondence that Napoleon's great defeat at Leipzig brought with it, and by new the Austrian military's arrival in Pula.

The founding of the Maritime Fortress of Pula

Soon after Austrian rule was established in Pula, in 1813 the first construction phase of the defense system at strategic points in the city began. The system relied on existing fortifications in three locations: the abandoned Venetian fort (*Hafenkastell*) on top of Pula's largest hill, the Napoleonic fort on St. Andrew's Island (1807) and the field fort Louis at the port entrance.

When the plan for defending the Austrian Empire was adopted in 1827, Pula became an important port and anchoring spot, which sped up the construction of the new fortifications, Martello towers – specific buildings adapted to Pula's topography.

From 1846, the area around Pula's south port began to run out of space, so they built a bank for the future naval fleet to use. The intensity and scope of the works increased significantly after the events of the revolutionary year 1848 when Venice stopped being the main naval port of the Habsburg Monarchy, and the fleet was entirely moved to Pula. In a decision passed by Emperor Franz Joseph I in 1850, Pula became the empire's core military and naval base. Construction sped up in the period that followed.

During the 19th century, Pula became one big construction site because protecting the main port of the Austrian Empire required constructing and extending the system of fortifications.

³ The Patriarchate of Aquileia, a religious and political region. It was founded in 553 CE when the Aquileian bishop, whose jurisdiction included Istria and the eastern Alpine region, came into conflict with Rome. It was declared a patriarchate in 558 CE, and it invoked the tradition that the church in Aquileia was established by the

evangelist Mark. They supported Germanic state policies (The Holy Roman Empire of the German Nation). The Venetian republic abolished the patriarchate's secular authority in 1420.

In the very short period between 1852 and 1854, on the fourteen city hills, ring forts were built. They were made of stone from local quarries or stone removed when digging out defensive ditches, which were often hollowed out from solid rock. The technology and techniques used were mainly traditional, with checks on the load-bearing capacity; these forts were partly made from thick wooden beams and planks, and partly from arches made of blocks of stone. From 1880, reinforced concrete structures were used to strengthen the ceilings when building the larger forts. Steel and bricks were used more and more because the constructions had to withstand the military strategies and new war techniques used.

The brisk development of fort military techniques meant that from 1881 to 1885, the forts were upgraded, expanded, and new ones were built to ensure the fleet in Pula's port was kept safe. Fundamental changes to Pula's defense system were necessary thanks to the invention of explosive-filled grenades in 1885. From then on, the ring forts abruptly lost their importance and a period of building more contemporary polygonal forts dug into the land ensued. These forts were armed with more destructive weapons that had a larger range.

Heavy artillery's increase in range in the period from 1895 to 1900 resulted in an increase in the circumference of Pula's belt of fortifications, which over the hundred-year period of its development ended up encompassing an enormous region across the entire southern part of Istria. A total of 29 forts were built up until 1914, with over two hundred defensive and other kinds of infrastructural facilities, both military and also civilian. The combination of a civilian population and a military garrison with a navy made Pula a city in which, right before the First World War, around 100,000 inhabitants of different nationalities and religious denominations resided.

In the First World War, the fortification system of separated forts, groups of forts, and batteries was further developed, and it then linked three continuous defensive strips with lines of ditches, wire barriers, and minefields on land and at sea, which encompassed a 700 km² area with islands; that is, the entire southern part of the peninsula, covering a third of Istria in total. Forts, batteries, tunnels, and shelters were located all over the city and the wider region, and many warehouses, laboratories, water tanks, quarries, embankments, and underground air raid shelters and tunnels were built to meet their requirements.

The city's medieval Mediterranean appearance – church bells and city walls – completely changed with the construction of artillery towers and the city's expansion. While the city had been fortified for centuries, including with settlements surrounded by ramparts on the nearby hills, the new fortification system completely reshaped the city into the Maritime Fortress of Pula – an impenetrable port and safe place of anchor, which justified its strategic purpose.

Despite the impressive defense plan, the Habsburg Monarchy's several centuries of rule nevertheless came to an end due to its defeat on other battlefields, and the forts that changed this city's code and destiny remain as heritage and as testimony to the long, powerful Austrian era.

ABOUT THE PROJECT

The project The Pula Fort Center – Pula's Fortification System As a New Cultural and Tourist Product⁴ came about through an initiative organized by the City of Pula and the Historical and Maritime Museum of Istria in June of 2019, as part of the Integrated Territorial Investments program on cultural heritage, with a focus on reinvigorating the old town center and the presentation of fort-related heritage.

The program was implemented from late 2020 onward. It integrated various, linked architectural interventions that involved important material changes to the spaces the project included.

The Historical and Maritime Museum of Istria lies in the Venetian fort, Kaštel at the top of the central city hill. The museum manages the fort, and beneath the hill there are underground tunnels on two levels: one is right beneath the Kaštel fort, and the other is on the same level as the city center. The latter is named Zerostrasse, which like a hidden "zero street" with four branches to it, links up parts of the downtown city center. It was built between 1913 and 1935, and it is around 700 meters long. From 2011, these tunnels have been used as a gallery space for the museum, and right up to 2020, they were not linked to one another.

The project activities have linked up the museum and tunnel by building a lift that connects all three levels – the Zerostrasse tunnels, the underground part of the Kaštel fort, and the fort's atrium. One project outcome is the visitor center with an exhibition and a multimedia presentation of the Pula fortification system. This has reinvigorated the full potential of the renovated museum spaces and has increased the cultural and educational activities on offer there.

The project implementation period was 41 months. The lift was ready in August 2021, and the visitor center, the Pula Fort Center, opened in July 2022.

The museum's new exhibitions and services such as the lift resolved the institution's shortcomings in visitor accessibility. This was how our museum became one of a series of inclusive museums that makes its institution and heritage available to various visitor groups, particularly to those groups for whom the museum had been difficult to access before this project.

The Pula Fort Center's multimedia exhibition

The Pula Fort Center's core focus is on representing on displaying history and military architectural heritage. It aims to present the Pula fortification system, which is one of the most complex defense systems in the Mediterranean.

The center was designed to be a starting point for understanding fortification heritage, and it was opened to offer visitors from a variety of backgrounds a sense of the volume, excellent quality, complex construction, and sophisticated nature of the Maritime Fortress of Pula. Over two centuries of buildings of different shapes and sizes, often located in extremely hard-to-reach places, form the biggest barrier preventing the wider community from learning about this topic. The center places the forts in their historical, technological, and military context,

⁴ You can find the document here: <https://www.pula.hr/hr/vod-ici/medunarodna-suradnja/o-odsjeku/novosti/detail/20547/projekt-pulski-fortifikacijski-sustav-ka-novi-kulturno-turisticki-proizvod/>

and it has become a place where everyone can access documents and sources for further research into the unique systems of fortifications that stretch across a surface of almost 70,000 hectares.⁵

This fortification system in and around Pula is a legacy we can name as Austrian, Austro-Hungarian, and later Italian in parts. The system was built and lived in by members of several different nationalities, but this is common heritage, and so we must display it, preserve it, and protect it as “ours”.

This military architecture, which blends perfectly into the natural landscape, was created and shaped to preserve both the authority and property of the military port. All this underpinned Pula's transformation into a modern city in the mid-19th century. The exhibition materials cover the military architectural legacy; they neither depict nor glorify war and the war legacy, nor do they attempt to spark a political historical debate.⁶ Instead, they depict the forts as a resource that served exclusively to defend the region and to protect lives and the peace.

Exhibition and multimedia solutions are used to try to bring this topic closer to visitors in an easy-to-understand, logical, and emotive way.

Museological approach

When we designed the museological part of the project, we considered its social role given that the museum lies in one of the forts (indeed, the oldest) in the fortification system.

The exhibition strives to show the extent to which the construction of this magnificent system impacted on the appearance and size, demographic growth, strategic importance, industrialization, and the future of the city and region. Depicting an enormous territory with around two hundred buildings of different shapes and sizes in a relatively small space was the biggest barrier we faced in presenting this topic to the wider community.

The first symbolic barrier that the exhibition needed to overcome was the language in which the texts would be written. Pula is a bilingual city and the vast majority of public signs and information boards are written in both Croatian and Italian. As Istria is a tourist region and many visitors come from abroad, the exhibition also includes texts in English and German. This certainly does not satisfy all our visitors' linguistic needs, but for reasons of clarity, it is practically impossible to include new translations and give them equal weight in the exhibition.

Our approach to finding a solution for the exhibition materials focused on it being easy to follow in terms of both layout and contents.

Designing the content

The initial part of the exhibition plan was designed to be an info center, and this is now complete. This part displays the entire fortification system, and visitors can learn all the basic details about it. The challenge in organizing the materials was how to represent the geographical region in which the Maritime Fortress of Pula was located, and then the defensive districts it was divided into, and the three defensive strips that surrounded it. A relief model of south Istria allowed us to display the locations. Lights depict the position of all the forts and the larger and

smaller batteries, while the small defensive and storage buildings are also marked. The relief model also includes tablets that visitors can use to guide what is depicted on the relief model's surface, and to access multimedia content.

Visitors can use the tablet to look at old ground plans, photographs and technical details about an individual fort or battery, and footage of what state the fort is in today. In this way, they can get to know heritage that is often impossible to visit in person. Large screens displaying aerial footage of all the existing forts in turn offer a further sense of the fortifications' grandiose scale. Visitors can guide themselves through the video contents, aided by the educational boards that include basic details about each fort. The content has been adapted on the mobile app for people who are partially sighted.

The various approaches and multimedia contents all enable visitors to become acquainted with parts of the military heritage that were largely unknown and difficult to access, even for the local community, either because of the lay of the land, thick vegetation, or because they are located in zones still governed by the military.

After the info center part of the exhibition, the next space educates the visitor on how the forts were built, the different kinds of forts, and their armaments. Educational materials have been made – models of the different kinds and shapes of forts. Visitors can touch these models to get a clearer image of the forts and their shape. Original examples of tools used to build and arm the forts are also on display. The additional materials have been adapted to include a broad range of visitor learning styles. For example, the materials include interactive screens with various 3D animations on them, virtual walking tours, sketches, photographs, and games for children. A visitor can guide themselves through the content and get a sense of the complexity involved in building the fortifications because of the technological achievements available at the time in which they were built.

It is important to stick to the facts when presenting heritage, but it is also necessary to include an emotionally engaging section that plays an important role in communicating the materials, and this section should be easy for everyone to follow. To create this experience, we constructed a historical replica of one setting. In the exhibition's final section, a replica of a fort toilet and military sleeping quarters were built. A soldier's personal items are displayed, along with their letters to family and friends, and the items they used on an everyday basis. The building complex then ceases to be a cold stone building and becomes a place in which people from all parts of the Habsburg Empire resided for years; people whose lives went in all sorts of different directions. The emphasis on the multinational members of the military unit was very important to us because it ultimately had a strong influence on demographic indicators and created the Pula we know – a very vibrant, multiethnic community. All these materials were further enriched by audio materials and augmented reality (AR) elements that offer visitors a taste of the very rough life the soldiers experienced in the fort.

While in recent years there has been a big emphasis on the visitor experience with a focus on collaboration, interaction,

⁵ Around 173,000 acres.

⁶ Four state administrations used the defensive system.

and a multisensory approach that draws on all five senses⁷, we also needed to pay attention to those visitors who grapple reluctantly with these materials or who are simply scared of them. Large quantities of touch-screen tablets, headphones, virtual reality, and AR exhibits can alienate some people⁸, and so our classic exhibition materials with boards are designed to make those visitors uninterested in digital interaction feel comfortable and curious without bombarding them with information.

Our museum's public perception, and the social expectation that the museum should engage with new technological applications, and that it should critically reexamine how it presents information, have all made this project significantly better and more visible.

Education

A technologically innovative exhibition attracts more visitors, especially children. It is important to help develop their creativity and promote a positive attitude toward their surroundings and heritage. We have therefore included the educational system in this process. We have organized joint projects, collaborating with nursery schools and schools, that focus on educating children about the fortification system. Special emphasis is placed on technical cultures and art culture, history and the Croatian language, geography and biology, and the teaching takes place both in schools and on site at the forts. The results are presented in the museum, and this contributes to both individual knowledge and social cohesion. As the forts are regularly distributed across Pula's different city neighborhoods, almost every school has its "own" fort. Our museum has collaborated for a long time already with various citizen associations and institutions, especially with community groups (the Centre for Down syndrome, Centre for Cerebral Palsy, Centre for Autism Spectrum Disorders (ASDs)). These collaborations have resulted in a new role, new possibilities, and a new social function for our museum, and especially in the museums occupying a more important position within the local community.

RESULTS

By presenting one specific heritage present on the city territory and in the wider region, the Historical and Maritime Museum of Istria has brought together various sectors within local government and public institutions with the tourist and private sector – from construction companies, architectural studies, design studies, AR and VR production companies, and sole traders through to PR agencies. The museum has taken a multidisciplinary approach to this heritage, which it has examined from various points of view, from construction work interventions and architectural interpolations through to museum exhibitions. In doing so, this project has significantly contributed to the promotion of both the city of Pula and Croatia.

The musealization and valorization of an enormous complex of fortifications has influenced the public administration and resulted in better management of this protected cultural heritage. Public forums and expert working groups dealing with this topic have been organized. A reciprocal, very lively dialogue

has been established, coordinating all stakeholders; this dialogue has also included members of the local community who often look after the forts nearby them, as much as they are able with the resources at their disposal. The project has therefore facilitated inclusivity, not only in terms of people's different physical and sensory needs, but also in a sociocultural sense, with the main goal and focus being on integrating people and the regions in which these people live.

REVITALIZATION AND VALORIZATION

Pula's cultural legacy is an unusual consequence of the multicultural historical context and its geographic position. As a borderland where various traditions meet – Mediterranean, Balkan, and Central European – it is a unique space of regional diversity. It is also a space of common European values, of common cultural, historical, and social characteristics. Istria today is a region that joins up neighboring nations and territories, and it is one of the Republic of Croatia's most developed regions.

As for its cultural hybridity, it follows European trends in the conservation and valorization of heritage. And conserving military buildings is an important topic at present. The highly successful Croatian project as a good example is the Fortress of Culture Šibenik, in North Dalmatia. It has completely revitalized three city forts; it is a stakeholder of national and European relevance for the cultural and creative industries, and a synonym for excellence.

The Pula fort system is significantly bigger and more challenging. Opening the Fort Center was therefore important in order to ensure that all historical documents would be in one place, so the fort system could be finally analyzed and its condition determined. Except for it having been registered as a cultural good, no detailed conservation study about the fort system exists.

In addition, many important issues have emerged, such as ownership of the buildings, practical questions of how to maintain and clean the buildings, and sustainable development.

Recognizing the universal significance of the fort systems has been neglected by the local population and local government for a long time because of ignorance, and notions that this heritage is foreign, hostile, and inaccessible.

After the First World War, Austria used the fortifications as ammunition depots and as a barracks. After the Second World War, the Yugoslav army took it over and used it in the same way. Up until late 1991, Pula was the biggest garrison town on the Adriatic, and almost the whole garrison was in the city space by the southern part of the entrance to the port. After the Croatian War of Independence, which ended in 1995, the City of Pula and the Republic of Croatia became responsible for all buildings. Some buildings would continue to be in military zones or directly managed by the Ministry of Defence.

Given that the last 30 years have witnessed Istria's intensive demilitarization, especially in Pula, clear parameters on the use, maintenance, and care of these kinds of buildings have been lost as the military have moved out.

While these buildings were, in one historical moment, centers of vital importance to the entire defensive system, when

⁷ Scarpati, Dario, The Democratic Museum – Accessibility as a Stimulus for Social Inclusion

⁸ Drevet, Jessica, The Future of Accessible and Inclusive Museums During & Post COVID-19

they lost their core function, they were abandoned and excluded from the social life of the local community. And the fort system remained broken up, somewhat derelict, and in some parts even destroyed, lacking basic infrastructure, such as electricity and water, and cut off from roads. The fort buildings are largely located outside of the mass tourism zones, deep within inaccessible areas. It is mostly small groups of friends or individuals who visit them, mostly for the panoramic views from their rooftops down toward the port and hinterlands. These green spaces have been very well preserved and are invaluable for nature lovers.

The natural environment's particularities and its sustainability were crucial in our considering the specific prerequisites defining the new functions of the fort heritage. Economic sustainability came next. We need to restore the buildings with materials and techniques adapted to the original styles used, which would enable us to preserve the traditional craft professions and boost the local economy. Making the fortifications part of the tourist offering boosts entrepreneurship and creativity. It also generates new jobs and increases incomes. By linking up with other economic activities, wider multiplier effects can occur. Involving the local community and creating, implementing, and managing projects that revitalize the area should contribute to social integration and the social inclusion of diverse stakeholders.⁹In the end, cultural sustainability should be carefully considered: revitalizing the fortifications helps to preserve cultural and historical heritage, as an important aspect of our local community's cultural identity and of cultural diversity too. The revival of materials and techniques in line with the buildings' original styles helps to preserve specific styles of architectural heritage, in our case, buildings made out of stone.

The importance of continual use – Examples of good practices

Pula is a tourist city with great ambitions of expanding, and it views the abandoned military zones as ideal potential areas in which to develop further tourist capacity and activities. While such future extrapolation may seem positive, it brings with it innumerable problems and conservation-related issues.

The problem the museum wanted to foreground was the fact that the fortification system is often thought of as a group of individual buildings and not as parts of a much more complex system, one in which these buildings are individually abandoned or left to decay, or are individually revitalized and repurposed. While civic initiatives and associations typically form in situations like these, here in Pula as in other locations the world over, these initiatives do not have enough power to stop the decay, and it is also very difficult for them to assume ownership of the buildings. In such situations, it is important to implement processes that require professionals' experience alongside volunteer organizations' enthusiasm, as several examples of good practice linked to individually renovated and maintained buildings demonstrate. The most important factor for their preservation turned out to be the buildings' continual use. Kaštel and Fort Bourguignon are the best-preserved forts because they

have been used as museums spaces for many years, and the museums regularly renovate them.

Of the remaining users, NGOs, theater groups, private initiatives for organizing concerts and music events, and civic associations with various interests are all worth highlighting.

NGOs look after the Casoni Vecchi, Turcian, Pomer, and Punta Christo forts.

The theater Ulysses uses Brioni Minor on Small Brijun Island as a stage for its performances.

Fort Verudella is one of the few forts that has been completely restored and put on display. From the year 2000 onwards, it has hosted the Pula Aquarium. This is one private initiative from the local community, and one of the best examples of revitalizing part of a complex from the ditches to the steel artillery turrets. From 2023, the Pula Aquarium has also taken over the nearby San Giovanni artillery battery, which houses the Sea Turtle Rescue Center.

Of the remaining buildings, the San Michele Fort is used as part of the university campus, and the Monumenti site – previously a seaplane base – has become the site of a large nautical and tourist project that has successfully preserved part of the original buildings.

If any of these projects disappeared, that would surely result in the slow-but-certain complete destruction of the building structures; they would end up as ruins overgrown with vegetation, a fate that has already unfortunately befallen some. For this reason, activities that make carefully designed interventions have been chosen – activities that can give the buildings back their structural integrity and original morphology.

While there is no joint plan for managing and maintaining the forts and similar buildings, at present these individual projects are the only way in which the buildings can be revitalized and valorized for possible future joint representation along the same lines as the Pula Fort Center has been conceived.

The social benefit to revitalizing these elements of the fort heritage is surely a feeling of belonging and civic pride. This should also enrich a sense of these places as unique and authentic, where this legacy forms part of a living, inhabited area.

CONCLUSION

For over 170 years, Pula has been both a city and a barracks, and a very important geostrategic base where the military population outnumbered the civilian population. Pula's demilitarization occurred because the Republic of Croatia's army's demands for space were reduced, and the space it occupied in the Pula bay became superfluous. This was an area with large green spaces, mostly wooded, and well-positioned in relation to surrounding territory. The army, who continue to use certain buildings and zones, came to play a conservation role in the areas around Pula, because the areas around the forts were integrated into the forest landscape. So, most of these spaces surrounding military zones remained undeveloped.

Pula's military area has been inaccessible to Pula residents until recently, with some areas still fenced off today.

⁹ Urošević, Nataša / Afrić Rakitovac, Kristina, Models of Valorisation of Cultural Heritage in Sustainable Tourism

As a dynamic platform, the Pula Fort Center has attempted to evoke equally in visitors the need to both appreciate and observe the architecture around them, such as the engineering feats from other eras, and to glimpse the art present in these buildings' fine details. All the knowledge and skills needed to build the forts in and around Pula differ substantially from the knowledge and skills required to preserve them. At present, they are unfortunately mostly derelict and in poor condition, except for a few examples of good practices for repurposing forts.

The actions of the museum and the center have opened up numerous questions; in a sense, they have forced the local government to establish a working group that will make it possible to better plan the activities offered throughout the entire complex, and to protect and preserve it.

To try and get closer to the local community and to many more visitors, especially those with certain needs, notably material (status, origin, family circumstances), bodily (age, race, gender, physical, and mental abilities) and symbolic (culture, language, gender, and other affinities), to other forms of difference that cannot all be covered, we have become socially responsible and conscious that the act of inclusion and of including the community in preserving heritage – and in the work of the museum – should never end. This project has therefore developed to continually follow the needs of those who visit the museum and center.

It may sound paradoxical, but one great observation is that globalization has paved the way to increased distinctions and the acceptance of an increasing number of forms of difference: personal preferences, sensibilities, value systems, interests, orientations, affinities, and kinds of network.¹⁰ Under these circumstances, our museum has become a place that guarantees equal rights and equality of access to heritage to all persons, as stated in the museum's proposed new definition. Inclusivity is important for museums because visitors participate actively in conserving heritage, and from them the museum creates partners in a common mission to recognize, protect, and restore cultural heritage. Pula's fortifications are in dire need of this.

These defensive constructions, through the creative process of their adaptation to different environments, landscapes, and specific conditions of defense, and particularly through techniques such as making stone buildings in the traditional way, became authentic architectural buildings, final examples of an art that has now vanished – the architecture of fortifications. This architecture's greatest achievement is its geometrical purity, the simple, harmonious expression of power, knowledge, and persistence.

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“Regional Museums and Community Hub”

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Introduction

A regional museum stands as a respected depository, safeguarding the echoes of the past and unveiling the complex layers of history, art, and tradition. The regional museums are lively showcases of a community's cultural identity. From archaeological finds to artistic masterpieces, these institutions celebrate the unique characteristics that define a region. Beyond the attraction of artifacts, regional museums serve as dynamic educational hubs, inviting learners of all ages to research into the complexities of history and culture. They offer a platform for scholarly exploration, school visits, and community engagement programs that bridge the gap between academic knowledge and lived experiences. Positioning a regional museum as a community hub enhances its role beyond being a depository of artifacts. It transforms the museum into a dynamic, interactive space that plays a pivotal role in the social, cultural, educational, and economic life of the community. A community hub status ensures that the museum is deeply connected to the people who live in the region. As a community hub, the museum reinforces the cultural identity of the region and instills a sense of pride among residents. Being a hub allows the museum to expand its educational offerings, catering to both formal and informal learning. A booming museum that serves as a community hub can attract tourists and visitors from nearby areas. As a hub, the museum can host a variety of events, such as art exhibitions, workshops, performances, lectures, and festivals. A community hub status encourages the museum to adapt and evolve to meet the changing needs and interests of the local population.

What is a “Regional Museums”?

Regional museums are institutions that focus on preserving, exhibiting, and educating about the history, culture, art, and heritage of a specific region or local area. These museums play a vital role in documenting and showcasing the unique characteristics, traditions, and developments of a particular geographic area. They often collect and display artifacts, artworks, documents, and other items that highlight the history and identity of the region they represent. Regional museums can vary widely in terms of their scope and content. Overall, the primary purpose of regional museums is to celebrate and preserve the unique identity and history of a specific area, while also offering educational opportunities for visitors to learn about the past and present of that region.

What is “Community Hub”?

A community hub is a physical or virtual space that serves as a focal point for social, cultural, and community activities. It is a central gathering place that brings together individuals, groups, and organizations within a community. The primary

purpose of a community hub is to foster connections, collaboration, and a sense of belonging among community members. Overall, a community hub is a dynamic and adaptable concept that evolves based on the needs and characteristics of a specific community. It serves as a nucleus for community life, fostering a sense of connection, collaboration, and shared identity among its members.

Key characteristics of a community hub

1. Physical Space

A community hub can be a physical location such as a community center, library, cultural center, or any venue that serves as a central meeting point for community activities.

2. Social Interaction

It provides a platform for social interaction and engagement. People come together at the hub to connect, share ideas, and build relationships.

3. Diverse Functions

Community hubs often host a variety of functions, including educational programs, cultural events, workshops, meetings, and recreational activities. They may also provide services and resources that meet the needs of the community.

4. Inclusivity

Hubs are designed to be inclusive, welcoming individuals from diverse backgrounds, age groups, and interests. They aim to create a sense of community that transcends differences.

5. Information Hub

Community hubs can serve as information centers, providing residents with resources, news, and updates about local events, services, and opportunities.

6. Collaboration

These hubs encourage collaboration among local organizations, businesses, and institutions. They may serve as a space for partnerships and joint initiatives that benefit the community.

7. Civic Engagement

Community hubs play a role in fostering civic engagement by providing a space for discussions, forums, and community-led initiatives that address local issues.

8. Cultural Expression

Many community hubs celebrate and promote local culture and heritage through art exhibitions, performances, and cultural events. They may also support local artists and creators.

9. Support Services

Some community hubs offer support services, such as counseling, health clinics, or employment assistance, depending on the needs of the community.

10. Technology Integration

In the modern context, community hubs may include virtual or online spaces that leverage technology to connect community members, especially in cases where physical gathering may be challenging.

Relation between Regional Museum and Community

Regional museums are often closely connected to the communities they serve. Here's how community is relevant to regional museums:

1. Community Engagement

Regional museums actively engage with the local community to ensure that their exhibits and programs resonate with the interests, needs, and values of the people who live in the region. They may collaborate with community members to gather stories, artifacts, and information that contribute to the museum's collections and exhibitions.

2. Preservation of Local Heritage

These museums play a crucial role in preserving the heritage and history of the community. By showcasing artifacts and stories from the community's past, regional museums help maintain a sense of continuity and identity for the people who live there.

3. Education

Regional museums serve as educational resources for community members, offering opportunities for learning about the history, culture, and traditions of their region. This can be particularly valuable for schools, local groups, and families who want to learn more about their area's history.

4. Cultural Identity

Regional museums contribute to the development and reinforcement of a community's cultural identity. They celebrate local traditions, art forms, and unique characteristics that make the community distinct.

5. Tourism and Local Economy

Regional museums can also attract tourists who are interested in learning about the local culture and history. This can have a positive impact on the local economy, as visitors may spend money on accommodations, dining, and other activities.

6. Community Events

Many regional museums host events, workshops, lectures, and exhibitions that bring the community together. These events can foster a sense of belonging and create opportunities for people to connect with one another.

7. Community Involvement

Some regional museums involve community members as volunteers, advisors, or even staff. This level of involvement fosters a sense of ownership and pride in the museum's success.

Responsibility of regional museums towards community

Regional museums have several important responsibilities towards the community they serve. These responsibilities stem from their role as cultural and educational institutions deeply embedded in the local context. Here are some key responsibilities of regional museums towards their community:

1. Preserving and Sharing Local Heritage

Regional museums are responsible for preserving the cultural, historical, and artistic heritage of the community. They should collect, document, and maintain artifacts, documents, and stories that represent the region's identity and history.

2. Educational Outreach

Regional Museums have a responsibility to educate the community about their history, culture, and heritage. This can involve developing educational programs, workshops, guided tours, and exhibitions that engage visitors of all ages and backgrounds.

3. Accessibility

Regional museums should strive to be accessible to all members of the community, including those with disabilities, diverse cultural backgrounds, and varying economic situations.

4. Collaboration

Museums should actively collaborate with local schools, universities, libraries, community organizations, and artists. This fosters a sense of cooperation and shared ownership of the cultural resources within the community.

5. Representation

Regional museums should aim to represent the diversity of the community accurately and the community's identity.

6. Engagement

Museums should engage with the community through events, exhibitions, workshops, and cultural activities.

7. Collecting Ethically

Museums have a responsibility to acquire artifacts and items in an ethical and responsible manner, considering issues related to origin, cultural sensitivity, and the rights of source communities.

8. Promotion of Dialogue

Museums can serve as spaces for open dialogue and discussion on various topics.

9. Preservation of Oral Histories

Many regional museums are situated in areas with rich oral traditions. Museums should engage in efforts to record and

preserve these oral histories, as they provide valuable insights into the community's past.

10. Community Feedback

Regional museums should actively seek feedback from the community regarding their programs, exhibitions, and services.

11. Cultural Sensitivity

Museums must approach their work with cultural sensitivity, especially when dealing with topics that could be sensitive or controversial within the community.

12. Contribution to Local Economy

Museums can play a role in boosting the local economy by attracting visitors, generating tourism, and contributing to the overall cultural landscape of the area.

Roles of community towards regional museums

A community hub plays a crucial role in supporting and enhancing the functions of regional museums. It serves as a bridge between the museum and the local community, facilitating engagement, interaction, and collaboration. Here are some responsibilities and roles of a community hub towards regional museums:

1. Promotion and Outreach

The community hub can actively promote the regional museum's exhibitions, events, and programs to the local community.

2. Gathering Place

The hub can serve as a physical space where community members can gather to learn about the museum's offerings, share their thoughts, and engage in discussions about cultural heritage and local history.

3. Connecting Diverse Groups

The hub can connect various segments of the community, including schools, community organizations, local businesses, artists, and residents. It acts as a common platform that fosters connections and collaborations.

4. Event Hosting

The community hub can host museum-related events, such as workshops, lectures, art shows, and performances.

5. Resource Sharing

The hub can offer resources related to the museum, such as brochures, guides, and educational materials. This ensures that the community has easy access to information about the museum's offerings.

6. Feedback Collection

Community hub can serve as a mouthpiece for collecting feedback from community members about their experiences with the museum.

7. Cultural Programming

The hub can collaborate with the museum to develop cultural programming that aligns with the interests and needs of the community.

8. Local Storytelling

The hub can facilitate the sharing of local stories, traditions, and oral histories.

9. Youth Engagement

The hub can work with the museum to engage local youth in educational activities related to art, history, and culture.

10. Cultural Advocacy

The hub can advocate for the value of the museum as a cultural asset within the community.

11. Inclusivity and Accessibility

The hub can help ensure that the museum's offerings are accessible to a wide range of community members, including those with disabilities, diverse backgrounds, and varying interests.

12. Volunteer and Support Base

The hub can assist in recruiting volunteers and supporters for the museum.

13. Economic Impact

The hub's support can contribute to the economic impact of the museum by attracting visitors, tourists, and generating revenue for the local economy.

Conclusion

In conclusion, the symbiotic relationship between regional museums and community hubs forms a dynamic and enriching partnership that benefits both cultural institutions and the local communities they serve. Regional museums, as custodians of heritage, culture, and history, shoulder the responsibility of preserving, educating, and engaging the community. They showcase the unique identity of a region, foster a sense of pride, and offer educational opportunities that bridge the gap between the past and present. In the face of changing times, regional museums navigate the delicate balance between preservation and innovation. While upholding the purity of historical artifacts, they embrace modern technologies and interpretive approaches to make history accessible and engaging. Through digital archives, virtual exhibits, and collaborative initiatives, regional museums extend their reach, ensuring that the wealth of cultural heritage is not confined to the physical boundaries of their galleries.

Together, regional museums and community hubs foster a sense of belonging and contribute to the cultural, educational, and economic fabric of the region. They facilitate a continuous dialogue between the past and the present, as well as between community members themselves. Through their combined efforts, these institutions create a shared space where history is celebrated, traditions are honored, and the future is shaped with the collective input of the community. Thank you.

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Sinhongchoon Heritage prescription: regional museum as a community hub for well-being

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Abstract

As contemporary museums, in addition to their role as educators, serve various functions; regional museums, in their efforts to connect with their communities, function not only as historical exhibition spaces but also as hubs for community engagement and partnership building.

Sinhongchoon Tea Museum, located in the historic Datong area in Datong District of Taipei City, is one such regional museum. Datong is considered one of the city's "oldest" districts, having developed earlier than most other areas in Taipei, and it has a relatively older population. This museum's location and focus become particularly relevant in the context of Taiwan's aging population, which is on the verge of becoming a "super-aged society" within the next two years. Starting in March 2023, Sinhongchoon initiated the "Heritage Prescription" project, drawing inspiration from the concept of "social prescription" introduced by the National Health Service (NHS) in the UK. Social prescription aims to address the challenges posed by an aging population and an increasing number of dementia patients by focusing on enhancing overall well-being through increased social interactions, activities, and a strengthened support network for elders. Sinhongchoon embarked on this project with the objective of connecting with and meeting the needs of its local community.

This research employs actor-network theory in conjunction with interviews to explore the community's perceptions of Sinhongchoon and the key factors contributing to the museum's role as a community hub for well-being. As one of the few regional museums in Taipei undertaking "social prescription" initiatives, this study holds significance in shedding light on the potential contributions of regional museums in addressing the challenges posed by an aging population.

Keywords: regional museums, social prescription, museum prescription, active aging, dementia

Introduction

With Taiwan's imminent transition into a super-aged society by 2025, where the elderly population is projected to constitute 20.63% of the total population, the growing trend of population aging emphasizes the critical importance of issues related to the care and well-being of the elderly (TADA, 2023). However, this demographic shift is not solely driven by demographic dynamics; advancements in medical care and increased health awareness have expanded the expectations of Taiwan's senior citizens. These expectations go beyond mere provisions for geriatric care, encompassing considerations of their physical mobility and engagement in leisurely pursuits, making these aspects crucial within the broader context of elderly well-being.

In 2002, the World Health Organization (WHO) introduced the concept of "Active Aging." This concept emphasized the importance of senior individuals proactively engaging in societal and educational pursuits to maintain robust physical and mental health while preserving independence and autonomy in daily living (Boulton-Lewis, 2010). Museums, with their distinctive educational environments and unique social and communal atmosphere, play a significant role in promoting stability across the three dimensions of physical, psychological, and social well-being among the elderly population. As a result, museums serve as instrumental catalysts in enabling the attributes associated with active aging, notably independence and autonomy (Paul et al., 2012).

Population aging is a dominant demographic trend across many nations worldwide. Museums, both domestically and internationally, are increasingly giving heightened consideration to the usage patterns exhibited by elderly patrons within their premises. There is also a growing emphasis on how museums can effectively address the needs of this aging demographic while simultaneously enhancing their overall quality of life. However, it is worth noting that comprehensive discourse and research in this field remain relatively scarce, with a prevailing Western-centric focus.

Adding to this demographic shift are the increasing instances of age-related conditions such as dementia, geriatric depression, and cognitive impairments, which become more prevalent as the aging process advances. In the United Kingdom, the National Health Service (NHS) has initiated a long-term program known as "social prescription." Under this framework, medical professionals, including physicians, nurses, and specialized caregivers, conduct assessments to prescribe specific activities aligned with predefined objectives and purposes. These prescriptions include engagements in cultural, artistic, and physical activities designed to foster social connections and relationships among prescription recipients. It's noteworthy that visits to museums have become a recurring and integral component of these social prescriptions.

Since 2019, Taipei City's Joint Commissioned Hospital and the National Taiwan Museum have entered into a Memorandum of Understanding (MOU) for collaborative efforts in establishing a "Dementia-Friendly Museum" program. Under this initiative, individuals affected by dementia are granted complimentary access to the museum, while the museum provides personnel training to facilitate guided tours tailored to the specific needs of visitors with dementia. The significance of museums in strategizing and implementing activities for aging populations has steadily increased in response to the prevailing demographic shift toward an increasingly elderly population. Numerous prior investigations have consistently pointed out that educational activities designed to stimulate cognitive engagement among senior citizens, such as the appreciation of art and artistic creation, offer participants a platform to express their thoughts and emotions. Moreover, such activities foster social connections through shared experiences, thereby exerting a positive influence on the mental well-being of the elderly. Importantly, these activities also demonstrate the potential to mitigate the decline of memory faculties and enhance verbal communication skills (Fujiwara & MacKerron, 2015; MacPherson et al., 2009; Mittelman & Epstein, 2009). In light of evolving societal demographics, the outreach efforts of museum education must shift from a historical focus on school-age children to encompass the older demographic. This strategic expansion is considered imperative to fully realize the role of museums as lifelong educational and sociocultural institutions.

Aware of the role museums can play in improving public well-being, this research utilizes Actor-Network theory to examine the museum prescription project in Sinhongchoon. Museum prescription has not been commonly practiced in Taiwanese museums, despite the country being among the top aging societies worldwide. Among the museums that have museum prescription programs, Sinhongchoon is one of the very few regional museums. Without the resources and manpower of national museums, an examination of how museum prescription is carried out in Sinhongchoon provides insights that can benefit other small-scale regional museums. To thoroughly examine the project, Actor-Network theory was implemented to identify the key actors in the project, including each party's motivation, resources, and their perceptions of museum prescription. With this approach, this research hopes to shed light on how regional museums can become community hubs for well-being through the practice of museum prescriptions.

Aging population

Internationally, the measurement of an aging society is predicated upon the proportion of the population aged 65 and above. A population exceeding 7% within this demographic is characterized as an "aging society," while a threshold of 14% delineates an "aged society." When the percentage surpasses 20%, it attains the designation of a "super-aged society." According to World Health Organization (2002), among the pioneering nations to achieve the status of an "aging society" were France (1864), Norway (1885), Sweden (1887), Denmark (1925), and Italy (1927). Subsequently, Austria (1970), Germany (1972), Sweden (1972), Belgium (1975), and the United Kingdom (1975) embarked on the transition to an "aged society." Although European countries were among the earliest to traverse the spectrum from

aging to aged societies, their progression toward achieving the status of super-aged societies has been notably more gradual in comparison to their Asian counterparts. In contrast, nations in Western Asia (comprising the Middle East), while commencing their aging processes at a later juncture, have embarked on trajectories characterized by accelerated and abbreviated aging transitions. The development of aging societies represents an inexorable global trend. Consequently, the strategic imperative for governments across the world is to effectively address the attendant societal transformations engendered by an aging populace while concurrently elevating their overall quality of life.

In response to the prevailing global demographic shift toward an aging population, there has been rapid development of research focusing on physiological and psychological aspects pertaining to the later stages of life. Notably, scholars Rowe and Kahn (1987) made an inaugural contribution by introducing the concept of "successful aging," demarcating it from both "usual aging" and "pathological aging." Their seminal work underscores the notion that during the later stages of life, individuals can attain various dimensions of successful aging, including "positive aging," "active aging," and "productive aging," through the pursuit of distinct approaches. The conceptualization of enhancing the quality of life during old age, thereby achieving successful aging, originally emerged in the 1940s amongst American gerontologists within the context of studies on life satisfaction (Grundy & Bowling, 1999). Subsequently, during the 1960s, it gained prominent recognition as a pivotal field of academic development (Baltes & Baltes, 1990; Phelan & Larson, 2002).

Rowe and Kahn (1987, 1997, 1998) delineated three fundamental constituents that are pivotal to the realization of successful aging:

1. the mitigation of the risk of illness and disability stemming from health conditions,
2. the preservation of robust cognitive and physical functioning, and
3. active engagement in societal activities, encompassing the establishment of interpersonal relationships and the provision of contributions to society.

In 1991, the United Nations introduced the "Proclamation on Aging," which articulated five core principles for older adults, emphasizing their entitlement to "independence, participation, care, self-fulfillment, and dignity." Concurrently, the Organization for Economic Co-operation and Development (OECD, 1998) commenced advocating the concept of "active aging" in 1998. Active aging pertains to individuals and families having a high degree of choice and flexibility concerning various aspects of their lives, including work, learning, leisure, and caregiving responsibilities. Public policies are strategically crafted to facilitate active aging by dismantling structural barriers and by offering lifelong learning or healthcare support mechanisms to enhance individual choices. These efforts collectively aim to promote autonomy as individuals transition into their later years.

Recognizing the swift progression of population aging in Taiwan, the National Health Insurance Administration (NHIA) under the Ministry of Health and Welfare initiated the "Development of a Local Active Aging Index Framework (Years 2015-2022)." This endeavor was informed by the European Union's

Active Aging Index (AAI), which serves as a metric for assessing active aging. The AAI encompasses factors such as the ability of individuals to sustain formal employment, engage in unpaid productive activities (such as caregiving for family members or volunteering), and lead healthy, independent, and secure lives in their later years. This index comprises four fundamental dimensions, namely "employment," "social participation," "independent, healthy, and secure living," and "potential for active aging and supportive environments."

With specific regard to the facet of social participation, it has been noted that Taiwan exhibits considerable scope for improvement when juxtaposed against European Union countries (Hsu et al., 2018). In the comparative analysis of Taiwan's social participation within the context of active aging, Hsu et al. (2018) suggested an augmentation of the prevailing AAI indicators. This augmentation entails the inclusion of "involvement in other social groups" to better encapsulate the nuances of Taiwan's social milieu. Furthermore, a series of policy recommendations were proffered to elevate social participation among Taiwan's elderly demographic. These recommendations encompass "volunteer encouragement measures," "support structures for caregivers," "facilitation of transportation for social engagement," and "promotion of intergenerational family cohesion." It is noteworthy that museums, owing to their distinctive physical environments, social atmospheres, and pedagogical attributes, constitute efficacious conduits for assisting Taiwan's older population in the realization of active aging objectives.

Social Prescribing, Museum and wellbeing

In response to the escalating aging population and the concurrent increase in individuals affected by dementia and disability, academia, healthcare professionals, and governments worldwide are actively seeking effective policy measures and care strategies to facilitate active and successful aging among the expanding elderly demographic. It is within this context that the concept of "social prescribing" has evolved and solidified. As previously stated, NHS has formally integrated social prescribing into its long-term strategic plans. Under this framework, individuals are encouraged to partake in diverse social activities, encompassing endeavors such as art appreciation, museum visits, and cultural education, as alternative interventions for addressing mental health concerns. This approach extends a range of options to prescription holders, thereby fostering emotional, cognitive, and social advantages, with the ultimate objective of augmenting their overall quality of life (Friedli & Parsonage, 2008).

Social prescribing represents an integrative healthcare approach that leverages the linkage and utilization of various resources. This approach involves the collaboration between medical services and local community organizations to provide both social and medical support to prescription holders. Consequently, social prescribing finds application across a broad spectrum of individuals. The NHS (2019) identifies several target groups for social prescribing, including:

1. Individuals with one or more chronic, long-term health conditions.
2. Those in need of assistance with mental or cognitive health.
3. Individuals who live alone or experience loneliness.

4. Those with complex social needs that impact their physical, mental, or emotional well-being.

Museum prescription is widely utilized as part of social prescribing internationally. Pertinent research has indicated numerous positive effects of engaging in art activities for individuals with dementia, such as delaying cognitive decline, maintaining motor skills and physical fitness, and enhancing social capabilities. Moreover, art and cultural activities facilitated by museums offer substantial benefits to individuals with dementia in expressing their emotions and thoughts, including a reduction in fear, anxiety, and isolation (Wang, 2020). Tyldesley and Rigby (2003) conducted empirical research and found that increased participation of individuals with dementia in social activities effectively reduced the utilization of healthcare resources, including visits to family physicians and social worker interventions.

In light of these findings, museums, with their rich artistic and cultural resources, unique spaces, and atmospheres, can serve as an integral component of public health services through the provision of "museum on prescription." This approach encourages sensory and physical engagement among prescription holders and can contribute to slowing the progression of dementia while addressing their healthcare needs (Camic & Chatterjee, 2013). The research from Chatterjee and Noble (2016) has shown the healthcare benefits of engaging in museum activities, since promoting museum on prescription for individuals with dementia encompasses two key dimensions. First, it aims to create an artful ambiance through museums' exhibition resources and environments, allowing older adults and caregivers to experience the art atmosphere with the assistance of professionals. Second, it seeks to enhance social opportunities for individuals with dementia and caregivers through art activities designed by museum professionals. This not only delays functional decline among older adults but also alleviates the burden on caregivers. These advantages encompass the creation of social experiences, reduction of social isolation, enhancement of identity, and bolstering of self-esteem through creative activities. Furthermore, the serene ambiance of museums contributes to anxiety reduction, fosters optimism, and engenders meaningful or inspirational experiences. It also provides opportunities for learning new skills. In addition to the positive impacts and services that museum prescriptions can offer to individuals with dementia, as previously mentioned, research conducted by Bennington et al. (2016) suggests that the promotion of museum visits and participation in art activities among the general elderly population can enhance memory and cognitive capabilities, regulate emotions, and foster positive outcomes, such as the cultivation of social connections.

Social prescription in Taiwan

The impact of transitioning into a super-aged society in 2025 has been acknowledged. One common issue that accompanies an aging population is the rising number of dementia patients, which necessitates significant healthcare resources and costs. In addition to medical treatment, social prescriptions, such as music therapy, art therapy, reminiscence therapy, and more, are also applied to slow down the progression of dementia and enhance the patients' quality of life (Cammisuli et al., 2022).

Cultural institutions in Taiwan have also recognized the positive impact they can have and have begun developing programs for social prescriptions. For instance, since 2019, the National Symphony Orchestra (NSO), one of the most renowned music institutions in Taiwan, has created training programs for its professional musicians, healthcare professionals, and students majoring in music to become practitioners for its music prescription. NSO has partnered with Manchester Camerata and Open Academy, Royal Academy of Music from the UK, organizations that have been bringing music to dementia patients in care homes. In addition to conducting training workshops, NSO has recruited more than 50 participants and brought them to daycare centers in rural areas where music and cultural resources are limited. The music prescription programs at NSO have been well-received by the communities they have visited, including patients, their families, and nurses. These programs have also impacted the participants who received the training. Some feedback includes a better understanding of caring for dementia patients and communicating with older individuals. Furthermore, other participants have expressed that they have developed more empathy for their own grandparents after attending the workshops (Chen, 2022).

Key features of social prescriptions include regular activities, social connections, intergenerational interactions, as well as providing respite for caregivers. While the medical improvements are still a matter of debate, the benefits for dementia patients' quality of life have been widely recognized. The emphasis on well-being has been highlighted in museums worldwide, especially post COVID-19, as museums have been exploring ways to contribute to building a healthier society (Carlsson, 2022; Coates, 2022). In response to this awareness and social changes, museum prescription in Taiwan is tailored to dementia elders more than other populations.

Museum prescription in Taiwan

Museum prescription is developed from the existing resources that museums already have, such as exhibitions, tours, and educational programs, to engage with the population in need. Instead of involving the general public, more often museum prescription serves its local communities, as it emphasizes building social connections. Research has found that by participating in museum prescription programs, participants feel more confident and capable, as well as less excluded and isolated (Chatterjee et al., 2018). In Taiwan, museum prescription has been practiced in several national museums. For example, the National Taiwan Art Museum has teamed up with the Graduate Institute of Conservation of Cultural Relics and Museology, National Tainan University of Art, and held a conference addressing the issues of improving dementia elders' ability to express their emotions through art and creative experiences (Liu, 2020).

In 2014, the National Taiwan History Museum worked with Center of Dementia, National Cheng Kung University Hospital and Zeelandia Dementia Association and led 10 pairs of dementia patients and their caregivers to visit their permanent exhibitions on the theme of 'immigration' and '921 earthquake,' which resonated with the patients' life experiences and memories. With these nostalgic scenes, the patients were invited to recall memories and share their own stories. The connections between the museum's collections and the personal stories of

dementia patients also encouraged them to visit cultural institutes like museums more often, help them expand their social circle and build diverse and stronger social ties (MOC, 2014; Lo, 2017). In 2020, the museum named their museum prescription programs 'Happy prescription' with the purpose of providing positive experiences, happiness, and better self-recognition for the participants. The prescription emphasizes building continuous social connections to slow down the development of dementia, reduce stress, improve wellness for the visitors, and raise awareness and understanding among volunteers and the public (National Museum of Taiwan History, 2020).

National Taiwan Museum also began developing museum prescription in 2019 with the Dementia Centre, Taipei City's Joint Commissioned Hospital. Through non-medical treatment and museum visits, dementia patients can reconnect with society and improve their wellness and sense of happiness. For delivering the prescription program, the preparation included confirming the accessibility of the museum space, educational training for museum staff and volunteers, communication and collaboration between the museum and the hospital, specific program development and trials, and the evaluation of the programs. After the initial practice, National Taiwan Museum also invited scholars, medical experts, dementia patients, and their caregivers to summarize the museum prescription into a 10-week program manual for other museums to follow when delivering museum prescriptions. The manual includes three parts:

i. 6 steps for planning:

1. Set the target participants and core values of the activity.
2. Establish the theme content and choose appropriate artifacts.
3. Implement the activity execution method according to the participants.
4. Allocate roles and provide education and training for relevant personnel.
5. Execute the educational activity.
6. Conduct a summative assessment.

ii. 5 standards for exhibiting:

1. 5 senses Stimulation
2. Imagination, Curiosity, and Creativity
3. Learning Opportunities
4. Interactivity
5. Self-challenge

iii. 8 principles for programming:

1. Stimulation of the 5 senses
2. Fostering Imagination, Curiosity, and Creativity
3. Providing Learning Opportunities
4. Interactivity
5. Self-Challenge
6. Diverse and High-Quality Materials
7. Involvement of Dementia Patients and Caregivers Together
8. Personalized Museum Experience

On the other hand, the Dementia Centre, Taipei City's Joint Commissioned Hospital also expands the collaboration of social prescriptions with various cultural institutes in Taipei city and developed a standard procedure for museums interested in delivering the programs of museum prescriptions:

1. Confirm the accessibility of the space
2. Sign MOU
3. Provide educational training to museum professionals
4. Develop museum prescription programs
5. Deliver the programs

With the previous cases and the principles and standards, Sinhongchoon is able to develop its museum prescription programs within 6 months and become one of the few regional museums in Taiwan to provide services to dementia patients in the area and become a dementia and elder-friendly museum that functions as a community hub for well-being.

Research methodology

This research aims to comprehensively understand the necessary factors for regional museums to facilitate museum prescriptions to fulfill their responsibilities of connecting with and caring for their surrounding communities. This research focuses on the project of Heritage Prescription implemented in Sinhongchoon, from March to October 2023, including the communications prior to the project and events happened outside the museums. Furthermore, to examine the project of museum prescription in Sinhongchoon, this research applies Actor-network theory to identify all the actors that have an impact on the project, including social and non-social.

Actor-network theory posits that the social world is composed of a network of interacting actors, which include humans, objects, technologies, and institutions, among others. These actors have equal standing and shape social structures and actions through their interactions and connections (Callon, 1986; Latour, 1987). The process of interaction is a key element in the formation of networks and the roles that actors play. Researchers should continuously observe the behavior and trajectories of actors to understand how networks are established and how goals are achieved (i.e., how goals are achieved) (Czarniawska & Herns, 2005). Latour (1988) describes this process as translation, where actors undergo changes in their original interests and goals through interactions with other actors or through communication. This leads to transformations and adjustments in the meanings and essence of actors, enabling them to collectively construct a stable whole and establish a coherent representation externally (Callon, 1986; Callon & Law, 1995; Gherardi & Nicolini, 2005; Latour, 1983).

Callon (1986) identifies four key moments in the process of translation:

1. **Problematisation:** Actors recognize that a particular phenomenon or situation needs to be addressed, and they begin to seek appropriate solutions. In this process, the Obligatory Point of Passage (OPP) plays a crucial role. OPP refers to the necessary conditions mutually agreed upon by participants during the process of problematization to define the scope and definition of the problem.
2. **Interessement:** Actors identify their interests and concerns related to the problem during the translation

process, attempting to link their interests to the resolution of the issue to gain a more favorable position or outcome in discussions and actions.

3. **Enrollment:** Actors seek the involvement and support of other actors to achieve common goals. This process involves persuasion, invitations, and negotiations among actors. The purpose of enrollment is to create an alliance or network that brings together different stakeholders. These actors may possess different expertise, power, and resources, and enrollment guides them to collaborate toward common objectives.
4. **Mobilization:** Specific actors transform the problem into the basis for action, which may involve lobbying, advocacy, education, and communication methods to raise awareness of the issue's significance and encourage more individuals to participate in the solution process.

By effectively utilizing the aforementioned moments, researchers can construct the situational context and interaction processes among actors. This allows for the gradual emergence of seemingly independent yet interconnected sequential events within the network structure (Callon, 1986; Gherardi & Nicolini, 2005).

Social actors in the project

To put the project into practice, there are 5 social actors identified in this project. Their personal backgrounds prior to the project and the roles they play in the project are illustrated as below:

A. Director Liu, Director of the Dementia Centre, Taipei City's Joint Commissioned Hospital:

As part of a community hospital, providing assistance to patients with dementia and creating a supportive living environment is crucial. Their main role is to coordinate and connect different parties in the community for the project in order to fulfill their responsibility as a community hospital.

B. Nurse of Datong District Health Centre:

Has been working at the centre since 2017 when the focus of the centre was on 'active aging.' In 2018, the awareness of dementia started to rise. Since then, the centre has been coordinating with different parties in the district to build a dementia-friendly environment. In this project, their main role is to bring local elders into the museum to provide different stimuli to the elders, which also helps promote the museum to a wider audience.

C. Contact person of the Department of Cultural Affairs of Taipei City Government:

Responsible for the communication between the department and the museum, particularly on the administration and implementation of policies from the city government and/or the Department of Cultural Affairs.

D. Staff of Sinhongchoon:

Orchestrates overall museum strategies, curates exhibitions, and plans educational activities. In this project, the staff is the main actor responsible for planning and carrying out the

project activities for the participants both inside and outside the museum. Project activities include educational training for interns, museum professionals from other institutes, and the interested public. They also organize interactive activities for elders with dementia, hands-on activities for local families, and other related dementia-friendly campaigns.

E. Interns of Sinhongchoon:

The museum recruits university students who major in related subjects or have an interest in working in cultural institutions in the future. Their tasks mainly involve providing guided tours, assisting with activities and events in the museum, and working at the front desk. In this project, after attending all the necessary training, they were asked to develop a program that aligns with the museum's characteristics, such as tea or local history, for elders. The objective of the project is to offer an elder-friendly environment and support them in building an active aging life.

These actors collectively contribute to the success of the museum prescription project at Sinhongchoon.

Non-social actor: Sinhongchoon museum

The characteristic of Sinhongchoon museum is critical in this project, from the historic significance of the building to its location in the area.

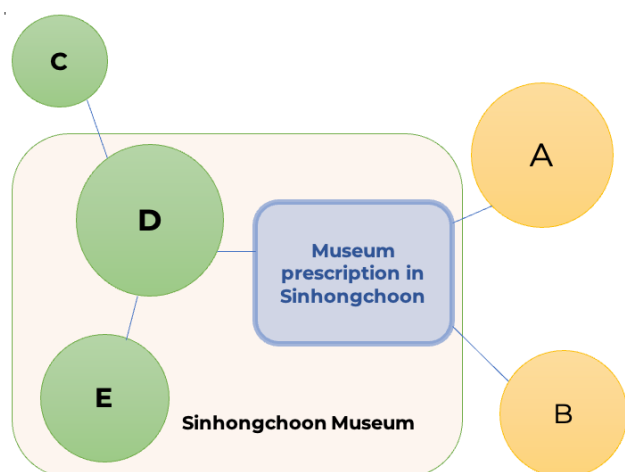
The building of the museum was constructed in 1934. It was the home of Dadaocheng tea merchant Wang Lianhe and his family, who came to Taiwan from Anxi, Fujian with their family. The building bears witness to the period of prosperity in the first half of the 20th century when Dadaocheng was once Taiwan's gateway to the world. Through the export trade of tea and camphor, modern Western civilization and traditional Han culture sparked a wonderful blend along the Daojiang River. This Japanese colonial-era building, which blends Chinese and Western characteristics, is one of the few fully preserved mixed-use residential and commercial buildings in Taipei City. It was designated as a municipal historic site in 2009. A four-year restoration project was carried out from 2011 to 2015, and later the historic building was donated to the Taipei City Government. Since then, the building has been functioning as a museum and open to the public.

The feature of the building is critical in the project. The official recognition of being a designated historic building is based on its architecture, which not only reflects the influence of the Japanese colonial era in Taipei but also reveals the history of the city. Preserving the building of Sinhongchoon also preserves the history of Dadaocheng as well as the city. Being designated as a municipal historic site has acknowledged Sinhongchoon's importance and influence on the city; therefore, the museum is highly expected to interact, participate, and contribute to its local community. The community's expectations are rooted in the past when Sinhongchoon was still a private house. Back in the day, the scale of Sinhongchoon was one of the very successful businesses that not only built a spacious mansion but also took better care of its workers. As a successful business like Sinhongchoon, it also had the responsibility to bring a positive impact on the local community.

The other key feature of Sinhongchoon in the project is the location. Sinhongchoon is located in the Dadaocheng area, which, as mentioned, was one of the areas that experienced prosperity earlier than most of the areas in Taipei City. The early development brought glories to the area for decades. However, with the emphasis on city development, the Dadaocheng area now also has more elderly residents who are older than 65 years old. The aged population in the area highlights the need for facilities that are elder-friendly, dementia-friendly, and supportive for building active aging lifestyles.

Recognizing the significance and responsibilities of the museum as well as the needs of the community, the project was able to reach actors in various fields in order to accomplish the project objective of building a dementia-friendly museum and becoming a community hub for well-being.

Map of the project actors' network



Research methods

To fully understand each actor's perspective on museum prescription and their experience when participating in the project, this research conducts semi-structured in-depth interviews with all the identified social actors. The interview schedules are tailored for each actor to stay relevant to the subject and the interviewees. However, to cross-examine all actors' experiences and responses, the interview questions are designed to understand the same objectives. For example, to understand the awareness of the significance of the building in delivering the project, some interviewees are asked about their knowledge of the history of the museum, while others who are more familiar with the building, such as the contact person from the Department of Cultural Affairs of Taipei City government, are asked about her perception of the museum's role in the Datong district. Interns were asked about their motivation to join the museum and the project. All interviews were conducted in person from October 12th to 20th, 2023, and there were 5 interviews conducted. All interviews were transcribed and analyzed based on the transcriptions.

The researchers and interviewers in this research are the main actors for the project of museum prescription in Sinhongchoon, and they have built connections with all the interviewees while working on the project. The closeness between the interviewers and interviewees was beneficial for creating the trust needed for the interviews. However, the existing relationships may also lead the interviewees to provide more positive feedback than concerns.

One consensual goal unites diverse interests

In this project, all social actors joined with different aims and were motivated by different initiatives. Among all the actors, the key actor is the staff from Sinhongchoon, who has research interests and a background in social prescriptions of cultural institutes, including museums and symphony orchestras. The prior research interests have established a connection with the Director of the dementia centre, Taipei City's Joint Commissioned Hospital, and initiated the project of museum prescription in Sinhongchoon. As the director put it:

"Actually, it's because you are here, and then I consider the possibility of collaborating. Personally, I'm quite people-oriented, so I tend to go where the person is, and that's where we collaborate. As I thought more about it, I realized that there are many things we can do. Initially, we were thinking of featuring Tea as it was a tea business before, but then we thought, why not turn it into a historic site because we are also a historic monument. So, we decided to focus on the historical aspect. Our unique selling point is that we used to be a tea business but now a historic monument. I felt that historic monuments are something that others don't have much of, and it adds to our uniqueness. So, I thought we could collaborate in this way. It all started with a connection with a person; it wasn't something I suddenly decided to do."

Through the director, the project then involved the health centre in Datong District, where Sinhongchoon is located, but they had never worked together before. As the nurse put it:

"Since 2017, I've been involved in the field of active aging and community development. When I first joined the health centre in 2017, I worked on chronic disease management, such as prevention and aging locally, as well as activities related to active aging. In 2018, I gradually got involved in community building for dementia care. From 2018 to this year, we've been working on creating a dementia-friendly environment in the Datong district. Our health center's role is to act as a coordinating hub, hoping to get various organizations involved in creating a dementia-friendly community."

By this year, we've brought together many elements in the Datong district, including clinics, night markets, and dining options. It's essential to cover all aspects of life for dementia patients, including food, clothing, housing, and transportation. For food, we have the night market, clothing includes businesses on Dihua Street, and housing is more challenging to address. Transportation falls under the government's grey-haired transportation initiative, which we, as a health center, can't directly influence. After much consideration, I realized there wasn't a suitable environment for dementia patients in terms of recreation and leisure. When I rode my motorcycle past the Weishuiyi Station (another historical site in the Datong district), I thought about working with a historical site. When Director Liu contacted me about working with Sinhongchoon, we were already planning to do something like this, and having an additional partner was a great idea, so we connected like this."

Despite the fact that the health centre had been working on developing a dementia-friendly community with various parties in the district, they had not worked with any cultural institution before and were not particularly hopeful when the director suggested working with the museum, since:

"When promoting dementia-friendly activities at venues other than Sinhongchoon, we encountered many difficulties. I believe this is the case everywhere. Publicly operated facilities often feel that adding more tasks is not as important as focusing on their annual plans. These cooperative activities may not hold significant meaning for them. Similarly, with privately-owned for-profit entities, including clinics and businesses, their primary concern is revenue and benefits."

The willingness to provide resources needed for the project and even to support other events that are organized by the health centre without asking for anything in return has built an ongoing and beneficial partnership between the museum and the care centre.

Sinhongchoon museum is a city-governed museum, even though the staff is not directly employed by the government but are outsourced professionals. In order to put the project into practice, the project had to be granted by the Department of Cultural Affairs of Taipei City government. The communication between the department and the museum relies on a contact person whose main responsibility is to oversee the overall museum administration and to coordinate and communicate between the Department of Cultural Affairs and the museum.

"Because the on-site team, the museum staff, already had a certain foundation of knowledge and a mindset related to the Social Prescription context. So, in terms of prior knowledge and the operational mechanism, you are relatively more familiar with the entire background and execution process of the Social Prescription than I am. In our collaboration, I rely on your professional advice and prior knowledge."

Even without much understanding prior to the project, the value and impact of the project were recognized based on a previous project:

"In the past, Sinhongchoon had already implemented what we called 'easy reading.' At that time, the main target audience for 'easy reading' was mainly youth with mild intellectual disabilities. Later, when I learned that the team was going to focus on the Heritage Prescription for older adults with dementia, I thought it was a great idea. This approach allows us to promote art and culture to a wider and more diverse audience, and I believe that from this perspective, it's a positive step. It also aligns with the current concept of cultural equity, which is something

we've been discussing a lot. So, I think promoting the Heritage Prescription is a positive development for the museum itself."

As a result, having the contact person on board has made it easier to gain the support from the Department of Cultural Affairs of Taipei City government. In fact, after the initial communication with the department, in addition to Sinhongchoon Heritage Prescription, the Department of Cultural Affairs of Taipei City government signed a MOU of cultural prescription with Taipei City's Joint Commissioned Hospital to fulfill its dementia-friendly and equality policies.

In Sinhongchoon, in addition to the staff, who are motivated by personal research interests in social prescription and the responsibilities of the needs of its community, interns are involved as main actors in designing and carrying out the programs. Sinhongchoon recruits students who either major in museum studies or have interests in the work of museums. Most of them are not unfamiliar with the concept of 'social prescription' and 'museum prescription,' so the idea of being part of the project has been widely welcomed in the museum. As one of them put it:

"I was really excited at the time because the team leader and I joined Sinhongchoon around the same period. The museum director told me that the team leader's expertise was in social prescriptions and mentioned that Sinhongchoon would also be working on Heritage Prescriptions in the future. I was looking forward to it because, when I heard my friend talking about it before, I was very curious about how social prescriptions are actually implemented. Later, being able to execute a round of Heritage Prescriptions at Sinhongchoon, in addition to attending training sessions, also allowed me to design lesson plans and guide the elderly participants. For me, it was an empowering experience."

For some who have experience in teaching, it is also new to them that the target audience is dementia elders:

"I actually have a background in education. During my time in college, I had some experience with lesson planning. So, when I learned that we would be working on prescriptions, I was both excited and a bit anxious. I was excited because I felt that I could finally engage in educational activities, but I was also somewhat anxious because I was concerned that my program design might not fully meet the needs of the elderly participants."

Museum prescription in Sinhongchoon: 'Sinhongchoon Heritage Prescription'

Because of the architecture of Sinhongchoon itself, which carries a rich historical legacy and depicts the rise and fall of the tea industry in the past, such a historical space and tea culture may offer a connection to the elderly. In March 2023, Director Liu and Sinhongchoon proposed to collaborate on promoting social prescriptions. Shortly after, Taipei City Joint Hospital and the governing body of Sinhongchoon, the Department of Cultural Affairs of Taipei City government, signed an MOU to jointly promote the creation of a dementia-friendly environment through "cultural prescriptions." This initiative uses art and culture to encourage social interaction and participation, enhance the quality of arts and culture, and improve the quality of life.

Building on the framework of social prescriptions, Sinhongchoon, leveraging its historical site characteristics, named the prescription as "Sinhongchoon Heritage Prescription." Doctors at the Taipei City Hospital can issue these prescriptions to dementia patients and refer them to visit Sinhongchoon. This initiative not only enhances the social participation of dementia patients but also aims to utilize Sinhongchoon's historical artifacts and exhibition areas to trigger memories in the elderly and create positive experiences for dementia patients and their caregivers, providing a place of respite for caregivers.

Before developing programs and activities for dementia patients, there were two training courses, totaling 14 hours. Attendees included museum staff, interns, professionals from other cultural institutions in the area, as well as individuals who were interested in the subject. The purpose of these trainings was for the participants to understand the comprehensive context of social prescription, museum prescription, and the 'Sinhongchoon Heritage Prescription,' as well as to prepare the staff and interns for interacting with dementia patients and to have a better understanding of dementia in general.

In July 2023, four groups of elderly participants were invited to participate in the first Heritage Prescription event. The process for the Heritage Prescription was initially designed in four steps:

The doctor prescribes a Heritage Prescription for dementia patients.

The patient presents the Heritage Prescription ticket at the service counter and exchanges it for an easy-to-read booklet.

The patient participates in a guided tour.

The patient experiences and shares insights.

Heritage Prescription redemption coupons were created for participants to present at the counter. These coupons required participants to fill in their names, the relationship of their accompanying person, the date of prescription issuance by the doctor, and the redemption date. The coupons also included transportation and visit information for participants to review. This helped the staff identify Heritage Prescription participants and provided a sense of ceremony and a keepsake for dementia patients who received a redemption card with their name on it. Additionally, easy-to-read booklets from Sinhongchoon were provided, featuring rich illustrations, larger fonts, and readability features.

During the event, a 40-minute guided tour was planned, introducing Sinhongchoon's architecture and historical stories to help participants better understand the site. Finally, the event concluded with an artifact imprinting experience using Sinhongchoon's cultural relics. Participants, including dementia patients and caregivers, chose their preferred tea leaf grade represented by the characters "梅 (plum)," "蘭 (orchid)," "竹 (bamboo)," and "菊 (chrysanthemum)," and imprinted it onto their Heritage Prescription redemption card. Commemorative photos were also taken. This event aimed to enhance the relationships among participants.

With the programs developed under the guidance and training from Director Liu, Sinhongchoon was not only able to deliver the programs within the museum but also collaborate with Datong health centre for the campaign of Dementia Friendly Month and put the programs into practice. For the collaboration, the health centre hosted multiple activities in several other historic buildings in Datong district, and Sinhongchoon was one of them. The same program was implemented that local elders came to visit the museum, attended guided tours designed to connect with their memories and life experiences. After the tour, they participated in hands-on activities to encourage their creativity and interactions with staff, their caregivers and families, as well as other dementia patients or elders.

Challenges of 'Sinhongchoon Heritage prescription'

In the project of the 'Sinhongchoon Heritage Prescription,' the entire experience has been smooth according to Director Liu and the health centre's nurse. According to Director Liu, all parties were selfless in providing the resources and connections and the success of the project also stemmed from their previous experience.

"It might not be accurate to say that there were no challenges, but perhaps it's because we are very familiar with organizing these activities. In the past, these challenges might have seemed daunting, but our colleagues have become quite accustomed to them, and the coordination has been smooth. I didn't need to invest too much effort because they could handle things efficiently. Over time, it has become quite convenient for us to carry out these activities. Collaborating with you has also been great; you've been very helpful, and the interns have been a great asset. So, overall, I feel like things have gone well without major issues."

For the health centre, which has been working with different institutes, shops, clinics, and more in the Datong district, being able to see rewards is crucial for other institutes when forming a collaboration. However, they encountered challenges in dealing with other organizations, where many organizations required some form of compensation or tangible benefits to cooperate. When collaborating with Sinhongchoon, the health centre found it quite unique that they were willing to collaborate without expecting revenue, which is often a significant demand from other organizations.

The contact person from the Department of Cultural Affairs of Taipei City government mentioned challenges in communicating and coordinating the project. The initial issue was whether to sign the memorandum with the hospital using the museum's name or to involve higher-level authorities. Later, it

was decided that the memorandum should be signed using the authority of the Department of Cultural Affairs of Taipei City government. During the communication and coordination process, it became evident that the department strongly supported the policy and this initiative, extending to all the outsourced museums within the department, not just Sinhongchoon Museum.

One of the most significant challenges for the museum staff and interns was interacting with dementia patients. Most of the staff and interns had little prior experience with interacting with elders, let alone dementia patients. One intern mentioned,

"I had no prior experience interacting with dementia elders before the training. During the first training session at Sinhongchoon, I interacted with dementia elders and quickly realized that there was a wide range of differences among them. This made me constantly question how simple or complex the activities should be designed for this group."

Furthermore, how to design and position the programs for dementia patients also caused discussions among the staff and interns.

"I have discussed with other colleagues the need for the programs to make people fall in love with the heritage site and whether this place should just serve as a venue for activities, or if it needs to have an emotional connection with the heritage site."

Despite these challenges, due to the consensus of building a dementia-friendly environment for the community, this project was able to recruit partners that were willing to share their expertise, resources, and connections selflessly. The challenges the project encountered only resulted in more communication and discussions instead of setbacks or suspension of the project.

Reflect on 'Sinhongchoon Heritage Prescription'

With the emphasis on building a dementia and elder-friendly community, this project successfully mobilized multiple actors to contribute their expertise, resources, and connections in order to achieve the objective of the project. The Sinhongchoon Heritage Prescription project is an initial step for the museum to become a community hub for well-being in Datong District. Despite the initial success, there are some aspects recognized for future improvement and further considerations.

Director Liu mentioned that in this project,

"The connection with the local community is still somewhat weak. In my opinion, there's room for improvement in terms of engaging with local organizations. We should aim to create more interconnected services rather than having people just attend trainings. Through cooperation and collaboration with various

organizations in the community, we can enhance the content and quality of our services. I believe that museums and cultural institutions within the community should engage in more interactions and collaborations, and this is something we haven't fully achieved yet. The regional museums and cultural institutions should work together to form a network. We could conduct training, and they could also issue prescriptions, allowing the public to visit various places. This way, it's not just our Sinhongchoon that appears to offer comprehensive activities, while others have relatively few."

This view is also agreed upon by the contact person from the Department of Cultural Affairs, who mentioned,

"how we can use Sinhongchoon as a kick-off point to help other commissioned institutions understand the benefits of promoting social prescriptions or cultural prescriptions. There should be a guideline for the process to follow. This part is where I think the department should focus on, establishing this mechanism, and I believe it's a more challenging aspect in implementing this entire process. The next challenge is in making this mechanism work effectively in all the institutions governed by the department, and I think this may require the department or colleagues from other institutions to think about and get involved."

Apart from building an effective network for creating a dementia and elder-friendly community, there are also discussions on how to better deliver the program to an audience who were not the main target audience prior to the project. The observation from the health centre points out that the guided tour built for the dementia elders would require more effort to resonate with the audience to build connections.

"Dementia patients may not understand what the guided tour is saying, but children find it very interesting. I believe all institutions should make an effort in this regard. The way the tour is presented needs to be engaging and appealing, and it should touch on something that resonates with the audience, especially the elderly. This is an ability that Sinhongchoon should strive to enhance during the guided tours. The tour content needs to be something everyone can understand and be attracted to, and this is not an easy task because it should be understandable to the elderly and appealing to children, making it enjoyable for both groups, which can be quite challenging."

Among the staff and interns, the topic of how to sustain the programs with the existing number of staff and resources also caused concerns. Especially for regional museums like

Sinhongchoon, it is common to be understaffed even for daily museum operation.

"In many foreign countries, the concept of prescriptions for cultural activities is more flexible, allowing people to use them at any time. However, in the Taiwanese context, these programs often require staff, event planning, and set schedules for participation. This is because they need to ensure the quality and organization of the activities provided to the elders. While it might not be as convenient as having prescriptions that can be used on the spot anytime, these programs can still be valuable and beneficial for the elderly when properly arranged and scheduled. It's a matter of finding a balance between accessibility and quality in cultural prescription programs."

Conclusion

To address the pressing issue of an aging population in Taiwan, which is on the path to becoming a 'super-aged society,' Sinhongchoon has taken the innovative approach of adopting social prescriptions, influenced by the NHS's emphasis on improving overall well-being through increased social interactions and activities, as well as strengthening the support network for elders. This forward-thinking initiative aims to extend the museum's role beyond that of a traditional regional museum, typically focused on education and exhibitions, and instead positions it as a community hub for overall well-being.

This research assesses the Sinhongchoon Heritage Prescription project using the framework of Actor-Network Theory, as articulated by Callon (1986). The four key moments in the process of translation within this project are summarized as follows chronologically:

1. Problematization:

The central issue for this project is the societal challenge of an aging population, a problem that a regional museum like Sinhongchoon alone cannot resolve. Therefore, the Obligatory Point of Passage (OPP) for the project is the goal of creating a dementia and elder-friendly community.

2. Enrollment:

After defining the OPP and project objectives, the initiative began to enroll actors from diverse fields. The first key actor, Director Liu from the Dementia Centre at Taipei City's Joint Commissioned Hospital, leveraged their connections and resources to involve the Datong District health center. Internally, the project encouraged the participation of museum staff, interns, and the Department of Cultural Affairs of Taipei City government to contribute to the responsibilities of the regional museum and the goal of creating a dementia and elder-friendly community.

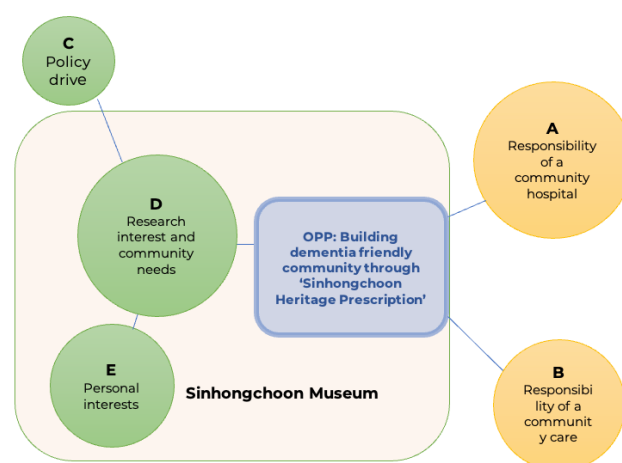
3. Interessement:

Throughout the project, different actors with varied interests were enlisted. These diverse interests did not lead to conflicts but rather created a comprehensive partnership. The

common interest in building a dementia and elder-friendly community, which is the OPP of the project, motivated all the actors to contribute towards this shared goal, minimizing self-interest and maximizing the collective interest.

4. Mobilization:

Mobilization in the project primarily took place through training programs. These sessions invited participants from various cultural institutions to better understand the implementation of social prescriptions and their role in building a dementia and elder-friendly community. The project also involved communication with the Department of Cultural Affairs of Taipei City government, leading to the signing of an MOU of culture prescription between the department and the hospital, rather than Sinhongchoon itself, illustrating the project's role in initiating the fulfillment of the policy of cultural equality and providing a solution to address the issue of the aging population.



Map of actors in the project

The Sinhongchoon Heritage Prescription project serves as the initial step in establishing a community hub for well-being, uniting actors from diverse fields with varying skill sets. Due to the scale and resources of regional museum, it is rare for regional museums to implement social prescription, however, with the connections that regional museums value with their surrounded communities, the significance of such projects can be critical in building a dementia/elder friendly society. Therefore, the examination of the project in this research aims to highlight the contribution and role of regional museums in the practice of social prescriptions and in addressing the challenges associated with an aging population.

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Regional Museums and Regional Revitalization

Irena Zmac

Abstract

Considering the structure of the museum network, regional museums operate at an intersection between national and local institutions. While national museums primarily present the most significant treasures of a national heritage, local museums aim to establish a sense of local identity. Regional museums, on the other hand, play a pivotal role in confirming, uniting, and presenting the heritage of the residents within a shared community, along with the values that define it. These institutions concentrate on exploring, studying, and showcasing heritage that remains alive and relevant within the local populace.

Furthermore, the democratization of regional museums is a noteworthy aspect. A case in point is our conference in Kyoto, where the concept of a regional museum network emerged as a potential catalyst for societal rejuvenation following various recent social upheavals. The potential lies in regional museums' unique capacity to closely collaborate with their communities, deeply understand ongoing changes, emerging trends, and evolving dynamics in the social landscape. Their scope of interests should encompass a wide array, ranging from culture, history, and the environment to social development and contemporary processes. The ability to swiftly respond to these evolving facets is of the utmost importance.

In the present context, regional museums are facing more than ever the challenges posed by shifting philosophies, methodologies, and international partnerships, all set against the backdrop of social and political transformations that have deeply influenced the core identity of so many people.

Key words: regional museums, respect for changes, revitalization, overview

As ICR revisit Taiwan for the second time, nine years after its first event, it is noteworthy that, amidst a global health crisis, discussions on regional museums and their role in the broader context of regional revitalization persist. This return underscores our commitment to examining the activities of regional museums within the framework that stimulates discourse. Undoubtedly, the past nine years have been marked by turbulence on various fronts. Regional revitalization, a term encapsulating comprehensive and strategic efforts to renew regions facing diverse challenges, gains significance. Regional museums can emerge as pivotal players in this process, contributing significantly to the success of regional revitalization through various means.

Unlike elitist national or transnational museums, regional museums offer a more closer and direct connection to heritage and people. They embody a profound identification with the past and an understanding of the community's aspirations. The artifacts within these museums convey a rich context of space, tradition, way of life, and the creativity of people, making them inherently elitist in their own meaningful ways.

Museums today transcend their traditional roles as centers of fine arts, valuables, and rarities. Today they must confront modern issues, events, and processes. Reflecting on the ICOM General Conference in Milan 2016, the evolution of museums from celebrating classical civilization to interpreting the comprehensive history and heritage of a region is evident. Comprehensive and strategic efforts undertake to renew and revitalize a region. But it is understandable, that such processes and changes need time.

WHY ARE REGIONAL MUSEUMS SO SPECIAL?

The precise theme of this conference, addressing the necessity for revitalization not only within the museum realm but in broader societal contexts, is especially pertinent. In an era marked by social and political transformations affecting fundamental identities globally, the role of regional museums becomes more critical than ever.

Let's begin by revisiting the core essence of our topic.

The term 'revitalization' stems from the Latin 'vitalis' or 'revitalis,' signifying resuscitation and the capacity for life. Meanwhile, the term 'museum,' originating from the Greek 'Museion,' initially denoted the house of Muses and has evolved, since antique era, into a cultural institution defined by culture in many aspects of our lives, tradition, and artifacts.

A 'curator, derived from the Latin language, is one who cares for something. In the context of museums, curators, often referred to as keepers of collections, who are responsible for the professional documentation of collections, along with information scientists and conservators. These professionals play a crucial role in the scientific examination and treatment of collections to prevent deterioration, contributing to the overall narrative presented in museums.

In social sciences, a 'region' is a cohesive area distinguished by selected defining criteria, setting it apart from

neighboring areas. Region derives its unique characteristics from collective activities that shape their surface, construct distinct structures, and form organizations and social relationships. I do align with the sentiments expressed in the invitation letter for this conference, emphasizing that regional museums, rooted in culture, history, environment, social development, and language, are inherently connected to their communities.

So much much about the crucial words.

In the following sections, we will explore the unique position of regional museums, operating between national and local institutions. We will delve into their pivotal role in confirming, uniting, and presenting the heritage of inhabitants within a shared region. Additionally, we will discuss their active involvement in revitalizing society after various social traumas, emphasizing the importance of swift responses in today's ever-evolving era.

VARIOUS CHALLENGES OF REGIONAL MUSEUMS

The mission of regional museums is to encourage the development of these institutions for the benefit of their communities. This involves providing a platform for communication, cooperation, responsibility and information exchange among curators, museums, and other organizations. However, the relationship between communities and museums should be reciprocal – communities should actively influence museums and their collection policies.

In the contemporary world marked by social and political changes, regional museums find themselves grappling with societal challenges more than ever. The discourse must shift towards fostering socially responsible museums that collaborate with and inform communities on various issues. This involves upgrading sustainability, enhancing community involvement, and simultaneously documenting, collecting, preserving, and interpreting cultural and physical changes.

While studies within the International Council of Museums have been swift in assessing the impact of museums after the COVID-19 epidemic, we haven't heard any research on global recovery or revitalization. Yet, a more pressing concern is whether adequate care has been taken for cultural heritage after pandemic amidst the complex threats of wars, mass migrations, climate changes, water impacts, drought, earthquakes, land use and abuse, eco-toxicity, energy challenges and so on. Some of these threats may originate locally, yet their impact is invariably global.

The responsibility of professional museum work lies in the hands of curators and the museum's collection policy, determining what is to be preserved. The decision-making process regarding what to collect is a critical and responsible task, contributing essential elements to the mosaic of the selected theme. Allow me to express it with these words: Curators should possess not only professional expertise but also common sense and, I would say, a compassionate heart. We don't often speak about this matter, though I strongly believe being a curator is a calling!

I might too often quote our colleague Brian S. Turner, retired ICR member and Secretary, who eloquently captured the essence of modern museum work in his foreword back in the 1993: *"Are those who work in the museum really fit only to count out stone axes, to monitor our light levels, to battle with*

woodworm, to fiddle with our objects, while society burns?" Turner emphasized the potential of regional museums to communicate the individuality of places, artistic and technological achievements, and the importance of caring for the environment. He answered: *"On the contrary, if you can communicate the individuality of our places, the artistic, and the technological achievements of the past and present, the fact that history has a store of wisdom as well as an accumulation of folly; if we can show that care for our environment is essential for our survival and well-being, then we can start to increase the potential of regional museums."* So the role of regional museums extends beyond collecting, preserving or exhibiting; they serve as keen observers of changes unfolding in their regions. In today's dynamic circumstances, being at the forefront of detecting and understanding changes on various levels is paramount.

The function of regional museums is to adapt to changes actively, to engage in understanding, and to curate collections in accordance with the evolving Collections Management Policy and Strategy, tailored to various situations. Museums should play a crucial role in fostering dialogue, acknowledging both rights and responsibilities through exhibitions, lectures, and special events. It is imperative for museums not to merely serve as passive entities at a train station with baggage, but rather to actively facilitate a platform for meaningful engagement. Visitors seek museums as spaces for contemplation, reflection, and understanding. So museum education is a potent force, and they should harness this power effectively.

Certainly, it is imperative to emphasize that professional considerations must continue to occupy the central focus of museum work.

So museums play a crucial role in creating unity on both professional and social levels. Local and regional museums, with their focus on collective heritage, offer a sense of community and place. The accountability of museums is essential, justifying their role in society by bringing communities together and celebrating collective heritage.

INCLUSIVENESS

The challenge and opportunity lie in embracing inclusiveness, as it is a powerful and transformative concept. Embracing inclusiveness presents the challenge of overcoming existing barriers and ensuring that diverse perspectives and voices are acknowledged and valued. However, it also represents a significant opportunity to enrich experiences, foster innovation, and create a more equitable and harmonious environment. By prioritizing inclusiveness, organizations can tap into a wealth of perspectives, ideas, and talents, ultimately contributing to a more robust and thriving community or workplace. Inclusiveness must start at home.

Let's go back to 1946, when the International Council of Museums (ICOM) was established and has provided a platform for various museums worldwide, playing a significant role in their explosive development. ICOM's influence and commitment to the global museum profession are apparent in the majority of museums today.

Relevance is no longer solely measured by visitor numbers. While visitor count was once a crucial metric for securing funding, today's museums, especially regional and local ones, often operate without entrance fees. The focus has shifted towards meaningful engagement with visitors, and sometimes,

managing an overwhelming influx of visitors requires considering limitations to protect cultural monuments. In essence, safeguarding the monument precedes managing visitor numbers.

PROMOTION OF CULTURAL VALUES

As regional museums play a vital role in promoting the cultural values of communities, their focus on local development involves a commitment to social responsibility and progress. New strategies were needed post-pandemic, aligning with ICR's vision of a democratic society where museums serve as forums for human understanding through the responsible use of natural and cultural heritage.

Understanding regions as nuclei within the museum network, where regional museums aim to find strength in tradition. This resilience is crucial in navigating the world's current medical situation, rapid societal changes, climate crises, and unfortunately, serious political threats.

Internationally, regional museums collaborate with different ICOM International and National Committees and Alliances.

Considering smaller regional museums, ICR A significant milestone in its history: the publication of the *Guidelines to improve museum quality and standards* in 2002. It was a best-seller, from English later translated into German, Spanish, Korean, Chinese and Slovak. That highlighted the dire need for such guidance, especially for smaller museums. The interest in the collection of material and immaterial heritage is encouraged, emphasizing the representation of voices that have not always been heard. Regional museums are urged to expand the field of museum studies to include ecological issues of the past, present, and future.

Regional museums are not solely connected to their localities; they actively engage in global collaboration. Frequently, they share common challenges, albeit manifested in slightly different ways.

They are actively engaged in international collaborations, recognizing the importance of exchanging experiences, ideas, and addressing global challenges. Notably, two recent milestones for ICR, were ICOM General Conferences in Kyoto (2019) and Prague (2022), focused on the future of tradition and the power of museums, respectively. Regional museums contributed by discussing power within tradition, acknowledging these as new imperatives in many parts of the world.

INCLUSIVITY AND PARTICIPATION

The inclusivity and active participation fostered by museums hinge on a deep understanding of both the historical context and the evolving present of a region. Uncovering uncharted worlds and diverse cultures not only enhances one's knowledge but also provides a profound insight into one's own surroundings. Through the endeavors of museums, there exists an opportunity, albeit partial, to rectify the historical injustices committed by humanity—a form of cleansing in itself.

CULTURAL DIVERSITY AND SOCIAL ENRICHMENT

Reflecting on inclusiveness, the Kyoto General Conference delved into discussions on museums and the inclusion of perhaps forgotten ethnic groups.

Discussions at conferences highlighted the richness brought by cultural diversity and the importance of connecting

and including diverse perspectives. Discovering and acknowledging unknown and silenced cultures not only enhances knowledge but also contributes to understanding the complexities of our own world. Museum professionals believe that museum objects are powerful storytellers capable of conveying multilayered narratives.

At the ICR's Annual Conference in Kyoto, presentations delved into the perspectives of various indigenous groups, shedding light on the significance of receiving information about communities such as the Maori in Aotearoa New Zealand, the Ainu in Japan, the Vepsai in the Russian Federation, indigenous communities in Canada, the Daxi people of China and aboriginis of Taiwan.

In recognizing the wealth of our global community, we underscored the paramount importance of acknowledging and embracing the richness inherent in diverse cultures.

Indeed, prioritizing inclusiveness enriches us by providing opportunities to learn from one another. When diverse perspectives, backgrounds, and experiences come together, it creates a dynamic environment that fosters mutual understanding and personal growth. Through this exchange of ideas and insights, individuals gain a broader and more nuanced understanding of the world around them. In turn, this increased awareness contributes to a more tolerant and interconnected society, where people appreciate and celebrate their differences while finding common ground.

Another significant step for the ICR was extending its mission to various locations. By expanding its reach to diverse geographic areas, ICR broadened its impact and engagement. This initiative likely facilitated increased collaboration, knowledge sharing, and cultural exchange among regional museums across different regions. Taking the mission to new places enhances the committee's ability to address unique challenges faced by regional museums in various contexts, fostering a more globally connected network committed to the preservation and promotion of cultural heritage.

One important goal of the ICR was also to assist the unprivileged countries within ICOM, where the museum question is rarely mentioned on the political or cultural agenda; where the question of heritage, material and especially intangible, is undervalued. In 2017, the special project *Regional Museums' role in assisting to rebuild their local communities after an earthquake*, under the auspices of ICOM, ICR, ICOM Nepal, ICOM China, ICOM Japan, combined experts from Italy, Greece, Slovenia and ICOM Taiwan, i.e. countries with experiences with natural disasters, to help our museum colleagues from Nepal. We worked on how to protect heritage after a natural disaster. The key message that originated in the project was that museum artefacts should be guarded, or suitably protected, before a disaster even occurs, not thinking only on earthquakes.

At the request of our Nepalese colleagues, the second special project commenced two years later. Significant part was the collaboration of diverse regional museums from China, Italy, Israel, Japan, Aotearoa New Zealand, Slovenia and Taiwan with the ICOM National Committee of Nepal on the Development and Integration of Museum Policy for (Regional) Museums further underscores the commitment to supporting heritage protection without imposing Western views. Museums are adapting to include new and diverse social groups, particularly those

who are vulnerable, such as people with disabilities and mental health issues.

WELL-BEING AND INCLUSIVITY

Museums are increasingly acknowledged for their impact on public mental health. Initiatives like prescribing "green prescriptions" for the elderly to visit museums, as seen in the Mori-kami Museum and Japanese Garden in Florida (USA), showcase innovative approaches. Museums are becoming advocates for disadvantaged and discriminated social groups, preserving their stories and voices. As we heard at this conference, this is a practise in many projects of National Museums of Taiwan and Sinhongchoon Tea Museum.

MIGRATIONS – A BURNING TOPIC

In theory, we embrace differences, but how does this translate into the realm of migration politics?"

Who is a migrant?

Migrant and *refugee* are just two of the many terms we use to describe people who are seeking new homes in other countries. These two terms in particular are hot topics around the world owing to large numbers of people fleeing violence, poverty, political repression, and environmental disasters in their home countries for better and safer prospects elsewhere. But is there a difference between migrants and refugees? Simply speaking, a migrant is someone who chooses to move, and a refugee is someone who has been forced from their home. And does it matter?

My country Slovenia, in the heart of Europe, is on the crossroad from East to West and North to South. You can image how many peoples have been passing this territory since the pre-history.

Today migration is a pressing topic in many parts of the world, and regional museums actively participated in projects addressing this global concern. In 2017-2018, in collaboration with International Committee for the Collections and Activities of Museums of the Cities (CAMOC) and Commonwealth Association of Museums (CAM) led to a significant special project on migrations. ICR and some countries from ICOM South East Europe took part on presenting so called Balkan route of migrants. Regional museums, including one from Slovenia, actively contributed by preparing exhibitions and discussions on the concept of migration throughout history.

Recognizing the political nature of the migration question, regional museums were engaged with ICOM South East Europe to connect areas most affected by migration waves. While acknowledging the hesitations of some museums, the focus remains on the education of museum staff and a re-evaluation of collections with a broader perspective.

In 2018, a web platform was established for regional museums and museum professionals to share experiences, knowledge, and discuss ethical ways to engage with the diverse realities of migrations. Regional museums, being at the forefront of detecting changes in population, have a vital role in understanding and addressing migration dynamics.

Few places possess as rich a tapestry of experiences and nuanced perspectives on migrations and invasions as Taiwan, shaped by its dramatic historical background.

HUMAN RIGHTS

Inclusiveness is a powerful concept, we asserted and it starts close to home. Another burning topic is human rights and its use or consideration in museums. It's evident that significant strides have been made in the museum's efforts, incorporating crucial facts and their effects.

However, the connection between migrants and human rights is frequently emphasized.

On the occasion of the 75th anniversary of the Universal Declaration on Human Rights and in the perspective of the Human Rights day on the 10th of December, ICOM is organised a webinar with the aim of encouraging meaningful actions and promote the role of museums in advancing and protecting human rights. The initiative is also in line with ICOM's commitment to the United Nations 2030 Agenda by engaging global network in Sustainable Development Goal's implementation through a focus on human rights issues. The webinar delved into how the ICOM network and the broader museum sector, functioning as civil society organizations, can be actively engaged in "The Push for Pledges" campaign. This initiative aims to inspire tangible actions by encouraging participation through the Pledging Tree. It appears that the webinar served as an introduction, with some participants expressing a desire for more practical insights rather than theoretical discussions. Nevertheless, it served as a foundational step, prompting contemplation on how museums can actively engage in the ongoing discourse on crucial topics. Also, Taiwan offers great experiences at the Museum of Migrants in Taiwan.

"Where, after all, do universal human rights begin? In small places, close to home [...]" wrote Eleanor Roosevelt in 1958. I'm still proud of ICR conference in Kyoto discussing *Sustainable use of natural and cultural heritage and regional museums*. We heard several examples of inclusiveness in regional museums, from Canada to Japan and Russia to Taiwan. I believe that, in this manner, regional museums also uphold human rights

SOCIAL TRUSTWORTHINESS

With human rights comes the spread of trustworthiness as well.

Museums, traditionally not considered revolutionary, have become highly trustworthy institutions, even surpassing governments. Recognizing their evolving role, former ICOM President Suay Aksoy highlighted museums' entrance into new spaces, addressing a more diverse audience and emphasizing their positive impact on public mental health. It is important to keep this trustworthiness.

WHEN REGIONAL MUSEUMS BECOME ECONOMIC ENTITIES

Smaller museums, once undervalued, gained recognition for their economic contributions during the conference titled "Unleashing the Transformative Power of Culture and Creativity for Local Development" organized by the Organization for Economic Cooperation and Development (OECD) and ICOM in Venice in 2018. Economists discussed culture as a springboard for regional development, marking a shift in perception. Museums, especially local ones, were recognized as drivers of development, contributing to economic growth, urban regeneration, and cultural identity. Economists highlighted that museums contribute significantly to sustainable development, essential for local

development. The cultural and creative sectors were acknowledged for their transformative impact on the economy.

The discussions around today's burning topics were presciently held just before the onset of the COVID-19 pandemic, ushering in changes in tourism and lifestyles.

Museums, once viewed merely as budget-consuming entities, are now acknowledged as drivers of development, influencing economic growth, productivity, and employment. Key findings underscore the transformative role of cultural and creative sectors in diversifying economies, contributing to urban regeneration, and promoting destinations for living, working, and investing.

Once again, today we assert that regional museums play an increasingly vital role as a growing factor in tourism. The pandemic has significantly impacted tourism trends and budgets, with new tourist destinations shifting towards suburbs. Active tourism, such as hiking, cycling, and exploring local lifestyles, has gained popularity. With the initiatives of the museums and The Council of Europe designate certain historical routes, as there is e.g. the Silk Road, connecting countries and fostering understanding, knowledge, and cooperation.

The perception of museums as rainy-day attractions has evolved. Tourists now seek special stories and unique experiences, with local and regional museums becoming primary destinations for cultural exploration. Museums are no longer just repositories of artifacts; they have become activities for leisure and free time.

In essence, museums are becoming integral to the evolving lifestyle and preferences of tourists, marking a departure from the notion of museums as mere shelters during inclement weather.

The years 2020/2021 were pivotal for museums, bringing forth awareness of their power. The challenges posed by the pandemic after total closure prompted a redefinition of priorities and work approaches, leading museums to reflect on their difficulties and capabilities. Dr. An Laishun, ICOM's aptly chara Vice President, characterized the pandemic as both a crisis and an opportunity for the museum sector.

As we live now in the post-pandemic era, museums, including regional ones, are challenged to recognize and harness their newfound potentials. The integration of museums with new technologies has revolutionized communication and increased the appreciation of smaller museums. The core *modus operandi*, centered around caring for collections and intangible heritage, now incorporates deeper integration with technology, redefining the way museums operate.

ECO MUSEUMS AND CLIMATE CHANGE

Climate change is another burning topic.

As ICR wrote in the Kyoto Call for papers, regional museums are responsible to regional/local communities. However, regional museums must be responsible partners in respecting, preserving and interpreting traditions of natural and cultural heritage. They should be responsible and collaborate with experts of different fields, collecting intangible heritage - to represent people whose voices have not always been heard, being aware of professional training etc. Regional museums should

broaden the scope of museum studies to encompass ecological issues of the past, present, and future. These issues extend beyond grand narratives, as evidenced by the significance of understanding local situations, as exemplified in Kyoto. By comprehending the ecological context at home, regional museums can enhance their ability to grasp future challenges or those faced by neighboring regions.

Collaborations, such as the one between ICR and the Japan Eco Museological Society, explore the organic connection between eco museums and regional museums. The urgency of climate change has prompted discussions on declaring a climate emergency, aligning with ICOM's commitment and membership in the Climate Heritage Network. Cooperating with professionals from these fields of knowledge will get regional museums even more involved with changing society.

Two years ago ICR attempted to launch a section ICR Voices on the ICR webpage. "Efforts like this program, intended to collect information on museums' activities, demonstrate the importance of historical awareness and the preservation of social memories. The recently approved Museum Definition in Prague emphasizes museums' not-for-profit, inclusive, and ethical nature, aligning with the vision and mission of ICR and many regional museums.

CHALLENGES / OPPORTUNITIES

Given the mentioned challenges and opportunities, regional museums are poised to secure a valuable and influential position. By actively addressing the challenge of inclusiveness and leveraging it as a powerful concept, regional museums can establish themselves as vibrant hubs for diverse cultural narratives. Embracing inclusiveness not only enriches their collections and exhibitions but also positions these museums as essential contributors to social cohesion and understanding.

Furthermore, the outreach efforts of organizations like the International Committee for Regional Museums (ICR), bringing the mission to different places, contribute to the global relevance of regional museums. This expansion enables them to learn from a variety of contexts, share their unique stories, and strengthen collaborative ties with other cultural institutions worldwide.

In essence, regional museums, by embracing inclusiveness and extending their influence to diverse locations, have the opportunity to play a pivotal role in fostering cultural appreciation, understanding, and collaboration on both local and global scales. This valuable position positions them as key contributors to the broader tapestry of the global cultural landscape.

Are local and regional museums at the forefront of new changes? They must demonstrate flexibility in their actions. This was emphasized during the ICR's first online Annual Meeting in 2020, where the challenges and plans for recovery in a changing world were discussed. The pandemic underscored the responsibilities of museums to cultural heritage, the public, ethical standards, professional practice, and organizational standards. Communication emerged as a key theme, emphasizing the importance of connecting with communities and visitors. The digital leap taken by many regional museums during the crisis showcased the opportunities within challenges.

So museums became important social factors. It is essential to recognize the diverse political implications, acknowledging that in certain instances, narratives may still be restricted or subject to control.

In certain regions, the challenge lies in navigating the fusion of ethnic groups and cultures. The melting-pot theory's development through multiculturalism and ethnic interaction was a subject of debate. Museums, while collecting, exhibiting, and remembering, often find themselves navigating political landscapes. The recent ICOM statement on the Palestinian-Israeli conflict reaffirms the commitment to preserving cultural heritage and emphasizes adherence to international law and conventions.

Regional museums have evolved beyond being perceived as "frozen or dusty institutions" and are now recognized as dynamic entities with a crucial role in promoting regional cultural values. Their mission extends beyond preserving artifacts to embracing social responsibilities for local progress. If regional museums act as nuclei, they can provide direct contact with heritage, foster identification with the past, and understand the wishes of the modern community. They are the first to sense local changes and play a pivotal role in conveying the context of space, tradition, way of life, and the creativity of people.

CONCLUSION

In conclusion, regional museums face both challenges and opportunities in a rapidly changing world. Their adaptability, commitment to cultural values, inclusivity, human rights, eco awareness and recognition of the transformative power of culture contribute to their crucial role in local and global contexts.

Revitalization is a process. The revitalization of regional museums has been significant since 1993, with a growing recognition of their role in preserving cultural heritage, promoting inclusivity, and contributing to societal well-being. As they adapt to new challenges, regional museums continue to be dynamic institutions that explore innovative ways to connect with communities and address global issues. In times of change, their flexibility, commitment to cultural values, and social responsibility position them as invaluable contributors to the diverse tapestry of our global heritage.

At this conference we heard more about perspectives on regional museums and their evolving role in preserving heritage, promoting diversity, and contributing to societal well-being. This is inspiring and promises a bright future for regional museums. Our belief in the importance of these museums as guardians of the biography of objects, societal diversity, and historical landscapes resonates strongly. The idea that museums are not to be measured but explored captures the essence of their dynamic and enriching nature.

The recognition of the revitalization of regional museums since 1993 highlights the ongoing efforts and adaptability of these institutions in the face of changing times. As we navigate challenges and uncertainties, your optimism about the return of good times and the collective responsibility to care for heritage is inspiring.

Indeed, museums play a vital role in shaping our understanding of the past, present, and future. They are spaces for exploration, discovery, and reflection, fostering a sense of inspiration and identity. Your dedication to the mission of regional

museums is commendable, and your closing words serve as a reminder of the enduring importance of heritage preservation.

Hence, I am confident that regional museums underwent a revitalization of their operational facets some years ago, navigating challenges of that era. However, the current situations present numerous epic challenges and threats that demand our attention and strategic response. With the advent of innovative programs and the exploration of challenging, pertinent topics here in Taiwan, regional museums are increasingly solidifying their significance and credibility within their communities and on the global stage.

Somebody wrote: "future is way of thinking", which suggests that our mindset, attitudes, and thought processes are not just passive observers of what is to come but active contributors to the creation of our future circumstances. It encourages a mindful and intentional approach to how we navigate and shape the unfolding events in our profession.

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Regional Museums and Regional Revitalisation: Role Of Community-Driven Projects For Museums In Pakistan

Author | Sana Durrani

Lahore Museum | Lahore, Pakistan.

Abstract

Museums in Pakistan were facing a challenging situation after the pandemic crisis, where COVID-19 has taught us a significant lesson. As it brought some permanent changes in the way we lead our lives, it has also affected the way to perceive the idea of sustainability in the museums which has also brought us to the realization that traditional museum settings are no longer needed. Although the concept of virtual museums existed before this situation, most of the museums in Pakistan adopted it during the pandemic. For the Lahore museum, It turned out to be a helpful tool to reach broader audiences as well as engage communities but still, the museum objects locked behind glass cabinets remain unheard. This thought was further realized by an innovative idea of a community-driven project for the Lahore Museum in Pakistan which is thoroughly discussed in the submitted paper.

This paper aims to provide a detailed account of the experiences of a curatorial assistant who was involved in the "Be(Coming) the Museum" project, a community-led initiative undertaken at Lahore Museum which was the first initiative of its kind taken for any museum in Pakistan. This project, a brain-child of the artistic director of CCAI, *Asma Arshad Mehmood*, and interdisciplinary artist, *Shelly Bahl*, was a collaborative effort of the *Canadian Community Arts Initiative*, *Beaconhouse National University*, *Thinkfest*, and *the Lahore Museum*. As a research-based project with Neo-Futuristic approaches, the aim was to build a stronger relationship between communities and museums. For this purpose, the idea was to involve a group of 8 selected artists in creating their response through their artworks to the historical artifacts from the Museum collection. The agenda was to see the Museum as a breathing space whereas it also questioned the Future of the Museums. The project promoted inclusivity and diversity within the museum where the local community played a vital role in achieving this goal. With other notable examples, a detailed analysis of the challenges faced, lessons learned, and the impact of the project on the community and the museum itself have been presented in this paper. The findings brought this realization that the full potential of museums can be unlocked through i.e

- Museum's Revitalization
- Community Engagement
- Community Driven Projects

Background of the Author

Sana Durrani who is the author of this paper is a visual artist & art conservationist based in Lahore, Pakistan. She obtained her second Master's Degree (M.Phil.) in Art and Design with Honors from Beaconhouse National University, Lahore, Pakistan. She is trained as a Visual artist in particular where her art practice revolved around her research on abandoned spaces where she developed a sense of care and the importance of historical evidence which led her to study the art of preserving history through restoration. In 2019, she received advanced training in the conservation and restoration of paintings from Centro Machiavelli in Florence, Italy. Since then she has been working for the protection of heritage collections with various cultural organizations in Pakistan. Throughout her career, as an artist, researcher, project manager, and conservator she has had the privilege of working on numerous noteworthy projects and exhibitions for cultural heritage sectors. In 2021, she graduated from Iccrom Far Coll Asia as a Cultural First Aider for their international course on "*Rethinking disaster risk management for cultural heritage collections*." Also a recipient of a seed grant for this course, she was allowed to organize and lead a comprehensive capacity-building workshop aimed at equipping museum professionals with the necessary knowledge and skills to handle and provide first aid to heritage collections in emergency situations. This valuable experience of giving training helped her to enhance the capacity of museum professionals to safeguard and preserve our cultural heritage. Through this initiative, she had the opportunity to closely collaborate with the Museums of Pakistan and was actively engaged with the community. This experience not only allowed her to gain valuable insights into understanding the challenges faced by the museums in preserving, representing, and showcasing the cultural heritage of Pakistan but it also encouraged her to explore new ways of engaging with the community, such as organizing further interactive workshops and educational programs which proved to be highly beneficial for her both personally and professionally. As a passionate advocate for heritage collections, she became a member of the International Council of Museums (ICOM), and also served as the deputy in Pakistan for Together4Heritage UAE where she has worked on several projects in the cultural sector including consulting for various Museum and heritage sites i.e the Lahore Museum, Walled City Authority, Lahore; August Schoefft Painting Restoration Project, Sikh Gallery, Hungarian Embassy; Alhamra Art Museum and ICCROM. Recently she has undertaken community engagement projects which is helping her in redefining the role of museums.

Museum's Revitalization

The main subject being discussed here pertains to the endeavors of a regional museum situated in Pakistan that has undertaken several projects aimed at exploring and highlighting the distinctive history, culture, and preferences of the local community. By doing so, the museum has been able to revitalize its role and adapt new scenarios that are more relevant and significant to the visitors, thus enhancing their overall experience.

It also focuses on the new definition of museums¹ which is given as an excellent source and a very prominent example to justify that our institutions such as museum representation have evolved in a changing world by adapting new ways and approaches. According to the new definition of Museums,

"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible, and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."

This new definition clearly sets the standards and guidelines for museums worldwide and also

strongly defends my opinion that to maintain museum's relevance and significance, they must reflect the communities they serve. By doing so, they can better engage their audiences, foster inclusivity and diversity, and accurately represent the stories and experiences of the people they serve.

Community Engagement

To play a vital role in the revitalization, the museums should strongly reflect the community they serve. For example, Involving the local community in every step of the process would allow the people to participate in all aspects of museum work, including curation, interpretation, programming, and decision-making. This can also involve collaborating with local historians to create exhibits that showcase the unique history of the area, partnering with local schools to showcase student artwork, regularly hosting exhibitions that celebrate the cultural heritage of the community, educational programs, and other such events that engage visitors. Thus, Museums that invest significant efforts in researching and understanding the history, traditions, and cultural nuances of the community they cater to, can create exhibits that are more reflective of the local identity and resonate more deeply with the visitors. But to ensure that museums are welcoming and relevant to all individuals, it is crucial to create intentional community engagement projects. With a few noteworthy examples of some innovative projects done for other museums in Pakistan, Lahore Museum is mentioned here as a prime example of a regional museum that has played a significant role in contributing to the local community where it has not only promoted inclusivity but also facilitated a sense of ownership among community members, leading to a more meaningful and impactful museum experience for the

visitors. Such projects were thoughtfully designed to encourage diverse perspectives, foster inclusivity, educate the visitor, and promote accessibility. The paper thoroughly examined such community-led projects, showcasing instances of exhibitions and other initiatives undertaken that have positioned them as instrumental for revitalization.

Community-led projects

1. Fakir Khana Museum

My experience of working on one of the projects organized by Foundation Art Divvy curated by Zahra Khan for Fakir Khana Museum, titled "I, too, am a part of this history" happened to be my first encounter to give voice to such a thought. The exhibition which was a collateral of LB01: the Lahore Biennale, displayed the work of twenty-four leading contemporary artists. This collateral project which aimed at highlighting the lesser-known histories of the artifacts belonging to the museum collection, contributed to the rich cultural heritage of the society. Transforming the enchanting Fakir Khana Museum into an even more captivating and mesmerizing destination, the objective was to promote inclusivity and celebrate the diversity of our past.



Photo courtesy: Foundation Art Divvy; Fakir Khana Museum.

Through a variety of artistic interventions, the initiative succeeded in sparking renewed interest in Lahore's artistic heritage. This visionary initiative placed a significant emphasis on the crucial investment in emerging art movements and young artists. The results were remarkable, as they fostered stronger connections with the local community, and ultimately elevated the quality of the visitor experience to new heights which set new examples of the roles of community in the museum's representation.

¹ On August 24th, in the framework of the 26th ICOM General Conference held in Prague, the ICOM Extraordinary General Assembly approved a new museum definition.



Photo courtesy: Foundation Art Divy, Fakir Khana Museum



Fakir Khana Museum's Collection Artistic intervention

Photo courtesy: Sana Durrani Studio

2. The National History Museum

The second example which is mentioned in this paper is an Oral history project for the National History Museum Lahore. This unique museum situated in Greater Iqbal Park, Lahore, is Pakistan's first digitally interactive museum and is fully digitized and managed by The Citizens Archive of Pakistan, offers an immersive and engaging experience for visitors to learn about the rich history and culture of the Country. The Oral History Project that this Museum undertook was focused on the personal accounts and experiences of individuals who lived through significant historical events, which were collected, preserved, and then documented through different mediums.



Photo courtesy: National History Museum Gallery, Greater Iqbal Park Lahore.

The primary objective of this project was to present a multi-faceted and in-depth insight into history by shedding light on the diverse perspectives of individuals who have lived through it. One of the most intriguing aspects of this project was the inclusion of oral histories into both exhibitions and archives.



Photo courtesy: National History Museum Gallery, Greater Iqbal Park Lahore.

As the use of oral histories added a personal touch, this unique approach allowed for an authentic representation of the community's lived experiences to be conveyed and shared with others and also provided a deeper understanding of the community's culture and traditions. This particular approach of displaying historical artifacts was highly informative and effective in presenting a more complete picture of the past, which resulted in an educational experience for the visitors.

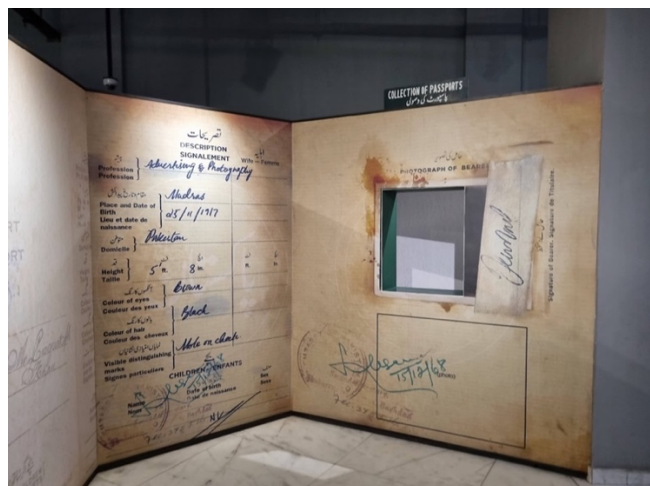
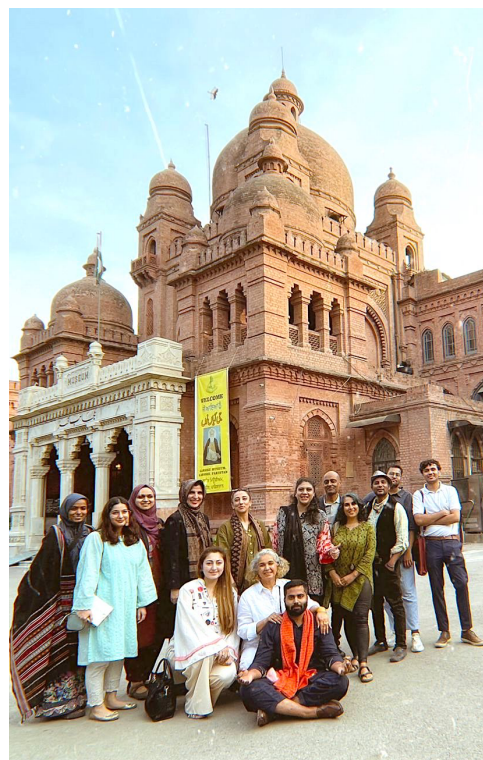


Photo courtesy: National History Museum Gallery, Greater Iqbal Park Lahore.

3. Lahore Museum

One of the major examples among the given of a regional museum that played and can further play a significant role in contributing to the revitalization of our community is Lahore Museum. The history of Lahore Museum which dates back to 1856, also known as the “*Ajaib Ghar*,” which means wonder house, is one of the most prominent and historic museums in Pakistan.² The Lahore Museum’s project titled *Be(coming) the Museum*, allowed me to contribute constructively. This innovative idea for the Lahore Museum was a collaborative effort of the Canadian Community Arts Initiative, Beaconhouse National University, Thinkfest, and the Lahore Museum. The project was a brainchild of the artistic director Asma Arshad Mehmood³, and interdisciplinary artist and New York-based curator, Shelly Bahl⁴.



Be(coming) the Museum Team

As a research-based project with Neo-Futuristic approaches, the project served as an excellent exemplar of a community-led project. In the initial phase of the project, eighteen selected Pakistani artists and curators participated in a two-day seminar and workshop at Beaconhouse National University and Lahore Museum, where they discussed What the Museum of the Future will be. By crafting research-based innovative responses to the history of this place and its assortment of galleries which includes the *General Gallery*, *Contemporary Paintings Gallery*, *Miniature Paintings Gallery*, *Pakistan Movement Gallery*, *Postage and Stamp Gallery*, *Manuscripts Gallery*, *Coins Gallery*, *Pre-Historic and Indus Gallery*, *Hindu Buddhist and Jain Gallery*, *Gandhara Gallery*, *Ethnological Gallery*, *Islamic Gallery*, and *Sikh Gallery*, The project moved to its implementation phase. Along with a solo presentation of artworks by visiting Artist, Shelly Bahl, a group of 7 new site-specific artwork interventions were selected from the chosen proposals.

Brief details of their works were further elaborated with reference images i.e.

² (Bhatti, 2012)

³ Asma Mahmood is a Pakistani-born visual and media artist and a seasoned arts curator. She currently serves as the Artistic Director of Canadian Community Arts Initiative, producing and presenting various multi disciplinary arts festivals in Toronto. Mahmood helps to refresh and transform communities into vibrant catalysts for innovative arts and cultural programming. She advocates for a stronger multicultural Canadian presence in the global arts landscape. Asma Mahmood has received recognition for her work through awards such as the Queen Elizabeth Diamond Jubilee Medal, Excellence in Community Service/Awards, SAVAC Artist of the Year and other regional citations. She has served as an editorial board member for the Toronto Star, founding board member of SAVAC, Mississauga Arts Council, Chair for Art City Toronto, and as an advisor for municipal arts policy.

⁴ Shelly Bahl is an interdisciplinary artist, curator, educator and decolonizing art trailblazer. Bahl was born in Benares, India, and is currently based in New York City. She has been leading and participating in BIPOC and feminist artist-run culture in Toronto and NYC for over 25 years. She is a founding artist member of SAVAC (South Asian Visual Arts Centre) and ZEN-MIX 2000: Pan-Asian Visual Arts Network in Toronto. She was the inaugural director of SAVAC from 1997-1999.

Bahl received her BFA (Visual Art and Art History) from York University, Toronto and her MA (Studio Art) from New York University. Her interdisciplinary work in drawing, painting, sculpture/ installation, performance, photography and video has appeared in many solo and group exhibitions in North America and internationally.



Image 1: Takeaway, Shelly Bahl, Various, Ink on the Wallpaper, Size variable, 2000

The solo representation of Shelly Bahl's narratives was based on facts and fiction rooted in specific cultural histories, which she then re-contextualizes and re-imagines through different mediums submerging them with the museum's collection in Hindu and Jain Gallery. Here, Bahl's wallpaper scrolls are re-shaped into two decorative carpet-like forms, as if lying on an altar along A trio of wax female figurine candles are burnt down and fused in pools of red and white and placed in the middle of this make-shift altar in some sort of mysterious ritual. Image 1 & 2



Image 2: Songs of Lament: Ceremonial-Trinity, Shelly Bahl, Melted Female Wax Figurines on a Ceramic Plate, Size variable, 1994 / 2022-23

1. Aimen Gillani who chose Arms and Ammunition Gallery, considered Pakistan's current socio-political context, the artist focused on selecting the Grandiosity of Queen Victoria's bronze sculpture as her object of inspiration and re-imagined it through multimedia installation. Her animation was a Projection mapping animation at the back of the original museum collection which considered the political leadership of the nation to be functioning within a colonial mindset and under the influence of superpowers. Image 3



Image 3: Moving Past Queen Victoria Through a Decolonial Structure Projection mapping animation, 2023.

2. Ali Arshad's work at Gandhara Gallery addressed specifically the details of one relief sculpture. His work materialized as a dialogical soliloquy between the museum and also the enculturation of one of the museum collections titled "Miracle of Sarasvati" from Gandhara Gallery. Image 4



Image 4: Nafees (Refined Soliloquy); Glass, water, marble and fish, 2023

3. Luluwa Lokhandwala's site-specific installation in the Hindu and Jain Gallery invited viewers to reflect upon the points of connection that exist across faiths, through objects and sounds of worship, and at its foundation, the journey towards the Divine. It was an attempt to reintroduce ritual practice into the Hindu, Buddhist, and Jain Gallery by creating small sacred gestures. Image 5



Image 5: Deva; Site-specific installation with Soundscape, 2023

4. Sadaf Noori malik' work was displayed in the main hall, a Miniature gallery which was inspired by Sadequain's ceiling mural that was once visible at the entrance of Lahore Museum and is now covered and under restoration. This immersive simulation invited viewers to seek symbols present within Sadequain's imagery that allude to the "architecture of the universe." Image 6



Image 6: "The Quest for Knowledge" Visual simulation with soundscape, 2023.

5. Tooba Ashraf's recreation of an old painting of an interior space setting from Painting Gallery was a dialogue between the subject identity constructed by the artist Shafeel Sadiqqi and her. The juxtaposition of the two artworks highlighted a sense of past and present while commenting on the complexity of influences. Image 7



Image 7: Saqin Zindagi, Site-specific installation, 2023

6. Tashfeen Majeed's work in *Indus Valley Gallery* explored the living history of the Indus Valley civilization's clay toys. To create a bridge between visual, poetic, literary, and performance art, he used clay as a medium along with poetic text and spoken word.. Image 8



Image 8: I Am Ghoughou Ghora of Ghoray Shah Darbar; Site-specific installation, Clay, fabric, wheat stem, and water-based pigments, 2023

7. Wardah Naeem's work in the *Ethnological Gallery* was inspired by a series of Mughal miniature paintings from the collection of the Lahore Museum where her artwork in the exhibition utilized digital technology and traditional crafts tradition. Image 9



Image 9: The Golden Age of Mughal Paintings, Digital print on canvas and machine embroidery in silk and metallic threads with silver and gold leaf, 2023.

By showcasing the diverse perspectives and narratives of the participating artists, artistic interventions were a high attraction for the visitor's expectations. It highlighted the importance of preserving local heritage and strengthening the sense of community to such a call of action for proposing projects for regional museums and community hubs. Through this initiative, the museum was able to present a more comprehensive and accurate picture of the local culture and heritage. This approach helped in breaking away from a single, monolithic interpretation of culture and instead embraced the richness of different viewpoints and experiences of the participating artists which allowed a more inclusive and dynamic representation. This project served as an outstanding example of community engagement, providing visitors with a more meaningful and immersive experience. Moreover, It allowed them to see themselves reflected in the exhibits and fostered a personal connection to the museum.

Conclusion

Based on my own experiences and understanding, the given examples and references identify that by incorporating artistic interventions, hosting exhibitions, and offering educational workshops, these museums achieved a significant impact on the overall experience of the visitors which has brought to the conclusion that the Museums which reflect the community they serve hold a more significant place in the cultural landscape of the region. If community members collaborate with museum professionals i.e. hosting training workshops and events focused on developing exhibition ideas and educational programs, a museum setting can be an educational and empowering experience that can help individuals, particularly young people, to connect with their own cultural identity and history. They will not only nurture education but will also contribute significantly to preserving and sharing a community's cultural and historical heritage for the benefit of future generations. Moreover, museums should establish partnerships with the community to involve storytellers, poets, and writers in crafting and sharing narratives connected to the museum's collection and local history. Documenting, Celebrating, and sharing the stories and traditions of the people through such projects for museums can fulfill our social responsibility toward the promotion and protection of our cultural heritage.

Thus, by prioritizing community involvement more actively, museums can become vibrant and dynamic spaces that reflect the needs and interests of their visitors. I believe that for preserving our local heritage and strengthening our sense of community, such projects for Regional museums and community hubs are an essential element to foster this thinking in museum settings. I think it's essential that we should continue to support and invest in these types of initiatives further. Implementing such thinking will not only promote the unique history and culture of our region but will also foster connections, facilitating learning and productive collaboration among people. The given examples in this paper were an approach to my unwavering belief in the importance of community-led initiatives for museums. Moreover, to ensure that museums reflect the community, our regional museums should also align with the ethical and professional standards mentioned in the ICOM definition which demonstrates a commitment to operating ethically and professionally.

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