TAIWAN
A LIVING MUSEUM

國際博物館協會2022 布拉格大會學術論文集

THE POWER OF MUSEUMS: 2022 ICOM PRAGUE SELECTED PAPERS FROM TAIWAN

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理事長序

永續前行的臺灣－博物館之島的力量

西元2022年8月國際博物館協會(International Committee of Museums, ICOM)在捷克布拉格辦理第26屆大會(ICOM PRAGUE 2022, 26th ICOM General Conference)，具有劃時代的意義。其一，是吸引來自全世界超過百個國家、數千名博物館從業人員與相關大學校院的研究人員參與；其二，是自2020年開始的新冠疫情終於趨緩，跨國性的交流與交通也終於從封城鎖國狀態下解封，也是許多博物館人三年之間第一次出國；其三，是重新釐清與確認博物館的新定義(the new definition of museum)，從2019年國際博物館協會京都大會提出博物館定義的草稿引發諸多爭議下，透過調查與溝通重新制定博物館的新定義，終於獲得大多數會員的贊成並通過；最後，是臺灣在博物館的實務經驗與博物館學術研究獲得國際社會的肯定，透過論文口頭發表與海報發表形式，再次與國際博物館社群交流互動。而本次博物館協會布拉格大會也有創新之舉，就是有史以來首次的現場(on-site)與線上(on-line)並行的辦理形式，這或許也是為部分國家尚未開放解封的權宜之計，卻也彰顯出疫情後高度肯定與使用線上溝通的新趨勢。

臺灣在本屆國際博物館協會布拉格大會的參與十分踴躍，共計有50篇研究成果發表，包含論文口頭發表與海報發表，透過現場與線上雙重管道呈現。其中，中華民國博物館學會為鼓勵國內博物館從業人員與大學校院研究人員分享臺灣經驗，透過「補助博物館專業人員出席2022 ICOM布拉格大會及學術發表」計畫給予其中43篇發表者經費補助，目的在彰顯我國一直以來博物館學研究能量與博物館實務運作豐富經驗，藉由參與國際學術研討會，讓博物館專業人士能夠達到學術交流、專業分享、國際往來與人員互動的目的。但學術研究成果的彰顯，仍須有具體呈現，因此中國民國博物館學會在會後著手徵集論文，廣邀發表者參與本次論文集的出版，最終收錄16篇論文，劃下完美的句點。

　　這16篇論文從不同角度、各種專業出發，聚焦在博物館的力量(TheiPoweriof Museum)的主題，不論是博物館中的展示、網路、人才培訓、性別主義、無障礙與平權、數位參與、社區營造、博物館合作、風險管理、社會包容、展示權勢、兒童觀眾、導覽、戲劇呈現、區域合作與活化、舊建築再利用、跨域策展以及博物館治理等，堪稱一時之選，但也不免有遺珠之憾。期許透過本次論文集的出版，讓國內博物館從業人士與大學校院研究人員對於我國博物館發展有更近一步的認識，透過此出版品拋磚引玉，期待未來有更多人投入博物館實務工作與學術研究的領域，為我國的博物館開創新局，讓這座島嶼承載更豐碩的文化與藝術量能，展現出臺灣就是一座活的博物館，不斷地有新事物發生、持續地有新成就出現，讓這塊土地上的人、事、物續寫我們的故事，博物館可以永續地發展與經營！

中華民國博物館學會理事長　　洪世佑

The Power in an Island of Museums- Taiwan is Striding towards Sustainability

The ICOM Prague 2022, the 26th ICOM General Conference was held in Prague, Czech. It has a significant meaning for three aspects: the first one is that it attracted thousands of members from more than one hundred countries all over the world; the second one is that it represented the first on-site meeting for many museums professionals after the outbreak of COVID19 and lock-downs of most countries; the third one is the new definition of 'museum' was finalized and agreed in the assembly. What was more important to the museum community in Taiwan is the presentations from both museum academic and professionals in Taiwan to share their research projects and practice with their colleagues from other countries. Another innovation in the ICOM Prague 2022 was the integration of on-site and on-line conferencing for the first time, as a resolution for some countries still prohibited international travelling. It also demonstrates that a new method of communication has gained widely acceptance after the pandemic.

Taiwan actively participated in the 26th ICOM General Conference with 50 presentations, both orally or by poster, via on-site and on-line. The Chinese Association of Museums, R.O.C., kindly provided travel grants for 43 delegates to encourage museums professionals to share and exchange their experience with their international colleagues. It also showed that the fruitfulness of the museuology/museum studies in our country. Attending the ICOM Prague 2022, the most valued international conference in the world, could provide a platform for academic exchange, knowledge sharing, personal interactivity. Yet a solid achievement is needed as a result. Therefore, the Chinese Association of Museums, R.O.C., decided to call for publication from the 50 papers presented in the conference. The proceedings has collected 16 papers from authors and hopes to present the power of museums, both academic and professionals in Taiwan, an Island of Museums.

These sixteen papers all focused on the theme of 'The Power of Museum' from different perspectives and professions, including museum exhibitions, internet and the power of web, personnel recruitments, gender studies, accessibility and inclusion, digital participation, community empowerment, museum partnership, risk management, power of exhibition, museum and children, interpretation, museum and drama, regional regeneration, reuse of historic buildings, interdisciplinary exhibitions and museum governance and visually impaired visitors . It can be said of a collection of the museum research in contemporary Taiwan, although it might still be incomplete. However, it is the hope the Chinese Association of Museums, R.O.C. to have the proceedings published and broaden the scope of museum researchers and professionals. I also hope that this publication will attract more people to join museum studies, both in academic research and museum practice. Taiwan, as an Island of Museums, is actually a living museum. I am looking forward to seeing that presentation of rich cultural and artistic power, with more and latest achievements to tell stories of the people, events and objects in this land. In brief, Museums in Taiwan are striding towards sustainability.

The Chairman of the Chinese Association of Museums, R.O. C.

Shih-Yu Hung

主編序
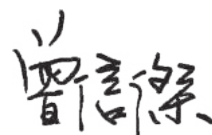
新定義 X 新走向－一場凝聚臺灣博物館力量的華麗盛宴

　　2020年開啟一波世人前所未料的劫難。新冠肺炎突然之間席捲全球，奪走數百萬人的寶貴生命；影響所及，人類生活也產生前所未有的劇變，從對醫療的重視、對交通的停滯、封城政策、解封速度等，博物館也無法自決於這波疫情的衝擊。其中最直接的改變是博物館閉館不對民眾開放、歐美甚至有博物館因此而關門大吉、無數的博物館員工面臨失業危機、博物館的線上服務開始普及。

　　2022年終於迎來了疫情趨緩，世界各國開始逐步解封，跨國旅遊、城際交通、實體開放等，促成在捷克布拉格舉辦的第26屆國際博物館協會年會得以順利舉辦。來自世界各國的博物館研究人員、實務工作者、大專院校師生、藝文工作者齊聚在這個歐洲文化古城，分享最新的研究成果與實務經驗。很幸運地，臺灣也沒有缺席，超過五十篇論文發表、將近百人到現場或是透過線上方式參加，無非是在為國際博物館社群盡一份心力。其中極為重要的成就即是通過博物館的新定義，讓博物館也能與時俱進，跟上時代的腳步；另外，新科技帶來的衝擊與疫情期間博物館求生存的變通形式，也都成為國際博物館協會布拉格年會的焦點。

　　2023年在中華民國博物館學會的努力推動下，徵集16篇在布拉格年會發表論文，為時代作為見證，也期許藉此凝聚臺灣充沛的博物館動能。感謝文化部的支持與中華民國博物館學會的後援，臺灣博物館力量再次被世人看見，本次論文集得以出版，除了作者群們戮力完成外，也衷心感謝一群無名英雄(每篇論文的兩位匿名審查委員)，中華民國學會理事長、秘書長、執行秘書的包容，文字編輯與美術編輯的盡心盡力，還有英文校稿的柏戰教授(Professor John Burke)，讓這本論文集順利付梓刊印。凡走過必留下痕跡，我們期許這本論文集的發行，除了紀錄過去幾年來臺灣博物館界的研究能量外，能希望能藉此拋磚引玉，吸引更多有志於博物館學的研究者與工作者，共同加入博物館的大家庭，創造臺灣博物館之力，為臺灣的博物館開創新的方向。

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主編 曾信傑

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New Definition X New Direction – A Glamorous Banquet to Unite the Power of Museums in Taiwan

In 2020 there was an unprecedent disaster that swept across the world. The outbreak of COVID19 has taken millions of valuable lives globally. It affected people's life to a unpredicted extend, from the emphasis of medical care, the halt of communication, the policy of lock-downs to the lift of epidemic. Museums were not isolated from the pandemic. The impacts included the close of many museums, the unemployment of museum staff, the popularity of on-line services.

It was not until 2022 did the world welcome the slowdown of epidemic, following the international travelling, intercity communication, physical opening of facilities. As a result, the 26th General Conference of ICOM was finally held in Prague. It drew museum researchers, practitioners, academics and art and cultural employees to this famous European historic city. Delegates from all over the world were able to share their research and practice with each other. Luckily, Taiwan was not absent in this significant cultural banquet. There were more than 50 papers presented and almost 100 Taiwanese delegates participated in this event, either on-site or on-line. One of the great achievements of the event was the approval of new definition of museum, which provided an initiative for museum community to keep up with the society. Another highly valued issue in ICOM Prague 2022 was the incorporation of new technology during the pandemic, which museums started connecting with their visitors via on-line platforms.

After the conference, the Chinese Association of Museums, R. O. C. put lots of efforts to collect papers presented in ICOM Prague 2022. 16 papers were submitted as the witness of our time, as well as the building a sense of belonging to the museum community in Taiwan. A great thank goes to the Ministry of Culture for their support and the Chinese Association of Museums, R. O.C. for the sponsorship. In order to demonstrate the power of museums in Taiwan, the publication of this proceedings cannot be realised without the contribution of all authors. I would also like to thank to many nameless heros who helped with peer reviewing. The Director-General, General Secretary and Secretaries of the Chinese Association of Museums, R. O. C. were very much supportive. I also appreciated the assistance from editor, designer and proof-reader (Professor John Burke) for their time and efforts. Without your help, the proceedings could not be published. As the chief editor, I truly hope this publication not only record the research of museum community in Taiwan but attract more attention from people who are interested in museums. Together, we are a family. We are aiming to create powerful museums and lead future direction for museums in Taiwan.

Chief editor

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Pandemic-Era Strategies Employed by Juming Museum

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Abstract

Numerous studies have discussed exogenous and endogenous development. However, the Juming Museum, a sculpture museum in the Jinshan region of Taiwan, adopted a "third way" approach that stresses the interplay between local and external understandings of Jinshan's development. Multiple case studies have investigated the theoretical validity of the third way. In this paper, we use the Juming Museum as a case study to assess whether actor–network theory (ANT) and the third way can serve as the new standard for private museums. The findings of this case study revealed that ANT could explain the development of the Juming Museum. However, the case study also revealed numerous problems that must be overcome before ANT can be applied in private museums.

Keywords : Juming Museum, third way, private museums, actor–network theory, Jinshan settlement however

Introduction

Actor–network theory (ANT) has primarily been applied to the study of settlements. Research on the study of settlements that have applied ANT have mainly focused on promoting and elaborating on the basic theory of a "third way" in settlement development or empirical studies in which ANT is applied (Lowe et al., 1995; Amin & Thrift, 1995; Woods, 1998; Kortelainen, 1999; Burgess et al., 2000, Morris, 2004).

The development strategies adopted in different regions are influenced by variations in the manner in which the region has previously developed. For example, many areas gradually establish horizontal networks that lead to a "third way" of development, a concept proposed by Amin and Thrift (1995). This "third way" involves a connection between endogenous and exogenous development with both endogenous and exogenous factors being equally critical to the development of a settlement with no meaningful differences between the two. To more clearly define this "third way" of settlement development and to verify the concept's theoretical basis, we present the example of the Juming Museum, which partnered with the New Taipei City Government's Agricultural Department and Green Landscaping Office to organize a festival on the northern shore in 2021, during the global COVID-19 pandemic. This event raised questions about how the museum adopted to the crucial role of networker among various actors, and why the New Taipei City Government did not pursue a partnership with a travel agency. The Juming Museum and the New Taipei City Government play key roles in promoting education in the settlements in the Jinshan region. The pandemic led to a sharp drop in the number of international tourists, which coupled with visitor limitations imposed by pandemic prevention policies, considerably restricted even domestic travel. The Juming Museum has consistently pursued quality in its planning and execution of plans to promote art and culture. Accordingly, the museum has become a key supporter of translating art into a form that suits these circumstances. This study is an investigation and analysis of these circumstances.

Taiwan was severely affected by the COVID-19 pandemic in 2021. Through experience and observation, researchers discovered that the Juming Museum, despite being in a somewhat remote location, was able to use the Internet to overcome stay-at-home restrictions and employ its curators with expertise in sculpture to enable academic

study. Furthermore, because the pandemic prevented Taiwanese citizens from leaving the country, competition in the domestic travel industry increased. In response, the Juming Museum increased its focus on reinforcing its connection with settlements in the Jinshan region by establishing an art community, with the museum as a central hub. This art community involves partnerships with local schools and public–private partnerships with New Taipei City Government agencies. Given these actions, this study was conducted with two objectives. The first was to systematically summarize the "third way" established by the Juming Museum and the Jinshan region settlements, using an ANT-based explanation of the development process and an analysis of the museum's exogenous and endogenous development. The second was to identify a means of establishing a "third way" for the Juming Museum and the Jinshan settlements by overcoming geographical restrictions, leveraging the sculptures for which the museum is famous in online advertisements, and using cash advances on fundraising platforms to gain market insight, and overcome limitations arising from a need to save resources while developing innovative concepts.

Establishing a "third way" can also be used for academic development. This can be accomplished, for example, by managing a Facebook Page to unite oligopolies and moderate online discussions between Juming Museum and the faculty and students in art schools and art departments on the problems and possibilities inherent in sculpting. This will enable them to analyze the "third way" of sculpting that developed in response to the pandemic, and involves presenting traditional sculptures and video sculptures by using technology.

A. Pandemic-related changes to settlement structures

The first part of this study was an analysis of the Juming Museum's exogenous development. Because the COVID-19 pandemic led to considerable changes in the region's exogenous development, this analysis involved a review of the literature on epidemics and strategies employed during plagues and how such strategies were applied at the Juming Museum.

1. New regulations for terroirs

We conducted a retrospective analysis of prevention measures adopted in cities in the 17th century in response to the outbreak of the bubonic plague. The government at the time enforced strict lockdowns of cities and terroirs, with residents being prohibited from leaving; violators were executed, and all stray animals were culled. Furthermore, the cities were divided into different quartiers, each with its own syndic acting as an authority. City residents were ordered to remain at home on specific days on pain of death. The local officials personally locked the door of each house or apartment and presented the keys to the syndic, who was responsible for holding them until the completion of *la quarantaine*, or the quarantine period. Small wooden channels were constructed in the streets and inside rooms to enable suppliers to provide residents with rations without coming in contact with them. When leaving the house was necessary, residents registered their excursions to prevent coming into contact with others. During the plague, each individual was confined to a fixed location within an enclosed, segmented, and constantly monitored space. Their movements were controlled and all events were recorded, with the consistent recording of events connecting the center with the periphery. Undivided power was wielded in accordance with the will of a continuous and hierarchical figure, and the living, diseased, and dead were located, examined, and documented. This formed a compact disciplinary model, which was implemented during the plague to bring order to confusion.

2. Redistribution of power

During the plague, individuals mingling led to the spread of disease and disorder. When prohibitions are influenced by fear and death, mal-intent often develops. As Michel Foucault wrote, "It lays down for each individual his place, his body, his disease and his death, his well-being, by means of an omnipresent and omniscient power that subdivides itself in a regular, uninterrupted way even to the ultimate determination of the individual, of what characterizes him, of what belongs to him, of what happens to him."[1] This is similar to the conditions during the COVID-19 pandemic, with each person complying with government regulations and working from home,which resulted in a loss of freedom despite it appearing to offer flexibility. The situation is similar to that of the panopticon designed by Jeremy Bentham in 1786, although the contemporary monitoring system takes the form of online networks rather than an architectural structure.

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1 Michel Foucault, *Discipline and Punish: The Birth of the Prison*,. trans. Shao-Chung Wang (Taipei City: China Times Publishing, 2020) 371, 373, 374.

monitoring system takes the form of online networks rather than an architectural structure. The online interactions that occur in these networks resemble a security guard observing inmates' actions from a central tower. Daily check-ins and fixed online hours of working from home have led shared, collective spaces to become places of exchange between individuals. Social interactions occur through text messages, and questions are asked only after careful consideration and examination. These factors have led online interactions to become the expected norm of the future.

B. Mindset changes at the center and periphery

Exogenous development strategizing in settlements involves the dichotomy of the settlement and the city. We discovered that the network communication mechanisms maintained by the Juming Museum led to the peripheral geographic area undergoing endogenous development and qualitative change. A settlement is considered ideal when it is orderly, harmonious, healthy, and safe, as well as a refuge from modernity. Moreover, settlements are characterized by mutual support, self-help, and voluntary participation.

Japanese anthropologist Yamaguchi (2000) adopted a cultural anthropology perspective and asserted that new civilizations are established on the periphery and develop discourse based on the centrality and peripherality of culture. Yamaguchi also indicated that peripheral territories should be given academic consideration and reported that historically, talent living on the borderlands crossed borders and were internationally active and that interactions and alternations between the center and the periphery enabled marginal settlements[2] to transform crises into opportunities for success.[3] Lee (2005) proposed three strategies settlements could adopt to generate opportunities for endogenous development: local engagement, local identification, and utilization of local resources. In community theory, the art museum plays a crucial role as a mediator connecting various stakeholders, driven by a mission that serves the greater good (Bacon,2012).

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2 Marginal settlements: *Genkai shūraku* in the original Japanese; this term was coined by Japanese sociologist Akira Ono and refers to a settlement at risk of disappearing due to depopulation and societal aging (with half or more of the residents older than the age of 65). See Matsunaga and Tokuta, eds., *Regional Vitalization of the World: Startups in the Peripheries*, 45.

3 Matsunaga and Tokuta, eds., *Regional Vitalization of the World: Startups in the Peripheries*, 42–44.

Analysis

The outbreak of the COVID-19 pandemic in 2020 led museums to reflect on the meaning and value of their existence and assess the changes in the world to determine how they could conduct business by expanding their perspectives and remaining up to date on social trends.

A. Museum business strategies during the pandemic

According to the 2020 annual report of the International Council of Museums (ICOM), 95% of the museums outside of Taiwan transitioned to work-from-home arrangements (as of April 2020), and many offline activities moved online. The percentage of online museum activities rose from 15% to 50%, which indicates that "art" and "propaganda" played key roles in the shift. However, 30.9% of long-term employees were furloughed or became part of the 46.1% of freelancers or short-term contractors who were similarly affected by the pandemic. In the the Juming Museum case, the museum was concerned whether asking their employees to use annual leave would compromise their pay entitlements, and how working from home would affect their career planning and professional development. This article conducts a case study on the museum policies of the Juming Museum from 2020 to 2021. Therefore, the research focuses primarily on the promotional policies of the museum during these two years. The transformation strategy of the Juming Museum is derived from its past sculpture exhibitions in various countries as part of its brand marketing along with the preservation of numerous archival materials related to Juming himself. With this foundation, the museum can undergo relatively low-cost transformations across different media.

1. Business strategies transforming "quantity" into "quality"

A close investigation of the social media performance of museums in 2020 revealed that the number of museum Facebook, Twitter, and Instagram followers rose respectively by 23% to 37,480, by 21% to 32,600, and by 90% to 18,900 followers since then. Furthermore, museum website traffic was as high as 545,000 visitors. These statistics indicate that during the pandemic, online platforms transformed physical and online norms. This was also observed with respect to Taiwan's museums. A paper entitled

"Impact of COVID-19 on Decision Making of Museum Visitors in Taiwan" revealed a surge in the number of museums' online visitors after the COVID-19 outbreak. Furthermore, the results of online questionnaires indicated that the majority of users who searched for and used the museums' online resources were regular visitors with high levels of interest in the museum; visitors who were predominantly young and middle-aged adults with college or higher levels of education and whose viewing habits of the museums' online digital resources did not change. Therefore, optimized digital resources is a key consideration of this group, which has led numerous museums to transition from a "quantity" to a "quality" strategy.

2. Museum Positioning and propaganda

The Juming Museum has an advantage in the Northeast corner, where there are no universities or local cultural museums nearby. Coupled with the government's expectations for the fishing and agricultural industries in the Jinshan area, this scenario has facilitated the introduction of artistic creativity into the Jinshan community, contributing to domestic tourism competition. In 2020, cultural institutes around the world were negatively influenced by the COVID-19 pandemic. Museums faced challenges related to museum closures, a loss of jobs, and digital transformation. The Juming Museum is located in the Jinshan District of New Taipei City, which according to the July 2021 census data from the New Taipei City Government website, has a population of 20,926 and is considered a township with a declining population. In this area, the Juming Museum is a cultural institution that offers arts education and local connections. In 2019, the Juming Museum expanded its promotion of sculptures and children's art education in its M.E.E.T. campaign, which focused on physical transformations and community partnerships centered around the museum, life, eco-friendliness, and community. The 2020 *Nonprofit Organization Juming Culture & Education Foundation Annual Report* indicated that unlike national or municipal museums, the Juming Museum's main sources of revenue are donations (NT$49,772,845, 42.29%), admissions (NT$15,165,695, 12.89%), and creative and cultural derivatives[4] (NT$21,157,115, 17.98%); the Juming Museum also sold 300 limited edition cultural product replicas. A

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4 The cultural and creative derivatives are mainly cultural and creative products based on Ju Ming's sculptures and Juming Museum's own features; the derivatives integrate life and art and include stationery, apparel, accessories, home products, DIY kits, books, art pieces, and replicas. The Tai Chi paper sculpture is a scaled-down model of Ju Ming's piece entitled "Tai Chi Series—Single Whip." See NPO Juming Culture & Education Foundation's "2020 Nonprofit Organization Juming Culture & Education Foundation Annual Report," page 43.

breakdown of the museum's admissions revealed a total of 84,000 visitors in 2020, which is quadruple the population of Jinshan (20,926 people). Among the visitors were 112 foreign nationals, 543 visitors who qualified for free admission as local residents, and 102,000 attendees of the summer open house event. These numbers indicate that the Juming Museum is a major cultural institution and promotor of the arts in the Jinshan settlements. During the pandemic, the museum's positioning and outreach were key factors. The operational changes within the Juming Museum can be categorized into "physical-to-digital transformations" and "public–private partnerships."

3. Listening to local voices through social media

For the Juming Museum, its plans to improve relations with local communities and the quality of its services led it to develop a third-way network involving the Jinshan settlements and itself. This supported its founding mission to improve "community ties" and "education promotion." Mobile communications technology has increased the speed of information transmission and dissemination considerably. Most people have smartphones, and technological developments have prompted major museums to develop innovative and engaging digital content that is aesthetically pleasing and informative, to ensure that they can remain current and retain audiences in this age of information overload. Viewing and listening are the primary forms of audience engagement, regardless of whether an original work of art or a digital image is being viewed or whether a seminar is online or offline. Viewing involves more than simple visual perception of objects; it also serves as a means of cultural and educational inheritance.[5] Therefore, the Juming Museum gained insight into customer expectations and associated markets and obtained funding by selling customized replications of cultural products. Furthermore, in its academic research, the museum identified respondents who met its research requirements through their Facebook Page. These practices demonstrate the museum's position and its marketing practices.

4. Physical-to-digital transformations

Museums' responses to social developments and public needs have led to a people-centered and action-oriented paradigm shift. The effects of COVID-19 led the Juming Museum to replace its 2020 Children's Arts Summer Camp with a 2020 Ecological

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5 I-Ting Tseng. "The Starting Point for Museum Participation: Google Arts and Culture and the Online Curatorial Practices of the National Palace Museum." *Museology Quarterly* 35, no. 2 (April 2021): 59–61.

Art Course. Furthermore, the museum established a collection of museum voices and subsequently expanded the scope to include voices from the Jinshan District. These voices were uploaded to the Jinshan audio database, providing the public with an audio experience of physical ecologies. These measures represent the Juming Museum's digital approach to expanding their markets.

Furthermore, in compliance with the COVID-19 prevention policies implemented in March 2020, the Juming Museum converted its Tai Chi collection into an exercise guide, and collaborated with seven sports and leisure businesses around Jinshan to develop a special exhibition entitled "Stadium Creation," along with a two-ticket package and related online activities. The museum also partnered with Garmin to organize an online marathon—Sports Garmin Competition. Online videos on Tai Chi and yoga were released on Mother's Day as part of an outreach program targeting athletic groups. In this case, the dissemination of the exercise elements of the Juming Museum's Tai Chi collection, the translation of these elements into a local art event, and the marketing surrounding these event promoted aesthetic and athletic literacy in digital spaces.

B. Public–private partnerships

The Juming Museum provides Jinshan neighborhoods and journalists with free admission vouchers and gifts during three major holidays—Chinese New Year, the Dragon Boat Festival, and the Moon Festival. In August 2020, the museum co-organized the Jinshan Light Festival with the New Taipei City Agriculture Department; the festival extended from the Juming Museum to community parks (Yinghua Park), the seaside (Yulu Historical Trail), and seaports (the Jhongjiao Bay International Surfing Base), forming an aesthetic settlement. In 2021, the Juming Museum continued with the concept of light sculptures and entered into a public–private collaboration with the New Taipei City Green Landscaping Office. These two organizations cohosted the 2021 North Coast Light Festival, which connected Jhongshan Hot Springs Park, the Jhongji-an Bya International Surfing Base, and the Huanggang Fishing Harbor community. The Juming Museum also partnered with the New Taipei City Agriculture Department to organize the Fun Caoli Fishing Carnival Party, which was held at the Caoli Fishing Harbor and incorporated elements of fishing into art workshops involving making handicrafts

using UV-curing resin, fan painting, fishing, and graffiti, and initiated industrial art collaborations in Jinshan, creating a vital network among the area's settlements.

A major reason for the Juming Museum being selected in this investigation of public–private partnerships is its art pieces, which focus on life. The museum's Armed Forces, Tai Chi, Living World, Gentlemen, Swimming, and Imprisonment series are focused on people, and therefore support the museum's artistic and aesthetic perspective of art as a human practice. When this perspective is replicated and translated into local collaborations, it acquires a local touch. For example, at the 2020 Jinshan Light Festival, "Art Festival L(a)unch Box" applied art to lunch boxes and transformed food into media. The art lunch boxes were sold in Eslite bookstores in several cities—which is a reversal of typical center-to-periphery trade movements—and was awarded the New Power Discovering award by *Shopping Design as part of their 2020 Taiwan Design Best 100: The Design We Need* issue. The lunch boxes also received a Bronze Spike in the "Spikes Asia" 2021 Publication and the Brand Collateral category in March 2021; they were a shortlist candidate for the Point of Sales, Consumer Touchpoint and In-store Collateral category, demonstrating how the artistic transformation of food became exported art during the pandemic.

1. The predicament of creative and cultural products

Between May 15 and July 26, 2021, Taipei City and New Taipei City were at COVID-19 alert Level 3. At this time, indoor gatherings of 5 or more people and outdoor gatherings of 10 or more people were prohibited, and public facilities were closed. Private museums were also closed, which completely removed their channels for selling cultural and creative products. To enable their continued operation under these conditions, the Juming Museum collaborated with Tianma Paper Arts to develop DIY model kits inspired by their Tai Chi collection, made with environmentally friendly kraft paper. The kits were sold through Zec Zec crowdfunding, with a museum goal of raising NT$100,000. The objective of the project was to advertise the Juming Museum's cultural and creative products. Between July 2 and September 2, 2021, the museum earned over NT$1.66 million in pre-sales. The project involved cultural and creative product designs that were funded through cash advances. Fans of the Juming Museum read about the products and purchased them through a shopping platform. This approach

reduced inventory costs and accomplished the museum's educational and promotional objectives. The project enabled the museum to maintain its business operations during the pandemic. The products were announced on the museum's Facebook page and in its publication, the *Sculpture Research Semiyearly*, on July 2, 2021. The museum also promoted cultural and creative products through employee challenges, with the challenges functioning similarly to an employee stock ownership trust. By promoting products through different departments, the museum increased exposure of the products in different circles and thereby raised their visibility. On October 15, 2021, the Juming Museum co-developed Taichi Island, a multiplayer tabletop game involving bidding and treasure hunting, with Xinyi C&C. The game was part of an effort to introduce players to the Juming Museum's art collections and the local features of Jinshan. The Zec Zec crowdfunding period for the project ended on December 7, 2021. These examples demonstrate how adapting their sales of reproductions offered financial relief to the museum and generated educational and promotional opportunities.

2. Periodical Publications in Interart Studies

The evolution of the Internet has led such forums to take different forms. In the case of the Juming Museum, the museum made considerable adjustments to its academic research, changing its standards to transform crises into opportunities. We investigated the Juming Museum's expectations for seminars prior to the pandemic in two parts: the first involves a discussion on sculpture among Chinese-speaking communities in Singapore and Taiwan, and the second involves discussions on wooden sculptures derived from the Juming Museum's new collections.

a. Seminars before the pandemic

Taiwan and Singapore contain Chinese-speaking cultural circles. In 2016, Juming Museum held a seminar entitled "Going Beyond Extensions: Artists Talk" in the museum's briefing room; the purpose of the event was to encourage new generations of artists to expand their horizons and present their art internationally. The seminar themes—displacement and reflection—prompted attendees to consider the reconstruction and inherent value of foreign creations and how artists respond to events unfolding in contemporary Taiwan through art while living abroad. The artists in Taiwan were represented by Wu Ma-Li, and the artists in Singapore were represented by Yeo Chee-Kiong.

The two artists discussed the two countries' views on foreign creations. This dialogue between Taiwan and Singapore continued in 2017 with the seminar "Mimicry: Art Unmasked." The first session, "Eye Covered: In the Name of Beauty," was a discussion by the Nanyang Technology University Art and Heritage Museum.

The second session, "Crossing Border: Stepping Across the Framework of Power," was an exploration of how artists in Taiwan and Singapore solve and overcome local systems of power when creating sculptures. In 2018, the Juming Museum held a forum entitled *Body Posture—Illustration of Dance Through Sculpture*, in conjunction with its *Living World Series—Ballet* special exhibit, and invited artists and scholars to speak on the relationships among sculpture, dance, theater, and literature. Of the 72 people who registered, 60 attended the event. In 2019, the museum held a 2-day international seminar entitled "Sculpting Art: The Multifaceted Meanings of Sculpture after WWI," along with the release of Ju Ming's new creation, "Taichi Series—Taichi Arch," and invited scholars from Taiwan, Japan, and the United States to talk about sculpture. These two seminars and forums were international thematic discussions drawn from Ju Ming's new creations. Attendance was capped at 60 due to the limited capacity of the venue. In 2020, the museum had planned to hold additional academic forums with various academic institutions outside the museum; however, the forums were cancelled because of the pandemic.

b. Transformation of sculpture research

The third way that emerged during COVID-19 was a continuation of these exogenous and endogenous developments and led to in-person seminars becoming online community seminars. *The Sculpture Research Semiyearly* published by the Juming Museum is Taiwan's only journal on sculpture. The number of sculptors who use traditional materials has steadily declined over the years, and the pandemic led to in-person seminars being suspended for nearly 2 years. Because art institutions cannot compel individuals to visit, the Juming Museum employed research and innovation to attract visitors. They transformed art into reality through digital images as a means of education and promotion and in an effort to attract new generations of visitors. These digital images can deepen viewers' understanding of the museum collections, with editing techniques being used, as Malraux did, to achieve defamiliarization and create

new visuals particular to the modern era.[6] To enhance the museum's presence on the Internet and attract the public's attention, the selection and production of content are essential in curating exhibits, and drafting content is at the core of these processes.

The Juming Museum considered how it could combine the Engel, Kollat, and Black-well Model of Consumer Behavior with museum operations. Chen et al. (2020) discovered that in 2019, most museum visitors learned about exhibits from the museum's Facebook page (47.11%) or official website (35.65%), indicating that the public mainly acquired information from the Internet. For this reason, the Juming Museum began to stream seminars on Facebook. In 2021, the museum hosted two webinars, which were streamed on the The Sculpture Research Semiyearly Facebook page by using Cisco Webex, as a means of using the Internet to connect with and increase the number of scholars, students, and creators in the field of sculpture. The first online conference was held on May 1, 2021. Seven scholars of sculpture in Taiwan spoke on the conference theme, "The Circumstances of Contemporary Sculpture." One lecture was an exploration of video sculpture, discussing how the evolution of sculpture production has been extended to ecosystems and video displays through technological collaborations. The theme of the second online conference on October 9, 2021, was "The Possibilities of Contemporary Sculpture," and was a continuation of the first. Six scholars of sculpture in Taiwan were invited to discuss the developmental possibilities of contemporary sculpture.

3. Marketing the Juming Museum's *The Sculpture Research Semiyearly*

In this study, we developed an inventory of the talent data bases of Taiwan's art institutes, sculpture institutes, and sculptors through webinars on sculpture research, for which the Jut Art Museum and U-mkt were co-organizers, to extend museum to include the architecture industry. Invitations were sent through email or Facebook. Facebook data indicated that *The Sculpture Research Semiyearly* had 315 fans as of March 17, 2021; and that number had risen to 613 by July 4, 2021. The journal's original marketing strategies involved releasing publications on its Facebook Page. *The Sculpture Research Semiyearly* employed a series of lectures, book releases, exhibits, and press releases starting in February 26, 2021. The posts increased from three in February

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6 I-Ting Tseng, "The Starting Point for Museum Participation: Google Arts and Culture and the Online Curatorial Practices of the National Palace Museum." *Museology Quarterly* 35, no. 2 (April 2021): 62.

to 19 posts in June. A post on April 30, 2021, about a forthcoming online conference engaged 3,867 users and was shared 26 times. The online conference, held on May 1, 2021, was watched by 2,319 people, with as many as 60 viewers joining the live broadcast. Furthermore, a post published on October 2, 2021 about a second online conference engaged 4,417 users and was shared 34 times. The online conference, held on October 9, was watched by 668 people, with as many as 102 live viewers (as of October 11, 2021). These numbers quantitatively demonstrate that the use of social media increases participation, which leads to more conversations about museum topics, such as sculpture. Live broadcasts were saved to the cloud and could be watched later by viewers who were unable to attend the online event. From a qualitative perspective, the two conferences revealed that programs about sculpture, including traditional sculpture and sculpture videos, leads to varied creative discourses on topics such as geometry and topology, and the use of technology. These dimensions affect creativity and creation and have led to an evolution in the role of art administrator. For example, art administrators must be familiar with projectors and machines and be able to connect virtual and real-time spaces. Furthermore, the two online conferences in 2021 were transcribed and published in issues 25 and 26 of *The Sculpture Research Semiyearly* for those who prefer reading.

Conclusion

COVID-19 altered many of Taiwan's industries in a manner that differed from that of other pandemics. For museums, computers and network systems can be used to establish connections between information technology and aesthetics, which has increased the prominence of digital art. Multimedia involves combining multiple forms of art to create visual effects that offer new and unique aesthetic experiences. The pandemic has led museums to develop altruistic systems that provide curators, museum employees, artists, and users with new opportunities for exogenous development through technology.

A. Public–private partnerships in Juming Museum

Prior to the 2020 pandemic, the Juming Museum was primarily a venue for on-site aesthetic appreciation for the residents of Jinshan. The museum's goals were to teach the public about sculpture and to promote art education. The COVID-19 outbreak and subsequent restrictions on gatherings led the museum to also establish an online community in the Jinshan District through community partnerships. Public–private partnerships, such as the Light Festivals in 2020 and 2021 and the Fun Caoli Fishing Carnaval Party in 2021, expanded the museum's business. These events created additional pathways for cultural dissemination and regional vitalization. By establishing a third way among the Jinshan settlements, the Juming Museum has become a major player in the actor–network. The museum utilized its cultural and artistic pathways, art education, and the integration of local experiences with fishing, agriculture and art to transform public tourism and establish an aesthetic foundation for improving quality of life, rather than just pursuing key performance indicators.

B. Improving museum workers' technological competence

For employees to possess technological proficiency, the JuMing Museum's exhibition repertoire has gradually incorporated multimedia and large-screen interactive installations. Through regular startup, operation and shutdown routines, museum staff accumulates technological expertise. Moreover, with contemporary societal integration of technology into sculptural installations within the sculpture field, the museum's sculpture presentations become more diverse, which also helps to facilitate the transition to online seminars. The problem faced by *The Sculpture Research Semiannual* was a general lack of research on sculpture in Taiwan, with most schools focusing more on art creation and discussion. Furthermore, unlike other New Taipei City districts, such as Banqiao, Jinshan is on the periphery of the city, which increased the difficulty of the Juming Museum to organize seminars and facilitate exchanges among representatives from different disciplines throughout Taiwan.

The COVID-19 pandemic led the publication to create a third way by moving its academic conferences online. This transformed it from a museum at the periphery, into

a broader community focal point. The online conferences held on May 1 and October 9, 2021, reduced the limitations of physical conferences and led to a more focused discussion on the problems and potential of sculpture research, and the presentations by the 13 speakers were published in the journal's 25th and 26th issues. The conferences also revealed that impediments encountered in the sculpture field could lead to new possibilities through changes in media and market. The conferences included discussions on how technology has altered sculpting, and has affected the competencies of museum workers, during the pandemic, and the need to develop technological skills, such as learning how to use online programs and operate the tools required for sculpture videos, such as projectors, digital displays, virtual reality devices, and phone apps. The pandemic changed how artists create, which in turn affected the professional competencies of museum workers, which led to an evolution of the professional competencies required of art administrators.

C. Art Products

The ability to integrate artworks into products that embody local characteristics stems from the symbiotic relationship between the JuMing Museum and the local community. During Chinese festivals and local New Year celebrations, the JuMing Museum often donates art or supplies, thus creating a strong foundation for communication based on the institution's history of establishing positive connections with the local community. Unlike the fishing and agricultural industries, which are considered essential and involve necessary spending, museums have been required to comply with closure mandates during exogenous developments, such as a pandemic. In such situations, endogenous development occurs through fundraising platforms or mobile networks between museum departments; that is, fundraising occurs through the promotion and advancement of sales of cultural and creative products. This overcomes operational shortfalls and prevents overstocking. These platforms also generate data that can offer insight into consumer preferences and purchases. Moreover, the Juming Museum's integration of art with education and entertainment enables users to discover Juming's masterpieces through hands-on activities and to experience workshops that were held in the museum from the comfort of home. These examples demonstrate how products and replicas enabled the Juming Museum to resolve its financial difficulties and successfully promote its brand.

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Exploring the Relationship between Exhibition Curation and Issue Initiatives of Regional Cultural Museums: with Cases Study of the Yunlin County of Taiwan

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Abstract

The policy of the Taiwan government in the past 20 years has been to promote the establishment of regional cultural museums to undertake the responsibility of engaging in local research, to present and strengthen community relations and connections through exhibition activities, and to develop local industries and become a local cultural center. In recent years, Yunlin County has received the subsidies from Ministry of Culture for 11 regional cultural museums, and each museum is still working hard to accomplish the above missions despite the difficulties in space limitations, manpower, and funding. This study takes the three exhibitions at three regional cultural museums in Yunlin County as examples to investigate the interactive relationship among regional cultural museum exhibitions, issue initiatives, and local revitalization. After the analysis and summarization, this study preliminarily reached the following conclusions:

1.   Regional cultural museums are the cultural venues closest to the locality where local issues are more likely to be perceived. Based on the three exhibitions at the three regional cultural museums, this study found that although the exhibition scale of the regional cultural museums was small, they are extremely flexible and motivated. Curation and activities assist in clarification, strengthening, and correction of misunderstandings, creation of local identity and township charm, and even citizens' assessment of political figures on local issues.

2.   If the museums are willing to confront social issues and explore them through activities and exhibitions, there can be a positive interaction between the exhibitions and the social issues. The handling of curatorial "activities" can be extended to issue initiative "movements." In other words, holding small exhibitions related to a certain issue for a long time in a snowball manner can accumulate local knowledge, which can become an issue to be advocated, as well as can promote local self-confidence and create the township's point of charm. Moreover, a positive and interactive relationship with local revitalization and others can also be developed.

Keywords : Regional cultural museum, Yunlin County of Taiwan, Exhibition planning, Issue initiative

Introduction

Approximately at the end of the last century, both non-governmental organizations and the central government in Taiwan launched a movement to preserve historic buildings. At the same time, another movement to encourage community autonomous construction was also popular in Taiwan. Starting from 2002, in order to reuse restored historic buildings, the central government renovated and repurposed old or existing building spaces combined with a spirit of "from the bottom to the top" and community "self-development". Through the enrichment and revitalization of the content of the exhibitions, the strength of local residents and groups were combined to induce local and folk vitality to further develop a high-quality local cultural environment that meets the needs of the region and is relevant to the public. It is expected that regional cultural museums will become hubs of cultural development to promote the overall of local cultural resources and achieve the objectives of cultural equality and public participation . Currently, there are approximately 237 museums and halls in Taiwan under umbrella of the Ministry of Culture . Compared with large museums that are growing slowly but are not easy to change or disappear; regional cultural museums in Taiwan are growing rapidly and account for the majority of museums in Taiwan, but they may also disappear due to changes in operators or central and local government policies. In Yunlin County there are about 40 regional museums, among which are about 10 cultural museums that are subsidized by the Ministry of Culture, and this number has often changed over the years due to the above factors. Most of these are repurposed old buildings, with little space, less manpower, and less local government financial resources. Therefore, they lack manpower, and most of the funding depends on support from the central government. There are almost no permanent staff in each museum/hall and the staff turnover rate is high. As a result, it is impossible to accumulate experience and it is difficult to implement medium and long-term planning. In order to resolve the dilemma of regional cultural museums, the government has entrusted professional teams to assist in the development planning of museum affairs and present suggestions on action strategies. Under such a situation, starting from 2013, this research team has been commissioned by the Yunlin County government to assist in museum affairs. Because this research team is located in Yunlin, it can perform long-term tasks and observations at a close distance.

Development of regional cultural museums in Yunlin County

Yunlin County has been involved in the development of regional cultural museums since the central government began promoting policies on regional cultural museums. For example, Xiluo(西螺) Cultural Museum opened in 2003 and Yunlin Palm Puppets Museum in Huwei(虎尾) and Yunlin Storyhouse opened in 2007. The figure below shows the regional cultural museums aiming to promote cultural development in recent years assisted by resources from the Ministry of Culture.
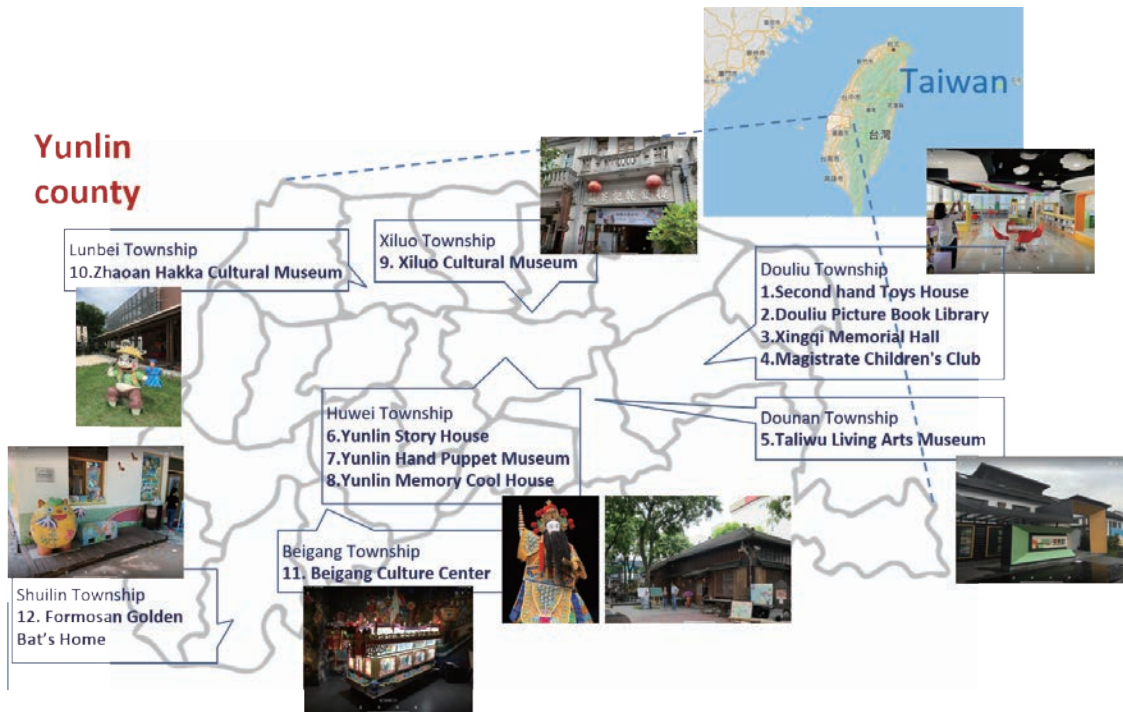

Figure 1: Regional cultural museums in Yunlin

Among the regional cultural museums mentioned above, some are owned and operated by the government, some are owned by the government but commissioned to be operated by the private sector, and a few are privately owned and operated. Regional cultural museums rely heavily on the central government's subsidies.

The Ministry of Culture's subsidies are currently divided into two main focuses. One is to improve the museum, and the other is to encourage collaboration projects between museums or with the outside world to develop their own cooperative models. For example, the Xiluo Cultural Museum, which has been operating for a long time and is relatively mature, mentioned the above two items. The Douliu Picture Book Library Magistrate Children's Club and the two libraries collaborated a project. The missions of regional cultural museums are not limited to the same degree of internal management as traditional museums, but also need to expand externally to become local cultural centers promoting local industries and revitalizing to meet the expectations of subsidizers.

The regional cultural museums in Yunlin County vary significantly in space and other attributes. Besides, different operators have different business ideas for regional cultural museums, and their operating models can also differ. For example, Xiluo(西螺) Cultural Museum, Beigang(北港) Cultural Center, and Zhaoan(詔安) Hakka Cultural Hall in Lunbei(崙背) focus on comprehensive regional development; there are also regional cultural museums intended for theme-based development, such as Yunlin Storyhouse in Huwei(虎尾) Township, and Formosan Golden Bat's Home in Shuilin (水林)Township. This study chose several regional cultural museums with stable operations to hold frequent exhibitions to perform this analysis .

Table 1:Types of regional cultural museums (Summarized from the annual reports of various museums)

	Regional cultural museums	Year of establishment	Building(1)	Area m^2	Operation(2)	Operating model(3)	Manpower/ (Data in 2018)
1	Xiluo Cultural Museum	2003	Reuse	907	Private sector	Comprehensive development	Full-time: 4 Part-time: 4 Volunteers: 35
2	Zhaoan(詔安) Hakka Cultural Hall	2016	New	2,064	Commissioned by government	Comprehensive development	Full-time: 1 Part-time: 4 Volunteers: 30
3	Yunlin Hand Puppet Museum	2007	Reuse	2,400	Government	Theme-based	Full-time: 2 Part-time: 3 Volunteers: 6

	Regional cultural museums	Year of establishment	Building(1)	Area m^2	Operation(2)	Operating model(3)	Manpower/ (Data in 2018)
4	Beigang Cultural Center	2016	New	2,053	Government	Comprehensive development	Full-time: 4 Volunteers: 31
5	Yunlin Story House	2007	Reuse	151	Commissioned by government	Theme-based	Full-time: 4 Part-time: 2 Volunteers: 6
6	Golden Bat's Home	2009	Reuse	83	Commissioned by government	Theme-based	Full-time:5 Volunteers: 20
7	Taliwu culture park	2011	Reuse	1,528	Commissioned by government	Comprehensive development	Full-time: 5 Part-time: 5
	Description	(1)Building: only two museums are newly constructed, while others are the reuse of old buildings. (2)Operation: 1 museum is operated by the private sector, 2 museums are operated by the government, and others are operated by private sectors commissioned by the government. (3)Operating model: 4 museums are intended for regional and comprehensive development, and 3 museums are theme-based.					

Regional cultural museum exhibitions and issue initiatives – using three cultural museum exhibitions as examples

In terms of the operation tendency of Yunlin regional cultural museums, they are generally more enthusiastic about handling activities, such as working camps, experiences, and festival activities, than with putting on exhibitions. Permanent exhibitions are more often held by museums with greater experience and/or curated by the government due to policy guidelines. For example, Yunlin is the county with the largest number of puppet theaters in Taiwan. For more than three decades, Yunlin has used Hand Puppets as a local characteristic of the county. Therefore, when the Yunlin Hand Puppets Museum was established, it was originally planned as a permanent exhibition. Zhaoan Hakka Cultural Hall (詔安客家文化館) in Lunbei (崙背) Township is the only museum

in Taiwan that mainly focuses on the development of Zhaoan Hakka culture, which makes up the majority of its permanent exhibition content. In addition to permanent exhibitions, each museum also considers curation as one of its missions and more or less holds short-term exhibitions in the middle of the year. However, most museums accept applications for local schools' or groups' artwork achievement exhibitions or individual art creation and collection exhibitions. Therefore, each museum hosts relatively few curated exhibitions. Within the most recent two years, due to the impact of the COVID-19 pandemic, various museums have developed a variety of digital exhibitions to make up for the lack of visitors and opening hours.

This study chose three regional cultural museums as research subjects and used an active special exhibition as examples to analyze the interactive relationship between exhibitions and issue initiatives.

1. **Zhaoan Hakka Cultural Hall (**詔安客家文化館**)and the social issues of Zhaoan Hakka identity**

Zhaoan Hakka Cultural Hall in Lunbei(崙背) Township of Yunlin is a new building and the only theme-based "Zhaoan Hakka" cultural museum in the country. The Zhaoan Hakka people came from Zhaoan County, Zhangzhou, mainland China. Their descendants spread all over Taiwan for more than 300 years, and the population is large. However, because they are scattered within other ethnic groups, the identity of Zhaoan Hakka people is usually hidden. Even in the densely populated Lunbei Township of Yunlin County and nearby townships, many villagers still do not know their identities. Besides, there are very few relevant studies, and many messages are often legends or fiction. Therefore, the distribution and identity of the Zhaoan Hakka ethnic group is one of the public issues that the museum and the local Zhaoan Hakka people urgently need to deal with. However, due to the lack of internal manpower and funds, the museum needs to find external resources, such as cooperation with settlements, under the constraints of purpose and limited conditions to enable local residents to become participants and jointly enrich local knowledge.

Taking the Zhaoan Hakka Family Tree Center Project handled by Zhaoan Hakka Cultural Hall in 2018-2019 as an example, this Project organized activities, such as Hakka identity tea parties, "Let's Talk about Hakka History" sessions, and historical data collection workshops to collect the complete verbal historical data and image data through cooperation between various settlements and residents. Moreover, this Project also held achievement exhibitions in the Center and provided family trees for examination and reading. The target audience is local and out-of-town Zhao'an seekers, who are encouraged to participate in activities and experience the results. The Center focuses on the long-term issue of Zhaoan Hakka's ethnic identity. The implementation of various activities, such as tea parties in the settlements and "Let's Talk about Hakka History" sessions, where the project researchers chatted with residents and discovered that many residents were unaware that they are actually Hakka people. For example, a Chief of Village in Xiluo indicated that it was only recently that he found out that he is of Zhaoan Hakka ethnicity. Besides, villagers with the last names of Chang and Liao have passed down the family taboo of not eating chicken heads from generation to generation, but didn't realize this is a custom of Zhaoan Hakka Culture for villagers with the last names of Chang and Liao until the project researchers traced their origin. Furthermore, the villagers also mentioned in the discussions that the Hakka people were discriminated against in the early days, which aroused a self-awareness movement of the Hakka ethnic group. In addition, the establishment of the Hakka Affairs Council helped the Hakka population fight for equal rights and made Hakka cultural research an explicit learning activity. The government's language restoration initiative emphasizes schools and neglects communities. However, it is believed that language is the foundation of culture and relying on schools can have limited effect. Upon the completion of the implementation of serial activities, the Center also organized achievement exhibitions and sharing where villagers get together for joint discussion. Moreover, the results of these activities also became material for enriching the regional cultural museum's local studies.

Figure 2: Relationship between exhibition curation and issue initiatives of Zhaoan Hakka Cultural Hall

2. Formosan Golden Bat's Home(黃金蝙蝠館)[2] and the misunderstood social issue about bats

The establishment of Formosan Golden Bat's Home originated from Heng-Chia Chang(張恆嘉), an elementary school teacher, when he was assigned to Yunlin Shuilin (水林) to teach in the summer of 1995. He found that there were a large number of Formosan Golden Bats (scientific name: Myotis formosus, Formosan Golden Bat in Taiwan is a subspecies), which triggered his interest in exploration. Myotis formosus has been found in the largest number and locations in Taiwan. However, it has also been found that its number has decreased over time. Consequently, since 2007, a conservation movement has been launched to advocate that construction development plans should be limited, trees should be preserved, and fewer pesticides should be used. In the meantime, local community development plans were also implemented to train local residents to engage in conservation. In 2020, the IUCN confirmed that the number of global Myotis formosus had increased and classified it as a "Near Threatened (NT)" species. Taiwan classified Myotis formosus as a "National Vulnerable" species in the "2017 Taiwan Terrestrial Mammal Red Book" in 2017. In 2009,

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2 http://www.goldenbat.org.tw/myotis-formosus-flavus/introduction

Heng-Chia Chang called on industry officials and scholars to utilize both public and private strengths and resources to create the Formosan Golden Bat's Home as a base platform for the conservation of Formosan Golden Bats. This museum is the only ecological bat museum in Taiwan. Although the museum is small, it makes full use of its space to develop a permanent exhibition of bat ecology, and even extends the exhibition outdoors, setting up bat houses everywhere. In addition, the museum also proactively establishes links with external communities, such as the Bat Association of Taiwan and the South-east Asia Bat Research and Conservation Alliance. The museum even cooperates with communities committed to environmental conservation, such as the Environmental Information Center and Tse-Xin Organic Agriculture Foundation which advocates organic agriculture to set up bat houses as bat habitats.

Bats are extremely beneficial to human beings and the environment. Insect-eating bats can eat nearly a thousand insects, including mosquitoes and farmland pests, in one day . However, there are also misunderstandings about bats. In particular, in the early stage of COVID-19 in 2020, some media reported that the virus originated from bats, causing bat populations in India, Indonesia, Bolivia, and other countries to be disturbed, to the extent of government ordered culling. In order to correct such misunderstandings, the museum curated the exhibition "Bats, Viruses, and Human Beings" by cooperating with scientific units and groups related to bat research. The target audience is local residents, teachers and students in primary and secondary schools, and educators who care about the environment, using scientific experiments as evidence. For example, the museum indicated that the source of COVID-19 is still unknown, including whether there is an intermediate host, and how human beings became infected. Besides, there is no scientific evidence proving that bats caused the outbreak of the pandemic. The museum also pointed out that one of the reasons why bats are easily used as experimental samples is that many bats live in caves in a large number and can be easily captured. It is difficult to capture other animals in the same number. Therefore, under the same background conditions, it is impossible to prove that the viral load in bats is higher than that in other animals. The museum holds scientifically verified exhibitions with comprehensible text and graphics to correct erroneous news information for the public.
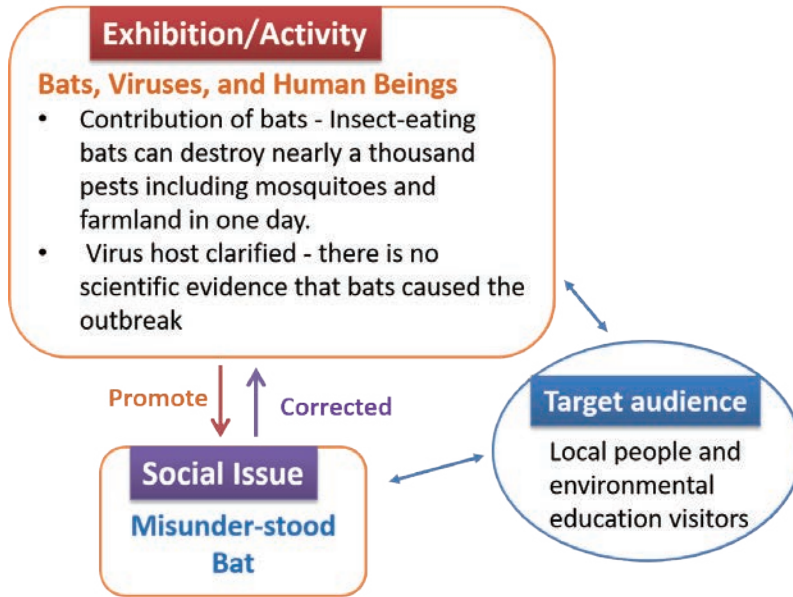
Figure 3: Relationship between exhibition curation and issue initiatives of Formosan Golden Bat's Home

3. Xiluo(西螺) Cultural Museum and township self-confidence building and social issue of citizen supervision

In the early days, Xiluo has been adjacent to a rural agricultural product distribution center with active commercial activity. In the 1930s, the first shophouse were created. In particular, Yanping(延平) Old Street was the tidiest street with shophouse that had been rebuilt at that time. However, after urban development moved to the outer areas, many shophouse lay idle and abandoned. At the end of the 20th century, the Louyoung (螺陽) Cultural &Education Foundation, founded by enthusiasts from Xiluo, initiated the Old Street preservation and revitalization movement. The Jiefa Tea House, which used to be a tea shop in the street house has been idle for a long time, was restored by the foundation and established as Xiluo Old Street Cultural Center in 2003. The tea shop owner, the Hsu family, borrowed this site for free. Under the aggressive management of the Luoyang Foundation, this museum is a relatively mature regional cultural museum in Yunlin County. The permanent exhibition in this museum is the display of Jiefa(捷發)

Tea House's tea industry relics. The special exhibitions include cooperative exhibitions with local artists, overseas artists, or schools in Yunlin. In addition, this museum also invites artists from other places to hold exhibitions in Xiluo, as well as organizes exhibitions about local festivals, events, and cultural and historical themes. On average, there are approximately 7 special exhibitions per year. In addition to holding exhibitions and activities, the museum also proactively establishes external links to promote the preservation of Old Street, the revitalization of shophouse, and the revitalization of the East Market in the Old Street, to guide many villages in the Xiluo area to implement community development, to undertake community college business, and to promote adult education. Because these cultural museums were established by local private organizations, they are cases of the reuse of private historical buildings. The characteristics of the operator foundation are that the organization and personnel are stable, and the operation is not affected by the re-election of general community associations or annual bidding caused by operation by private sectors commissioned by public organizations. Therefore, these cultural museums can develop stably according to their operating guidelines. Their operating model is not limited to the operation in regional cultural museums but is closely related to local status and development. The cultural museums are the platform for laying the cultural foundation and expansion of the Xiluo area.

Xiluo Cultural Museum is also one of the few regional cultural museums in Yunlin dedicated to local research. During the historical and cultural investigation of Yanping Old Street, the museum discovered two political figures who lived on Old Street and significantly contributed to the development of Xiluo, Chung-Kuang Liao(廖重光) and Ying-Tang Li(李應鎧). Chung-Kuang Liao was the Xiluo Town Mayor from 1924 to 1936, and he led the reconstruction of Yanping Street during his tenure. In order to lead the residents by example, he took the lead in demolishing his house on the street. Moreover, in order to reduce the economic burden of the residents, he also negotiated with the Bank of Japan to provide loans to the people at a low rate. He completed the reconstruction of Xiluo Yanping Road in merely four years, which enabled the facades of the shophouse to reflect their own characteristics and the gable decorations to display diversity without being messy. The whole shophouse were neat and beautiful. The cultural museum curated for Chung-Kuang Liao in 2016. Ying-Tang Li was an important promoter of the completion of Xiluo Bridge . The museum curated for Ying-Tang Li at

Xiluo Bridge's 60th Anniversary in 2013, with the target audience of both locals and tourists. Xiluo Bridge and Yanping Old Street currently have become important landmarks of Xiluo and are important tourist attractions in the local area. Because the cultural museum was established by a non-governmental organization, the curation can be free from the interference of political factors of the government. The cultural museum can curate the exhibitions from a local perspective and curate for two important political figures who have contributed to the local area. On the one hand, the exhibitions can affirm and commend the merits of the two political figures, and on the other hand, the exhibition may create a ripple effect to remind the current politicians that if they do not commit themselves to local services, their future merits and demerits may become the content of the exhibitions. Therefore, exhibitions are also the citizens' assessment of politicians.

Figure 4: Relationship between exhibition curation and issue initiatives of Xiluo Cultural Museum

Table 2: Analysis on the three exhibitions in three regional cultural museums

Name of museum	Location	Social issue	Name of exhibition	Effect of exhibitions on the issue
Zhaoan Hakka Cultural Hall	Lunbei Township	Hakka cultural identity	Hakka Bloodline Center Project Survey and Exhibition	The museum organized activities and exhibitions to help clarify the identity of the Zhaoan Hakka ethnic group and strengthen its cultural identity.
Formosan Golden Bat's Home	Shuilin Township	The misunderstood bats	Exhibition of "Bats, Viruses, and Human Beings"	The museum corrected public misunderstandings about bats with scientific evidence.
Xiluo Cultural Museum	Xiluo Township	The preservation of old streets and the building of self-confidence in the township	Xiluo Street Chief Chung-Kuang Liao and Xiluo Bridge were the backstage planners for Ying-Tang Li Special Exhibition.	The museum curated for political figures to demonstrate their contributions to the local area. Such exhibitions can remind politicians to commit themselves to local development. Therefore, exhibitions are also public assessments of politicians.

Regional cultural museum exhibitions, issue initiatives, and local activation

In terms of large museums, where the museum staff are professionally trained scholars, exhibit production is based on scholarship and curated by the collection research. Exhibits are displayed in the exhibition hall, and interpretive text descriptions are added. Exhibitions are like teaching aids, which once coded, are waiting to speak

to the audience (Huang, 2020). Professionals with concentrated intellectual power promote and market knowledge to the public through professional exhibitions and education (Lin, 2021), a process which is not necessarily suitable for the development of regional cultural museums. The regional cultural museums in Yunlin County are not similar to established exhibition halls and thus reflect creativity and mobility (Su, 2013).

In addition to conveying knowledge, the exhibitions of regional cultural museums are also a process of social participation. Regional museums can develop a variety of patterns and functions due to their proximity to place, which encourages "from the cultural bottom to the top" and "self-development." For example, regional cultural museums can: (1) collect residents' own cultural relics to preserve the common memory of the residents; (2) can understand the homeland and cherish the natural and human landscape through its residents; (3) evoke a shared community memory through simple exhibitions; (4) promote educational activities to increase opportunities for community residents to interact and provide a place for self-learning; (5) And, if this operation is successful, it is expected that regional cultural museums may increase tourism and become an opportunity to promote local culture and industry (Lee, 2012). In addition, the 2019 World Museum Conference held in Kyoto, with the theme "Museums as Cultural Hubs: The future of tradition," pointed out that the role of museums in society is changing. Museums that were once static institutions are reinventing themselves and becoming more interactive, audience-centered, community-oriented, flexible, adaptable, and mobile. They have become cultural hubs and serve as platforms for the combination of creativity and knowledge. Regional cultural museums aggressively address the challenges of the current society by taking local actions to find innovative solutions to contemporary social issues and conflicts.

This study probed into the three exhibitions in three regional cultural museums and found that the exhibitions of regional cultural museums may be small but are extremely flexible and dynamic. Local issues can be presented and discussed through exhibitions. For example, the Zhaoan Hakka identity was clarified through activities and exhibitions to strengthen identity. Formosan Golden Bat's Home held the exhibition "Bats, Viruses, and Human Beings" to collect the public's misunderstanding about bats. Xiluo Cultural

Museum was curated by two political figures, respectively, which reflected their contributions to the local area, strengthened the depth of local cultural history, and reminded the current politicians of the importance of commitment to the local area. Besides, such exhibitions created a ripple effect – the public assessment of politicians.

Local social issues may have existed for a long time, i.e. issues that are not concrete (invisible but present). If museums are willing to face social issues and disclose them (make them visible) through activities and exhibitions, there can be a positive interactive relationship between exhibitions and social issues. These social issues can also become new themes for regional cultural museum curation, which constantly develop external links. Moreover, exhibitions are curated in a snowball manner, and the management of a "single activity" extends into a "long-term movement" of issue initiative, which is extremely beneficial to the accumulation of local studies and the expansion of the network of regional cultural museums.

As mentioned above, if regional cultural museums can achieve successful operation through network links, exhibitions, and activities, they can also achieve tourism effectiveness for local areas and revitalize local industries, which may, in turn, become featured scenic spots and improve local activation. For example, Formosan Golden Bat's Home is dedicated to bat conservation and environmental protection, attracting local and even foreign interest groups to visit. Zhaoan Hakka cultural museum is the only museum in Taiwan with the purpose of preserving and revitalizing Zhaoan Hakka culture. In addition to strengthening local identity, it has also become a culturally significant attraction, attracting both fans and cultural explorers. Xiluo cultural museum is dedicated to the activation of local culture and history, charm, and local industries such as the old street and the east market. Based on the observations of the cases in this study, if regional cultural museums themselves face the challenges together with the residents and overcome them through various actions and practices, then the museums, the residents participating in the curation, and the audiences (possibly foreign tourists) can connect with each other in the time and space of the regional museums and the modern society and engage in learning and empowerment, which has a positive effect on local activation.
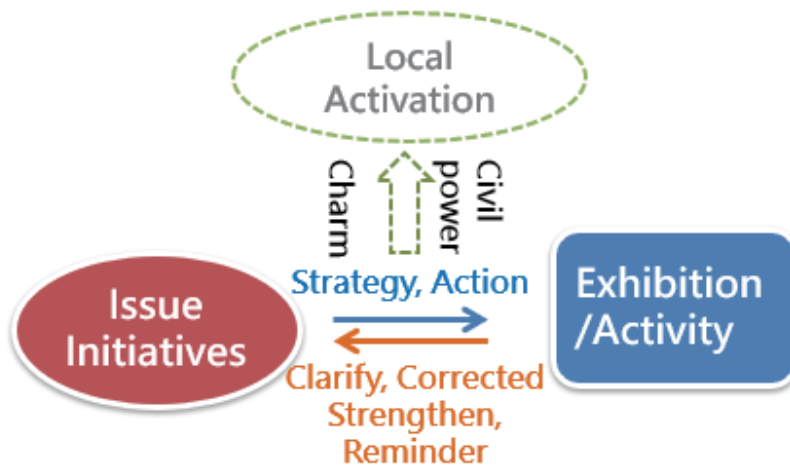
Figure 5: Relationship between Exhibition Curation, Issue Initiatives and extend to local activation

Conclusions – interactive relationship between exhibitions and social issues

Although regional cultural museums in Yunlin have their inherent limitations, they can break through the framework of traditional museums and strengthen external network connections by going outdoors and cooperating with settlements, street-corner featured shops, craftsmen, and local festivals, and becoming a meeting area for multi-topic dialogue and public participation. This study took three exhibitions in three regional cultural museums in Yunlin County as examples to investigate the interactive relationship between regional cultural museum exhibitions and issue initiatives, and preliminarily reached the following conclusions:

1.　Regional cultural museums are the cultural places closest to the areas where the local issues can best be perceived. The observation of exhibitions in three regional cultural museums showed that the exhibitions of regional cultural museums may be small but are extremely flexible and dynamic. Curation and activities play a role in clarifying, strengthening, and correcting misunderstandings on local issues, creating local identity and urban and rural charm, and even reflecting the public assessment of political figures

2. If the museums are willing to face social issues and disclose them through activities and exhibitions, there can be a positive interactive relationship between exhibitions and social issues. The management of curatorial "activities" can be extended to issue initiative "movement," that is, small exhibitions related to a certain issue can be handled for a long time in a snowball manner to accumulate local knowledge and become an issue that can be advocated. Besides, regional cultural museums can also trigger civil forces. Exhibitions, activities, and issue initiatives can become a positive interactive relationship, and can even extend to local activation.

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Museum Hope: Global Citizen Perspectives' Training in Taiwan

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Abstract

Located at the transportation hub of the Pacific Ocean, the East and South China Sea, Taiwan has diverse ethnic groups and a rich culture. As a platform for the exchange of ideas and values, museums actively create an environment of mutual understanding, cooperation through open dialogue, resource sharing and international exchanges. In order to cultivate more professionals with open minds and international perspectives, since 2017, the Chinese Association of Museums has initiated many projects to cultivate outstanding museum professionals.

This paper will use two projects as case study to discuss their vision, goals, strategic plans and preliminary results. The first one, MLA, Museums Link Asia-Pacific, to promote mutual understanding of cultures in the APAC region, professionals and young scholars from the Asia-Pacific (APAC) region were invited to share their practical experiences, and introduce their different culture and colonial memories through bilingual writing columns. As of the end of June 2022, a total of 68 Chinese and 37 English articles have been produced. The second one, Museum News and Perspectives, opened a call for contributions from museum professionals and scholars to exchange working experiences, research results, practical sharing and museum trends through writing online columns and workshops. As of the end of June 2022, 86 monographs and 166 news articles have been published. These articles show the development and contemporary challenges of museums, with topics that are closely related to contemporary issues, ranging from response to COVID, application of technology to cultural equality and environmental sustainability. In terms of the breadth of museum knowledge and in-depth sharing of practical management experience, it provides a valuable reference for the professional development of museums.

In addition to the establishment of museum digital archive and knowledge production, it has also opened up the audience's international perspective over the past five years. The core working team and authors have learned from each other both online and offline, including writing and editing online resources, and the construction of professional communities. It has also established cross-cultural sensitivity, appreciation and tolerance.

Keywords : youth talent training, "Museum Island," "Project of Museum News and Perspectives," "Museums Link Asia-Pacific Online Writing Project"

Introduction

When the Taiwan legislature passed the Museum Law in 2015, this national policy highlighted and gave national recognition to the importance of cultivating museum talents. Prior to this, there were already several established institutes of Museology in Taiwan's formal education system. The earliest programs included: the Graduate Institute of Conservation of Cultural Relics and Museology at Tainan National University of the Arts, the Graduate Institute of Museum Studies of Fu Jen Catholic University, and the Graduate Institute of Museum Studies at Taipei National University of the Arts, all with close to forty years of history in training Taiwanese museum professionals.

Within the informal education system for on-the-job training in museums, there are more organized systems, such as the Chinese Association of Museums (CAM) and the Taiwan Museum Foundation, which continuously conduct museum talent training. Since its establishment in 1990, the CAM has gathered more than 300 individual members and nearly 100 group members. Over the years, it has conducted professional training, publications, and research through seminars, symposiums, lectures and other training courses, as well as member activities. The CAM is the largest non-profit museum professional community in Taiwan. Since 2020, under the guidance of the Ministry of Culture, the Taiwan Museum Foundation has continued to handle the "Level Up Program for Museum Practitioners." It is divided into northern, central, southern, eastern, and outlying islands to plan and manage different themes. Museum practitioners are invited to participate, with priority reservations given to small or private museum staff. Based on the 2020 achievement report, 769 people participated in the training program that year, and the overall satisfaction rate for the activity was 95.59% on average.

The active participants in various training activities show that museum practitioners are eager to advance their skills and acquire the knowledge required for continuous self-enrichment and professional work; therefore, establishing policies and mechanisms for museum talent training is essential. With changes in the social environment in recent years, the role of museums has also evolved to reflect the needs of society.

Under the influence of globalization, the idea of lifelong learning has gradually become an essential social learning focus, and museums are regarded as important institutions in informal education. Museums have also become educational platforms to support lifelong learning, expanding the scope and target of their audience services. Through exhibition design, museums can provide audiences with a multicultural learning environment, enabling audiences to discover the similarities and differences of cultures, promoting the cultural identity of ethnic groups, promoting cross-cultural understanding, and maintaining cultural diversity (Chen Sheue-Yun, 2010, 8-10). Hence, developing cross-cultural literacy is paramount for museum staff. Given this, the purpose of setting up the Asia-Pacific Museum's Online Writing Program and the island's domestic and foreign information column is to develop an international perspective in training museum staff's cross-cultural literacy. This article selects two projects as research cases, citing the five categories of Generic Learning Outcomes (skills; knowledge and understanding; enjoyment, inspiration, creativity; attitudes and values; activity, behavior and progression) to analyze and explore the role of each project.

Case Studies

1. Museums Link Asia-Pacific Online Writing Project

The "Museums Link Asia-Pacific Online Writing Project" was developed by CAM in 2017. The online column on the association's website invites art and literature-related workers, museum staff, expert scholars, and postgraduates to write articles on museum-related issues in the Asia-Pacific region, which not only records contemporary issues and experiences of museums but also establishes a platform for international exchanges through articles in both Chinese and English. In the three-year operation since 2017, the online column "Museums Link Asia-Pacific Online Writing Project" has accumulated 68 Chinese articles and 36 English articles with Chinese translations. The study cases and author nationalities cover at least 21 countries and regions. The Facebook fan page "Open Museum" has accumulated 5,374 likes and 5,669 followers, with an average of 1,000 hits per post. From time to time, museum-related practitioners entrust Open Museum to broadcast their event information and share posts, gradually becoming an information exchange platform for the international museum community.

Through the "Museums Link Asia-Pacific Online Writing Project," issues such as colonization, war, Holocaust, dark tourism, survivor care, and transformational justice have received many readers' responses. This writing column and social media platform has promoted the Asia-Pacific region's shared historical and cultural issues. This has also widened many people's imaginations with museums that promote open, respectful, friendly, and equal rights.

2.　Museum Island - Project of Museum News and Perspectives

Entrusted by the Ministry of Culture, CAM set up a "Domestic and International Information Section" on Museum Island, a website under the Ministry of Culture, to provide articles on developing trends of domestic and foreign museums, opinions, comments, current affairs issues, etc. for the public who are interested in the field of museums. From January 2021 to July 28, 2022, a total of 86 essays and 166 news articles were published in the "Project of Museum News and Perspectives." In addition to the online column, "Museum Online Writing - The Ministry of Culture's Museum Island Writing Talents Training Series Lectures" were also planned. With a total of four sessions, each with instant registration that were overbooked. This shows that these trainings are in high demand and valued by museum staff. The following is a statistical analysis of the subject of the article, the country/region of the report, the occupation of the author, and the effectiveness of Facebook's promotion. Through this study, we can understand the current degree of diversity of article sources, and propose areas that might be improved in the future. This can further assist museum practitioners and the interested public in mastering the policy changes of museums around the world, such as the development trends of domestic and foreign museums, and museology and new knowledge in related fields. By comparing the authors' occupation statistics with the previous year, postgraduates are still the majority of submissions, mainly with observation of current affairs by students at home and abroad, rich reporting content from other countries, and at the same time cultivating the ability to write reviews. At the same time, the proportion of articles written by art workers, museum staff, experts, and scholars has also increased, showing the diversification of reporters. Special reporters in Taiwan and abroad conduct exclusive interviews with many museum workers, leading readers to deepen public awareness of both the practical and conceptual aspects of curators' work. Special reporters outside of Taiwan collect relevant cases from European national museums to expand everyone's global vision.

Recent publication topics include: domestic and foreign museum challenges and transformation when facing the current pandemic, environment-friendly design proposals, mobile displays, virtual museums, rapid response collecting, and online educational resources and technology transformation. The readers of this column are mainly information-seeking audiences. They pay close attention to the professional content of museums, including practical experience in museum exhibition planning, educational activities, and exhibit guiding skills. The essays and news published in Museum Island are written by museum staff, experts, and graduate students with professional backgrounds in museums and art, covering current international affairs, hot topics, and case studies from Europe, America, North/East/Central/Western/Southeast Asia, and Australia.

Research Method

Since 2001, the British Museums, Libraries, and Archives Council (MLA) commissioned the Research Center of Museums and Galleries, University of Leicester (RCMG), to construct a conceptual framework for evaluating audience learning outcomes in informal educational settings, such as museums, galleries, archives, and other cultural institutions. The Generic Learning Outcomes (GLOs) framework includes the following five categories, briefly described as follows (Wang Chi-Hsiang, 2008, 99-102; Hooper-Greenhill, 2007, 44-62):

1. Knowledge & Understanding: Learning facts, making sense of knowledge in a specific field or across fields, and developing further understanding.
2. Skills: Knowing how to do something and practical skills such as intellectual, physical, information management, social, and communication skills.
3. Attitudes & Values: Changes in ideas and views about oneself and others with increased capacity for tolerance.
4. Enjoyment, Inspiration, Creativity: Feelings of pleasure, fun, and inspiration to have innovative thoughts or actions that demonstrate creativity.
5. Activity, Behavior & Progression: Report or observe different behaviors and behavioral changes.

The analytical dimension of GLOs can describe the subjective experience of the audience. It is not only easy to collect research data but also can reflect the character-istics of educational activities in informal education fields, such as museums, art galler-ies, and other cultural institutions, thus becoming a research tool for cultural institutions to measure the effectiveness of their audiences' learning (Wu Shao-Chun, 2018, 7). Since it is focused on personal subjective experience, the GLOs analysis framework can be used to understand the audience's visiting experience and learning attitude in cultural institutions.

This study cites GLOs as a subjective measure to understand the reading gains of the Museum Island readers and the competencies acquired by staff working on the Museum Island. In the July 2022, the study was undertaken through online interview survey, where 14 readers and 7 staff joined this work.

Based on five analysis categories of GLOs, the questionnaires of this study were designed to understand the readers' acquisition of written content. There are a total of 11 specific questions, with the topics listed in the table 1:

Table 1: Questionnaire for General Readers

GLOs	Questions
Knowledge & understanding	1. Develop an international perspective, and expand your knowledge?
	2. Articles are easy to read, and help teach the subject?
Skills	3. Improvement of job-relating skills?
	4. The reference value of the data, will you come back to search for articles in the future?
Attitudes & Values	5. Changes in thinking and attitude, after reading an article?
	6. Expectations before reading the articles on the website?

GLOs	Questions
Enjoyment, Inspiration, Creativity	7. The article you like the most? Please select 2-3 articles.
	8. Creativity and cultural literacy enhancement?
Activity, Behavior & Progression	9. Raising interest in museum-related issues through reading?
	10.Changes in actions, such as changes in consumer behavior?
Others	11. Other suggestions

In addition, the Questionnaire for Staff working on Museum Island was also designed with the GLOs categories. There are a total of 10 specific questions as listed in table 2.

Table 2: Questionnaire for staff working in the two case studies

GLOs	Questions
Knowledge & understanding	1. New knowledge content learned at work?
	2. International news learned at work?
Skills	3. Improvement of job-relating skills? Such as Internet Marketing / Time Management / Image Search and Licensing
	4. Difficulties face at work? How do you overcome these difficulties?
Attitudes & Values	5. Sense of identity or belonging to the museum?
	6. Increase understanding of different cultures/perspectives? Open mindedness and tolerance for differences?
Enjoyment, Inspiration, Creativity	7. What do you enjoy working on Museum Island?
	8. Inspiration or new ideas from work?
Activity, Behavior & Progression	9. Changes in personal actions/behaviors such as knowledge/skills after participation?
	10. The impact of participating on current work or future career?

Research Analysis

Taiwan is a society largely composed of immigrants. In addition to the aboriginal groups, Han people have immigrated since the Qing Dynasty. Today, a steady stream of new Southeast Asian migrant workers come to Taiwan for work reasons, forming a multi-ethnic society. Wang Ya-Hsuan believes that cultural compatibility is essential in a multicultural society, among which understanding and empathy for other cultures is the hallmark of multicultural literacy, leading to a rich and diverse multicultural community. Cross-Cultural Literacy helps people face the differences between their own culture and the culture of others (Wang Ya-Hsuan, 2007, 152). Cross-Cultural Literacy can help people respect and understand the meanings and values of diverse cultures, preserve the diversity of cultures, and develop the ability to understand and communicate with people of different cultures (Sergeeva et al., 2019, 251-254).

The International Council of Museums (ICOM) released the 2019 Museum Day theme as "Museums as Cultural Hubs: The Future of Tradition on International" to encourage discussion of the social issues facing globalization and the role of museums in contemporary society, and to accentuate museums' ability to create dialogue and build bridges of peace between different cultures.

As the key players in promoting the development of museums in the face of a multicultural society, a key capability of museum professionals is cross-cultural literacy. Therefore, a training course for cross-cultural literacy for museum staff should include the ability to analyze and study culture, accept, understand and deal with cultural differences, and assist the audience in contacting and providing correct information and resources.

Table 3: A Study of Project Impact: questionnaires analysis

	General Readers			Team Members		
Gender	Male		Female	Male		Female
	43% (6 ppl)		57% (8 ppl)	0%		100% (7 ppl)
Age	32 - 68 (average age: 42)			24 - 52 (average age: 32)		
Education	Bachelor	Master	PhD	Bachelor	Master	PhD
	14% (2 ppl)	36% （5 ppl）	50% (7 ppl)	14% (1 pers)	72% (5 ppl)	14% (1 pers)
Tenure	4 - 38 (average job tenure: 12 yrs.)			2 - 5 (average job tenure: 3 yrs.)		
Background	Museum Professional, Faculty and Graduate Students			Faculty and Graduate Students		

This study conducted an online interview survey on 14 of Museum Island's general readers. The gender distribution of respondents is primarily female, and their fields of work are mainly in museums, cultural and creative industries, art administration, curation, and education. Their survey responses were analyzed following the GLO's five categories:

1. Knowledge & Understanding: Articles on the topic of new museum definitions and debates and museum evaluations were well received. These articles are highly readable, helpful to understand, and expand the reader's international perspectives.
2. Skills: Museum Island is a reference database where readers can search, receive information, and get inspiration from essays and social media marketing.
3. Attitudes & Values: As Museum Island offers different discussions from museum practitioners and introduces their perspective, it creates a different outlook for readers, enabling a broader and more inclusive approach to understanding other cultures', views, and voices, such as issues on human rights, post-colonialism, gender diversity, social disadvantage, etc.
4. Enjoyment, Inspiration & Creativity: Articles on foreign museums' display design

and open collection themes were selected as the general readers' favorites. These articles inspire and illuminate readers' minds and, at the same time, cultivates their cultural literacy.

5. Activity, Behavior & Progression: Reading expands the reader's awareness of museum issues, triggers and draws attention to unnoticed events, and generates action changes. This leads to reading articles on broader topics, such as museums' discussion of refugees, race, social disadvantage, and climate problems, and encourages browsing foreign museum-related websites, such as AAM and MA. In addition to participating in museum activities or other cultural activities, readers are more likely to also purchase tickets, cultural and creative products, as well as support NFT works in art museums.

6. Others: Some readers look forward to the long-term development of Museum Island and helping build it into a database of museum information in Taiwan. Readers recommended strengthening the website's systematic collection and keyword search functions and developing more special overseas scholars and correspondents. They also look forward to more lectures on cultural exchange in the future.

The survey was also conducted on the staff of the two case studies: CAM's "Museums Link Asia-Pacific Online Writing Project" and "Museum Island - Project of Museum News and Perspectives." There are 7 women staff working on these projects. Their field of work is mainly in museums, arts and culture education, and the arts and culture industry. Their survey responses were also analyzed following the GLO's five categories:

1. Knowledge & Understanding: The staff have learned and understood the application of digital technology, cultural equality, display design, and commentary content while working on the projects. They also became familiar with international hot topics such as the post epidemic era, the new definition of museums, and how to quickly respond to collections knowledge.

2. Skills: Skills such as image authorization, copywriting, social media marketing, communication and cooperation between editors, authors, and reviewers, as well as time management were enhanced. Although there are difficulties in the work,

after overcoming these difficulties, they have also gained experience and greater productivity ability.

3. Attitudes & Values: Helped the staff to generate a sense of identity within the museum community, and help to understand and respect different cultures or viewpoints, and pay attention to human rights, post-colonialism, gender diversity, social disadvantage, etc., in an open and empathetic manner.

4. Enjoyment, Inspiration, Creativity: It was a pleasure for the staff to complete the article's publication, receive feedback from the authors and readers, and get inspiration for their work. Art writing does not necessarily require academic theory. Collecting and organizing information and paying attention to the development trends of international museums are important for creating motivation to attract talents interested in museum issues.

5. Activity, Behavior & Progression: After participating in the project work, staff can better understand the influence and importance of online media, think about suitable topics for writing when visiting museums or exhibitions, and learn reporting skills such as headlines and paragraph distribution from an editorial perspective. They also believe that the workability cultivated by participating in the planning work will generate a better understanding of oneself, which will help to confirm one's future career direction.

Research Findings

Mplementing the "Asia-Pacific Museum Connection Writing Project" developed by the Chinese Association of Museums to the Ministry of Culture's Museum Island website "Project of Museum News and Perspectives" has brought current affairs of the museums in Taiwan and abroad closer to the public eye. This study uses the programs mentioned above as case studies. It then applies the GLOs as the research framework to explore the effectiveness and influence of the Museum talent training program objectives.

According to the analysis of the research results, the readers of Museum Island are practitioners employed in museums, arts and culture fields, etc. Subscribing to Museum Island provides them with news, development trends, current issues, and cases related to work. We can summarize the findings of the research into three aspects: the knowledge aspect (knowledge and understanding of Generic Learning Outcomes); the affection aspect (attitudes and values, enjoyment, inspiration, and creativity); and the action aspect (skills, activity, behavior & progression).

Regarding the knowledge aspect, following the articles, readers and practitioners gained knowledge on trend development issues of foreign museums, such as the new definition of museums, open storage, and domestic museum evaluation issues. The affection aspect shows that readers and professionals can comprehend different cultures or viewpoints with an open minded and compassionate attitude. With articles presenting diverse perspectives can help readers expand their horizons and reflect on issues such as human rights, post-colonialism, gender diversity, social disadvantage, etc. While readers were stimulated by the articles and were inspired to generate various views, the content management team also gained a sense of identity with the museum community and contentment from the feedback from both authors and readers. On the action aspect, readers pay attention to events they may usually fail to notice, and show changes in their actions, reading, and cultural consumption behavior. Readers can broaden their reading to articles on different topics, such as museums' discussion of refugees, race, social disadvantage, and climate problems, and browse foreign museum-related websites. And they are also more willing to purchase tickets, cultural and creative products, and support NFT works in art museums. The content management team members were made aware of the influence and importance of online media in their work and also benefited from taking lessons on editing reports. Their learning also extended into their leisure time, such as thinking about suitable topics to report on while visiting museums or exhibitions.

In the face of multiple issues in museums, how to face and deal with cultural differences and provide an environment for audiences to contact different cultures becomes more critical for the multicultural literacy of museum staff. In general, it can be seen from the research results that the online platform of Museum Island provides a variety of article content, including thoughts on cultural knowledge and understanding of different cultures at home and abroad, and creates an online multicultural environment, enabling readers to interact, learn, and be aware of the distinctions between different cultures which generates empathy, tolerance, and appreciation. The result is that museum talent in Taiwan can better appreciate cultural differences, and show increased progress in their cross-cultural literacy training.

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Introducing the Spirit of Accessibility in Museums into the Implementation and Improvement of the Experience of Visiting Historical Buildings

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Abstract

The Tamsui Historical Museum (referred to as THM) operates and manages historical buildings that exist since the 17th century. Originally, these buildings were not open to the public, but now they have become popular tourist attractions. It is difficult for the elderly, physically and mentally disabled groups to gain easy access within the historical buildings. The lack of barrier-free facilities have become a serious social equality issue. This study is based on THM's improvement work on building facilities in recent years, to promote the sharing of cultural assets to all people. THM's improvement experience can be a reference for other historical museums, when considering implementing accessibility and social inclusion to its sites, under limited funds and manpower.

Keywords : Accessibility of Museums, New Public Service Theory

The Tamsui Historical Museum (referred to as THM) manages the historical buildings which have been around since the 17th century. These include various types of buildings like the fort, fortress, warehouses, wharf... etc. These historical sites were not open to the public in the past. After they were made accessible to visitors, they faced the challenge of having to accommodate an increasing number of tourist arrivals. Since the environment and structure of each historical building is quite different, it was more difficult for the elderly and physically/mentally disabled visitors to tour the facilities. This highlighted the problem of barrier-free facilities, and adding such designs into the existing structure could be quite difficult. This study is based on the improvement work that THM has carried out in recent years to improve the software and hardware facilities within the historical sites, so as to enable easy access to cultural heritage for everyone. The lessons learned at THM may be instructive for other historical museums In implementing accessibility and social inclusion under limited funding/manpower situations.

The promotion of human rights could be an important indicator for the social progress and development of a democratic country. That is why the human rights of physically/mentally disabled people should be protected with reasonable measures taken by the government. A "medical perspective" used to be the primary strategy for better treatment of physically/mentally disabled people. This means offering people support for medication and rehabilitation so as to make life more convenient for them. The goal was for disabled people to live a normal life and fit into society. However, for people with permanent disability, in recent years the focus has shifted to a "human rights perspective". Which means modifications are made to social systems and more opportunities should be created to meet the needs of the physically/mentally disabled. Similarly, since Taiwan is facing the challenge of an aging population, senior citizens should also benefit from these changes. It is crucial to grant all citizens the right to participate in the community, which they deserve, and make museums into cultural facilities that can be easily accessed by everyone. This requires shared leadership and mutual respect by different groups to realize the accessibility of these facilities, and equal rights for all members in the community. Hence accomplish these two significant values of our society, and put new public service (NPS) into practice.

According to A. H. Maslow's "Hierarchy of Needs Theory"5, visiting museums and art galleries can be categorized as a derived need or meta-need. Derived needs are essential for an individual's psychological growth, so they are also known as growth needs or being needs. These include the need to know and understand, aesthetic needs, self-actualization needs, and the need of transcendence. As the concept of equality and friendliness gains more attention in the museum community, increased emphasis is put on people's positive essence and values, rather than a person's problems and behaviors.

Also, more emphasis is placed on personal growth, development, and self-realization. Therefore, museums and art galleries are classified at the level "derived needs" in the hierarchy. In fact, when society develops to the point where human rights are valued and practiced, there would be no obvious boundaries among the levels in the hierarchy; they are overlapping. It is no longer a case of satisfying one level of need before another level appears. Most people feel satisfied with certain things and dissatisfied with other things at the same time (Lin, Jenn-chuen,1995). Maslow regards derived needs as a mature level of self-realization, at which point self-realization has surpassed the level of survival, basic psychological fear, and self-realization of self-goals. At this stage, having full self-esteem, a positive attitude towards life, self-confidence, along with a habit of visiting museums, galleries, and other cultural facilities, are important indicators of self-realization.

From the analysis above, it can be observed that using resources in a friendly way and promoting social equality are practices for satisfying the needs of all levels of humanity. As this concept is promoted and practiced, the individual differences between visitors and the cultural differences in the needs of visitors are the most important challenges in operating tours of historical sites, as well as the improvement of facilities and reception services. To deal with the different needs of visitors appropriately requires a meticulous plan and evaluation. A needs assessment is an empirical process and is a fundamental step in making plans for development. Its purpose is to save time and resources (Trimmreck, 2002), diagnose problems or defects, confirm goals, and determine the degree and effectiveness of resources used. The Tamsui Historical Museum has looked to the planning of similar projects in domestic and overseas institutions for

inspiration. First, we invited expert teams in relevant fields for a Focused Group interview to examine the visiting process and the hardware and software facilities. Then, we considered the feedback of the visitors to assess the modification and improvement of our project and facilities.

To improve accessibility and inclusion at all levels, THM introduced Web Accessibility to its website, which implemented a user-friendly interface that disabled people could operate. As well as adopting a Responsive Web Design, that enables visitors to browse the contents on computers and different types of mobile devices. Visitors can get up-to-date information about the museum from the website, including events, travel guides, auxiliary facilities, etc.

Taking the main attraction of Fort Santo Domingo as an example, because it is located on the top of the hill, a specially designed golf cart is available to transport the elderly and wheelchair users. Portable wheelchair ramps can be installed that allow wheelchair users to gain access to the interior of the building. The newly built lounge areas is a good spot for visitors to take a breath. As for areas that are more difficult to access like the second floor, the use of digital technology offers augmented reality and 360 degree panoramic visual tours. Thus visitors are not constrained by the physical boundaries.

When special visiting groups arrive, we explain historical knowledge and architectural style in simpler terms that are easier for them to comprehend. The museum shows visitors how to use these special structural components, and describes how renovation and maintenance work is conducted. We filmed short videos and had our on-site docents introduce and demonstrate this information to the visitors. We also expect that these special visitors caretakers, who are likely migrant workers, could also appreciate the beauty of Taiwanese culture. Since historical buildings have many limitations, such as limiting the number of visitors in limited space, each of our special visitors will be assigned a designated docent to guide and assist them with the entry and exit of wheelchairs. We also designed shorter itineraries and a more relaxed visitor route, which allows visitors with disabilities greater convenience, and allows caregivers to take a rest as well.

Did the additional resources mentioned above improve the visitors? experience? As a public institution, how can the museum put this new public service theory into practice? At Tamsui Historical Museum, we collect visitors suggestions after their visit for any improvements. By doing so, we get to understand that each group comes with different conditions and needs. To have a comprehensive understanding of their needs, THM use a communication app to set up several chat groups with the visitors. This acts as public forum of accessibility and social inclusion. By sharing and exchanging their experience, THM will then analyzed visitors' feedback. The related discussion leads to the conclusion that easy access design should be introduced to future renovation projects for historical buildings, to improve accessibility, as well as a larger space for visitors to rest as necessary. Based on suggestions from the forum, THM also enhanced the horizontal communication between the internal administrative departments. THM has incorporated video remote interpreting (VRI) into its visiting information, so that hearing impaired visitors can have immediate access to this resource as needed.

When special groups visit, THM will communicate with the group leaders or therapists in advance, to design the activities and educational goals. For example, groups of visitors with disabilities often need special assistance regarding transportation, as they may use wheelchairs or walkers. THM offers door-to-door shuttle service, to save them from the hassle of getting on and off buses, or transferring between means of transportation. In addition, THM intends to offer activities beyond "just visiting," such as rehabilitation and simple hands-on activities. THM would provide activities to stimulate responses through visual, auditory, and tactile senses. However, not all plans are successful. For example, the "Morning Tamsui-Morning Museum" event is an attempt to allow individuals with disabilities to have exclusive access to the museum space. The museum opens one hour earlier to allow groups with autism or special needs to enter the sites earlier, so as to avoid crowds during regular operating hours, which may cause anxiety and discomfort for individuals with disabilities. In reality, Tamsui is quite far away from the city center. So if this service is to be used, one must leave early and endure the traffic congestion during rush hour. While the initial idea for the event was good, it did not turn out to be successful at THM. However, it may serve as an example for other museums in urban areas, or with convenient transportation. These communication improvements were achieved through diverse and multi-faceted discussions, emphasizing the idea of the museum being a public space for all.

In Taiwan, the majority of museums and cultural facilities (including most heritage and historical buildings) are managed by the central or local government. There are many such venues, and they are characterized by their small size. In recent years, due to the increasing financial difficulties of the government, the focus of these museums has shifted from academic research to private management by a Business Profit Model.

Then, the needs of special groups of visitors may not be the focus of their management. In recent years, there has been an increasing trend of non-government organizations (NGOs) and social enterprises taking over the operation of government-owned historical buildings that were previously un- or under-utilized. These groups use their expertise to improve the environment and space, and by introducing the concept of friendliness and equality, they have implemented the basic concept of the new public service theory, emphasizing respect for citizen rights and the re-positioning of the role of government. By listening to the minority and diverse groups, the visitor experience can be improved. For example, increasing the number of elderly visitors requires maintaining good attendance quality and services that respect the elderly; by respecting the elderly, we are showing respect to our future selves. This thorough implementation of friendliness and equality is similar to what the Chinese philosopher Mencius said to King Liang of the Warring States period in 300 BC: "The old in our own family are respected as the old among all people; the young in our own family are cared for as the young among all people." By respecting our own elders, we can promote the respect of other elderly people, and by caring for our own children, we can promote the care of other children.

Figure 1: The Tamsui Historical Museum provides services for people with different disabilities and comprehensively upgrades the service of cultural equality. (Photo/New Taipei City Cultural Bureau)

Figure 2: The museum incorporates service visit information into the sign language video remote interpreting service of the Social Affairs Bureau of the New Taipei City Government, so that hearing-impaired friends can provide services immediately if they have any needs.

Figure 3: Auxiliary ramps designed and manufactured to overcome height differences in historic buildings, for the use of elderly people with difficulty in walking or those who use wheelchairs.

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Sites by Your Side: Community Empowerment and the Practice of Public Archaeology

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Abstract

This paper presents a case study of effecting promotion by bringing together public archaeology and new museology. The aims are to bridge the gap between the museum and the community, and to reexamine the reasons why archaeological exhibitions are often de-contextualized.

Breaking with conventions of museum exhibitions, a dedicated team under the direction of National Museum of Prehistory transformed the megaliths in eastern Taiwan into grand outdoor exhibits, enabling visitors/"museum" goers to observe the archaeological site in situ to appreciate the underlying context and acquire a fuller understanding of the site and its value. Through collaborations between the museum, a local youth association and elementary school, the goals of preserving cultural assets and conducting archaeological research were realized, with the public gaining awareness along the way. At the same time, the museum gained insight into the perspectives of the community through its oral history.

Through community empowerment, the museum builds community outreach and achieves effective promotion. In turn, it gains insight into the community's diverse ideas and viewpoints, which serve to deconstruct the museum and induce diversity in ways of thinking.

Keywords : Community Empowerment, Public Archaeology, New Museology, Megaliths, Eastern Taiwan

Introduction

While the term "New Museology" is still under much discussion, the concepts it proposes have already made an impact on the museum-community relationship, deconstructing the museum and redefining its role while highlighting the importance of the local and the community.

The power of the museum comes from not only the museum itself—local voices within the community are indispensable. Through promotion, sharing and discussion, the public can learn about cultural preservation and in time internalize the concept. Gradually, this empowerment will give rise to an enhanced sense of identification with one's own community, enabling locals to become active participants in the local museum's activities. The processes of collaboration and sharing in the course of community empowerment can also lead to more diverse ways of thinking and make promotion more efficient.

Combining the concepts of public archaeology and new museology, the National Museum of Prehistory (NMP) undertook a project under the "Read Taiwan" scheme organized by Taiwan's Ministry of Culture to present a "Reading Route,"—the exploration of an archaeological site in situ with emphasis on community participation, diverse approaches, authentic situations, and personal experience. One of the aims of the project is to break the conventional frame of museum exhibitions, allowing the exhibit area to expand into the modern landscape and become more accessible to the public. At the same time, the archaeological site becomes an exhibition in a broader sense—the observation of the site in situ can better establish and present its context, enabling participants to see the bigger picture.

Literature Review

In order to adapt the outreach program for the community, the ideas of new museology and public archaeology were incorporated into the activities planned. The development of both schools began around the 1970s and 1980s. With debates and introspection came pivotal development of these fields, both of which are essentially rethinking

and critiquing the museum's relationship with the public and the society, and addressing the tradition of academic endorsement and open public participation.

I. Concept and Development of Public Archaeology

At the very beginning, the meaning of "public archaeology" is mainly the archaeological activities conducted by archaeologists with the support of the public. The concept of cultural resource management, advocated by Charles McGimsey in his homonymous book (McGimsey 1972), refers to this form of public participation.

The term has since expanded along with the development of various fields. In addition to the concept of public support or funding, it has come to be relevant in such fields as public outreach, community archaeology, cultural tourism, law, economy, and archaeological politics. It shows that the public issues pertaining to archaeology are diverse and vary region by region, and that public archaeology is a discipline that examines the relationship between archaeology and the public, and seeks to enhance and improve it (Okamura and Matsuda 2011).

Matsuda and Okamura identified four approaches to public archaeology: educational, public relations, critical, and multi-vocal (Okamura and Matsuda 2011, 6).The first two tend to be practice-oriented, while critical and multi-vocal approaches are mainly theoretical. Public archaeology nowadays follows these approaches to critique and review archaeological research, and promote the specialized knowledge of the field. Therefore the concepts and discoveries of archaeology can take root and become widespread, enabling the public to learn about archaeological sites and appreciate the importance of preserving cultural assets.

II. Concept and Development of New Museology

The concept, function and meaning of museums are constantly and dynamically adjusted along with the development of society and technology. Traditionally, museums are considered places of cultural authority that inherit colonial overtones, and therefore criticized for being out of touch with contemporary society and even regarded as a waste (Hudson 1977, 15; Harrison 1993, 160-176). Duncan Cameron first questioned the role of the museum and advocated that museums should serve as both "temple"

and "forum" (Cameron 1971, 11-24), allowing for dialogue and discussion besides being a place of authority and specialty. Later, more suggestions and discussions emerged, and pointed out that museums should provide a multiplicity of experiences inaddition to conveying knowledge, and should also rethink the balance between "collection" and "audience," and between "research" and "promotion" (Hudson 1977,1987; Weil 2004, 74-79). This prompted museums to focus more on outreach programs and the interaction with and experience of the audience, in addition to the work of research and collection. Gradually, the functions of the museum expanded and became closer to the public and society in general.

The main concepts of these two schools aim to be close to the public and their daily life, to interpret academic knowledge into more familiar and understandable language to public, and to achieve more benefits of outreach education through public interaction. In recent years, practice of public archaeology in Taiwan has become more diverse, such as a more open presentation of archaeological work and field (Chiang 2018, 2021), planning workshops for local communities and engaging them in site supervision and revitalization (Chiang 2012, 2020), etc. The concept of new museology is also similar, looking forward to extending the space and functions of museums in different ways, not limited to exhibitions, but making daily life a part of museums. The project introduced in this paper is planned on the basis of the concepts of these two schools.

Background

I. The National Museum of Prehistory (NMP)
Located in Taitung, the NMP is Taiwan's first national-level archaeological museum. Its construction began in the 1980s. At the time, during the construction of the Taitung New Railway Station of the South Link Line, a rich amount of archaeological remains of the Peinan Archaeological Site were excavated, which then led to over ten years of rescue excavation efforts. Unearthed were more than 2,000 slate coffins and tens of thousands of archaeological remains, which cover the largest excavation area in Taiwan's history of archaeology. The area was later designated as the National Archaeological Site because it not only contains precious and significant remains, but serves as the representative site of the middle and the late Neolithic period in Taiwan (National Museum of Prehistory, n.d.).

The important discovery prompted the government to set up museums to preserve and collect these artifacts and promote them to the public's benefit. Officially opened in 2002 after nearly ten years of hard work and preparation, the NMP includes the main museum and two branches: the Peinan Site Park in Taitung, and the Museum of Archaeology, Tainan Branch of NMP. The museum's collections and work of research, exhibition and outreach are mainly in the field of archaeology, but they also expand into various disciplines such as ethnology, natural history, geology and environmental education.

II. The Megalithic Sites in Eastern Taiwan

In Taitung, where the NMP main museum and the Peinan Site Park are located, the earliest evidence so far of human activity on the island of Taiwan was discovered in the Pahsientung archaeological site, dated back to 30,000 B.P. Later on, a variety of archaeological cultures and human activities from the Neolithic Age to the historical period were also discovered in Taitung.

The island of Taiwan has been in constant communication with the outside world since prehistoric times. People who traded with locals or even migrated here have enriched the cultural scene of the island. The outlying small islands are also dotted with many archaeological sites, which are readily accessible nowadays.

The megaliths, which are objects made of large stones, are distributed in the eastern part of Taiwan, and spread across Hualien and throughout Taitung County. The archaeological period in which they are situated is primarily the late Neolithic period, about 3,200-2,200 B.P. Even so, the cultural behavior of people in these eras has persisted to this day, as evidenced by the culture of contemporary indigenous peoples. The styles of the megaliths vary, such as sarcophagi, stone columns, stone walls, monoliths, human-shaped stone statues, and stone wheels. Many of them are suggested to be related to architectural structures, and some may have been used in ceremonial activities.

III. Project "Read Taiwan"

Headed by the Ministry of Culture, the project combines "text" with "route" to help participants experience and appreciate the history and culture of Taiwan. The NMP devised plans of archaeological "routes," based on the books recently published by the NMP, including *Hello, Megaliths!*, a guidebook (Yeh 2018), *Vali*, a fantasy novel (Kuzu-ha, 2020), and *Jue' : Separated Twins*, a comic (Tseng, 2021). The contents of these publications are mainly about the archaeological cultures or remains of the megaliths.

A. *Hello, Megaliths!:* The guidebook introduces the rarely known megaliths in eastern Taiwan, including at least 40 archaeological sites and more than 500 megalithic remains discovered in Hualien and Taitung. This book takes a closer look at the important megaliths along the Hualien-Taitung Coastal Highway (Provincial Highway 11) and offers an introduction to unique attractions and cultural customs.

B. *Vali*: The novel in the fantasy genre is based on the idea of Taiwan's national treasure "Zoo-anthropomorphic jade earring," and the large amount of archaeological data unearthed at the Peinan site. It tells the story of a boy named "Vali" who survived a storm and grew up in a foreign land. On the basis of archaeological data, the author wrote imaginative stories of goddesses, ancestral spirits and warriors, transforming the jade artifacts traded and used during the prehistory period of Taiwan into weapons against the dreadful "walking mummy." The fantastic rendering of the life of prehistoric people 3,000 years ago is extraordinarily vivid.

C. *Jue': Separated Twins*: Based on Taiwan's national treasure "Zoo-anthropomorphic jade earring" and the Peinan site, the comic employs a flowing style of painting to tell stories of a tribe situated along the Peinan River 3,000 years ago. The story begins with an ancient legend of a twin, one of whom will bring bad luck. The author then goes on to tell a profound and moving story of the twin daughters of the tribe's chieftain and how the "Zoo-anthropomorphic jade earring,"—an archaeological artifact—was broken and then repaired.
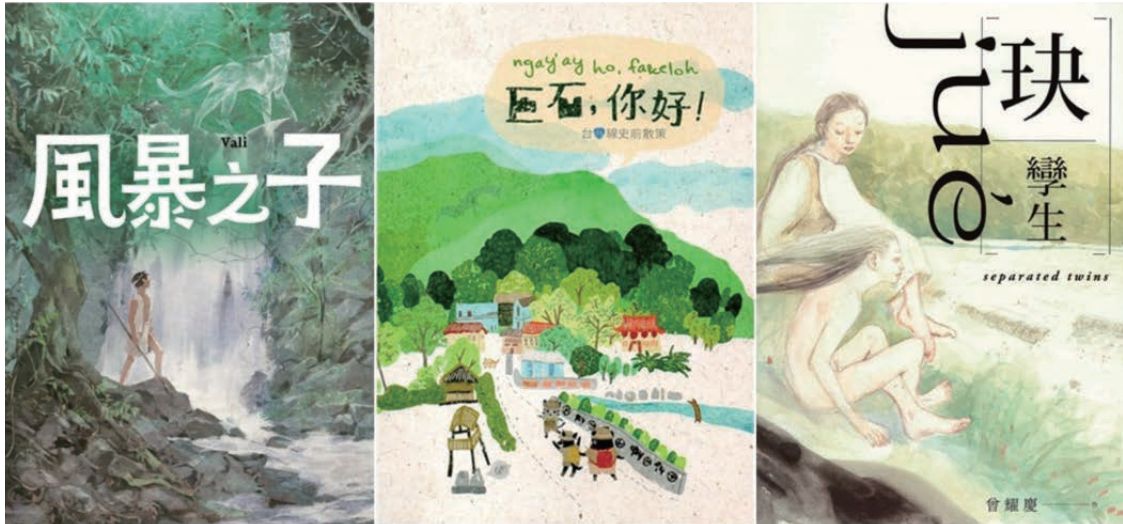
Figure 1. Publications of the NMP, including *Hello, Megaliths!*, *Vali*, and *Jue': Separated Twins* (courtesy of the NMP).

This year's project focuses on Chenggong Township, where the megaliths are the highlight of discussion among the NMP's staff, the local youth association and elementary school teachers. The process aims to introduce teachers to basic concepts of archaeology so that they can apply them in their curriculum. Another goal is to encourage the youth association to assist in the preservation of cultural assets through social action. It is hoped that the megaliths in eastern Taiwan serve as a starting point, prompting teachers to look at other "routes" near them for their curriculum planning.

Planning and Execution

Two simple goals were set when we devised activities for participants. The first is to arouse their interest in archaeology; the second is to heighten their awareness of and keep them curious about their surroundings after participation.

The main axis of the planned activities is to focus on the community in Chenggong Township and the local archaeological sites, and through lecture sharing, comprehensive discussion, and site tour discuss the megaliths, and share the research of archaeology.

For the lectures, the researchers of the NMP discussed two topics: "Archaeology and Megalithic Research in Taiwan" and "The Curating Work of a Special Exhibition of Megaliths." The former started from the basic concepts of archaeology, went through the development and research history of Taiwan prehistory, and further introduced the representative megalithic sites in eastern Taiwan. The latter led the participants to learn and think about "Big Idea" and its application for setting goals and planning a refined and attractive exhibition, and introduced a case of "*Hello, Megaliths!* Traveling with an Archaeologist" special exhibition, an extension of *Hello, Megaliths!* guidebook, focused on 10 archaeological sites in 6 townships through the application of the "Big Idea," setting goals such as "travel" and "accessibility" to create exploration routes of megaliths along the Hualien-Taitung Coastal Highway (Provincial Highway 11). In addition to the lectures by the researchers, Mr. Chen Yao-Feng was also invited to share the records of oral history and local, cultural and historical investigations (Wang 2022).

After the lecture, the participants were divided into small groups, joined by the staff of the NMP—not leading the discussion, but posing questions, such as "How to incorporate archaeology concepts into teaching," and "How to lead students in learning about sites nearby." Participants shared ideas of organizing a featured curriculum of archaeology, introducing children to archaeological sites, and creating a teaching kit to inspire interests.

Figure 2. Lecture on Taiwan archaeology and introduction to megaliths by Yao Shu-Yu (photo by Wang Chung-Chun).

Figure 3. Discussion of how to promote archaeology and archaeological sites to children (photo by Wang Chung-Chun).

Finally, the participants were given a tour of the archaeological sites nearby, namely the stone coffins at He-Ping and Pai-Shou-Lien site. We demonstrated replicas made by 3D printing before visiting the sites, in order to explain the meaning and usage of the artifacts.

At the sites, we explained details of the stone coffin and shared the history of its discovery and research. We also showed 3D models of the archaeological works of survey and surface collection, and also highlighted the importance of preserving cultural heritage. The 3D models were used to explain the technology used to preserve the archaeological remains. A collection of pottery sherds from the surface was used to explain that an ar-chaeological site may just be around the corner.

Figure 4. Visiting the stone coffin at He-Ping archaeological site (photo by Sun Wen-Hsiang).

Figure 5. Demonstrating the process of 3D scanning (photo by Shen Chieh-Hsiu).

Discussion

Based on *Hello, Megaliths!*, the project focuses on the megalithic cultural sites in Chenggong Township, hoping to enable participants to understand the surrounding archaeological remains of their living environment. During the activities, we conducted a questionnaire including pre-test, post-test and also inquiries among the activities. We noticed that the teaching experience of Sanxian Elementary School teachers ranged from 2 to 25 years, but their information or understanding of archaeology or prehistoric culture are mostly those well-known in the textbooks, such as Changpin culture, Pahsientung site, Tapenkeng culture, etc. Taking participants to explore the megalithic site near the school is a very special and riveting experience for them: to find out that there are archaeological sites so close to the place they live.

There are also significant differences in the pre-test and post-test results, including survey questions as follows, "What do you know about prehistoric culture?," "What do you know about archaeology?," and "What do you know about the megalithic sites in your surrounding?." With a full score of 10, the average scores of the pre-test were 4.0, 3.3, and 2.9 respectively; the post-test averages increased significantly to 6.9, 6.9, and 7.2, showing that the arrangement and planning of activities can indeed effectively enhance participants' knowledge and understanding of archaeological concepts and basic under-standing of the surrounding sites.

As a starting point, this project hopes to enhance the community's understanding of local cultural heritages. In the long run, it is still necessary to continue to carry out long-term planning for the local community, so that knowledge can be deeply cultivated and transformed into different forms of practices. For example, with local teachers and youth associations as the core targets, short-term plans can enhance the interest in archaeology and prehistoric culture through lectures and archaeological site tours; the mid-term stage can be to conduct workshops with key schools to carry out courses for students, or cooperate with youth associations to organize a cultural sightseeing tour. This may also echo the point that community archaeology often focuses on the partici-pation of young people, and schools or teachers not only involved in outreach educa-tion, but often in the role of enablers (Thomas 2017, 22). By interacting and cooperating

with school teachers or youth associations, we may come up with various ways to inter-pret archaeological knowledge, and make it become a part of daily or formal education, and interdisciplinary activities as one of the characteristics of archaeology, which can also be applied to the teaching of different subjects in schools, most commonly, history (Henson 2000; Thomas 2017, 22). Through the aforementioned planning, concepts of archaeology can take root, which may encourage public awareness of the cultural heri-tage surrounding their living environment. In the long¬ term, archaeological lesson plans can become char-acteristic courses in schools, or an ongoing part of local cultural sightseeing tours , car-ried out by training locals to become tour guides.

Therefore, it may make the connection between cultural heritage and the communi-ty more profound and intimate, which in return may effectively benefit the development of a community which can also maintain cultural heritage to achieve a win-win situation. However, the ideas and plans mentioned above still need to be continuously developed and followed in order to observe any benefit, but it is undeniable that museuma and/or archaeologists can play a decisive role in this.

Conclusion

The disconnect and alienation between the museum and the public is an often noted phenomenon. Visiting a museum is not considered part of the daily routine, but is usually regarded as the accumulation and display of cultural capital. The decontextual-ization of an archaeological exhibition is often noted, in that once the cultural remains are excavated and moved away from their buried location, they also become separated from their surroundings and context. When subsequently presented in an exhibition, the remains or artifacts have to go through the process of reinterpretation and recontextual-ization (Wong 2021,117-131). Such are some limitations of museums.

However, the extent of what a museum can accomplish should not be limited by the efforts of its designated leader and promoter—it can also enlist the assistance of the local community, whose voices are valid and essential. Through outreach, talks, and

discussions, the concept of cultural preservation can be implemented and internalized in the mind of the public, which can further transform the community into a local extension of the museum. This process of collaboration and sharing in community empowerment can also lead to diverse ways of thinking, thereby improving the efficiency of community outreach.

The "Read Taiwan" project has shown that museum education should gradually shift from passive to active. In addition to having visitors participate in activities held in the museum, organizers should actively approach communities and schools to observe the history, characteristics, or environment of each locations, and create appropriate educational programs for them.

Through the promotion of "local-based" projects, the community can familiarize itself with its history and environment, and come to identify with or participate in the work of cultural preservation and maintenance. The museum can also build connections with the community, providing customized educational programs for locals in addition to offering traditional museum exhibitions. The community can tap into this collaborative relationship to make community development plans, stimulate growth and boost the vitality of the local culture.

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Old Collection, New Connecttion: With "The Earthly Pond" jointly held by National Museum of History and Fo Guang Shan Buddha as an example

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Abstract

The past couple of years have brought about, literally, a "triple threat" to the National Museum of History (NMH hereinafter): a temporary shutdown for renovation, the relocation of its treasured artifacts as a result of the renovation, and the COVID-19 pandemic. This essay explores how the NMH responded to multiple challenges through an adaptive exhibition module setup that integrated reality and virtuality for the exhibition of the national treasures and significant antiquities it housed, thus turning the crisis into a unique opportunity that maximized public interest.

Keywords : national treasures and significant antiquities, pandemic and museums, museum social responsibility, museum as contact zone, National Museum of History.

Foreword: The New Normal in the Museum Community During a Time of Multiple Challenges

The past couple of years have brought about a "triple threat" to National Museum of History (NMH): a temporary shutdown for renovation, the relocation of its treasured artifacts, and the breakout of COVID-19 pandemic. To adapt to the changes, NMH explored possible solutions, and fulfilled its goal as the bedrock institution of sustainability to transform the situation through "connection," "engagement," "innovation" and "inclusion". In the process, a "new normal" has gradually taken shape to dictate the way a museum continues its operation in these unusual times.

This essay explores how the NMH responded to multiple challenges through an adaptive exhibition module setup that integrated reality and virtuality for the exhibition of the national treasures and significant antiquities it housed, thus turning the crisis into a unique opportunity that maximized public interest, while unleashing the positive influence the museum has on the community, to be the source of strength for many in these times of uncertainty.

Connection and Engagement

NMH closed down its premises in July, 2018 for renovation per its upgrade development plan, and for the first time ever, NMH transferred its prized collection in batches to the Southern Branch of the National Palace Museum, the Institute of History and Philology (IHP) under Academia Sinica, and National Taiwan Museum of Fine Arts for temporary safekeeping. The task was monumental and extremely challenging, as the transfer of such a significant number of treasured items needed to be executed with caution within a short span of time; the new collection storage for the items has not yet been established at HMH was a reality looming large in the mind of museum staff.

Interestingly, these challenges were what made the project so noteworthy. Starting in 2019, NMH began exploring a resource-sharing initiative for the artifacts to be transferred elsewhere for exhibition and in so doing, it engaged organizations in the museum community to get involved. Here are some of the co-events: "A Window to Eastern

Chou: Eastern Chou Relics Excavated from Honan" with the Institute of History and Philology under Academia Sinica, in which artifacts excavated from the same site were presented together – "Square Hu with Coiled Dragon Pattern," "Animal-shaped Brazier Stand" and "Sword with Gold Hilt," along with ten other significant antiquities – on permanent display at Academia Sinica, the highest-level educational institute in Taiwan (Fig.1).

Fig.1 NMH connected with the Institute of History and Philology under Academia Sinica to cohost "A Window to Eastern Chou: Eastern Chou Relics Excavated from Honan."

NMH also collaborated with the Southern Branch of the National Palace Museum, the largest national-level art exhibits archive in Southern Taiwan, to showcase the highly-cherished "Nine-storied Stone Pagoda" - in "Imprints of Buddhas: Buddhist Art in the National Palace Museum Collection," also on a long-term exhibition basis (Fig.2).

Fig.2 NMH partnered with the Southern Branch of the National Palace Museum to host "Receiving Enlightenment: A Nine-layered Pagoda Dedicated by Cao Tian-du."

Innovation and Inclusion

The COVID-19 outbreak that took place at year end 2019 wrecked the world, also had a devastating impact on the museum industry, and the arts and culture sector. The effect of which is still being felt. NMH has quickly adapted to continue serving the community by connecting other museum establishments to host exhibitions for relocated artifacts, and launched "A Window to Eastern Chou: Eastern Chou Relics Excavated from Honan" (https://vr360.nmh.gov.tw/EasternChou/), a multi-perspective virtual tour featuring a 720-degree panoramic, cinematic videography (Fig.3). It's an online exhibition enabled by digital technology that offers the audience a larger-than-life viewing experience, which transcends any spatiotemporal boundaries, allowing viewers to move about freely during the virtual tour on their laptop, cell phone or tablet, choose a preferred perspective and location, spend time in front of each and every artifact that

attracts their attention, and enlarge the imagery however they'd like, in order to examine the detail and contour of the item. The setup allows the audience to be their own docents, and serves as a crucial exhibition information platform to multiply community service effects. Even with their physical locations closed, museums of all kinds are offering free online learning resources, access to their digital collections, virtual tours, and online exhibits—all invaluable opportunities to educate and connect people across the world. Meanwhile, this virtual visit has been stored in a digitized form and archived as a significant asset of the NMH. This online arrangement started trending in the museum community, and by taking preemptive measures, NMH succeeded in dissolving the restrictions associated with in-person visits, and creating a digital experience, gifting viewers a comfy museum tour in the comfort of their own home during pandemic lockdown.

Fig.3 Three national treasures along with ten significant antiquities of NMH on permanent display at Academia Sinica, the highest-level educational institute in Taiwan.

In 2021, NMH pioneered yet another initiative – "NMH Cloud Gallery," inspired by its virtual panoramic exhibition development program. The curator can easily click various pieces into place – from virtual exhibition space design, exhibit wall and artifact placement, exhibition light projection, audiovisual and imagery introduction of the exhibit, to route arrangement of the tour – by elevating a two-dimensional space exposition into three-dimensional, virtual venue. Cloud Gallery actualizes the vision of user-friendliness and co-prosperity of all viewers, makes artifact information and museum collection

interpretive opportunities more widely available, and gifts everyone the chance "to be their curator" – an experience many find enjoyable.

During the Lunar New Year, we at NMH made "the Year of the Tiger" the focal point of the exhibition to launch "Celebratory Exhibition for the Year of the Tiger in Cloud Gallery" (https://cloudgallery.nmh.gov.tw/room/1/hj3y4p84qxg9nddm) that spotlights specific artifacts, tiger-themed curios, and items that communicate the festive mood of the occasion (Fig.4). The gallery was divided into three display areas. The exhibition began with a presentation of adorably-styled and vicious-looking tigers, featuring various feline-inspired images, which symbolized a new year of "bountifulness brought about by the felicitous tiger." It then segued into the representation of tiger as a supreme being, inspired by colorful folk customs to continue the convivial motif. Finally, the exhibition highlighted the propitious note of a tiger-themed representation, and put the national treasures and significant antiquities housed in NMH on the center stage. The exhibits include: "Square Hu with Coiled Dragon Pattern," an exquisite, prized vessel featuring two crouching tigers that stick their tongues out; plus "Tiger-shaped Zun," a priceless antique wine vessel featuring a tiger with a ferocious mouth and wide eyes, which highlights the form, spirit and significance of the tiger culture to the hilt.

Fig.4 "Celebratory Exhibition for the Year of the Tiger in NMH Cloud Gallery" that spotlights national treasures and significant antiquities.

This curation platform is different from the conventional virtual exhibition, in that it has elevated all the close-up photos of the gallery with an online, panoramic effect, promising the viewer an all-new virtual tour experience.

Sustainability: the Power of Museums

In a nutshell, the virtual exhibition arrangement of NMH that took place following the transfer of the relics was inspired by "resource sharing for a win-win formula" for all the stakeholders in the museum community, as NMH initiated contact with museum and academic institutes to pitch in, and provide storage and exhibition solutions. The arrangement actually opened up a great exchange opportunity that facilitated additional resource-sharing programs. For instance, NMH's bronzeware and jade artifacts excavated from Honan, now left in the care of the IHP under Academia Sinica, helped to facilitate comprehensive research from another perspective to enhance their analytical value, while enabling the national treasures and significant antiquities excavated from the same site to be displayed in the museum at IHP with other priceless relics. Also, the Southern Branch of the National Palace Museum is now able to treat audience in southern Taiwan to the invaluable items housed in Taipei-based NMH, which further dissolved the physical distance between cultural relics and modern viewers. In the process, the museum was the strategic partner that brought the audience, the museum industry and the society together.

Despite the pandemic and the shutdown, NMH was prepared and ready to connect with other museum establishments to continue with the exhibition upon the transfer of its relics; more importantly, it implemented a virtual panoramic tour setup that mimicked the onsite visit experience, developed an online curator platform for its cloud gallery to fulfill co-prosperity for all the museum stakeholders. Meanwhile, this hybrid exposition formula integrating the virtual experience with reality, is an acknowledgement of museum's sustainability and strength.

NMH defied challenges brought about by the renovation, the relocation of its invaluable relics and the pandemic to turn the corner: it forged exhibition partnerships, shared cultural resources, and encouraged an innovative exhibition solution that benefited all the shareholders. It also set a positive precedent for the museum industry of Taiwan and made the best use of resources available during a difficult time as a paragon of efficient and effective resource-sharing.

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The Manifold Challenges and Risk Management Confronting Museums during the Pandemic Crisis: With "The Earthly Pond" jointly held by National Museum of History and Fo Guang Shan Buddha Museum

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Abstract

The disruption, devastation and loss caused by the COVID-19 pandemic in January, 2020 had severely impacted the world, and museums, where crowds gather for cultural and creative purposes, bore the brunt of the wreckage. Anxiety seems to have staked a claim on the world during the pandemic and museums, as a social education venue, have the responsibility and power to offer an alternative perspective and exert the strength of their audience outreach to provide emotional support and social wellbeing. With that in mind, the National Museum of History and Fo Guang Shan Buddha Museum partnered to host "The Earthly Pond: Artworks of Lotus by Chang Dai-chien and Other Artists," an aesthetic extravaganza for members of the public on International Museum Day 2021. Nonetheless, as the exhibition was to premier in the beginning of May 2021, Taiwan suffered an outbreak. The unexpected flare-up threw a wrench in NMH's original plan. That said, to broaden its audience reach of "The Earthly Pond", the museum developed a creative solution to install a 720° panoramic virtual exhibition, to better-serve art aficionados unable to make it to the museum for the in-person experience. In addition, the "Online Platform for Exhibition Archive Data" was established to showcase all the news pamphlets, exhibition catalogs, online education lectures and promotional events. Facing the unknown during the pandemic, turning a crisis into an opportunity to flip the script and maximize public interest, has been an invaluable lesson and the biggest takeaway for National Museum of History during the pandemic.

Keywords : museum leadership, risk management, challenges and chances, pandemic and museums.

Foreword: Resilience Demonstrated by the Museum Community during the Pandemic

The disruption, devastation and loss caused by the COVID-19 pandemic in January, 2020 severely impacted the world, and museums, where crowds gather for cultural and creative purposes, bore the brunt of the wreckage. Museums in worst-hit regions responded to the crisis by either postponing events or permanently closing, going into battle-ready mode for the long haul: just about every establishment in the museum community was socially and financially impacted.

The International Council of Museums conducted three online surveys over the course of 2020 and 2021, the height of the pandemic, and found that 94.8% of the museums around the world were shut down. As the global community slowly recovered from the wreckage, museum authorities likewise adopted a rotational system for the openings and closedowns to weather the crisis. Meanwhile, these extended closures brought about unprecedented financial and operational challenges to museums, forcing establishments to consider new strategies and practices for a digital transition to ensure sustainable operations.

Anxiety seems to have staked a claim on the world during the pandemic, and museums, as social education venues, have a responsibility to offer an alternative perspective and use their audience outreach strengths to provide emotional support and social wellbeing. With that in mind, the National Museum of History (NMH) and Fo Guang Shan Buddha Museum (FGS) partnered to host "The Earthly Pond: Artworks of Lotus by Chang Dai-chien and Other Artists," an aesthetic public extravaganza on International Museum Day 2021. The partnership between the NMH and FGS began in 2011, when they co-hosted "Travel like the Clouds and Water: Venerable Master Hsing Yun's One-Stroke Calligraphy," followed by collaborations: "Auspicious Radiance of the Seven Jewels: An Exhibition of Southern Chinese Buddhist Arts" in 2015; "A Meeting of Masters: An Exhibition of Chang Dai-chien and Venerable Master Hsing Yun's Works" in 2016; and "The Earthly Pond: Artworks of Lotus by Chang Dai-chien and Other Artists," on May 18, International Museum Day, in 2021, at FGS Buddha Museum in Kaohsiung. This strategic alliance between NMH and FGS compellingly demonstrated the resilience and quiet strength that museums are able to deliver in the most challenging of times.

The exhibition consisted of more than 70 beautiful lotus-themed pieces, housed in both museums, lovingly crafted by 50 artists of various schools of art, who bring traits associated with the lotus—pureness, sanctitude, gentlemanliness and virtues—into sharp focus and highlight the pursuits of graciousness and goodness by classical Buddhist scholars. "Lotus in Ink," an ink masterpiece created by virtuoso Chang Dai-chien and recently restored by NMH, was also premiered in the exhibition. Despite NMH's closure for renovation, exhibition activities went on as usual, and they now take place in the FGS Buddha Museum in southern Taiwan. It's hoped that this exhibition will inspire a sense of calm and peace in spite of the uncertainties and upheaval of the pandemic.

The Earthly Pond: Art-inspired Dialog between the Literati and Lotus

The Lotus, also known as the water lily, or sacred lotus, is a plant native to China which has historically been associated with good character and gentlemanliness in Buddhism: the lotus plant sprouts from muddy waters, yet emerges from the waters cleansed, symbolizing a transcendence from a murky environment to one that is clear and pure. The young Gautama, before he became Buddha, was Prince Siddhartha. He was said to have walked seven steps toward the west shortly after his birth, with a lotus flower emerging after each step, symbolizing purity and spiritual enlightenment. The lotus flower is emblematic of Buddhist philosophies, and is prevalent in Buddhist architecture, paintings, statues, sculptures, religious instruments, books and publications.

The exhibition was to be held at FGS Buddha Museum and aptly so. The rich collections from both FGS and NMH are dated from the late Qing dynasty to contemporary times, as Chinese and Western artists of this era worked to capture the beauty of the lotus through freehand brushwork (工筆, gōngbǐ), ink art, oil painting and watercolors. Five creative themes were showcased in this memorable exhibition: "Dai-chien Artscape," "Epigraphical Expressions," "Lingnan Vista," "The View of the Literati" and "When the East Meets West." Works by Chang Dai-chien, Pu Xinyu and Sanyu vividl-translated these masters' tireless quest for the beauty of lotus, and the character of the literati, their love of the natural environment, and the goodness and wonder of the world.

Turning the Corner

Unfortunately, as the exhibition was set to premier in the beginning of May 2021, following arduous and painstaking preparation, Taiwan suffered a Covid surge, a reversal of the country's previous successful prevention of the disease since the plague was first reported at the end of 2019. Between April and December, 2020, Taiwan registered zero domestic transmissions, and yet starting on May 15, 2021, Taiwan, known as "the paragon of pandemic prevention," saw a surge of hundreds of confirmed cases, reported daily. With the flare-up, the CDC raised the local travel notice to Level 3, forcing all exhibition halls and performance venues throughout Taiwan to shut down.

This unexpected flare-up threw a wrench in NMH's original plan. That said, to broaden its audience reach of "The Earthly Pond" after reopening, the museum developed the creative solution to install a 720° panoramic virtual exhibition during the Level 3 closure, officially launching it on July 30, to better-serve art aficionados unable to make it to the museum for the in-person experience. In addition, the "Online Platform for Exhibition Archive Data" was established to showcase all the news pamphlets, exhibition catalogs, online education lectures and promotional events. "The Earthly Pond" was awarded 9th place in the "Top Ten Publicly Held Art Exhibitions," hosted by the *Artist* magazine at the end of 2021.

LEADERSHIP Spearheaded by the Museum Community

When a museum is confronted by crises and challenges brought about by a pandemic, management in the museum community should identify the topmost strengths listed aptly in the acronym: "LEADERSHIP." First, "Learning," which encompasses studiousness; "Eyesight," which indicates a sharp eye on the efficient organization of a team and its responsiveness; "Action," which suggests prompt and efficient action plans and "rolling wave" project management strategies; "Development," which signifies readiness to take the challenge head-on; "Empowerment," which denotes enabling the team to unleash its potential; "Relationship," which inspires a transdisciplinary, and interdisciplinary alliance; "Support," which encourages open communication to buttress the team; "Hands-on," which illustrates a "can-do" attitude to drive the team forward; "Innovation,"

which reaffirms self-motivation and motivating others; and "Preparedness," which denotes being prepared for the future. These are the characteristics of true leadership, and the one thing that can help museums turn a new leaf.

Risk Management and Crisis Handling: Bridging the Gap

In May, 2021, the CDC raised Taiwan's local travel notice to Level 3; as a result, exhibition halls and performance venues throughout Taiwan were forced to shut down. To ensure the health of the public, museums adopted a non-routine shutdown practice: halting and delaying exhibitions, plus adaptive measures, which became par for the course. NMH immediately modified all exhibition activities for "The Earthly Pond" and launched online events and workshops instead. It also took full advantage of digital services to boost cultural accessibility, thus successfully avoiding the numerous regulatory constraints, and drawing its audience closer to the museum community.

The pandemic put sustainable operation capabilities of museums to the test; it also forced many potential issues to the surface, forcing museum management to adapt and cope. Thanks to the support of modern technologies, exhibition and education events hosted by museums have expanded in their reach: in other words, the pandemic inspired the museum community to make "digital makeover" its new normal. Contactless exchange activities and online exhibitions will come to define these past years of challenge and resilience. It therefore behooves museums worldwide to make digital technologies more intuitive, step up their response ability, and identify new opportunities to turn the corner. Facing the Covid-19 unknown has been an invaluable lesson for the National Museum of History during the pandemic, with the biggest takeaways being to turn a crisis into an opportunity to flip the script to maximize public interest, and being a beacon of comfort as a museum establishment.

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Fig.1 The NNH and FGS partnered to host "The Earthly Pond: Artworks of Lotus by Chang Dai-chien and Other Artists"

Fig.2 The exhibition consists of more than 70 lotus-themed master-pieces housed in both museums, they bring traits associated with lotus- pureness, sanctitude, and virtues.

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Fig.3 To broaden its audience reach of "The Earthly Pond", the museum developed a panoramic virtual exhibition during the Level 3 closure period, to better-serve those unable to make it to the museum for the in-person experience

Fig.4 "The Earthly Pond" was awarded the 9th place in the "Top Ten Publicly Held Art Exhibition," hosted by the Artist magazine at the end of 2021.

Addressing the Invisible: Reinterpreting Formosa Evergreen

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Introduction

Taiwanese national museums reflect contemporary national issues in line with the nation's transformation from authoritarianism to a democratic nation-state in the late twentieth century. Established by the Kuomintang (KMT) regime after WWII, the National Museum of History (NMH) embodies the evolving ideology and functions of national museums in contemporary Taiwan. The NMH has a history of materializing national ideology in didactic ways and bears the expectation to educate the public in a formative manner. Such purpose-oriented national museum practices thus create evidence of evolving national values in coherence with its nation-state ideology, revolving around its domestic and international issues. Museum visits, even in art museums, have been recognized as significant civic rituals.[1] The core functions of a museum that enable such visits, ranging from preservation, research, display, and education, serve the ritualization as well as leave tangible traces of the processes of complex negotiations and recollection of resources.[2] Hence, the genealogy of cultural representations performed by national museums is worth particular attention. The NMH, established by the post-war KMT regime in Taiwan, has sustained throughout the nation's democratization. While conserving a collection with a centralized cultural narrative under authoritarianism, the museum also collects in response to the social movements that came after. The history of the NMH collection and exhibition is, therefore, a material reminder of the country's history. The material evidence created by the continual functioning of the NMH thus complements the genealogy of contemporary Taiwanese national narrative building.

The NMH began the production of a large-scale ink-wash painting, *Formosa Evergreen,* in 1981, portraying the multifaceted national museum functions. From the selection of art genre, theme, title, and landscape details to the assemblage of artists, this piece of the NMH collection objectively reflects an era-specific cultural representation in Taiwan. Framed in the postwar international dynamics and the nation's vulnerable status, the rise of cultural localization in the 1970s marked the nation's cultural development. [3]

1 Carol Duncan, "Art museums and the ritual of citizenship," in *Interpreting Objects and Collections*, ed. Susan M. Pearce, (New York: Routledge, 1994), 279.
2 Simon J. Knell, "National museums and the national imagination," in *National Museums: New Studies from Around the World*, ed. Simon J. Knell et al. (New York: Routledge, 2011), 50.
3 A-chin Hsiau, *Politics and Cultural Nativism in 1970s Taiwan: Youth, Narrative,* Nationalism (New York: Columbia University Press, 2021), 1-12.

The production of *Formosa Evergreen* at the beginning of the 1980s constructively reflects the power of cultural representation conducted by a national art museum, thus serving as substantial evidence of the evolution of cultural narrative in Taiwan's democratization.

In 2019, the NMH and the Tainan Art Museum (TAM) collaborated in creating the Formosa Evergreen exhibition as part of a collaborative initiative while the NMH underwent general refurbishment, and the TAM welcomed its launch year. Unlike the painting's previous exhibit in the 1980s, this time, the exhibition included various elements, including introductions of participating artists, archival documents, an oral history interview video, and an online VR exhibit. This case study focuses on the 2019 exhibition and its various approaches to constructing an evolving national narrative.

The National Museum of History in Taiwan

The National Museum of History (NMH), serving as the Republic of China (ROC)'s national museum, orchestrated the production of *Formosa Evergreen*. Established by the KMT in Taiwan a year after the Sino-American Mutual Defense Treaty secured the regime at the end of 1954, the NMH was a manifestation of government-led cultural construction throughout the authoritarian era. It continued to serve as the government's ideology mediator by solidifying cultural policies through its museum practices.[4] "

In late 1979, the end of the Sino-American Mutual Defense Treaty prompted the KMT government to reconstruct its national narrative under the resulting pressure of unstable international relations. Literary movements that called for attention to local subjects, generated by a new generation of Taiwanese intellectuals, became known as the Taiwanese Localization Movement. Even under authoritative government surveillance, the movement gradually radiated its influence into broader cultural aspects. It was an era that marked the beginning of subsequent democratization movements and played a significant role in the construction of Taiwanese identity in the 1980s and 1990s. Meanwhile, NMH exhibitions shifted from promoting mainland Chinese traditions

4 Chen, Chia-Ling. "National Cultural Policy and the Evolution of National Museum of History" (Ph.D. diss., National Taiwan University, 2019).

5 A-chin Hsiau, *Politics and Cultural Nativism in 1970s Taiwan: Youth, Narrative, Nationalism* (New York: Columbia University Press, 2021), 104-106.
Wakabayashi Masahiro, *The "Republic of China" and the Politics of Taiwanization: The Changing Identity of Taiwan in Postwar East Asia*, trans. Ko iku-jo et al. (Taipei: National Taiwan University Press, 2016), 163-170.

to incorporating local perspectives. The museum began to examine a new aspect of its institutionalized function: an intermediary between the government and the public.

In the late 1990s, the Taiwanese government, in its transition towards democratization, shifted its focus from the longstanding Nationalist Chinese authoritarianism that had prevailed since 1949 to embracing multiculturalism. This transformation coincided with the peak of Taiwanese cultural localization movements dating back to the 1970s. Concurrently, the NMH, reflecting pre-democratization governmental practices in its collection and architecture, adopted an operational model centered on introducing international blockbuster exhibitions, buoyed by economic prosperity. Collaborating with major newspaper groups, these exhibitions, showcasing works by Western masters from Leonardo da Vinci to Van Gogh, garnered widespread public attention and defined the NMH's identity during this period.

However, amidst its ascent to prominence as a venue for blockbuster exhibitions, the museum notably failed to undertake a comprehensive reevaluation of its purpose in light of significant societal changes.[6] Overlooking its previously Chinese-centered authoritarian cultural construction practices was an inevitable consequence of the era, driven by the public demand for international cultural events. Nevertheless, as a museum bearing 'history' in its title, the stark disparity between its historical practices and contemporary societal expectations underscores the necessity for a reassessment towards a more relatable narrative for today's society.

The long-overdue reflection on the NMH's predominantly Chinese-centered collection marks a departure from Taiwan's contemporary multicultural narrative. Nevertheless, it also presents an opportunity for these collections to actively contribute to the nation's evolving historical narrative. Serving as tangible manifestations of Taiwanese national development, the NMH's collections hold immense significance. With its pivotal role in museum practices spanning from Taiwan's post-war period to its democratization, the NMH possesses unparalleled potential in facilitating a comprehensive reexamination of the nation's cultural and historical trajectory, aligning with its namesake as an institution for historical preservation and understanding.

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6 June Chi-Jung Chu, "How Exhibitions Flow: Governments, Museums, and Special Exhibitions in Taiwan," in *Asian Cultural Flows: Cultural Policies, Creative Industries, and Media Consumers*, ed. Nobuko Kawashima et al. (Singapore: Springer, 2018), 96-97.

The Gigantic *Formosa Evergreen*

The *Formosa Evergreen,* created at the beginning of the 1980s, was a manifestation of its government's cultural narrative. The 2019 exhibition attempts to create a modern interpretation of the painting, focusing more on its role as a cultural relic of a past era. It is a narrative focusing on the historiography of the painting as an object, the museum's practices, and their connection to a critical national moment. The diverted narrative of the same object produced by the same museum at different times represents how national museums produce and reflect the changing dominant ideology in society. The *Formosa Evergreen* is a 66-meter-long and 2.5-meter-wide ink-wash painting completed in 1982. This painting, along with many other objects produced and collected before the nation's democratization, makes up a significant portion of the NMH collection. The *Formosa Evergreen* was part of a government project to create a massive art piece that could be displayed domestically and abroad to commemorate the ROC's 70th anniversary.[7]

The creators of *Formosa Evergreen* might find it hard to believe that after the international debut tour in the early 1980s, the painting remained in storage for almost three decades. The painting's massive scale may have resulted in its absence from subsequent museum exhibitions for logistical reasons. Its lack of relevance to the nation's new cultural narrative further compounded the hindrance. The 2019 exhibition sought to recognize the significance of this painting, particularly in its connection to the context of the nation's contemporary development. With the painting's size, genre, and the documented process of its creation, this single piece of the NMH collection retains its full potential in depicting a pivotal moment in the country's history. The fact that a large-scale government-produced art piece created in the 1980s is themed and named in response to Taiwan's presence represents the influence of the trending localization movements from the public sphere to a government institute. Since 2018, *Formosa Evergreen* has become the subject of a series of projects that readdress the value and relevance of the NMH collection to society. A joint exhibition collaborated with the newly established TAM in 2019 became an opportunity to demonstrate the rediscovered connections. The 2019 *Formosa Evergreen* exhibit aimed to create historical depth in its visual representation, emphasizing the documentation of the painting's production

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7 "Formosa Evergreen" Special Exhibition, Tainan Art Museum, accessed February 1, 2022, https://www.tnam.museum/exhibition/detail/94.

and presentation processes. This approach allowed the painting to serve as a reference to a critical period in the nation's cultural development. It embodies a document-based narrative that aims to focus on the painting's objective features, thus readdressing its significance in the NMH collection.

Memories in Museums

Since the 1980s, the distortion of memories in museum presentations has been a pressing issue in discussions of museology. Lowenthal's seminal work *The Past is a Foreign Country* argued that heritage is the modern interpretation of the past. While history traditionally has the image of being authoritative, the fact that it is always understood with contemporary values and narrated for specific purposes has made it a biased product. The idea that the past does not automatically become history and that there is a constant need to reexamine components and constructs of historical narratives is critical for individuals to find a realistic, liberating, and self-respecting past.[8] Lowenthal's idea inspires countries with colonial or dictatorial histories that still seek justice and identity constructions. By inspiring research about objects, rituals, and materials outside of traditional historical research domain, his work helps us examine the various constructs based on a variety of materials of national narratives. Aside from building official historical narratives, there is also a need for a more balanced intermission between personal memories and an official historical narrative.

Susan A. Crane discusses how public expectations shape institutional representations of the past in museums. While the selection and presentation of exhibit objects are central to museum narratives, audiences' ability to connect with and make sense of such narratives is critical in shaping their museum experience. According to Crane, historical consciousness is "a personal awareness of the past and a desire to understand an experience concerning time, change, and memory."[9] In other words, museums provide materials and narratives that connect personal memories to an idealized past. Changes in the institutional roles of the NMH under successive governing ideologies result in the different historical consciousness it mediates. Thus, museum narratives

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8 David Lowenthal, The Past is a Foreign Country-Revisited (Cambridge: Cambridge University Press, 2015), 21.
9 Susan A. Crane, "Memory, Distortion, and History in the Museum," History and Theory 36, no. 4 (1997): 45.

that connect personal memories to an idealized past. Changes in the institutional roles of the NMH under successive governing ideologies result in the different historical consciousness it mediates. Thus, museum narratives from various eras and the way the objects are made relevant to their audience require constant scrutiny, especially for a nation in the process of identity construction.

Postcolonial studies in sociology add a new dimension to the study of representations in national museums. Tony Bennett examines museum exhibit narratives to contextualize the colonizer-colonized relationship affirmed and manifested in museums.[10] The network of anthropological research and collection in a national natural science museum exemplifies and contributes to the development and persistence of the colonial system. These museums often embody social privilege, while the structural background goes unnoticed. A national museum's collection contains materialized features manifesting the nation's historical developments. Museums that function within the framework of colonialism can thus provide necessary materials for deciphering the structure of culture and colonized perceptions of history.

Museum objects are the result of complex historical and social interactions. A clear museum purpose could strengthen its institutional tie with the public. The relevance of museums to the public can be constructed based on an in-depth examination of museum practices and their contexts. Interactions between the museum, collectors, curators, exhibit organizers, and the audience are framed into the variety of museum practices that reflect such social context in reverse.[11] Bennett's term "Exhibition Complex" refers to museum exhibits serving as vehicles for public regulation.[12] In this perspective, museums materialize aesthetic theories to mediate the intertextual relationships between citizens and authorities. Art museums are thus the higher manifestation of their society's value through the objects they select and present. Art exhibitions emphasizing aesthetic values are no exception in materializing nationally approved aesthetics and serving as advocates for a broader social order and national ideology. In response to the primary mission of cultural regulation in early twentieth-century Western museums, for example, the form, structure, and purpose demonstrated in history

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10 Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (Culture: Policy and Politics) (New York: Routledge, 1995), 174.
11 Bennett, *The Birth of the Museum*, 165
12 Tony Bennett, *Museums, Power, Knowledge: Selected Essays* (New York: Taylor and Francis, 2018), 6-7.

paintings collaborated in serving the purpose of exhibition. *Formosa Evergreen*'s production process, like Bennett's explanation of the new forms of "combinability" created by museum collecting, is the result of interaction between the nation, the institute, and the public. In the relationships between government ideology, the museum, and its audience, the process of museum collecting fosters a sense of agency.

Various approaches in sociology and history have illuminated methods for structurally examining museum-collected objects and implementing new preservation, interpretation, and display techniques for museum collections. In the 1980s, the government produced and promoted the *Formosa Evergreen* ink-wash scroll, showcasing its scale, politically appropriated genre, and collaboration with ten renowned artists, affirming the KMT's longstanding claim as the rightful descendant of mainland China and its culture. However, the painting's title and depiction of Taiwan's geography underscore another aspect of the regime's uncertain future. Examining the manufacturing process offers an evidence-based approach to interpreting the *Formosa Evergreen*, revealing the ink-wash genre, massive scale, and content of the painting's inscription and colophon, all of which point to a specific cultural ideology. Additionally, the painting's administrated naming process, landscape selection, and international tour sights suggest a top-down cultural construction. These elements, concealed within the painting's visual presentation, are crucial for the NMH to reassess its historical significance and potential to deliver a more relevant narrative for contemporary society. Among these, the painting's potential in scale and topic for developing an appropriate methodology to review the NMH collection before the nation's democratization is particularly noteworthy.

Formosa Evergreen in 2019

The apparent mission-oriented background of the *Formosa Evergreen* has yet to be incorporated into its previous exhibition narratives. In the 2019 exhibition, prior to the panoramic presentation of the painting, the exhibit narrative began with brief introductions about the creation's historical background and painters involved. This introductory description aimed to highlight the association between the painting and the cultural doctrine of the time. The extent of the government's involvement demonstrated a political-led paradigm shift in a specific artistic genre that conforms to the dominating national ideology.

The production process and visible features of *Formosa Evergreen* are the two primary pieces of evidence of government involvement in creating cultural content through a national museum intended for the public. The exhibition arranged objective indicators that reveal the intention of the painting's production with the help of government documents and news archives. Unlike traditional ink-wash painting exhibitions, which emphasize visual presentation and limit the number of explanation panels, this exhibition presents the painting as a historical object. The exhibition juxtaposed *Formosa Evergreen* with documentation about its production and touring journey from various periods since its production at the beginning of the 1980s. The goal was to create a document-based exhibit narrative that addresses the painting's significance as a national museum production and to experiment with the methodology for the NMH to deal with its collection accumulated before the nation's democratization. The explanation panels throughout the exhibit included information about the milieu, the project, the artists, the carefully curated scenery spots in the painting, the touring locations, and a chronology of related events. The panels address the painting's artistic uniqueness and inseparable historical significance.

1. The Assembly of Masters and the Paradigm of "National Painting"

The exhibition begins with an introduction to the painting's visual characteristics and artistic values in the Taiwanese ink-wash genre development to set the ground for introducing the painting's production context. A panel introducing the ten iconic ink-wash masters presents another layer of context for the painting before a panorama display of the original *Formosa Evergreen*. The assemblage of painters includes Huang Jun-bi, Zhang Da-cian, and Zhang Gu-nian, as well as college instructors such as Hu Ke-min, Li Chi-mao, Fan Bo-hong, Lo Fang, and the new generation of ink-wash artists who excelled in the arts education system such as Su Fung-nan, Lo Cheng-hsien, and Tsai You.[13]

These artists symbolized a monopolized cultural production before the nation's democratization. The debate over the definition of Chinese painting in the 1950s and 1960s in Taiwan served as a prequel to the establishment of the "national painting" paradigm. The nationalist government was determined to eliminate Japanese influences in Taiwan after their takeover of the island following WWII. Painters who arrived with

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13 "*Formosa Evergreen.*"

the nationalists after 1949 and adhered to traditional Chinese painting methods were preferred by the government over local Taiwanese artists infused with Japanese influences. Under the Chinese nationalist government, traditional Chinese painting practiced by Chinese nationalist political and cultural bureaucracies eventually prevailed over the works of Japanese colonial-educated painters in their competition for authority. The year 1973 marked the establishment of the Chinese ink-wash genre as "national painting" when mainland bureaucratic painters outnumbered Taiwanese painters in the executive committee of the Taiwan Provincial Art Exhibition, the major painting competition in Taiwan.[14] The Chinese Cultural Renaissance Movement in the late 1970s, responding to the Chinese Cultural Revolution, further solidified the dominance of the ink-wash genre in the national cultural paradigm.

A national art museum curates art into spectacles that mediate the government's ideology to the public. Arts are selected, organized, and interpreted under politicized aesthetic values that deliver a preferred national past for public instruction. It is a procedure that validates the status of the arts and identifies masterworks. It is also a process designed to increase the number of competent individuals who adhere to the approved national cultural ideology. Thus, museum-selected or produced objects "bridge the gap between the invisible orders of significance it constructs and the social distribution of the capacity to see those invisible significances." [15]

Launched at the end of the 1970s, the *Formosa Evergreen* project initiated by the government resembled the invisible order of national cultural production from scratch. The artists assembled for the production resulted from a matured arts education system that adhered to the "national painting" system. They are instructors at national art schools or renowned "national painting" artists funded by the government. By pointing out the painting's genre and appearances and continuing to address the participating "national painting" artists in advance of the painting's presentation, the exhibition narrative emphasized *Formosa Evergreen*'s embodiment of a previously preferred cultural manifestation by placing the painting after its background context.

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14 Lin, Shiang-chin, "An Analysis on the debate over the Definition of Traditional Chinese Paintings in the Chinese painting section of the Provincial Exhibition during the 1950s to 1970s," *Taiwanese Art 96* (2014): 65.
15 Bennet, *The Birth of the Museum*, 174.

2. Connecting to the Past

The second exhibition hall continues to explore the historical context of *Formosa Evergreen*. Multimedia installations reference the painting's episodes of production and exhibition journey. The purpose of the second exhibition hall is to pave the way for a material-based reinterpretation of this under-discussed aspect of Taiwanese history. In addition to reiterating the significance of the intricate ink-wash landscape depiction, selected production documents create visible connections between the painting and the function of the NMH as a national museum. The object narrative includes a production background panel, a storage box made of Taiwan Cypress specifically for international transportation, a documentary film, the painting's scenery spotting layout, three land-scape audio experience booths, and a complete timeline of the painting's production and exhibition episodes. The exhibition concludes with an interactive section that encourages the audience to participate in creating a colorful ink-wash landscape-in-spired lighting landscape.

The narrative of the second exhibition room is grounded in the information provided on the explanation panels and the custom-made box for international travel. According to the cited quotation, the original purpose of producing *Formosa Evergreen* for the NMH was to create a massive national painting that would "promote Chinese culture and showcase traditional arts." The proposal suggested inviting local painters to create a monumental national painting, with the anticipation that it would be completed and displayed during the Chinese New Year in the seventy-first year of the Republic of China (1982)."[16] The following three images further reveal how the NMH structured the creative process of *Formosa Evergreen*. The first document includes dozens of names suggested by NMH staff for the project to create a "huge landscape painting in Taiwan." In the second document, the NMH commissioned the painting in response to the seven-tieth anniversary of the Republic of China to promote and affirm the image of affluence. The same document describes how the government expected the project to demon-strate an idea of the island's prosperity despite the nation's precarious political position. The painting's requisite colossal size, use of the "national painting" genre, the title acknowledging Taiwan, and politically aligned artist assemblage all indicate a top-down propaganda intention.

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16 Translated by the author. Original sentence in Chinese: https://vr360.nmh.gov.tw/formosaever-green/vr.html accessed 2022.8.15

Following the documentation panel in the second exhibition room is a ten-minute documentary. The short film depicts the creation of *Formosa Evergreen* in the style of oral history from the perspective of the remaining project participants. It describes how the NMH invited ten renowned ink-wash painters based in Taiwan to collaborate on the project, recounting the painters' memories and thoughts of their creative processes. Many of them highlighted patriotism while recalling their intention to participate in the project. The documentary describes the production process in vivid detail. With logistical support from the museum, the younger artists in the assemblage traveled around Taiwan to sketch landscapes. Permission from the military for the use of aerial photographs further enabled a wider scope of landscape observation for the project. The most renowned ink-wash master of the time, Chang Dai-chien, reviewed the final sketch before the official launch of the painting process. The younger artists in the project then collaborated in shifts in the NMH basement for the painting. Supplemented by vintage photographs, the interviewed artists remembered their intentions and experiences in the creation of *Formosa Evergreen*. The video provided firsthand accounts that supplemented the previously presented documentation and aimed to facilitate further connections between the contemporary audience and the painting while alluding to the project's nature in propaganda.

3. Making Connections Through Digital Implementations
The 2019 exhibition also showcased interactive installations and digital applications in its document-based account detailing the painting's creation process. Aligning with the narrative of the painting, which intertwines artistic representation with Taiwanese landscapes, the central display in the second exhibition hall featured three accompanying sound installations. To create a multisensory experience in the exhibition, the TAM collaborated with sound artist Wu Tsan-cheng, who incorporated landscape recordings from the island's three main regions. Corresponding to the labeled landscape features on a replica of *Formosa Evergreen*, visitors were encouraged to identify the island's landscapes in their impressions, referencing identifiable locations and scenic spots depicted in the painting while simultaneously listening to the sounds of Taiwan.

The landscapes portrayed in the painting offer a curated depiction of Taiwan under the government's ideology. Notable locations include newly constructed industrial

facilities, highways, railroads, ports, airports, temples, churches, agricultural lands, folk festivals, forests, and canyons, painting a panoramic view of a prosperous island. Additionally, prominent landmarks such as the grand memorial hall for Chiang Kai-shek in the capital city and the Ten Major Construction Projects were highlighted, showcasing the textbook governmental achievements in the 1980s. These selected sites served as an idealized representation of Taiwan for propaganda purposes, visually conveying the national ideology of the time. By juxtaposing site depictions on the painting with contemporary media art representation, the exhibition provided an opportunity for the audience to revisit memories and connect with a materialized past. This combination allowed for a deeper exploration of historical narratives and facilitated a nuanced understanding of Taiwan's cultural and ideological evolution.

The exhibition concluded with a timeline detailing the production and exhibition history of the painting. Following its completion in 1982, *Formosa Evergreen* was promptly scheduled for domestic exhibitions in Hsinchu, Tainan, Kaohsiung, and Penghu. Its tour extended to international platforms, including Japan, Korea, Malaysia, Europe, and Hong Kong. From its genre, scale, to its touring sites, the painting evidently served as an artistic medium to promote the government's legitimacy upon its creation. It was a crucial component of governmental propaganda orchestrated by the NMH, targeting both domestic and international audiences. Given the museum's role as a government-sponsored cultural institute, this large-scale ink-wash painting embodies a periodical national ideology. On the other hand, being part of the NMH collection perpetuates its socially connected meaning-making process. *Formosa Evergreen* not only reflected the era-specific coexistence of Nationalist Chinese ideology and the Taiwanese localization trend during its debut but also continues to hold the potential to generate new meanings through its ongoing role as a national museum collection.

Conclusion

The 2019 *Formosa Evergreen* exhibition incorporated various elements to shed light on the painting's production process, aiming to contextualize this relic of a past era and enable it to serve as a medium for historical contemplation in a contemporary setting. This included the display of government documents, interactive installations, and digital applications, all aimed at specifying the political and historical context of Taiwan's democratization at a pivotal turning point.

National museums wield significant influence through their regulated mechanisms of collecting, preserving, and displaying artifacts, thereby inherently imbuing the artworks they produce with political significance. Taiwan's complex history, shaped by centuries of settler colonialism introduced by Han settlers, Japanese colonizers, and the KMT, has resulted in a diverse cultural landscape. Consequently, the nationally composed collections hosted by museums offer unparalleled reflections of the shifting ruling powers over time.

With Taiwan's successful democratization over the past decade, relics from its colonial and dictatorial past can now be reexamined objectively. This case of reinterpreting Formosa Evergreen underscores the potential strategy for the NMH to reinterpret its collections from before the 1990s by emphasizing the artwork's historical aspects. Through a document-based exhibit narrative, the aim was to allow the painting to embrace its status as an artifact of its time, while also exploring ways to connect contemporary display mechanisms to the museum collection's reflection of the nation's evolving cultural landscape on the cusp of democratization.

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Hey, Children Listen! The Sound of Taiwan History

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Abstract

The National Museum of Taiwan History (NMTH) has the mission to research Taiwan-ese history and collect cultural artifacts, as a window for the world to know Taiwan and for Taiwan to regain self-awareness. Since 2014, the NMTH has been collecting historic sound recordings such as folk ballads, political songs, and field research by anthropologists. In addition to organizing exhibitions, the NMTH has also established a website, "A Century of Taiwanese Voices" where visitors can listen to the collected sounds, and engage with recent research and activities. To allow children to experience the diverse historic sound of Taiwan, we designed children's audio guides around the themes of sound memory and multilingualism. From a period covering 1930 to 1945, we have the "Isvatan Siraya Prayer Dance" recorded by Japanese linguist Asai Erin, to help children understand the diversity of languages in Taiwan and why they disappear. There are also records such as the Japanese-style drama "Aiza" (meaning 'to say hello), "Let the Wind Blow," created by Taiwanese people to preserve their language, and "Scout Bombers," an evacuation training record from WWII. The audio guide is led by a female historian (the Historian), a young boy (Little Tai), and Yuma, an Atayal girl. Through their conversations and singing as well as sharing their lives and experiences, this multisensory experience helps children understand the historic sounds they hear and the political and social changes in Taiwan during the Japanese colonial period. Compared to ordinary cultural artifacts, which can be disseminated through text and photos, the preservation and promotion of historic sound is much more difficult. Through the viewpoints of different groups and genders, along with interesting design and simple dialogue, we can build a connection between children and these sound collections, while also uncovering the social history and colonial memories hidden in the sound. Museum sound collections can thus open the door to understand-ing and disseminating knowledge for child audiences.

Keywords : historical sounds, young audiences, audio guides

History of the NMTH

    The National Museum of Taiwan History (hereafter referred to as NMTH) opened in 2011. It is a national museum that focuses on the subject of Taiwanese history. NMTH was first conceptualized in the 1990s during the Taiwanization movement, a time when there was growing interest among the public in their native history, geography, culture, and identity. In response, the government decided to establish the museum. Early on, there were many different indigenous communities living on Taiwan, and these groups were not governed by any central authority. Since then, starting from the year 1624, the island has been governed by a series of regimes, including the Dutch (1624-1662), the Spanish (1626-1642), the Zheng regime (1661-1683), the Qing dynasty (1683-1895), the Japanese (1895-1945), and the Republic of China (1945-present).

    During the period of Japanese rule, the colonial government identified with Japan and demanded that Taiwanese people pledge their loyalty to the Emperor of Japan. By promoting policies that emphasized Japanese language and culture, the Japanese regime aroused a native thought movement among the Taiwanese. Following World War II, the government of the Republic of China has centered around Chinese culture. The Taiwanization movement opposes this, and instead places importance on native Taiwanese history, geography, local customs, and multiculturalism. The movement's power flourished following the lifting of martial law in 1987. It was within this context that NMTH emerged at the opportune time.

Figure 1. The "Our Land, Our People" Permanent Exhibition in the National Museum of Taiwan History(Photo: Chia-Yi Lin)

NMTH's Historical Sounds

One of NMTH's main specialties is in the research and promotion of historical sounds, which include historical materials such as music, shuochang (speaking and singing), storytelling, opera, and records of field research, that reveal the politics, society and commercial activity in Taiwan (Huang, 2021; Yang, 2016). Beyond its own collections, NMTH actively coordinates with domestic and international research groups as well as private collectors to more broadly enrich its resources in an effort to better understand Taiwanese history from an audio recording perspective. The following four cases represent the efforts that the Historical Sounds project has made in promoting education.

- The Sound of Taiwanese History Academic Conference
- The 100 Years of Taiwanese Sound Website
- The Sound Sharing Club
- Sing a Song: Taiwan in Sound Special Exhibition

Figure 2. The members were excited in the Sound Sharing Club(Photo: Yu-Syuan Ho)

The Use of Historic Sound Recordings in Children's Education

NMTH's audio history researchers have expressed that this historic audio data can help the public discover how people lived and thought in specific eras (Huang, 2021). When used in educational exhibitions, sounds can contribute to the development of new historical memories, thereby constructing contemporary historical awareness. However, certain NMTH projects that promote historic sound recordings, such as the above four cases, were created mainly for adult audiences. When it comes to children, language and project content must be further translated and converted in order for young audiences to understand.

NMTH's children's education can roughly be divided into three categories: (1) the Children's Hall to encourage children's interests in exploring Taiwan and its nature; (2) Educational activities, such as picture book readings and guided theater performances, designed to familiarize children with stories from Taiwan's history; and (3) Children's audio guides, which help children understand exhibit content.

Children's audio guides for permanent exhibits were launched in 2017. "Cultural relic presentations" were added to the children's guides to allow children to connect with their own family stories and histories while viewing the exhibitions. We specially invited Taiwanese children's book author Chia-hui Hsing (幸佳慧) to participate in this project. Based on suggestions from the author, we adopted a storytelling format for the children's audio guides to spark the children's imagination, instead of using stiff, mechanical voice-overs.

Through this imaginative plan, NMTH teamed up with the children's book author to create the fictional "Taiwan Exploration Squad." The squad members include:

> the Historian: a female historian who conducts research on historical data.
> Xiao Tai: a fifth grade boy who performs well in school.
> Yuma: a fourth grade indigenous girl with very strong athletic performance.

Historic Sound recordings and Children's Audio Guides

When NMTH released its first children's audio guide in 2017, it already incorporated some historic sound recordings. The piece of music selected at the time was "Our Taiwan" (咱臺灣, Lán Tai-uân), a Taiwanese song performed in the 1930s by female singer Lin Hau (林氏好), recorded from 1933-1934 by Columbia Records. The song's lyrics were composed by political activist Tsai Peihuo (蔡培火) and praise Taiwan's beautiful geography, landscape, and culture.

Considering most Taiwanese children today use Mandarin as their primary language, most of them cannot speak or understand native languages such as Taiwanese, Hakka, or indigenous languages. Furthermore, from our past experience hosting

children's events, we know that when made to interact using languages they are not familiar with, children become easily distracted, which causes their parents and other adults to become the main participants in the events. Therefore, our strategy is to use Mandarin to introduce other languages, instead of relying solely on native mother tongues. We hope to begin by helping children understand the historical background and content in order to spark the children's interest and attract their attention. In this way, we can achieve our goal of enlivening and preserving historical sounds.

Based on recommendations from audio data researchers and evaluations by the developers of the children's audio guides, we selected the following four historical recordings for inclusion. Their historical background information, reasons for selection, and converted content are as follows.

1. Audio Guide Title: Erin Asai and Indigenous Voices (2016). Revised in 2022 to Can Languages Also Disappear?

This guide uses a recording taken by Japanese linguist Erin Asai in Taiwan, titled "Siraya Toushe Community Native Dance Song" (西拉雅頭社潘天生跳舞之歌). Erin Asai traveled all over Taiwan in the 1930s collecting various audio recordings, including recordings of the languages and folk songs of many different indigenous communities. These are currently kept in the Asian and African Cultural Studies Lab at the Tokyo University of Foreign Studies, and NMTH has retained authorization for their study and use.

The focus of this guide is to allow children to glimpse the linguistic diversity of Taiwan's past. The guide begins by playing "Siraya Toushe Community Native Dance Song." After hearing the song, Yuma says "There's someone singing! And the song's sound recording is really special." After this, the Historian retells how Erin Asai traveled throughout the entire island in an attempt to record its dying indigenous languages, recording over 17 unique languages in total. Xiao Tai, Yuma, and the Historian then begin a discussion about how, even though Taiwan is a very small island, it is home to many different languages and ethnic groups. Finally, Yuma wraps up by sharing her own experiences of learning and using her mother tongue.

2. Audio Guide Title: Taiwanese Children's Song: Fly a Kite

This guide uses the Taiping Record Company's 1934 recording of Taiwanese nursery rhyme "Fly a Kite" (放風吹 Pang Hong-tshue). Since children are the target audience for this project, we chose the song "Fly a Kite" for its simple, catchy lyrics in hopes that it would resonate with them. "Fly a Kite" is a children's song written for the purpose of preserving the Taiwanese mother tongue. In the 1930s, Taiwan was a Japanese colony, and the colonial government enforced Japanese as the national language. Japanese was spoken in public venues, and school chorus classes taught Japanese language songs. At the time, many people noticed that Taiwanese children's songs were disappearing. To counter this, some intellectuals and writers turned to collecting folk ballads and adapting them into children's songs. They hoped to use records to attract public attention to developing native Taiwanese children's songs.

This guide is presented by first playing the song "Fly a Kite." After Yuma hears the song, she can't help but sing along. The Historian comments on how the tonal rhythm of the Taiwanese language is like that of music and encourages the children to try reciting the lyrics, then sing along. This method allows the children to discover the unique sing-song rhythm of Taiwanese tones. Following this, the Historian explains that this is a Taiwanese children's song from the Japanese colonial period that describes a scene with many people flying kites in a meadow. Xiao Tai recalls that his paternal grandfather knows a lot of Japanese children's songs. His grandpa says he learned them in public school. Xiao Tai begins to hum a Japanese children's song called "Momotarō" (Peach Boy) that he learned from his grandpa. This is a catchy Japanese children's song known to many people in the older generation who received a Japanese education. Because of this, the Historian also explains the background of how "Fly a Kite" was written, that it was written and recorded by Taiwanese people as a way to preserve their native language under Jap-anese colonial rule.

3. Audio Guide Title: Listening to Records to Learn Japanese

This guide uses "Imperialization Drama: Greetings" (皇民化劇:挨拶) published by the Teitiku Corporation. It is estimated to have been published between the years 1937 and 1945, during World War II. The record contains a recording of two Taiwanese people speaking in Taiwanese. It begins with them meeting and greeting each other. In

order to motivate Taiwanese people to join the war effort, the Japanese government promoted the Imperialization Movement. To achieve this, they converted their government decrees into dramas, such as radio plays, to teach Japanese to the people of Taiwan. This was the first "national language movement" the Taiwanese people experienced (the second was promoted by the Republic of China to teach Mandarin to the Taiwanese people).

The guide begins by playing a section of "Imperialization Drama: Greetings." Because Yuma watches anime, she recognizes the Japanese morning greeting "Ohayo" from the recording, but she is also confused, saying "this conversation is really strange. They say that it's embarrassing not to be able to speak the national language, and they hope everyone will learn it, but then they sing a Japanese song." The Historian then explains that, at the time, most Taiwanese people still spoke their native languages, and the Japanese colonial government vigorously enforced the national language movement. Yuma recalls that some elders from her indigenous community still remember learning Japanese. The Historian mentions that records were still a very new technology to rural Taiwanese at the time. Upon hearing that someone was going to play a record, the whole village would gather around to listen. Knowing this, the colonial government converted its decrees into dramas and recorded them, hoping they would make a great impression on the people.

4. Audio Guide Title: Fighter Planes Made Records, Too!

This guide uses the recording "Reconnaissance and Bombers," which was created by the Japanese Army News Service and Army Aviation Headquarters. The recording was published in 1944 and contains sound recordings of reconnaissance fighter planes flying overhead at heights of 3,000 and 5,000 meters. The recording was used for anti-aircraft defense education during wartime. This record is a historical relic recorded in wartime that was discovered at a school.

The guide begins with the sound recording of an air raid siren. Yuma and Xiao Tai become nervous when they hear the siren, and they start discussing how the air raids Taiwan endured over 70 years ago during World War II have left a lasting impact on many members of the older generation. Under the threat of an air raid, the Historian

talks about casualty prevention education of the time. "Reconnaissance and Bombers" then plays. Yuma thinks the record is really unique, which is also how the museum researchers felt the first time they heard it. Out of curiosity, Xiao Tai asks how the record was used to train people to seek refuge. The Historian explains that the colonial government sent this record to every school to train the students to distinguish between low and high flying planes. In this way, the students would know whether a bombing attack was imminent, and therefore know whether or not to evacuate and seek refuge. This audio guide also aims to educate children about war and the conditions Taiwanese people lived in during World War II.

Figure 3. The permanent exhibit's images and audio allow audiences to see and hear extinct and fading historical memories and sound recordings.(Photo: Chia-Yi Lin)

Results and Conclusion

When the museum first incorporated the historic sound recording "Our Taiwan" into a children's audio guide, the main goal was to give children the opportunity to hear historic songs from old records. We did this by providing historical background followed by a key song excerpt, without introducing the song itself. When the authors visited the Museum of Kyoto in 2018, we discovered that the museum also used a similar approach. Their audio guides included several children's songs, including the Kyoto children's song "Maru Take Ebisu" (丸竹夷) which was made popular by the animated show "Detective Conan" (名偵探柯南, also known as "Case Closed"). The Museum of Kyoto put entire songs into their audio guides and did not provide historical background or explain the content of the songs.

In contrast, historic recordings have become the subjects of the four NMTH audio guides mentioned above. We use the conversation between the three members of the Taiwan Exploration Squad to breathe new life into these long forgotten historical recordings. After listening, Yuma and Xiao Tai express their curiosity and share their own viewpoints, bridging the gap between children and these historic sound recordings. These three characters also share their life experiences and deepen the children's sense of connection to the content through discussion. Here, consultant Chia-hui Hsing believed it was essential for Yuma and Xiao Tai to be very reflective children and for their conversations to remain lively and inquisitive. She also emphasized the importance of asking leading questions that would contribute to deeper discussion of the issue at hand and avoid unnecessary, superfluous content.

By analyzing user data collected by the audio guide systems, we discovered that young audiences showed particular interest in "Taiwanese Children's Song: Fly a Kite." This audio guide was the third most popular children's audio guide from September 5, 2018 to February 25, 2019, having been used a total of 1,476 times. The first place audio guide "The Name of Taiwan" and the second place audio guide "Meet the Earliest Residents of Taiwan" were used 1,792 times and 1,706 times, respectively. However, these are the first two audio guides in the permanent exhibit, which makes their use more likely. The fact that "Taiwanese Children's Song: Fly a Kite" has become the third

most popular audio guide despite its location in the middle of the permanent exhibit demonstrates children's sincere interest in its subject matter. Young visitors to the museum have expressed that the children's audio guides are NMTH's second most engaging activity (the activity being the time-travel train, an interactive installation that combines animations with physical sensations. It is the museum's most popular area). The children's audio guides not only tell stories, but also also contain cute elements. The "Fly a Kite" audio guide is fun because it tells about people flying kites in a meadow and teaches children about the lives and amusements of the past. The sound recordings from "Fighter Planes Made Records, Too!" are a bit irritating, but they help the children sympathize with the people of those times, who might have awoken in the middle of the night to seek refuge from an air raid. A child audience member expressed "I like when people talk and play music for me" more than simple narration. We would like to mention here that, when child audiences told us the audio guides were as entertaining as cartoons, we were shocked by the children's keen senses of hearing, as the voice actors we employed were indeed famous actors from Taiwanese cartoons. This detail had not been released to the public.

NMTH's main mission is to preserve Taiwan's historical and cultural assets. When it comes to historic sound recordings, even more than studying these cultural items, we want to bring them back to life. In other words, we want to do more than just collect old records in a well-maintained facility, we want the public to listen to these records again. To achieve this, we have not only established a website and organized promotional activities and exhibitions, we have also converted these historical records into educational materials to help children comprehend and interact with them. Many adults are not interested in history, and the subject may be even harder for children to understand and connect with. We selected these four historic sound recordings with a serious purpose in mind. To familiarize children with historic sound recordings from an early age, we creatively transformed the sound recordings into something more exciting. This narrows the gap between the children and the historic sound recordings, reconnecting these sound recordings to the public and breathing new life into them.

Figure 4. Children listening to children's audio guide. (Photo: Meng-Ching Wu)

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Guided Tour of Indigenous History_ Based on the Learning Project madakaw at the National Museum

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Abstract

After closing for 15 months to undertake exhibition construction, the National Museum of Taiwan History (NMTH) completed the renewal of its permanent exhibitions and reopened to the public in January 2021. The new permanent exhibitions devote greater attention to and present multiple perspectives on historical events in narratives. After the reopening, the Aborigines Education Resource Center of Bureau of Education, Tainan City Government, sought collaboration with NMTH. Accordingly, NMTH developed the learning project Madakaw using the history of cross-ethnic interactions as the learning theme. Madakaw means 'traveling through time' in one of Taiwan's indigenous languages. The project is based on Taiwan's history, with guided tours that focus on the life stories of ordinary people and have opened dialogues and multiple contexts. This project defied of the authority of museum, highlighting that the 'history narrated by the museum' is not the 'only' and unequivocally 'accurate' version. NMTH consulted tribal elders to build a basis for research and exhibitions. Due to the COVID-19 pandemic, there was only half of the expected number of participants, yet Madakaw received positive feedback. Some students reported that after participating in the project, they were finally able to comprehend the stories and legends recounted by their grandparents. Through Madakaw, NMTH has incorporated knowledge on indigenous history into its knowledge system at the research and exhibition level, while guiding the public to engage in the museum's knowledge production through educational activities.

Keywords : aborigines, interpretation, museum of history

History of Diverse Ethnic Groups

The National Museum of Taiwan History (NMTH), which opened in 2011, is a museum focusing on the history of Taiwan. Its permanent exhibition introduces the general history of Taiwan, tells the stories of different eras, geographic areas, and ethnic groups, and is dedicated to presenting and promoting the diverse peoples and cultures in Taiwan and helping them to realize the goal of cultural equality.

Over its nine years of operation, NMTH's research capacity has grown continuously. In order to demonstrate its growing research capabilities and to improve its presentations and narration of history, NMTH began implementing upgrades to its permanent exhibitions and internal software, as well as completely renovating the Children's Hall, starting in November 2019. The changes required temporarily closing the museum for 15 months.

NMTH finally reopened in January 2021. The renovation of NMTH reorganized the narrative of Taiwan history, and added many interactive multimedia sensory experiences. Among them, some of the display updates are meant to present the significance of the interactions between diverse groups and value systems across the history of Taiwan, and strengthen the presentation about the main cultural features of different ethnic groups. Therefore, contemporary artist Ruby Swana, a member of the Amis (one of Taiwan's Indigenous peoples), was invited to transform Indigenous stories into artwork to be placed at the entrance to the permanent exhibitions. The goal is to make the public more receptive to a new understanding of the oral histories and memories of the different ethnic groups that have lived in Taiwan, and realize how their journeys through history have given rise to social movements and modern dialogues. It is also hoped that this will encourage people to actively view Taiwanese history through an open and critical lens, and increasingly continue to engage in pluralistic public dialogue.

Updates to NMTH's "Our Land, Our People: The Story of Taiwan" Permanent Exhibition

The first version of NMTH's permanent exhibition, "Our Land, Our People: The Story of Taiwan" developed out of joint discussions between NMTH curators and experts

in Taiwanese history about how to ideally recount Taiwanese history. Over 10 years, NMTH has worked to obtain living memories and artifacts from all walks of life, and has massively expanded its displays, from less than 600 items to 1,068. These historical materials reflect the struggles and choices faced by different ethnic groups under different circumstances throughout history, from the Dutch, Spanish, and Qing Dynasty eras, to the Japanese colonial era and the Republican era, as well as how different groups and cultures living in Taiwan responded to different groups and rulers, just as Indigenous groups had to, and how these events informed their identities. (Hsieh 2021a,b; Liberty Times, 2021)

The first opening of NMTH attracted a great deal of public attention and feedback from all quarters, and we adjusted the permanent exhibition in response. For example, some visitors felt that the original permanent exhibition paid far too little attention to Indigenous peoples, and there were concerns about Sinocentrism in some exhibits. The original "From Tangshan to Taiwan" exhibit discussed the situations and hardships faced by Chinese immigrants to Taiwan, whereas the new version places Han Chinese immigrants as one of many ethnic groups in a framework of "Coexistence and Cooperation Amid Mountains and Oceans." Furthermore, the original "Transformations and the New Order" exhibit, which discussed the Japanese colonization of Taiwan, made many visitors feel that it was written from the perspective of the colonizers; hence, the new version is named "Depression and Dreams Under a New Order", and is focused on how Taiwanese faced colonization and modernization under the control of the Japanese (Chiang, et al., 2012; Findler, 2021).

The new 2021 version of the permanent exhibition starts with the concept of "crossroads," a concept indelibly imprinted on the collective memories of Taiwan. The animation at the exhibition entrance intones, "*The story of Taiwan began on the crossroads. It is a story of different groups, who collided, explored, and learned to share, this island in the sea. We came from near and far, and now make a home together here. The story of this crossroads is our story -- yours and mine*." In this way, we ponder the memories and narratives that the public has presented. The section on Indigenous issues in the new version of the exhibition was co-written by different communities, including curators and tribes (Figure 1), combining social resources, and bringing together their cooperative

efforts, to participate in knowledge production and to design the content of displays. After the second version of the permanent exhibition was complete, the Museum further responded to invitations to collaborate with educational institutions, by developing and launching a special guided tour, the Indigenous History Tour.

Figure 1. The updated permanent exhibition includes more Indigenous-related artifacts, establishing a multi-faceted discourse on diverse ethnic groups. (Photoed by Chia-Yi Lin)

The Genesis of the Indigenous History Tour

With the reopening of NMTH in 2021, a great deal of Indigenous-related artifacts and discussion were added to the permanent exhibition, attracting the attention of the Aborigines Education Resource Center (abbr. AERC), at the Tainan Bureau of Education, who wanted to discuss collaboration with us. They hoped that our museum could act as a location for Indigenous-themed student learning activities.

The AERC is a government agency established by the Tainan City Government Bureau of Education to promote the education of Indigenous peoples in Tainan. Its main tasks are the development and promotion of educational courses and learning for Indigenous peoples, the collection and display of relevant cultural artifacts and information, consulting on related issues, counseling on teaching affairs, and supporting activities related to Indigenous peoples' education.

At this opportunity, NMTH began planning the Indigenous History Tour of the permanent exhibition. We hoped that the explanations and exhibits provided by the curatorial team (the research group and exhibition group), combined with the expectations of public service and education groups for the interactivity and knowledge transfer of our tour, would lead to more discussions between guests and the Museum during tours. Therefore, in creating the tour, we heavily emphasized that the history described by the Museum is not necessarily authoritative, nor is it the only version of history. You (the audience) may have additional histories not mentioned in our tour. And furthermore, some of the artifacts or views collected by NMTH are from rulers, colonizers, or outsiders, and may vilify or overimagine Indigenous peoples. We hope that students will also take the views of different tribes or individuals into account. Furthermore, the meaning of and distinctions between "ethnic groups" have by no means been static over the course of history, but have changed continuously; local views may also differ from those in the literature.

Content of the Indigenous History Tour

When NMTH planned the Indigenous History Tour, the aim was not only to convey the history of Taiwanese Indigenous peoples, but also to let students and audience members understand that the perspective told by a Museum is not necessarily authoritative, which is why the "Madakaw Time Machine Adventure" learning project was launched.

In this project, we identified 50 cultural relics related to Indigenous peoples in our permanent exhibition, as well as 89 tour guide points related to these artifacts. We also incorporated 6 perspectives into the project:

1. Every Man His Own Historian: The history explained by our museum should not be treated as an absolute standard or necessarily correct version; there are histories that museums do not cover, and students are encouraged to put forth their own views and communicate with the Museum (Figure 2).

2. Rolling Memory: Through interactive digital images, voices, and songs, let the students and teachers know that the Museum has invited native language teachers and elderly residents to explore the many aspects of and changes in ethnic memory.

3. The Transfer and Shifting of Foreign Cultures: When faced with new cultures or objects, how did Indigenous peoples adapt and use them? Ex. Turning Spanish silver coins into helmets, or using Japanese coins as ornaments on clothing.

4. Indigenous Peoples through the Eyes of Others: Through cultural relics and images, students can understand how other ethnic groups viewed and imagined Indigenous peoples.

5. Self-Culture Shock: Explains how outside groups increased their prestige, and influenced the relationships of Indigenous peoples with others.

6. Indigenous Self-Identity: Explain why Indigenous peoples took to the streets to fight for their territory, and the reasons for the recent cultural revival, through 1900-era maps and traditional maps of tribes and their land.

Figure 2. Interactive discussions lets students understand the progress and objectives of museum research, and how everyone can be a historian, thus promoting the collaboration and integration of collective memory and historical materials (Photoed by Chia-Yi Lin)

The following 9 listed objects are meant to guide students and visitors to speak about their "unmentioned history," while also allowing students to understand the special insights NMTH has made, and is in the progress of making, in the field of Indigenous studies, the gathering of disparate historical materials, the cross-community collaboration and audience feedback on artifacts it has achieved.

1. Artwork produced as adaptations of legends/traditional stories
2. Unanswered tribute marker: Wooden Certificate Showing Wangzili's Right to Claim Supplies From Han Chinese
3. The Story of Ali-zu in Isvatan
4. Preservation of Phoann Tah-pí-lî and Basi-Banual Ancestral Objects
5. Adjustment of Siraya Sashes and Puyuma Royal Headdress
6. The Story of Ah-Tai (Jananese: Otai): Reports About an Indigenous Girl Taken to Japan in Tokyo Nichi Nichi Shimbun
7. The Historical Significance of Ballads
8. Retracing Ancestors' Steps in the Cikasuan Incident
9. Unified Transliteration of Tribe Names By the Council of Indigenous Peoples

After the completion of the tour, AERC will provide a study sheet (Figure 3) jointly written by teachers and NMTH, allowing them to return and search the cultural relics mentioned during the tour. Besides allowing AERC to review and evaluate how much knowledge students absorb from the tour, this will also give students an opportunity to provide their own feedback.

Figure 3. Using the worksheet called "The Adventure of the Modern Inō Kanori" after the Mada-kaw Time Machine Adventure to ask students to recall the history they learned during the tour (Photograph by Chia-Yi Lin).

Both AERC and teachers from participating schools were very appreciative of this guided tour, as well as the feedback and responses from the students. After the event, AERC again proposed collaboration with NMTH on the "Indigenous Guide to the Permanent Exhibition".

Participating Students' Feedback and Remarks

After the launch of the Madakaw Time Machine Adventure, schools from both Tainan City and surrounding areas applied to participate (Figure 4). Most were elementary and junior high schools, with a significant proportion of students from Indigenous backgrounds. We received feedback from many students:

1. "I've been to NMTH many times before, but this time, I really understood the origin of the stories and legends my grandfather told me…" (5th grade student from Anqing Elementary School)
2. "We not only heard stories from different time periods and learned about the cultures of different groups, but also saw the tools and objects used in each era." (7th grade student from Chong-Ming Junior High School)
3. "This time coming to the history museum made me understand why Taiwan has so many diverse cultures." (8th grade student from Sinshih Junior High School)
4. "What had the greatest impression on me was [learning] that Xingangshe Boulevard, which I go by every day after school, has so much history behind it, hundreds of years…the Indigenous people were oppressed and deprived of their rights, but they still tried to defend the spirit of their tribes and people. We should learn from them – even if the chances seem remote – never give up!" (8th grade student from Sinshih Junior High School)
5. "I was most impressed by the tribal elders' exhibit. The Indigenous elders were afraid of offending the ancestral spirits, so they set up the exhibit themselves, and only after consulting the spirits. They are so committed to their culture, and I couldn't help but think, we study Chinese and world history, but isn't the local history of Taiwan what we really need to pass on? …We should work a lot harder to preserve it." (8th grade student from Sinshih Junior High School)
6. "The Taiwan Museum of History lets us have a deeper understanding of

Taiwan's history, and is also a 'crossroads' where we can meet everyone's ancestors!" (7th grade student from Chong-Ming Junior High School)

The teachers who led the visits also gave enthusiastic feedback:

1. "Combined with the 7th grade Taiwan history curriculum, it can increase student's understanding of their local history, which lets them cultivate love for their homeland." (7th grade teacher from Chong-Ming Junior High School)
2. "Students understand more clearly that within little Taiwan, there is much history of intermixing of ethnic groups. Most of what students learn from textbooks has always been history from Han viewpoints, even if their own background isn't entirely Han. When we returned to the school, we encouraged the students to look at history from a different identity, from that of Indigenous peoples, and evaluate the past from a broader, more diverse perspective. Maybe they will feel differently about it and can appreciate it differently." (8th grade teacher from Sinshih Junior High School)

Moreover, the suggestions of students and teachers that fell into two categories. The first is to increase the time available for activities and give students more time to look at and read exhibits on their own, besides listening to the tour guide or teacher. The second is to revise the study sheet (the students spend a lot of time searching for answers, and the study sheet needs to add more pictures and clues to help them find the answers more quickly). In addition, some teachers suggested reducing the size of each tour group to allow all students to see each exhibit while listening to the tour guide.

Because the first suggestion involves the length of time each school alloted for field trips, including transport to and from NMTH and time management by the tour guides, NMTH will pay closer attention to how tour guides manage their time. As for the second suggestion of revising the study sheet, NMTH and AERC have already made changes in accordance with the teachers' suggestions.

Through the theme of "the Island at the Crossroads," NMTH develops historical narratives from multiple ethnic groups, positions, and viewpoints, to create a permanent

exhibition with diverse possibilities for interpretation. The Madakaw Time Machine uses the Indigenous History Tour to break out of the traditional Han-focused view of history, and open up a rich vista of historical images for the audience. The Madakaw Time Machine not only presents historical knowledge to the audience, but also discusses the process of shaping knowledge, and allows the audience to see how the Museum utilizes the concepts of democracy and publicization for Indigenous groups, to integrate Indigenous knowledge into the museum system at both the research and exhibition stages. NMTH serves the public through its role as "A Museum for Everyone." By demonstrating how the Museum itself produces knowledge, it guides the public to participate in that creation of knowledge, letting the Museum truly become a dynamic platform for public dialogue.

Figure 4. The NMTH Indigenous History Tour is a guided tour of the permanent exhibition that fulfills students' curiosity by traveling through time and space, inspiring them to explore the Indigenous side of Taiwan's history, and promoting dialogue between themselves and the Museum (Photoed by Chia-Yi Lin).

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Upside Down Broom: A Theatrical Project Collaborated with Youth with Learning Disabilities

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Abstract

The National Museum of Taiwan History (NMTH) provides opportunities for youth with disabilities not only to learn about their cultural history, but also to take part in cultural activities. Although the COVID-19 epidemic has cut off opportunities for youth to perform in front of an audience, the use of "Information and Communications Technology" (ICT) helps to break through the lockdown and provide opportunities to communicate face-to-face.

This paper discusses a theatrical project collaboration between youth with intellectual disabilities and the NMTH, in order to examine how the use of ICTs, and the public use of museum space, enable the museum to cooperate appropriately with youth with intellectual disabilities, preserve their identities, and ensure the quality and credibility of museum education work.

Stereotyping can negatively affect opportunities for people with intellectual disabilities to participate in society, by associating them, for example, only with janitorial and domestic work. The museum theatre project is a form of applied theatre performed inside the NMTH, with the goal of making youth with intellectual disabilities active within the NMTH, and not just impersonal objects behind the teachers or museum educator. In relation to museum education and social inclusion, this collaborative work offers the participants the right to speak and take parts in the process of script production, while simultaneously documenting their life experiences as part of the project.

In practice, this can take the form of a first person interpretation performed by youth with intellectual disabilities in costume, portraying living history that the museum audience would be familiar with. During the performance, youth with intellectual disabilities turn their brooms upside down, symbolizing their passive role being converted into an active one. The use of ICTs during the global pandemic not only enabled this theatrical project to hold an online premiere, and maintain social connections, but also allowed the youth with intellectual disabilities to watch the performance with their own eyes, and enhance their self-confidence. Museums are beacons of contemporary values such as social inclusion, cultural equality, and creativity. The significance and possibilities of museums as public spaces should keep pace with the times.

Keywords : Museum Education, Cultural Equality, Social Inclusion, Intellectual Disability, Museum Theater

Introduction

Under the impact of the COVID-19 epidemic global outbreak, all parts of the world are, emphasizing that the inherent qualities of art and culture can inspire people to cultural diversity, achieve mutual understanding and connection, create social integration, and improve people's well-being. Because museums can fulfill the need for activities that contribute to people's wellbeing, museums are now increasing their efforts to support cultural diversity and emphasizing their function of connecting people.

The NMTH provides opportunities for youth with disabilities not only to learn about their cultural history, but also to take part in cultural activities. Although the COVID-19 epidemic cut off opportunities for youth to perform in front of an audience, the use of "Information and Communications Technology (ICT) can help to break through the lockdown and provide opportunities to communicate face-to-face. The NMTH actively practices museum education, giving full play to the characteristics of the collection and learning resources, and establishing the connection between individuals and society through the tools and methods of the museum.

This paper discusses a theatrical project collaborated between youth with intellectual disabilities and the NMTH, in order to examine how the use of ICTs, and the public use of museum space, enable the museum to cooperate with youth with intellectual disabilities to preserve their identities, and ensure the quality and credibility of museum education work.

Before the NMTH opened to the public in October 2011, there was a preparation phase of thirteen years. There were different contexts concerning the selected historical discourses and curatorial strategies. In terms of the exhibition, the concept was to "go back in time" by re-creating historical scenes and immersing the audience into the space. By reconstructing the cultural-ecological environment, we wanted to recreate a sense of authenticity as constructed by the historical time, place, people, and artifacts in history. We also considered the experience of the visitors in the museum. Since our inauguration in 2011, our permanent exhibition has resembled and served as a "historical stage" for all kinds of educational activities to unfold, especially theatrical activities or those with a touch of drama. In terms of the museum discourse, the core elements

are diversity and democracy, as well as a collective community, concepts that have become prevalent in politics and in the broader society. The narrative reflects the surge of democratic movements that have taken place in Taiwan over the past 30 years. When we were first founded we proposed the idea of "A Museum for All," meant to bring to the public a more holistic perspective of history. Today, a decade after the opening of the NMTH, we now present a newly redeveloped historical narrative and educational content in our permanent exhibition. Today, a decade after our inauguration in 2011, the collection has tripled from the initial 50,000 pieces to over 150,000 pieces, most of which were donated by private citizens.

How to Make the NMTH Accessible?

In the first year after we opened, the museum was free for all and attracted over 1.8 million visitors. However, we soon noticed that certain demographic groups were unable to come to the museum, such as those with disabilities or from certain socioeconomic backgrounds. We formulated a cultural accessibility policy and implemented the practice of cultural accessibility throughout our entire museum. For example, even tough we are in a new building that complies with all current building regulations, we believe that "the users are the best teachers." So our museum director invited the Taiwan Association of Disability Rights to come and examine our museum environment. Based on their input and suggestions, we made changes to our facilities to ensure the accessibility and quality of all our services.

The NMTH developed learning resources for those with disabilities to visit our permanent exhibition, including audio-visual guide services, and sign language services, as well as easy-to-understand guides for those with mental disabilities. When visitors with special needs come to our museum, we often create special exclusive programs for them, so that they can truly enjoy their time at the museum. For example, in 2013, there was a donation campaign initiated by the civic community to support visits by school children from rural areas before they graduated from elementary school. Also, starting in 2015, the NMTH invited disability organizations to the museum every three months for arts and cultural performances. When we think about the practice of cultural accessibility from a friendly environment to creating customized activities and programs. Ultimately, we must strengthen the sense of ownership and autonomy of our visitors by altering the relationship between those who offer and receive knowledge.

On a wider scope, the concept of cultural accessibility has built deep roots among the different museums in Taiwan. In recent years, museums have developed a rich variety of programs to better serve visitors from different communities and demographics. Museums are creating breakthroughs and exploring new and innovative ways to not only become a more friendly place for learning but create bridges and platforms for open dialogue. Museums should enable a pluralistic society to come together, have their voices heard, and also hear from and exchange with one another. That is why we organized the 2018 International Symposium on Cultural Accessibility in Asia. We invited professionals and experts from Asian museums to come and share innovative educational programs, where individuals with disabilities, the elderly, or children and youth communities can all learn together. We explored the themes of "the subjectivity of knowledge production" and "the handling of conflicting perspectives in history," and the gathering sparked new ideas and creative strategies. After this event, we were much inspired to develop a broader vision for the road ahead.

Innovations

At the opening ceremony of the 2018 International Symposium on Cultural Accessibility in Asias, experts and museum professionals from Taiwan and from abroad toured a photography exhibition titled "Seeing the NMTH with Heart" containing artworks by youth with learning disabilities from the local Luway opportunity center (fig. 1). The exhibit contained photographs taken by disabled youths of segments of the NMTH's permanent exhibition, such as the photos of brick townhouses in the 1920s, police officers, or a corner of the museum building. Their photos, with unique angles and compositions, allowed the visitors to view these scenes in new ways. By means of their photographic works, this photo exhibition allowed visitors to see how young people view Taiwanese history and how they see museums. The curators of the NMTH believe that this exhibition should be a permanent part of the the historical documentation of "A Museum for All."

When the disabled young people were given a chance to explain their works in person, it increases their social participation, and allows the youths see the museum as a place to explore their interests about the past as well as a stage for them to express themselves. This NMTH's co-creation project with the Luway youth received

feedback from Japanese museum professionals, affirming that the national museum plays a leading role in promoting cultural equality.

Figure 1: as a place to explore their interests about the past as well as a stage for them to express themselves. This NMTH's co-creation project with the Luway youth received feedback from Japanese museum professionals, affirming that the national museum plays a leading role in promoting cultural equality.

In 2021, the museum collaborated again with the Luway opportunity center on a theatrical project, entitled "The Story of Wan." Wan refers to Taiwan, and also means "us" in the Taiwanese language. Inspired by art and culture, the youth wanted to help tell "the story of us."

Stereotyping can negatively affect opportunities for people with learning disabilities to participate in the society, for example, they are associated with brooms and domestic works. The museum theatre project is a form of applied theatre performed inside the NMTH, with a goal to make the youth more active within the museum, and not just impersonal objects behind the teacher or museum educator.

This first person interpretation performed by the youth in costume, portraying living history, is something that the museum audience would be familiar with. A drama teacher, acting as the facilitator and narrator, tell the audience the story of early Han Chinese immigrants, and what their hopes were, so that the youth can express their feelings accordingly in the performance. The youth turn their brooms upside down, symbolizing their passive role being converted into an active one.

Finally, the youth express their future aspirations with a drawing held in their hands, representing their hopes for social inclusion, equity, respect, and non-discrimination (fig. 2).

Figure 2: In "The Story of Wan" theater project, the Luway youths express their hopes for social inclusion, equity, respect, and non-discrimination.. (Photo by Chieh-Chyi Lin)

In relation to museum education and social inclusion, these collaborative works offer the participants the right to speak and to take parts in the process of script production, while simultaneously documenting their life experience as part of the project.

Although the COVID-19 epidemic has cut off opportunities for youth to perform in front of an audienc, "Information and Communications Technology (ICT) helps to break through the lockdown and provides opportunities to communicate face-to-face. Museum curators observed that the Luway youth, as part of their daily lives, often used mobile phones to browse the Internet, use social media, and even use credit cards to make purchases. Therefore, the museum did not hesitate to change the theater project premiere from a live performance to an online one. The use of ICT not only enables this theatrical project to hold an online premiere, to maintain social connections, but also allowed the youth to watch the performance with their own eyes, an enhance their self-confidence.

Methodology and Its Influences

These two initiatives, the 2018 "Seeing the NMTH with Heart" photography exhibition, and the 2021 "The Story of Wan" theater project, both collaborations between the NMTH and the Luway opportunity center, made it possible for the museum education programs to exert long term influences on youth with learning disabilities. The NMTH is not just a place for the youth to think about history and explore themselves, but is also a stage for young people to express themselves, and a platform for them to communicate with the public (Diag 1).

2015	
The Luway youth's visit the children's hall of the NMTH for the first time.	The Luway youth performed pop music and dance in the NMTH.

2016 to 2018	
The NMTH provide customized museum tour for the youth.	The Luway youth did"Seeing the NMTH with Heart" photo exhibit.

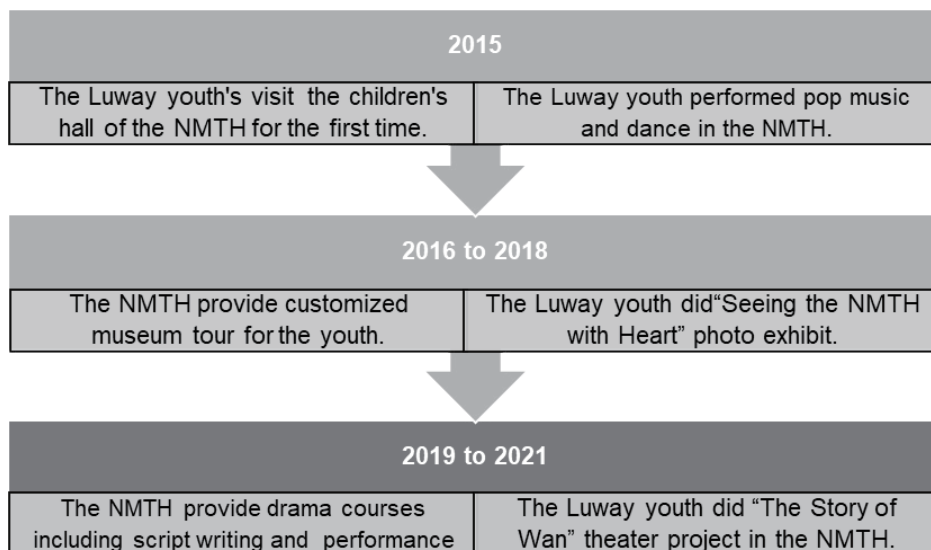| 2019 to 2021	
The NMTH provide drama courses including script writing and performance	The Luway youth did "The Story of Wan" theater project in the NMTH.

Diagram 1: From 2015 to 2021, the interaction between the Luway Opportunity Center and the NMTH. The column on the left are the museum activities provided to Luway Youth, and the column on the right are the exhibitions and performances done by Luway Youth at the NMTH.

The pedagogy of the 2018 "Seeing the NMTH with Heart" photography exhibition project conforms to some characteristics of Discipline-Based Art Education (Dobbs, 2000). For example, it is a long-term agends, there are clear plans for photography courses, and the courses are designed specifically for youth with learning disabilities. In this project, art courses are integrated with education courses on Taiwanese history and culture. The courses are conducted by Li Jinghui, a certified special education teacher, giving the Luway youth the resources to visit museums, art galleries and other art venues.

The "Seeing the NMTH with Heart" project is based on photography lessons for the Luway youths to practice their visual creativity. For example, in creating self-portraits, the teacher lets the Luway youths use cameras, mirrors and other tools to train their hand-eye coordination. The lines of the self-portraits were drawn with hot-melt adhesive (hot glue) to add tactility. And the completed self-portraits allow the Luway youths and the general public not only to view the paintings with their eyes, but also to touch them with their hands, to feel the contours of the face by touching the lines on the self-portraits.

The exhibition strategy of the "Seeing the NMTH with Heart" is that the exhibited works must have a highly finished appearance, and the presentation should be professional and refined, on the premise of not changing it into the creations of the Luway youths. For youth who are exhibiting their works in a museum space for the first time, a highly polished exhibition presentation is very important.

The 2021"The Story of Wan" theater project is in line with the strategy using visual art and visual culture in art education, based on the teaching method of constructivism. Visual culture includes all forms of visual imagery from a variety of sources such as television, the internet, magazines, etc. (Gaudelius & Speirs, 2002). In "The Story of Wan" theater project, we started with ten drama education courses. For the Luway youths, the "To Buy and to Sell Something" project was the most interesting topic for them in learning the history of Taiwan. We took this as the trigger for self-directed learning. The script was written and developed by the drama teacher together with the Luway youths. Some teaching aids, such as a large number of real-life picture cards, images of other related drama works and other elements were used by the drama teacher to enable young people to understand the historical context and to arouse their feelings and reactions to the historical context. During the courses and rehearsal of the drama project, the drama teacher adopts the "retreat strategy" and supports the Luway youths. The Luway youths were the subjects of the drama performance, not objects following behind the teacher. The completion of the drama project was the transmission of historical knowledge, and the translation of historical knowledge into the form of a performance. The drama teacher took a cautious view of this drama project co-created with Luway youths, to avoid falling into a didactic framework. Overall, "The Story of Wan" theater project was a process of learning by doing.

"The Story of Wan" theater project aimed at developing expressive ability for the Luway youth, combined with hand-eye coordination training, drawing skills, and oral expression. Completing a drama performance was a great step forward for the Luway youths. As a warm-up activity, the Luway youths first came to the National Museum of Taiwan History to experience an applied theater activity, and then through the implementation of ten-week drama course, the Luway youth learned to express that he/she can feel happy based on auditory and visual stimuli, and then perform with their bodies to express these feelings. Similar to the abilities of a director, telling what kind of image should match what kind of music.

"The Story of Wan" attempts to de-stigmatize youths with learning disabilities (Wei, 2022). "The Story of Wan" presents a scene that is different from daily life, creating an opportunity for the museum visitors to get to know the Luway youths. "The Story of Wan" theatre project was a form of applied theatre performed inside the NMTH. During the performance, the distance between the youths and the audience/visitors becomes a space where the youths have the right to speak up for themselves, and can be anyone they choose to be. In this specific space, the visitors not only understand the historical knowledge and museum message being delivered by the youth, but also perceive the performance and limitations of the expressive ability of the youths. The story-telling performances creates interactions between the youths and the visitors, increases mutual understanding, and generates good thoughts. Furthermore, after seeing "The Story of Wan", these good thoughts can be brought back into daily life, allowing the visitors to empathize with youths with learning disabilities. Due to the impact of the COVID-19 epidemic, however, the project premiere was changed from a live performance to a film recording, and the film was broadcast online, without face-to-face interaction and response from the audience. Although the use of ICT more or less maintains social connections for the youth, it is always worthwhile to do live performances at the NMTH when possible.

Conclusion

When we think about cultural accessibility from a holistic view, we can see that it involves a gradual progression, from developing an accessible environment to creating customized programs. Ultimately, we must strengthen the sense of ownership and autonomy of the visitors by altering the relationship between those who receive knowledge and those who offer knowledge.

Through the 2018 "Seeing the NMTH with Heart" photography exhibition and the 2021 "The Story of Wan" theater project, the Luway youths not only cultivated an ability of art appreciation and artistic expression, they also came to believe that they can achieve the learning goals set for them by the educators from the NMTH and the Luway opportunity center, as well as the goals they set for themselves. As a venue for art exhibitions and performances for people with special needs, the difference between the

NMTH and so called "white box" exhibition spaces is that the NMTH is a place for people to connect and interact with each other. Through these two projects, the NMTH had a great opportunity to accumulate and document the learning experiences of the Luway youths in the museum. The connotation of NMTH education is integrated into art education and cultural activities, providing step-by-step training and experience in contact with society, and allowing the Luway youths to return to NMTH to exhibit their new works and to perform their theater project.

In 2019, Taiwan implemented the "Cultural Fundamental Act" to protect cultural citizenship and integrate the vision of cultural governance into national development. Taiwan's policy on Cultural Equality advocates "the cultural rights of the people" is a basic right, and museums actively practice Cultural Equality to ensure that Cultural Accessibility will not be any less important than people's identity, age, gender, region, ethnic group, language, or physical and learning disabilities. In recent years, the NMTH continues to work hard to promote multiculturalism and cultural equality, and to pursue the universal value of democracy. Even though we have just begun, we continue to explore and reflect on our practice. Such experiences will make us go further and become stronger.

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Museums, Cross-Sectoral Partnerships and Regional Revitalization : A Perspective from "Pikakasawon Project"

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Abstract

Museums as beneficiaries of public resources must face the consequences of the relationship between their core values and society. Museums are public organizations for preserving cultural collections and transferring knowledge, and they are also multi-participative platforms for a diverse domain. The core content of collections and exhibitions is not entirely the ultimate goal of museums, but also the cornerstone for the development of cultural creativity in Taiwan. How museums develop cultural creativity and elaborate on their social value in the organizational culture of non-profit institutions has gradually become one of the major issues for the transformation of museums.

We adopt the IMRAD format theory and use the "Taitung Changbin Township Vanilla Field Project in 2021" in this study we choose the National Museum of History (NMH) as the case for empirical analysis. Changbin Township (Pikakasawan in Amis) in Taitung County is located in the east of Taiwan and is dominated by the Amis aborigines of Taiwan. The loss of farming population has seriously affected local development. The NMH cooperates with the social enterprise brand "Blueseeds" to set up farmland to grow high economic value vanilla as raw materials for products. This project goal to produce special essential oil products that can attract farmers back to the community and guide them in using natural farming methods that are less harmful to the land, regenerate the land, and establish a natural cycle. In this case, the museum and other participants, use cultural creativity to achieve the goal of combining culture, land, and nature, which can serve as a preliminary practice for museums to respond to sustainable development.

We have concluded that the cultural creativity of museums in Taiwan is mainly based on the licensing and development of derivative products from their collection of digital images. In addition to maintaining operations, museums need to pay more attention to the promotion and application of art and cultural elements. On this basis, we could make a strong case for connections between museums and urban sustainable development. First, museums have unique collections and derived image resources with rich cultural content, which can be used as the foundation for museums to connect with the culture of cities. Secondly, museums are generally trusted and valued by society, and their influence can go beyond their walls. They can provide different stakeholders of the city with a common framework, language, and goals, as well as initiate cross-sectoral partnerships, and play a leading role and practice common values and public interests. Third, museums can use their abundant collection image resources and professional museum staff to combine with the sponsorship of various enterprises in society. Therefore, museums may bring additional employment opportunities related to the local living environment and promote regional revitalization.

Keywords：National Museum of History, Licensing, Regional Revitalization, Cross-Sectoral Partnerships

Introduction

As the beneficiary of "public resources," museums must face the relationship between their core values and contemporary society and transform from their role as " caretakers " to institutions that provide social care to those in need (Kreps, 2003). The relationship between museums and society has undergone structural changes, and the "visitor paradigm" between museums and society has changed from paying attention to the expectations of museums to the public (Weil, 1990), from the perspective of public needs, as mentioned by Sacco (2016), the function of contemporary museums is no longer just a temple for preserving cultural relics and transmitting knowledge. Rather, it is transformed to participative platforms that integrates social resources.

The wave of global closures caused by the sharp decline in public spending on arts and culture during the COVID-19 pandemic has prompted "surviving" museums to face the possibility of normalization of severe financial aspects in the post-pandemic era, and they must explore how to achieve a sustainable financial structure without compromising their mission and non-profit values model (Szanto, 2021). The development of cultural and creative industries by museums contributes to the realization of their own cultural, economic, and social value, to enable niche business models of museum development, and major museums around the world have reinterpreted the uniqueness of museum collections through cultural creativity, and this cultural creativity has empirically changed the way society contacts museums (Falk & Sheppard, 2006).

Museums are increasingly looking at developing effective and beneficial partnerships with businesses as a way of supporting change and diversification of their operating models. Being able to work effectively in partnership with a range of organizations is increasingly being seen as a key skill for museums. Partnerships not only provide a way of supporting the delivery of museum services to larger and more diverse audiences, they can also deliver financial benefits (National Lottery, 2016). There are a lot of reasons why museums and businesses might want to work together; both groups have important assets that the other can draw on. Both share the need to develop new markets and audiences for their products and services and a need to continue to innovate and evolve.

The National Museum of History (NMH) located at the center of Taipei City in Taiwan and opened to the public in 1955, was one of the first public museums in Taiwan after WWII. The NMH has a sixty-thousand-piece collection, including ancient bronze, tri-color pottery, and modern Taiwanese artworks. Now it has closed for renovations and will reopen in December 2023 (Huang, 2020). The NMH collaborates with the social enterprise "Blueseeds"[1] through image licensing to jointly promote a medium and long-term experimental project: "Pikakasawan Project," with image licensing obtained from the NMH. Blueseeds invests funds and equipment to set up a farm to restore vanilla fields in Changbin Township, Taitung in Taiwan, and uses the raw materials of the farm to produce co-branded essential oil products to drive regional revitalization. (National Museum of History [NMH], 2022).

We adopt the IMRAD format theory and use the "Taitung Changbin Township Vanilla Field Project in 2021" in this study, and we choose the NMH as the case for empirical analysis. This approach in this article helps the author focus on this research in an organized manner. In order to clarify the relationship between museums, communities, and projects in this article and establish a theoretical infrastructure and evaluate its feasibility through actual case analysis. Summarizing the abovementioned problem awareness, the two research objectives that this study intends to achieve are as follows:

(1) Analyzing the main discussion, connotation, and demonstration of the museum's operation mode of practicing the concept of the social enterprise and the cross-sectoral partnerships, summarizing the context and current situation of the museum's development of a cultural and creative business model with social value.

(2) Taking the " Pikakasawan Project" of the NMH as an embedded case study to explore the actual implementation structure and empirical analysis of its operation.

Research Methods and Theoretical Approaches
    (1) Literature review

There are a lot of reasons why museums and businesses might want to work together,

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1 "Blueseeds" is a well-known social enterprise in Taiwan. It focuses on planting herbs using natural farming methods, producing essential oils and related products such as lotions, skin care products, herbal teas, etc. while restoring the land and avoiding environmental pollution.

both groups have important assets that the other can draw on. Both share the need to develop new markets and audiences for their products and services and a need to continue to innovate and evolve. It has been cited that there is a trend for contemporary museums to establish partnerships with commercial markets or with corporations to increase profits and brand awareness (Elaeva, 2019).

Grayling published a report explaining how both corporations and cultural institutions can benefit from partnership programs. Elaeva (2019) highlights trends and best practices in cultural institutions in cooperation with consumer brands. This has been based on an analysis of more than 60 case studies and interviews with museum representatives. Partnerships with brands, first and foremost, provide a museum opportunities to ensure financial sustainability, which is particularly important as governmental funding for arts institutions is in decline.

Museums tend to have better reputations than corporations. According to Reil & Heijndijk (2017), the public regards museums as more trustworthy than corporations. For businesses, working with museums opens new opportunities to engage employees, clients, and other stakeholder groups through special events and educational programs (Sondergaard & Veirum, 2012). These realities define the meaning, model, and value of developing partnerships, and specifically analyze the potential reali-zation of its application to museum operations, and thus providing insight on the focus of this research.

In follow-up research, views on the relationship between "social entrepreneurship" and a museums' cultural creativity have been widely discussed (Janes, 2013; Fleming, 2006; Sandell, 2013; Doherty, 2011), as well as museums as social innovators, an extension of the concept of social entrepreneurship. Museums should be aware of current social challenges and actively participate in finding solutions that both generate income and provide social benefit at the same time. This article focuses on social responsibility from the perspective of museum social innovation, and the use of social enterprises to construct a profitable business model, providing a preliminary analysis basis for the comparison of the construction of cultural and creative profits and social responsibility in this paper. This study attempts to explore how museums can meet the needs of social innovation through innovation, including cultural and creative cross-domain, social enterprise business models, and other models based on the existing

research results of this paper (Alter, 2006). These documents are of great reference value for this study in developing its view of museums as social enterprises.

Discussions about business models are often defined as the ability to allow a company to create value and turn it into profit (Chesbrough, 2010; Teece, 2010; Casadesus-Masanell & Ricart, 2010). Subsequent literature emphasizes the dynamic nature of this concept (Marstine, 2006): As industries and markets evolve, organizations must update their business models. Methods, techniques, and tools to implement and manage specific and tailored business models in the cultural and arts industries, non-profit organizations or museum institutions are still limited (Teece, 2010). The framework (value proposition, key resources, target audience, financial structure) of a business model in a cultural organization as discussed in Richardson(2008) and Zott (2011), with additional reference to Osterwalder & Pigneur (2011), were used as the basis for the analysis in this study.

After reviewing the literature, it was found that there are essential differences in the interpretation and dialectical orientation of museums, social enterprises, and business models between Europe, America, and Taiwan. Museums in Europe and America focus on the model of social enterprise (American Alliance of Museums, 2013; Butler, 2012), that is, business and profitability are emphasized to enhance the museum's self-management capabilities. This is in line with the fact that Taiwanese museums generally pay attention to the non-profit nature of institutions and emphasize the value of responsibility for their social enterprises. There is a big difference; the same logic is reflected in the practical operation of cultural and creative industries. Due to market thinking and the general need for a high proportion of self-financing in museums in Europe and America, the development of cultural and creative business is mostly market-oriented and focused on professional operation (Defburny & Kim, 2011). The commercial and cultural value of cultural and creative museums is rarely discussed in the literature, while the marketization of cultural and creativities of museums in Taiwan is relatively limited by policies and laws. Instead, the cultural significance of cultural and creative derivatives is more important than their market value. It is necessary to construct a model for domestic museums.

As for the innovative experimental plan of museums, if the above-mentioned conceptof combining culture and creativity with public welfare is good, such as a government department seek social organizations to maximize social public welfare, it is necessary to further evaluate the benefits and make adjustments and revisions, to allow other museums to develop similar reference patterns of cultural and creative business models (Eid, 2016). Therefore, this study focuses on the input, process, or output of museum resources, and can further draw attention to the impact produced, and establishes the impact of these impacts that can be tracked and evaluated in the future.

(2) Research methods

This research adopts qualitative research methods. To accurately describe the core issues, the research approach adopts the Case Study Method. Through the dialectical analysis of the subject of this research, it is possible to explore the comparison and analysis of the similarities and differences with the whole. In this study, the literature analysis method (Documentation) and the secondary data method (Secondary Qualitative Study) were used to collect data, which are described as follows:

A. Documentation method: This article plans to collect relevant Chinese and English periodicals, publications of domestic and foreign museums, including museum annual reports, project records and documents, domestic and foreign think tank literature reports, and comprehensively integrate the information and analysis available at home and abroad. Then, based on the preliminary planning of domestic and foreign museums, it will integrate the basic information of the social enterprise model, and verify the needs and realities of various museums. As a museum professional, the author can also use Participant Observation to conduct systematic data collection on research phenomena and actions, care-fully analyze and interpret the collected data, and cross-reference to confirm the correctness and feasibility of the literature data based on other data.

B. Secondary Qualitative Study: The collection of literature in this research is scheduled to start with the topics "museum", "museum cultural and creative development, and "social enterprise model". Since the research topic of this project involves domestic and foreign museums and social enterprise institutions, it is still necessary to use secondary data analysis to test the hypothesized data and to compare and analyze

the potential deviations or sources of problems with internal or external validity, such as national differences between the foreign and Taiwanese concept of social enterprise.

Case Study: "Pikakasawan Project" of the National Museum of History
    (1) Analysis of Social and Cultural Environment

After the Covid-19 epidemic, the financial structure of most museums experienced a crisis, and various innovative projects, such as the "Pikakasawan project", were one of the ways to increase revenue. We believe museums are generally highly trusted by society, and we should make good use of this advantage, and actively become a multi-participative platform for integrating social resources and promoting the value of museums through closer cooperation. The NMH transforms the "Motif" of its collection into a continuous image of graphic design - "Pattern Image," and licensing. In the international licensing market, the subject of such licensing is also called "stamp" licensing (NMH, 2020; 2021; 2022). For example, the Victoria and Albert Museum has a series of well-known stamp licensing images.

The NMH currently works with 50 companies and brands, producing about 1,000 items. All of NMH's products are produced through authorization, and in addition to requiring no initial investment, royalties are also charged, some of which are paid to the government and some reserved for museums. The fol-lowing three cases are offered as examples (NMH, 2020; 2021):

A. The installation art in the lobby of Xincheng Taroko Station of Taiwan Railway in eastern Taiwan is one of the most successful cases licensed by the NMH, in 2016.

B. The case "JUSTINXX" is a first for Taiwan Museums. The NMH authorized Taiwan's local fashion brand to design a collection of clothing products and presented it at New York Fashion Week in 2017.

C. The NMH cooperated with Taipei hoteliers for the first time in 2020. The NMH authorized patterns to decorate the lobby and rooms of the hotel, recreating the style of Taiwan in the 1950s. This successfully attracted young people through social media.

With these cases as the foundation, the museum would like to go further and replicate additional successful cases, but with the difference of adding social value. Museums are storytellers, and we want to make those stories meaningful.

(2) Case Study of NMH

The NMH cooperated with "Blueseeds" to develop essential oils made with natural farming methods from the pattern image "Flowers Blooming Seasons," combining cultural creativity with the concept of "Regional Revitalization" to give full play to the social value and positive influence of the museum. The goal is to incorporate museum-quality classic works of art into everyday life, and at the same time realize economic benefits. The pattern image "Blossoming Four Seasons" (pl-0007) was transformed from the "Vertical Flower and Butterfly Embroidered Piece" from the late Qing Dynasty. The original work was taken from the original work and redesigned to make the composition full of vitality. It also has auspicious meanings such as longevity and happiness (NMH, 2021; 2022).

Let's take a look at another protagonist: Changbin Township, the NMH, and their co-branding partners are all in Taipei City, the northern part of Taiwan. Why did they choose Changbin Township in the eastern part of Taiwan as a partner? The name of the project, Pikakasawan, is the ancient indigenous name of Changbin Township, Taitung County, in the language of the local aborigines, the Amis. Changbin Township is located in the eastern part of Taiwan and is dominated by the Amis tribe of Taiwan. The loss of the agricultural population has seriously affected local development. Through information from the local government and enterprises, we found that there are good conditions and potential for planting herbs here. That is why the NMH chose this place (NMH, 2022).

The NMH cooperates with the brand of social enterprise "Blueseeds" to set up farmland to grow high economic value vanilla as raw material for products. The goal is to produce special essential oil products to attract farmers to return to the community and to guide them in using natural farming methods that are less harmful to the land, regenerate the land, and establish a cycle. The farmland is cultivated using natural farming methods without the use of pesticides and chemical fertilizers and is cultivated on a

contractual basis with Aboriginal tribal farmers. Starting from a small scale locally, it will promote the development of local contract farming employment, land restoration, vanilla fields, profit sharing (5% of income), and small farmer economy, and gradually achieve the expected goal of community creation (NMH, 2021; 2022).

With the natural farming method, the NMH and their co-brand partners insist on using no herbicides, no pesticides, and no chemical fertilizers, a process called natural farming. Whereas organic farming will use organic fertilizer that is still synthetic, man-made, with natural farming they use worms and compost instead as a natural fertilizer. Natural farming is a process that eliminates all chemical substances, such as pesticides or herbicides or fertilizer, and instead the NMH and their partners learn how to let nature take control (NMH, 2020; 2021; 2022).

The project makes this work under a contract farming model, in which they partner with local farmers with long-term access to land, and guarantees these farmers payment in exchange for cooperation with the NMH's guidelines, allowing the NMH to expand their reach and create more opportunities for local citizens. As such, not only are they able to make use of vacant land, but by providing financial security and by eliminating exposure to harmful chemicals, it raises the living standards of our farmers and their families as well. At the planting stage, the manufacturing stage, and the packaging stage, the products are treated with the utmost care by the local farmers and citizens, ensuring quality, and a project that can provide opportunities every step of the way.

In this case, the museum's image licensing is the key element. First, cross-sectoral partnerships between museums and businesses are established through image licensing. Then, a co-brand partnership is developed according to a project of cooperation between the two parties (in this case a cultural and creative commodity). To understand how both corporations and cultural institutions can benefit from partnership to stay relevant, the NMH is evolving from spaces simply presenting static artifacts to places where stories are being told. Some spaces are even transforming into laboratories, reflecting on modern society (Center for Social Innovation, 2013). Collaborations with corporations are key drivers in the process of a museum's transformation into a more audience-centric organization, which aims to educate, bring the community together, and create new experiences. The key partnership benefits both brands and museums,

and goes beyond just marketing for the first and securing financial support for the latter. For brands, museum partnerships provide an opportunity to take advantage of the image transfer effect, and better engage their employees, clients, and government stakeholders.
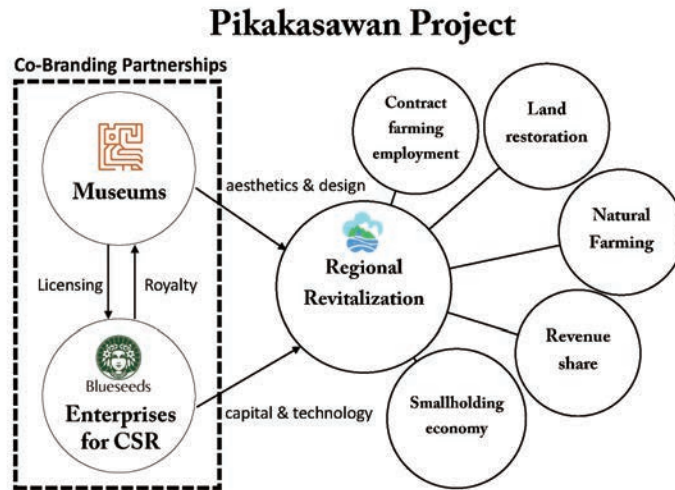

Figure I. The relationship between Museums, Enterprises and Regional Revitalization

DISCUSSION

In this article, we examine the role of museums, through partnership enterprises, to fulfill their social goals and contribute to regional revitalization. We also find the development of museums contributes to the vitality and sustainability of cities, as museums promote socio-economic and ecological reconstruction and regional development. The number of museums in a city matches the economic competitiveness of the city. This may be due to the agglomeration effect of economic activity in response to the number of museums. The cultural and creative development of museums in Taiwan are mainly based on the licensing and development of derivatives from the collection of digital images. In addition to helping the museums maintain their operations with profit, this

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also gives more attention to the promotion and application of art and culture. On this basis, the sustainable development of the museums in the city further establishes their close relationship.

From this case study we found the business model advocated in this article to be an "altruistic" and "value-oriented" business model based on social enterprise, which emphasizes meeting the needs of disadvantaged markets through social innovation, which further creates new social value. This business philosophy, which combines the social value mission of the non-profit organization and the business model of the for-profit enterprise, has three important characteristics. First, "not aiming at maximizing profit," solving social problems by commercial means, where profit is the goal. It is also a means the for-profit model can be a way to maintain organizational operations and improve financial autonomy. Second, "non-distributive financial operation" is a way of handling surplus distribution for museums. This is one of the biggest differences between the for-profit and non-profit organizations: In the former profit is distributed to shareholders and stakeholders, but in the latter is used to solve social problems. And third, for "public welfare social purpose," museums have digital assets in their collections, so that cultural creativity can not only involve the interests of making cultural and creative products or licensing, its orientation can also be socialized, transforming the organization from the inside to enhance the willingness and ability to practice social values.

We believe that museums can play a more active role within the scope of regional revitalization. First, museums can use their unique collections and derived image resources, which have rich cultural richness and intellectual content that can serve as the basis for museums to connect with cities. Second, museums have a reputation of authority and trust, and their influence can go beyond the museum to provide a common framework, language, and goal for stakeholders in different sectors of the city, establishing cross-disciplinary partnerships and playing leadership roles, as well as the publicity of practicing shared values. Third, museums can combine their rich collection of image resources with graduating fine-art majors, along with with the resources of social industries, to help create employment opportunities related to the local living environment, and promote regional revitalization.

In sum, museums can transform from non-profit organizations that traditionally rely on government subsidies, corporate sponsorships, charitable and other donations, into a business strategy using market principles through a cultural and creative business model that incorporates the concept of social enterprise. Not only does this deliver specific and quantified surplus benefits, in addition the use of its traditional and existing expertise and knowledge, but it also has the derivative effect of driving the internalization and innovation of the museum organization, expanding external influence, and achieving its social mission as a social enterprise institution. The NMH and its co-branding partner "Blueseeds" together promote a more creative lifestyle and regional revitalization by connecting museums, consumers, producers, and nature in a sustainable, mutually beneficial cycle and mindset, by constructing cross-sectoral partnerships.

Future research suggests that, given this discussion of the social value of museums, government departments that provide cultural and subsidy budgets often require their affiliated institutions to provide supporting evidence. The current international trend has shifted to the impact of non-profit organizations or their participation in public welfare activities, rather than just describing the input, process, or output. To further assess a museum's value,the use of evaluation tools such as Social Return on Investment (SROI) for quantitative analysis is recommended.

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Limitation, Connectivity, and Diversity: A Case Study on the Reuse of Historical House as National Taiwan Museum

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Abstract

Since 1977, Taiwan has been actively promoting the adaptive reuse of historical houses and formally enacted the "Cultural Heritage Preservation Act" in 1982. In recent years, the trend of repurposing historical houses into museums has gained momentum in Taiwan. In 2015, Taiwan enacted "The Museum Act," outlining the operational principles for museums.

This research uses the National Taiwan Museum as a case study to explore the intricate relationship among "public expectations, cultural heritage, and museum operations." Based on the National Taiwan Museum's service satisfaction survey, this study delves into key aspects such as "space constraints, exhibition coherence, and innovative service diversity."

The aim is to elucidate the role and influence of Taiwanese museums and reflect on their function in the contemporary transformation of historical houses.

Between 1908 and 2020, four branches of the National Taiwan Museum were established by repurposing historic buildings in old Taipei. Apart from the main building, the other three branches originally served different purposes: the Natural History Branch was a former bank, the Nanmen Branch was initially a camphor factory, and the Railways Park originated as a railroad bureau. Through their transformation, these spaces evolved into public museums.

Taiwanese museums must be attentive to public expectations, cultural accessibility, and sustainable operations.

In response to the adaptive reuse of historical houses, museums have implemented barrier-free facilities, sign language guides, and other services to accommodate diverse visitor groups. The COVID-19 pandemic prompted the introduction of a 720-degree online virtual tour to ensure accessibility for all ages and ethnicities. Initiatives like "dementia prescriptions" and "new resident service ambassadors" (see below) under-score the commitment to inclusivity and cross-regional collaboration. The core subjects promoted included anthropology, geology, zoology, botany, and educational outreach for cultural heritage.

Drawing conclusions from audience research questionnaires conducted by the National Taiwan Museum (2020–2021) and interviews with museum practitioners, the operational orientation of historic houses turned museums can be summarized as follows: (1) Leveraging technology is crucial for the sustainable development of histori-cal houses as museums; (2) The development trajectory of museums, influenced by their collections, should align with the knowledge of cultural heritage and the original functions of the historical houses; (3) Museums transformed from historical houses hold significance in bridging historical and contemporary culture, necessitating innovative approaches in promoting barrier-free facilities and education for diverse ethnic groups.

Furthermore, this study advocates continuous reflection on the historical and contemporary positioning of museums. The evolving expectations and imaginations of the public during the promotion of historical houses may lead to dynamic changes in the roles and capabilities museums can exert.

Keywords：Reuse of historical house, cultural heritage, innovative services

Introduction

1.1 Background

The concept of repurposing historical houses has gained increasing popularity in Taiwan. In recent years, numerous historical houses have been repurposed as museums. Tracing back, Taiwan initiated the promotion of historical house reporposingreuse in 1977 and implemented the "Cultural Heritage Preservation Act" in 1982. Subsequently, there has been a notable increase in instances of historical houses being reused as museums in Taiwan. In 2015, Taiwan enacted "The Museum Act," which elucidates the operational principles governing museums.

Figure 1. Legal developments on the reuse of historical houses in Taiwan

We can see the gradual development from the formation of the concept to the preservation and reuse of historical houses by examining the evolution of Taiwan's laws. "The Museum Act" allows all types of museums to operate systematically under certain principles. These processes reflect Taiwan's values, educational concepts, and people's expectations and imaginations for contemporary society. This study attempts to look deeply into the role of museums in the transformation of historical house in contemporary society by considering three aspects: Public Expectations, Cultural Heritage Preservation, and Museum Operations.

1.2 Museum: Extending the life of the building

More and more museums in Taiwan are recreated within historical houses. This

conveys the continuity of life and the business philosophy of sustainability. This study takes the National Taiwan Museum as an example. It is the oldest existing museum in Taiwan and currently has four branches. The plan for the Taiwan Museum System began in 2005, connecting four historical houses in old Taipei. Through this connection of different themes and locations, the museum network became more and more complete.

The four historical houses were all built in different years, from 1908 to 2020, when the opening and operation of all 4 branches for the reuse of historical house were completed in old Taipei. Therefore, this integration and current operation are worthy of further discussion.

NTM: Case Study

2.1 Main Building

The Affiliated Museum of Colonization Bureau of the Ministry of Civil Affairs of Taiwan Governor-General Office was founded in1908, with the main objective to showcase resources in colonized regions. The main museum building was one of the celebrations of the west coast line opening to traffic, and exhibited all kinds of industry in Taiwan so that visitors would have a general idea of Taiwan.

This historical building remains a museum today, and mainly focuses on natural history, with collections that include anthropology, geology, zoology, and botany. Its exhibitions are mostly thematic extensions of the collection objects.

2.2 Natural History Branch

Unlike the main building, the Natural History Branch was originally not a museum. Five buildings were completed in 1933 as Kangyo Bank branches, which the National Government of the Republic of China took over after World War II, and renamed as the Taiwan Land Bank.

Because the Natural History Branch was formerly a Bank, the building is not as spacious as an average new museum. However, the treasury and other functional spaces used during the banking period are still preserved and show the history of the bank. There are also exhibitions on paleontology.

2.3 Nanmen Branch

Taipei Nanmen Factory was constructed in 1899, and was an important location for the production and testing of camphor and opium. Because the Nanmen Branch was originally a camphor factory, its current permanent exhibition focuses on the development of camphor, and still retains historical features such as warehouses and pools.

2.4 Railway Department Park

The Railway Department Park was originally a railway bureau, with 8 buildings designated as cultural heritage by law. The office of the traffic bureau was built in 1918; the Octagon male wash room was built in 1919; the electrical room was built before 1925; the cafeteria for staff was built in 1932; and the construction room was built after 1934. Afterwards, the war command center was built in 1943.

The museum currently uses historical knowledge such as railways and transportation as exhibition themes for its permanent exhibition. After opening in 2020, the National Taiwan Museum plans many activities and projects to connect the four museums, and occasionally opens the museums at night, attracting the public to experience different museums.

	Year of building	Original function	Year as museum
Main building	1908	museum	1908
Natural History Branch	1933	bank	2007
Nanmen branch	1899	Camphor factory	2013
Railway department Park	1918	the office of the traffic bureau	2020

Table 1. The plan for the Taiwan Museum System

These buildings were not completely public spaces at first, but due to the transformation of becoming museums, they are gradually becoming public, as the National Taiwan Museum pays more attention to the expectations of the public, access to culture, and sustainable operations.

People's Expectations and Social Imagination

3.1 Importance-Performance

The National Taiwan Museum conducts a number of visitor surveys every year, and uses this information as the basis for discussion. Looking at the "2020 National Taiwan Museum Service Satisfaction Questionnaire" and the "2021 National Taiwan Museum Service Satisfaction Questionnaire" we can see that the survey analyses space, exhibition, and service as overall aspects of museum operations. The report also investigates the public's satisfaction on these three aspects.

The author compiled the results from 2020 to 2021 into a chart, and it shows that the public believe that all three aspects are becoming increasingly important.
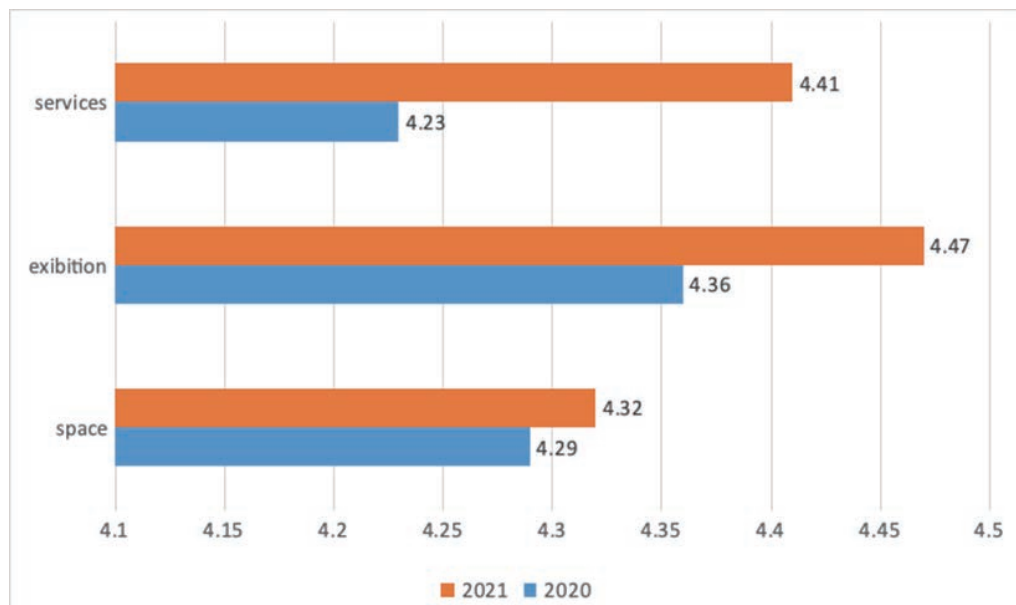

Figure 2. Importance-Performance

We can also see that the public considers the theme and content of the exhibitions as the highest importance, with the imporance of services higher than the "space" in 2021.

3.2 Satisfaction Statistics

In addition to understanding how much satisfaction the public attaches to each aspect, the Service Satisfaction Questionnaire further investigates the public's satisfaction with three projects. From the chart compiled by the study, it can be seen that the satisfaction rate has increased significantly compared to the previous year.
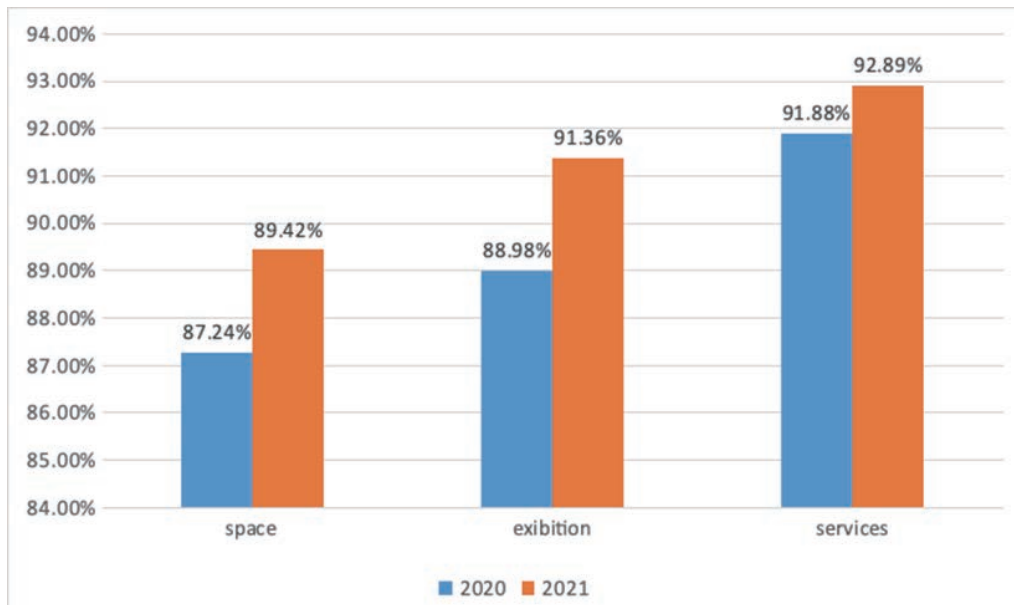

Figure 3. Satisfaction statistics

The item with the highest satisfaction is "service", followed by "exhibition" and "space". From this, we can surmise that the public is paying more and more attention to, and feeling more satisfied with, the services provided by the museum. Even so, the public still attaches the greatest importance to exhibitions. Even as the National Taiwan Museum faces its own space limitations and other challenges, its 2020-2021 Satisfaction numbers for all performances are still high, and we should further explore the various practices of this museum as a reference for other museums.

Challenge and Development

4.1 The limitation of space

The National Taiwan Museum uses technology to overcome its lack of the space. Taking the exhibition of Natural[1] for example, the museum wanted to display numerous exhibits, with the result that the display text board could not be accommodated in the exhibition area. In response, the National Taiwan Museum developed an app to allow audiences to use mobile phones to see the exhibit content, and read introductory texts, thus allowing the physical space to be extended with technology.

The National Taiwan Museum also launched a reality game to imagine a future world of 2040, allowing the public to experience various levels in the game in a problem-solving way. The game box also corresponds to the exhibition, allowing the public to understand the exhibition during the game, and further extenings the limitations of the original space.

Due to the impact of COVID19, the National Taiwan Museum has turned to plan a large number of online activities to keep the museum connected with the public, through online lectures, social media, and so on. The museum's online energy is displayed. It connects with the public in a virtual way.

Figure 4. The National Taiwan Museum builds online exhibitions to expand exhibition space

1 https://vr.ntm.gov.tw/2022Exploring/

4.2 The connectivity of exhibitions

The National Taiwan Museum primarily houses collections of natural history objects. However, the original thematic focuses of the four branches do not exclusively center around natural history. As a result, the themes connected by these branches are highly diverse. The exhibitions across the four branches of the National Taiwan Museum intricately link the original purposes and natural history elements of the buildings. And due to the unique historical nature of these houses, cultural and historical promotion becomes a prevalent feature. Whether through exhibitions or accompanying educational activities, there is a overall integration of display themes using cultural assets. Consequently, the National Taiwan Museum offers a distinctive display experience compared to other museums.

In addition to the diverse appearances of exhibitions and educational promotions, the National Taiwan Museum strives to integrate all topics and exhibition themes, and connect people's life experiences to develop "integrated knowledge" experiences. The scent experience of camphor, the historical development of the Nanmen Branch, and the concept of cultural preservation all combine to offer the audience who visit the exhibition impromptu and interactive drama performances. People's life experiences are thus connected with history and culture, and further developed by way of these kinds of knowledge expressions.

Figure 5. National Taiwan Museum connects camphor, history, and contemporary issues through drama activities

4.3 The diversity of service innovation

Contemporary museums mainly serve the public. From the survey report of the National Taiwan Museum, we can see that the public is paying more and more attention to museum services. The National Taiwan Museum has launched many innovative services in recent years, such as membership cards, multilingual tour guide services, and social media programs to disseminate knowledge. These actions can gradually rejuvenate the museum brand and further attract the public.

Because the buildings of the National Taiwan Museum are historical houses, it might make the public feel that the museum is old and outdated, in comparison with other new museums in Taiwan, where many people prefer to visit. Thus how to construct a new brand has become a very important issue.

In order to give the public a different feeling about the National Taiwan Museum, it created the concept of "mascots". These mascots are inspired by the collections of the National Taiwan Museum, including the Formosa Clouded Leopard, the Yellow Tiger Flag, the Taiwan Water Deer, and so on. The museum then communicates with the public through these mascots, which makes the public feel closer, no longer just showing the image of an old building, but a more friendly appearance. The mascots are especially attractive to children, who are then more willing to visit the Taiwan Museum. Also, the public is more willing to engage with a more friendly impression of the National Taiwan Museum.

In response to publicity of the historical house, the museum implemented barrier-free facilities, sign language guides, and other services for various ethnic group visitors. Because of the diversity of museum content, educational activities are launched with different themes. Moreover, the museum takes an increasing role as a companion to the public, with activities to help relieve pressure. They planned a body rhythm course that can be seen in photos, allowing them to interact with other participants through physical stretching. When their body and mind are relaxed, they will be more able to share their life stories, guided by the historical stories of Taiwan, so that the elderly can express their inner feelings and life experiences in the museum space.

The museum is actively committed to providing inclusive multilingual services and barrier-free facilities. Recognizing the challenges faced by individuals dealing with dementia, the National Taiwan Museum has taken proactive measures. Since 2019, the museum entered into a memorandum of cooperation with hospitals. When doctors encounter patients with dementia, they may prescribe a visit to the museum as part of the treatment plan. Through our observations and interviews, we believe that visiting a museum can alleviate psychological pressure on patients, especially when accompanied by family members, fostering better social opportunities for individuals with dementia.

A significant portion of dementia patients visiting the museum consist of elderly individuals, and the presence of their family members during these visits often evokes emotional responses. To ensure a positive experience, the museum has prioritized staff training to provide on-site services. This initiative not only contributes to the well-being of dementia patients but also serves to enhance social engagement and understanding within the broader community. Occasionally, the museum will also organize some exclusive activities for the public, most of which are social interaction activities between people. The cooperation between museums and hospitals can improve a demented person's quality of life, achieve healing effects such as stress relief and better social interaction, and create opportunities for families of demented persons to travel. The museum also launched activities for other age groups. For example, encouraging youth to interpret the museum through their own eyes by doing photography, or leading children to explore nature and showing them fossil specimens. From every aspect we can see that the National Taiwan Museum is constantly innovating, making good use of a variety of media and innovative methods to plan education and promotion programs suitable for different ethnic groups.

Figure 6. The National Taiwan Museum uses the "Collection Incarnation Mascot" to provide multiple services.

Conclusion

Examining the National Taiwan Museum as an example, this research reveals that the museum strategically utilizes its architecture and collections as focal points for public engagement. It places significant emphasis on the architectural context of cultural assets and advocates for the concept of heritage preservation. Notably, the National Taiwan Museum transcends traditional frameworks, showcasing a developmental mindset aligned with contemporary trends.

Conclusions regarding the operational orientation of historical houses transformed into museums are as follows: (1) The effective use of technology plays a crucial role in compensating for the operation and development of historical houses as a museum type. (2) Because the development trajectory of museums, influenced by the nature of its collections, diverges from the original function of the historical house, development should be intricately linked to the knowledge of its cultural heritage, its collection, and the historical house's original function. (3) Because museums transformed from historical houses hold significant potential for integrating history and contemporary culture, they should adopt a more innovative and diverse approach in creating barrier-free facilities and educational programs tailored for different ethnic groups.
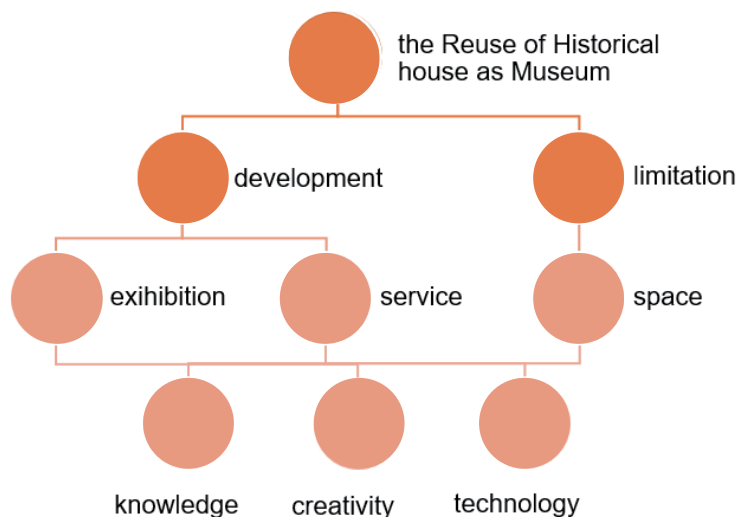
Figure7. Thoughts on the reuse of historical houses as Museums

Furthermore, this study recommends a sustained reflection on the historical and contemporary positioning of museums. When promoting the use of historical houses as museums, the public's expectations and imagination can dynamically influence the role and influence the museums can exert. This necessitates ongoing adaptation and adjustment by museums to meet evolving societal needs and public expectations.

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Stay Relevant : Interdisciplinary Exhibitions for Sustainable Future

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Abstract

How can museums attract their visitors to come and return more often? Stay relevant is probably the best strategy in the modern society. In order to find the connection with visitors, many museums develop a new way of exhibition, called interdisciplinary exhibition, or interdisciplinary curation. It is a method of incorporate more than one discipline or subject and combine them together to create something noble or intriguing for not only the existing but also brand new visitors. This research first examined the evolution of museum exhibitions, from cabinet of curiosity to new technology, then a literature review of interdisciplinary exhibition was conducted to provide the foundation of this research. It means 'encompassing more than one discipline and integrating into a complete set of knowledge sharing' and three types were proposed: the first one is a collaboration between different disciplines, the second one is an integration of different media, while the last one is an incorporation between different industries. Recent museum exhibitions also have presented this trend worldwide, from France, Spain to Taiwan and Japan.

The authors investigate two cases to discuss how they could link to visitors' memory and provoke deeper emotions. One is the exhibition of 'Balenciaga and Spanish Paintings' at the Thyssen-Bornemisza Museum in Madrid while the other is the 'Open Museum Series' at the Palais des Beaux-Art de Lille in France. In the first case, the museum exhibited many Spanish paintings and Balenciaga's costumes side by side to show the influence from one painting to the costume next to it. Visitors therefore understood the connection or the impact from the painting to creativity of making that dress while making comparison from their eyes. In the second case, the art museum tried to incorporate with different subject, including electric music, comic, cartoon, TV series,

cuisine and music. As the result, the researchers found that museums can use interdisciplinary dialogue to make exhibitions relevant to visitors and reduce the cost, both as the ways to reinforce the effectiveness of exhibitions and to increase the comprehension of visitors. Four characteristics are conducted as the conclusion of this research: closeness, attention, familiarity and relevance. Each of them can prompt exhibitions to communicate with their visitors much better. They also create the attracting and holding powers of museum exhibitions, even so to generate economic revenues and building a long-term relationship with their visitors for a sustainable future.

Keywords: Interdisciplinary exhibitions and exchange, exhibition presentation, relevance, sustainable future, Balenciaga and Spanish Paintings, Open Museum Series.

New Challenges for Contemporary Museums

Exhibits in museums, no matter they are artworks or specimens, are often unfamiliar and irrelevant to visitors, even at a respectful distance. How to make museums and their exhibitions more relevant to the public has become a key issue. One of the reasons might be that museums distance themselves from their target audience. To the contrary, most TV programs, cartoons and comics, gourmet food, as well as music are often very relevant to public and their daily life. People are used to these realities and accept them as elements in their everyday surroundings. How do museum professionals and curators connect visitors' experience with exhibited artworks and specimens, and combine the two to create an interdisciplinary dialogue? This is a new challenge of the contemporary world that is confronting museum curators in this new century.

For the last two decades, many museums have made tremendous changes converting their exhibitions into more technology-focused and digital presentations, usually at a cost well beyond the affordability of most small museums. Is this the best alternative for museums who want to attract as many visitors as possible? Are there better ways to attract public attention at lower cost? Staying relevant might be one answer. This research aims to investigate how interdisciplinary exhibitions, a rarely researched subject in museology, have become a new pathway for connecting to visitors and helping them understand exhibition content.   With the recent increase in numbers and types of interdisciplinary exhibition practices, a diverse public and other visitors have been increasingly attracted to museums, due to efforts to broaden the boundary to engage a wider public, and build connections between museum exhibitions and their visitors.

Contemporary museums are confronting a variety of new issues, including incorporating new technology methods, coping with the interference of political and economic power, and confronting the diversity and competition of their social environments. The introduction of technology has become widely accepted in museums all over the world over the past twenty years, from collection documentation to on-line learning, from virtual exhibitions to digital marketing (Lin, 2018; Tzeng, 2017). It is a particularly favored method in museum exhibitions,with the popularity of virtual reality (VR), augmented reality (AR) and mixed reality (MR) providing immersive experiences not only on site but

also in the digital realm (Hugh, 2018). Political and economic forces make the museum a significant symbol of the development and advancement of a city or region, and can even contribute to the regeneration of local economy and reinforcement of civic pride (Hughes, 2013; Gray, 2015; Walhimer, 2015; Ken, 2017). As a result, 'to exhibit or not to exhibit' certain objects and topics can prominently demonstrate the involvement of the authorities, highlighting their representativeness and their achievements. Judging from the diversity and competition of the social environment, museums are encountering more and more competitors, including other museums, libraries, galleries, theme parks, shopping malls, and even on-line shopping and home entertainment (Kotler, Kotler and Kotler, 2008). Modern museums are encouraged to be more inclusive with greater representation of gender, cultural background, races and life styles. Exhibitions, as the frontline of museum services, need to become more innovative and adopt to a variety of topics, and be promoted with unique special exhibitions so that visitors will choose museums over their competitors (Lord, 2014).

Evolution of Museum Exhibitions

Exhibitions have always been one of the central functions of a museum, along with collecting, research, conservation and education, and are often the key reason for visitors to come to the museum. Museum exhibitions have evolved historically, and now researchers have divided the development of museum exhibitions into four stages, as follows.

1.   The Early Stage of Curiosity: In the beginning, museum exhibitions were used to display objects or specimen in a crowded space, with very little explanation or even labels. Exhibits were meant to be about objects that were unusual and difficult to find, or curios, so that museums were similar to cabinet of curiosities (Alexander, Alexander & Decker, 2017). These early museums were often the collections of rich patrons or wealthy families. It was not until the 17th and 18th centuries when some private collections arranged for public display. Some private collections drew attention with their unique and valuable artworks/artifacts, such as the Uffizi Gallery in Florence, the Dulwich Picture Gallery, and the British Museum in London. At this early stage, exhibitions were static and crammed into a single room or space, with exhibits that were sometimes mislabeled or poorly explained. During the age of Enlightenment, the development

of knowledge became a core social value. In the 19th century, Linnaeus and Charles Darwin were both concerned with the careful order and classification of natural phenomena. Museum curators emulated their efforts to focus on more careful labelling and scrupulous classification following the emerging scientific disciplines (Hugh, 2015: 12). Exhibits were thus often arranged according to their inter-relationship or scientific classification (Ken, 2008).

2.   The Second Stage of Industrial Influence: Under the influence of the Industrial Revolution, and the Great Exhibition in London in 1851, museum exhibitions faced new challenges. First, museums used wooden display cases and poor lighting aimed at protecting the exhibited collections, while the displays tended to be very crowded to show as many objects as possible. Period room exhibits were a way that historical and scientific museums used to create a contextual or re-contextualized environment (Ken, 2008). Visitors encountered not only the objects but also the context where the objects were found or created, and thus gained a better understanding of the exhibition. The Great Exhibition in 1851 also had great impact on museums and their exhibitions, particularly the use of better lighting, settings and decoration in the gallery spaces to make it easier for visitation. Some dramatic displays often attracted and held popular attention (Alexander, Alexander & Decker, 2017). The use of glass and steel also influenced later museum architecture, plus income earned was used to further develop museum space, another innovation for museums (Hugh, 2015: 12-14). This was also the time when natural history museums created dioramas to convey a deeper knowledge of animals and their living environment and helped visitors better understand exhibition content.

3.   The Third Stage of Modern Display: In the early 20th Century, the Arts and Crafts movement had a great impact on exhibitions. New approaches to design emphasized a new dedication to combing functionality and aesthetics. In art museums, the spare, minimal environment with white walls became popular, which was also regarded as minimalist style (Hugh, 2015: 14-16). As a result, a 'White Cube' style evolved from these types of exhibitions. This was the time of advances in print and photography, which became the usual medium for exhibitions in most museums. Objects, texts and photos were the three design elements for the Modern Display Stage, although other innovative practices were also introduced by museum curators. In particular, 'the minimalist'

concept, with minimal decoration and maximal space for exhibits, caught everyone's attention and became the fashion for modern art museums and galleries for decades. In short, this was a time of simple environments delivering in-depth meaning. Now, this style is evident everywhere and encourages viewers to look at art in a new way. Meanwhile, open-air museums and exhibitions also became widely accepted around the world. The preservation of traditional buildings and lifestyles, along with multi-sensory presentations, and a sense of nostalgia, all contributed to the attractiveness of these types of exhibitions (Ken, 2008).

4. The Fourth Stage of New Technology: Hughes (2018: 17) stated that 'hands-on' and interactive exhibitions gained popularity and were adopted by many museums in the world. This also coincided with technological advancement during the 1960s. Film, theatre, TV and computers were all added to museum exhibition spaces, not to mention the latest hi-tech media and devices (Ken, 2008). One recent development for museum curators is to seek out whatever virtual arena where consumers reside, making interactivity and virtuality both highly considered for potential exhibitions. It is obvious that this hi-tech focus has pushed museum exhibitions into two different directions: one is the on-site use of hi-tech devices to make physical exhibitions more interactive and immersive, while the other is the on-line digital exhibit where visitors can participate at their own place and still enjoy services provided by museums. Museums have added multimedia elements, and brought 'explainers', 'facilitators' and first-person interpreters into galleries (Alexander, Alexander & Decker, 2017). With this technology evolving every day, there are increasing possibilities for museums to curate their exhibitions in a variety of presentation to demonstrate the interesting frontline of museum services.

From the above mentioned development of museum exhibitions, one might think that visitors only prefer the latest technological stage. But, traditional museum exhibition galleries are still packed with a variety visitors engaging in different exhibit models. Even so, some exhibitions are more popular than others, and visitor attraction has become a pivotal issue for sustainability in any museums.

Interdisciplinary Exhibitions

'Museology, which reflects all the theoretical and critical thinking about museums, is a complex area as it has to encompass so many different disciplines represented in museums and museum collections, each with their own theoretical base, for example science, arts, history, education, management or marketing.'
~Ambrose & Paine, 2018: 22

Museology, sometimes called museum studies, is a discipline that combines different specializations and expertise to make museums work and add their value. Many researchers mention that museology is an interdisciplinary or cross-disciplinary study, which usually includes other disciplines, such as art, history, science, design, education, information management, marketing, archaeology, psychology, politics and economics, etc (Alexander, Alexander & Decker, 2017; Chen, 2003). Museum exhibitions, following museology, also encompass different backgrounds and expertise, particularly art creation, visual communication, multimedia, natural science and marketing. People in charge of exhibitions in museums are often called exhibition designers or curators, who require the disciplines of interior design, architecture, visual design, and multimedia design (Hughes, 2018). They need to have the ability to integrate disciplines and create interdisciplinary learning, from content interpretation to visual and spacial design, sometimes media communication, so as to create a comprehensive exhibition. Traditionally, museum exhibitions tended to focus on a single discipline, such as art history, science or natural history; however, many museums now are starting to combine multiple disciplines to make exhibitions more inclusive and attractive to a wider audience. Through a cross-disciplinary approach, visitors can gain a better understanding, with a more holistic picture of diverse themes, and thus learn more about a variety of other subjects. This innovative method is called interdisciplinary exhibitions, sometimes referred to as interdisciplinary curation, and is gaining more attention in the academic and practical museum world.

What is an interdisciplinary exhibition? It is an exhibition encompassing more than one discipline integrated into a complete set of knowledge sharing. For example, an exhibition on Dunhwang Caves consisted of art history, religious studies, architecture and even technology (VR and AR) to draw attention from the public. The researchers

proposed three types of interdisciplinary exhibitions, based on literature reviews and personal observations. The first is a collaboration between different disciplines, such as art and science, history and life science, or design and nature. It is a good way to expand the theme and attract new audiences, and probably the most common type of interdisciplinary exhibition. The second is an integration of disparate media, such as old master paintings and VR, natural history specimens and AR, or art history content converted into immersive theatre. This approach often accentuates the nobility and curiosity of the subject and becomes an interesting exhibition for audiences. The third type of interdisciplinary exhibition is an inter-cooperation between different industries, for instance, museums cooperating with department stores, the entertainment industry, or comic and animation businesses. This is a clever interdisciplinary way to reach out to different public sectors and pull them into museums. All three types of interdisciplinary exhibitions can contribute to the long-term operation of any museum, and gain additional resources from the public to support the museum. In brief, they are additional solutions for museums to enhance their sustainability in the future.

Relevance: Connecting Visitors with Museum Exhibitions

The authors observed examples from Spain and France to illustrate the trend where exhibitions change from a single perspective into multiple and diverse presentations which can link to a visitor's memory to provoke deeper emotions. Two cases studies were selected: 'Balenciaga and Spanish Paintings' at the Thyssen-Bornemisza Museum in Madrid, and the 'Open Museum Series' at the Palais des Beaux-Art de Lille in France.

Figure 1. (Left) The trendy entrance of the exhibition of 'Balenciaga and Spanish Paintings'.
Figure 2. (Right) Visitors queuing to buy tickets for the blockbuster exhibition.

The 'Balenciaga and Spanish Paintings' exhibit at the Thyssen-Bornemisza Museum, is a kind of fashion exhibition gaining popularity in museums over the past decade, usually art museums and galleries, or design museums. Other famous examples include 'Vivien Westwood' at the Victoria and Albert Museum in London, 'Karl Lagerfeld: A Line of Beauty' at the Metropolitan Museum of Art in New York and 'Christian Dior: Designer of Dreams' at Musee des Arts Decoratfis in Paris. However, such fashion exhibitions normally focus on a fashion designer or brand and present fashionable fabrics and costumes, and usually have the effect of transforming the museum gallery into a high-end department store or flagship store of haute couture, far from the concept of an interdisciplinary exhibition. These exhibitions usually become blockbusters with people flocking into the museum.

The case of 'Balenciaga and Spanish Paintings' however, is a unique example because it not only exhibited costumes made by Balenciaga and the story of the founder, but also demonstrated the inspiration that came from Spanish identity, from the living environment to the great masterpieces of Spanish paintings. What was even more intriguing was that the museum exhibited many Spanish paintings and Balenciaga's costumes side by side to show the influence from one painting to the costume next to it. Visitors could therefore understand the connection, or the impact, between the painting and the creativity of making dress by making the comparison in front of their eyes. Visitor could easily find the connection between the wedding dress and the white robe (Figure 4). It was actually an extraordinary experience for visitors to find traces of Spanish influence within the exhibition (Gutierrez, 2019). Through this exhibition, a dialogue was created, between the visitors and the paintings and costumes in the museums (de la Pera, 2019). Visitors, especially Spanish visitors, may consider Balenciaga's dresses too expensive to acquire, but given the relevance of paintings and identity, they feel the connection and the dresses appear like a modern interpretation of the traditional art objects in the paintings (Gutierrez, 2019). It was as if art history walked into our daily life via the dresses in the gallery (Figure 3), so vivid and glamorous and really close as well. Because of the relation, or connection to paintings, visitors found themselves connected to the content of the exhibitions. As a result, visitors tended to spread the word and support the museum and its exhibitions in the long term.

Figure 3. (Left) Visitors looking at each painting as well as each dress carefully.
Figure 4. (Right) Exhibiting painting and dress side by side to reveal the inspiration.

The second example is the 'Open Museum Series' at the Palais des Beaux-Art de Lille in France. The researchers only visited the series on one occassion but found it deeply fascinating. Palais des Beaux-Arts is the second most famous art museum in France based on its fine collections. Built in 1809 and expanded several times, the art museum today was largely completed in 1892 with the support of the city government and a lottery fund.[1] As of 2015, it has a collection of 72,430 artworks, making it one of the biggest public art collections in France.[2] After reviewing archival data, it was found that the 'Open Museum Series' is a wonderful example of an interdisciplinary exhibition. First, the series was held six times between 2014 and 2020, each focusing on a different theme, such as electric music, contemporary art, cartoons, cuisine, TV series and music (Chart 1).

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1 來源：https://pba.lille.fr/en/Collections/Histoires-secretes/Place-your-bets(瀏覽日期：2023/06/06)。
2 來源：https://en.lilletourism.com/museum-lille/palais-des-beaux-arts-de-lille.html(瀏覽日期：2023/06/06)。

Chart 1: The Open Museum Series at the Palais des Beaus-Art Lille, between 2014 and 2020

Year	Title	Theme
2014	Air	Electric Music
2015	Donald	Contemporary art
2016	Zep	Cartoon
2017	ALAIN PASSARD	Cuisine
2018	Series TV	Popular TV Series
2020	Music	Music

Figure 5. (Left) Palais des Beaux-Arts de Lille is the second most famous art museum in France. Figure 6. (Right) The announcement for the 'Open Museum Series' hung at the entrance of the Museum.

Each year the museum selects a theme that is very close to people's daily lives, and incorporate it into an exhibition in the museum. For example, in 2014 the theme was electronic music, and the museum invited a French electronic music group called AIR, with over 15 years experience, to perform. There were four artists invited to participate, with their music played near the artworks, such as sculpture, and paintings, offering the visitors a unique experience.[3]

In 2015, the theme was on Donald, where a team of digital artists from Berlin, Germany, called interDuck, were invited to create artworks with Donald Duck, a Disney character, as the basis. Their very recognizable artworks were then exhibited next to some of the museum's collections as a comparison.[4] The art museum at that time expected to attract young families with this popular culture appeal, Donald.

In 2016, the theme was cartoons, and the museum invited the popular cartoonist, Zep, to create his works at the Museum. Zep only brought a pencil with him, but he interpreted the conflicts between contemporary art and the museum via his drawing. For example, he projected his drawing on a sculpture to create humorous effects.[5] In 2017 the theme was cuisine. ALAIN PASSARD, a famous chef, was invited to "wake up" the temple of art with his cuisine. The museum director Bruno Girveau came up with this idea in 2017 while preparing the exhibition. He wanted to combine cuisine and art after meeting ALAIN PASSARD at Musee D'Osay during an exhibition. In 2017 exhibition was mainly foods from daily life, including vegetables, seafoods and plants, combined to provide a visual feast. [6] In 2018, a TV series was invited into this art museum. The Museum provided an unprecedented program that placed famous TV operas next to artworks, including the Simpsons, Sex and City, Dexter, Game of Thrones, etc. and it drew visitors closer to the art world.This closeness and relevance were key reasons the visitor's attention stayed longer than usual. [7] In 2020 the theme changed to Music

3 來源：https://thevinylfactory.com/vinyl-factory-exhibitions/french-duo-air-have-ambient-and-experimental-soundscapes-exhibited-at-open-museum-show-in-lille/ (瀏覽日期：2023/06/06)。
4 來源：https://jeremyphughes.wordpress.com/open-museum-2-donald-palais-des-beaux-arts-lille-april-2015/ (瀏覽日期：2023/06/06)。
5 來源：https://www.lefigaro.fr/arts-expositions/2016/03/22/03015-20160322ARTFIG00027-zep-revisite-l-histoire-de-l-art-au-palais-des-beaux-arts-de-lille.php (瀏覽日期：2023/06/06)。
6 來源：https://voiretpenser.hypotheses.org/257 (瀏覽日期：2023/06/06)。
7 來源：https://actu.fr/hauts-de-france/lille_59350/lille-open-museum-2018-retrouvez-series-tv-preferees-palais-beaux-arts_16355495.html (瀏覽日期：2023/06/06)。

because it is a familiar part of life, also in the Museum. The Museum invited visitors not only to appreciate visual art, but audio art and music as well. They listened to music at the same time encountered paintings and sculpture, creating another kind of imagination.[8] The Open Museum Series covered a wide range of subjects more relevant to the general public in their daily life, making visitors feel that the museum and its exhibitions were not so distant or unrelated to them. On the contrary, these interdisciplinary concepts provide a wider entry point, power of attraction, and even a deeper level of interpretation, telling the story in a different way, with greater attention holding power, helping the museum to entice people to come and visit the exhibitions again and again, and increasing public support for the museum in a more sustainable direction.

Figure 7. (Left) The TV screen and series reinforce the narrative of art and story in the gallery. Figure 8. (Right) Visitors watched the TV screen and discussed the TV series and paintings above.

8　來源：https://pba.lille.fr/en/Agenda/OPEN-MUSEUM-6-MUSIC (瀏覽日期：2023/06/06)。

Conclusion: Staying Relevant, Supporting for Sustainability

The best way to support a museum for its sustainable future is to continue attracting visitors back to the museum. And the museum exhibition is the first line of contact with visitors. Technology might be one option to attract people's attention, but to sustain this public relationship curators need better strategies. Through a literature reviewing and exhibition case analysis, the authors found that the best exhibitions are ones that are relevant to their viewers, either through closeness or familiarity, and interdisciplinary exhibitions are an effective way to create this relevance. Visitors normally enjoy their visit more when they find an exhibition covering more than one theme, using diverse media, or combining industries. Interdisciplinary dialogue can make exhibitions more relevant to visitors at reduced cost, and both reinforce the effectiveness of exhibitions and increase the visitor's comprehension. Interdisciplinary exhibitions can prompt the museum to better communicate with their visitors. They also increase the attracting and holding power of museum exhibitions, and thus increase economic revenue while building a long-term relationship with their visitors for a more sustainable future.

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Good Museum Governance? - Comparative Research into Independent Administrative Institutions in Several Countries

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Abstract

Museum trusts have been established in the UK for more than 260 years since the foundation of the British Museum with its trust. This system has been a success and a signature of museum governance in the UK and USA. However, it was not until the late twentieth century did this system get accepted in Europe continent, such as the Netherlands. What even more was the popularity of it spreading to Asia, particularly in Japan with another name of 'independent administrative institutions' in 1990s. Museums in Taiwan was affected greatly then, but no museums adapted this system between 2000 and 2005 when it was so debated; during the last five years the issue reappeared with two distinct examples of three Kaohsiung municipal museums and newly funded Tainan Art Museum. It is still a question if museum trust/ independent administrative institution works in Taiwan.

This research first reviews the concept of board governance in the museum sector. The board of trustees helps the decision-making and performance-monitoring, which is fundamental in board governance. There are several theories about corporate and non-profit governance providing some food for thoughts from operating museum trusts, such as agency theory, stakeholder theory, resource dependency theory. On the other hand, the arm's length principle stressed the independence of museums, through the establishment of the board to make decisions, long-term plans and appointing museum directors. The realisation of board governance has variety of identities in different countries: museum trusts in the UK, museum foundations in the USA , independent administrative/legal body in Japan. It is the major concern in this research to compare the systems in the following countries, including US, Japan and the UK. Another aim is to understand the development of abovementioned museums in four countries, Taiwan included. The final purpose is to conclude a new governance mode for museum academics as well as professionals. This research will conduct qualitative method, choosing several museums in US, Japan and the UK to do in-depth interviews to collect data. After analysis of collected data, some present operation of museum trust/independent administrative institutions or board governance will be further discussed to find out a new mode of museum governance.

It is the hope of this research to compare the evolution and situational analysis of museum governance in four countries to find the impacts and direction for the future. Will museums move into trust/independent administrative institution status? This is still an ongoing debate in these countries.

Keywords: Museum governance, independent administrative institutions, board governance, arm's length principles, accountability

Introduction to the Importance of Museum Governance

Museum trusts have been established in the UK for more than 260 years since the foundation of the British Museum with its trust[1] (Wilson, 2002). This system has been a success and a signature of museum governance in the UK and USA for centuries. However, it was not until the late twentieth century did this system get accepted for public museums in Europe continent, such as the Netherlands and France. What even more intriguing was the popularity of it wide spreading to East Asia, particularly in Japan with another name of 'the independent administrative institutions, also called 'IAI' for their public museums in 2000s. In the meantime, public museums in Taiwan was influenced greatly then, but no museums adapted this system between 2000 and 2010 when it was so debated; during the last ten years the issue reappeared with two distinct examples of three Kaohsiung municipal museums (governed by one independent institution) and newly founded Tainan Art Museum, both in 2017. It seems that this new museum governance is gaining the public attention in various countries, but is it a better system? It is still a question if a museum trust or independent administrative institution works in different countries to prove it a good governance.

Earlier in the 21st century, failure of corporate governance has affected the public greatly and crises of the sub-prime mortgage in the USA in 2007 and the Bank Northern Rock in the UK have contributed to a loss of confidence in the financial market (Tzeng, 2009). It seems that a new wave just arrives when the Silvergate and Signature Bank in the USA both collapsed in 2023. How could a corporate organisation fail to survive? What does it affect the shareholders, or even the stakeholders? They remind us of the significance of corporate governance and the key role of control mechanism plays. In the museum sector, there has been troubles in the last two decades, as the researchers noticed. For example, the sale of artworks from the museum collection of the Watts Gallery (Steel 2008), the resignation of the Director of the National Gallery in London in 2006(Morris 2007) and the chairman of the Guggenheim Museum in New York in 2006 (D'Arcy 2006), the closure of the Theatre Museum in London (Heywood 2006) , the overspent of daily cost of the Hong Kong Science Museum for one special exhibition in 2017 (Chen, 2022) have all put museums in the public spotlight.

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1 Trust, is a non-profit or charitable organisation, similar to the foundation of a museum in the USA, and most national and independent museums in the UK were set up with their own trusts, since the British Museum was founded in the eighteenth century.

In various disciplines and academic studies, governance has gradually become a heated issue in the last two decades of the twentieth century (O'Sullivan 2000). Good governance is not only highly respected in the private and public sectors but also has great influence in the non-profit sector, in which museums are categorised (Cornforth 2003). The concept of museum governance has up to now focused largely on trustee-ship and the responsibilities of boards (Malaro 1994; Ostrower 2002; Skramsted & Skramsted 2003), but new evidence has been provided to supplement this basic concept in modern society (Babbidge 2002; Ryder 2002; Boylan 2006; Rentschler, 2015; King & Schramme, 2019). On the other hand, in European continent and most Asian countries, public museums are traditional governed directly by the governments, either central or local, therefore governmental governance (Tzeng, 2009). It is now generally believed that good museum governance will help to attract more resources, keep operations and management under control, direct the museum towards a successful future, and have better support from all stakeholders.

This research aims to gain a more comprehensive understanding of the museum governance systems in different countries, basically systems of board governance and governmental governance. A comparison of the realization of different museum governance is proposed because these systems are not same in the UK, USA, Japan and Taiwan. The system of board governance in British and American museums have existed for centuries, while Japanese and Taiwanese public museums have been centrally controlled by the government for decades. However, both systems have been facing challenges during the last thirty years. Only when a holistic perspective of museum governance exists can more details be provided for museum decision-makers and the public. This will help museums and decision-makers improve their relationships with external stakeholders. It is also hoped that this study will delineate specific elements that influence the museum governance systems, highlighting processes and their interaction within other institutions and creating a new model of governance to elucidate the questions previously mentioned.

Figure 1. The Tokyo National Museum has transformed into the independent administrative institution.

Theoretical Reviews on Governance and Museums

The very basic concept of corporate governance is 'ownership and control', first proposed by Berle and Means in 1932 (Berle and Means, 1932; O'Sullivan 2000), when they tried to solve a long-lasting economic question: how the public-owned company in the UK and US could survive. Theoretically, the managers do not own the company and are unwilling to pursue the maximum profits for the shareholders, who are the owners (Mallin, 2019). If this is the case, then the company will not be profitable and will gradually collapse. However, many public-owned companies in the nineteenth and twentieth centuries survived and kept expanding. Therefore, the separation of owner-ship and control has been the solution for this problem (Fama & Jensen 1983: 301-311). Because the shareholders have ownership and would try to control the managerial performance, a board of directors becomes a good tool for corporate governance, to steer the performance of management and to control the direction of the corporation. Under such a control mechanism, the managers will try their best to maximise the prof-its and shareholder value (Solomon, 2020). It is also the basis of the board governance.

In the public and non-profit sectors, the context is not exactly the same as in the corporate governance. In the public sector, the ownership belongs to 'the public', which is an ambiguous entity, and civil servants replace the managers in the corporations to steer performance (Cornforth 2003). The mechanism of control is through election and legitimation, very often representatives from the public. In the non-profit sector, organisations are owned by members of the public and are managed by the directors as well as the management team (Wolf 1999: 22-23). The control power in the non-profit organisations is generally in the hands of a board of trustees, who are the representatives of society and help to steer the direction of those organisations. It is affected by the private or for-profit sector and adopt the board governance to act as an agent for the general public (Tzeng, 2022).

The question of ownership and control in museums is intriguing. Who owns museums and who controls them? The owners of museums include the collectors, the curators and conservators, the donors, the public and the government because they are all 'stakeholders' in museums. They either provide the money or donate or care for the collections in the museums, which are public institutions for preserving the heritage of human civilisation. Based on the definition of museums by the Museums Association in the UK, it is clear that museums 'hold in trust for society', which implies that the real owners of museums are the public. As a result of historical development, both in the UK and the USA, the board of trustees has been the standard committee of governance and the implication is that the owners of these museums are members of the board of trustees (Tzeng, 2009). In many other countries, the museums are established by the government on the basis of public money, and in these circumstances it is implied that the museums are also part of the public sector. The authors would call this as another system on the name of governmental governance (Tzeng, 2009). For the three last decade, there has been another trend, forming a new type of ownership, which is semi-privatisation. The best example is the autonomy of national museums in the Netherlands in the 1990s, where twenty-one museums were transferred from government agencies to foundation-based institutions (Netherlands, Ministry of Education, Culture and Science, 1994). There has also been an impact on museum development in other countries, particularly the process of 'incorporating an independent administrative institute' in national museums in Japan in the early 2000s (Itoi, 2005). In these examples museum collections and buildings are still owned by the government, or the public, while the Foundation or IAI is taking the responsibility for management and daily operation of the museums.

Control in corporate governance is through the board of directors, who make decisions, who are accountable for the direction, and steer the performance of the institutions. The shareholders normally receive information on the corporation performance from annual reports and have opportunities to express their opinion in the annual general meeting, by voting. However, the board of directors plays a very important role in the process. It represents the voice of the shareholders and provides professional expertise, not only in the pursuit of shareholders' best value but for the society and environment in the long term. For the public sector, it is necessary to have channels of feedback to provide a control mechanism, either by petition or by the elected representative of legislative institutions. The steering of performance of governmental agencies usually works more slowly than that of the private sector. Therefore many agencies have been transferred to non-profit organisations to improve their efficiency. Museums, as part of the non-profit sector, usually follow in the footsteps of the corporations, working through the board of trustees for their control mechanism. Museums in some countries, which are controlled directly by the central or local governments, are still under the influence of the public sector and respond slowly and are supervised by the elected representatives (Tzeng, 2009). Thus, the issue of ownership and control in museums needs to be examined in more detail. It is important to identify who owns the museums, how they make them operate and function well, and how they control performance and provide direction for a better future. It is particularly important in a fast changing world, when each country tries to find a better system to cope with its own specific situation.

Under the basis of corporate governance and nonprofit organisation governance, some theories have been proposed to provide a better picture for understanding the operation of governance. Museum governance can borrow concepts and idea for further analysis. The authors tried to have a brief discussion as below.

The most common theory for governance is agency theory (Mallin, 2019), which regards the board or civil servant as the agent for nonprofit museums. In this theory, agents help the museum owner that is the public to make decision, steer the performance and find resources (Cornforth, 2003). The board of directors or trustees therefore becomes the various source of representatives of the public, and they need to ensure that shareholder have the best interest in organisational operation (Rentschler, 2015). Other often mentioned theories include stewardship theory, class hegemony and

managerial hegemony, all have to do with the power relation in an organisation, and are close to the decision makers or director that might affect the performance of a museum (Tzeng, 2022). In the USA, the class hegemony and managerial hegemony are more relevant than in other countries because their museum boards have more members and usually help to find financial resources (Ostrower, 2002; Wu, 2002). Consequently, some museum trustees have their education from good universities and in the same social groups that both reinforce the class hegemony. Another one is stakeholder theory, highlighting on all parts of stakeholder as a holistic system and it is gaining more attention in recent years (Cornforth, 2003; Rentschler, 2015). In museums, some experts also tried to conclude different modes or thought for explanation of systems of governance. Lord and Lord (2009: 13-21) proposed five modes of museum governance, including line departments, arm's-length institutions, nonprofit or charitable organisations, private ownership and mixed, or civil, society modes of governance. Another one called an interactive mode of museum governance was provided by the authors to explain five significant elements in the process of museum governance, composed of ownership, control, benefit, directorship and governing body (Tzeng, 2009). Reviewing governance theories, this research found that agency theory, class hegemony theory, managerial hegemony theory and stakeholder theory are the most suitable ones for explaining the operation of museum governance. Even though some experts tried to conclude different modes of museum governance, it is still not easy and comprehensive to use on all museums. The researchers will then compare the governance systems in museums in four countries to find if there is any similarities or differences.

Museum Governance Systems in Difference Countries

Museum governance systems have been established for a variety of reasons: government initiative to preserve collections and make them available publicly, to make decisions as representatives for the public, to oversee the performance of the museum to assure the long-term operation, to steer the museum to move in the right direction. This research first briefly reviews the development of museum governance, particularly the board governance, or called the independent administrative institutions (IAI), in four countries, which are the UK, USA, Japan and Taiwan.

Museums in the UK has the longest history of board governance, called museum trust, when the system was established in 1751 for the British Museum, mainly for the national and private/independent museums. The system has been operating for more than 270 years and spread to the USA and Australia. However, in the UK there was another governance system for local authority museums and some national museums, directly governed by the local and central government, the authors named it as governmental governance (Tzeng, 2009). For example, the Victoria and Albert Museum and the Science Museum were both governed by the Ministry of Education for a long time, and it is similar to most public museums in Taiwan (Tzeng, 2009). It was not until 1980s did the Prime Minister Thatcher forced several national museums to set their trust under the privatisation policy (Wu, 2002). It also has a great impact on the UK's local authority museums that in fact there has been more than 30 museums moving from the governmental governance to trust status (Babbidge, 2006). In Japan, national museums were also forced to consider and later adapt the individual administrative institute to set up a board (Chiang, 2004).

Figure 2. The British Museum is the first museum with a board in the world.

On the other side of the Atlantic Ocean, in the US a board of regents was formed for the Smithsonian Institution to invite civil servants and public to be board members (Alexander, Alexander & Decker, 2017: 68-70) . In the 19th Century, both the Metropolitan Museum of Art and American Museum of Natural History in New York City was founded with a foundation under the collaboration with the city government (Alexander, Alexander & Decker, 2017: 44-46). It also influences many museums founded later with their own boards, not only in the USA but also all over the world. As a result, nowadays many people refer museum board governance as an American model. The major difference between the museum board governance in the USA and UK is that the former usually has board members as donors for financial support, while the latter has board members as the voices of the general public. In the American model, museum board normally have a greater number of members and those board members represent the power and monetary structure of the society (Ostrower, 2002; Fischer & Roberts, 2018).

Figure 3. The Metropolitan Museum of Art in New York City was founded with a foundation in the 19th century.

There was an advocate for changes of museum operation in Japan at the end of last century. The central government took the responsibility to realise it. In April 2001, three national museums in Tokyo, Kyoto and Nara were forced to form an 'Independent Administrative Institute for National Museums', and later also included the new Kyushu National Museum in 2005. Furthermore, it later merged with the Independent Administrative Institution National Institute for Cultural Properties (an amalgamation of the Tokyo National Research Institute of Cultural Properties and the Kyoto National Research Institute of Cultural Properties in April 2001) and renamed as the Independent Administrative Institution National Institutes of Cultural Heritage in April 2007.[2] Finally a new organisation, called Asia-Pacific Intangible Cultural Heritage Research Centre, was founded and integrated into the organisation. At the same, four national art museums in Japan also ignited their independent administrative institutes. The Independent Administrative Institution National Museum of Art was established in April 2001, including the National Museum of Modern Art, Tokyo, the National Museum of Western Art, the National Museum of Art, Osaka and the National Museum of Modern Art, Kyoto. In April 2007, it embarked the second stage of autonomy and included the National Art Centre, Tokyo founded in 2006.[3] The two big independent administrative institutes/institution for national museums and art museums were advised to merge together but put into halt as a result. Some local authority museums have also been inquired to consider this new system as well. According to some experts, the main reason for this transformation aims to increase the flexibility in personnel and financial aspects. However, there have been some critique on the new governance and there is still some doubts on this transformation for these national museums and art museums in Japan.

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2 Source: https://www.nich.go.jp/ (Browsing date: 2023/02/20).
3 Source: http://www.artmu seums.go.jp/rule/ (Browsing date:2023/02/20).

Figure 4. The National Art Centre in Tokyo was established in 2007, as parts of the Independent Administrative Institution National Museum of Art in Japan.

In Taiwan, museum sector was influenced by the Japanese transformation in museum governance and hoped to adopt the independent administrative institute in the beginning of the 21st century. It caught a lot of attention from the public, the museum sector, academic world as well as the central government. However, no museum could achieve the goal and the only successful example is the National Chiang Kai Shek Cultural Centre (for performance art) in charge of the National Opera House and the National Music Hall (Chen, 2010), is was later renamed as the National Performing Art Centres with branches in Taichung City and Kaohsiung City. The closest case then was the discussion of the National Museum of Taiwan Literature, but was still in vain. There was a second wave for museums and their governance during the 2010s, particularly for the local authority museums. As a result, three museums under on administrative institution umbrella was set up by the Cultural Affair Bureau of Kaohsiung City Government in 2016. In the same year, another independent administrative institute was established for the Tainan Art Museum (Wang, 2022). Until now, they are still the only

two examples of independent administrative institute for museums in Taiwan, although other local museums or art museums did have a number of debates on this new system, such as the Chiayi Art Museum and Taoyuan Museum of Fine Arts. Some issues such as changing directors and board members in the Tainan Art Museum have also caused many troubles for the cultural sector. This uncertainty has regained spotlight in museums since 2020. At present, one of the national museums is considering an acceptance for this system, while other art museums are discussion the possibilities, for instance, the New Taipei City Art Museum. Some directors expressed their concerns on the flexibility on personnel, financial autonomy and professionalism for museum operation. The core issue for their success lies on support from the central and local government as well as the representatives or legislators in all levels. It seems that museums in Taiwan are moving from governmental governance to board governance, the latter was advocated by many experts (Chen, 2011).

Figure 5. The Tainan Art Museum set up in 2016, is one of the two local independent administrative Institutions in Taiwan.

Comparison of Museum Governance in Four Countries

As aforementioned, governance systems in museums in the UK fall into two main types: one is under a board of trustees, while the other one is controlled by a local committee. Traditionally the former includes the national museums and independent museums, while the latter refers to the local authority museums(Tzeng, 2009). In the USA, most museums are governed by their boards, which is influenced greatly by the British museums. No matter the museum is national, local or private, it has its own foundation and a board of trustees. Research tend to focus on museum boards, or board governance (Fischer & Roberts, 2018). In Continental European countries, the governance system in public museums is traditionally through governmental control, for example, in the Netherlands before the 1990s and in France. Private museums follow the American style to set up their own foundations. Public museums governed by central or local governments are also traditional both in Taiwan and Japan. In both countries, the private or independent museums use a different system, being governed by Foundations. However, public museums, particularly national museums and art museums in Japan are now moving into a new IAI system that seems to get popular in East Asia. In Taiwan there are two types of museum governance, one is directly controlled by the government, either central or local government; the other one is governance by the board of Foundations, very similar to the UK situation.

From this review of the governance systems of museums in the four countries, it can be seen that there are two traditional systems. One is governance by the board of trustees or foundations, the other is directly controlled by government, national or local. However, there have been different developments in the last few decades in these countries, particularly in those museums governed directly by governments, which transferred to become trusts in the UK, and outsourcing or setting up independent administrative institutions in Japan and Taiwan. The challenge and change have created a variety of governance systems for museums. The researchers compared museum governing bodies in four countries to show their characteristics, as the figure below.

Table 1 Governing bodies of museums in the UK,USA,Japan and Taiwan

Type of Museums Country	National	Local Authority	Independent/Private
UK	The board of Trustees	The local authority + Trusts	The board of Trustees
USA	The board of Trustees	The Foundations	The Foundations
Japan	The board of Trustees IAI	The local government	The Foundations
Taiwan	The central government	The local authority +Trusts	The Foundations

For national museums, their governing bodies in the UK, USA and Japan are now similar, belong to their board of trustees in various names. It is called museum trust in the UK, museum foundation in the USA and independent administrative institute in Japan. The only exception for governing bodies of national museums is in Taiwan, where national museums are still governed by the central government, including the Executive Yuan, the Ministry Education and the Ministry of Culture. Although this is an advocate to move to the Japanese IAI system. For local authority museums, most of them in the UK, Japan and Taiwan are controlled directly by the local authorities or local governments. A new trend in the UK and Taiwan encourages local authority museums to establish their own trust or IAI, which is a symbol of autonomy. Local museums in the USA are the exceptionally governed by their museum foundations, with their own boards. For private or independent museums, all four countries require museum to have their own foundations or trusts. It is important as a board of trustees would help the public to care and make decisions for these museums. The researchers regard the change or movement from governmental governance to board governance in three reason. The first one is to demonstrate the democracy of the museum governance, from centrally controlled by the government to the representative board. It also means that decisions are made by the public not just some civil servants. The second reason is to increase the flexibility of personnel and employment. Under the governmental governance, museum staff are mostly employed by the government, makes them civil

servants. Sometimes it is not easy for the museum to hire more staff or staff with background needed. Trust or IAI, on the contrary, provide the possibilities to hire proper staff with less limitation. The third reason is for the financial freedom. Governmental governance means that museums have to follow the regulation of government, while board governance provide more flexibility in spending and using museum budgets. Museum trusts in the UK can save VAT as they are regarded as charitable organisation. IAI museums in Japan and Taiwan are legible to generate various income from different sources, compared with the governmental museums. However, some museum directors and management teams do express their worries because it seems that IAI system begins to move museums from academic-focus to commercial-oriented direction. Also, some museum staff are concerned with the employment condition and leaving the museum during the transformation.

Conclusion: Spectrum of Museum Governance and the Future

Museum governance has evolved into a variety of modes since the foundation of the British Museum in the eighteenth century. This research has categorized them into two major types, board governance and governmental governance. Between the two major types, there are still a variety to distinguish each other. Therefore, the researcher proposed a spectrum of museum governance to show the difference and make it easier to understand how each works, see Figure 6. Following patterns and developments in governance theories, issues of governance in the museum sector are currently closely linked to ownership and control, they are the key elements in museums and their governance. There are four different systems in this museum governance spectrum, as described below.

1.　On one (left) side, it is the direct control governed by central or local government, which is called governmental governance, commonly exists in public museums in Taiwan, Japan and local authority museums in the UK. Decisions are made by civil servants or government agents, and there are probably the greatest number of them in museums.

2.   On the other (right) side of the spectrum, is the board governance that decision-makers are mainly the members of the museum board, either foundations or trusts. The number of museum foundations should be more in numbers as it is widely accepted in the USA, the Netherlands, Australia and other countries and covering not only for public but also private museums all over the world.

3.   Between them, museum trusts are particularly referred to those in the Great Britain, with a long history of building their boards. In the UK, trusts and trustees are often discussed when governance issues raised, including the appointment of directors, steering the performance of the organisation, and the composition of board members. However, local authority museums are now moving from the left side to the centre right, exemplified the transformation of governmental governance to board governance.

4.   Next to trust is the IAI system proposed by the Japanese national museums and national art museums and spread to Taiwan's local authority museums. This new agent is to set up a board for governance but still with a closer relationship to the central or local government. Usually decisions are made by not only the board but also representatives of the government. Therefore it is on the centre left, between the director control and trust.
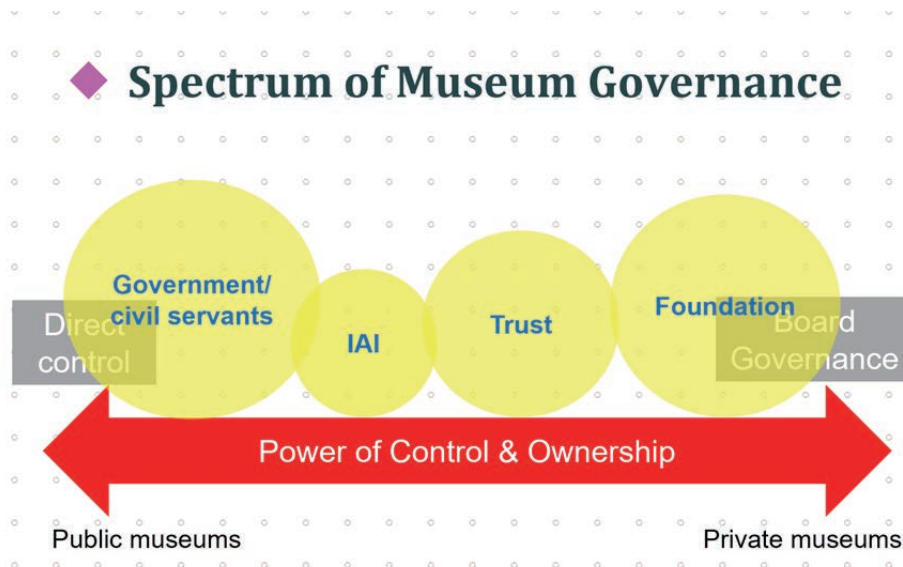

Figure 6. Spectrum of Museum Governance

Museum governance is changing various ideas and experiment, facing new challenges from the environment. Is there a perfect governance for any museums? The answer is it really depends, on the situation the museum confronts. What suits in the UK and USA might not work well in Japan and Taiwan. Judging from the spectrum of museum governance, the trend seems to move from left side to right side, from governmental governance to board governance. However, will it continue to work like this? This research is just a foundation for understanding governance in museums. More investigations and in-depth analysis are needed for further discussions on specific issues, particularly museum practice and how governance system works in different counties. The researcher continue working on building a proper mode or models of governance systems in museums for the future.

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How to Curate the Online Experience for the Visually Impaired? Case study of Craft Art Exhibition "Mirror" with the Healing Perspective and Multisensory Interpretation

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Abstract

This study aims to explore how barrier-free curatorial thinking can play a critical role in the anxiety of the unknown about when the epidemic will end, something curators may need to rethink and represent in exhibitions. This research will use as a case study the "Mirror-Healing Craft Online Exhibition" planned by Taiwan Art Space Alliance (TASA) for the National Taiwan Craft Research and Development Institute (NTCRI) in April 2022. Also, it will analyze how the curator planed an online exhibition visiting experience for visually impaired audiences via the design of an accessible webpage. The exhibition invited eight contemporary craft artists from Taiwan to create individual craft works using diverse materials including weaving, lacquer art, pottery art, glass art, and metalworking, in response to the curatorial theme "Seeing Yourself from Mirror Through Healing" which were exhibited on the website in the form of text, photos, videos, sounds, etc.. Guided tours introduced the online exhibition content using audio descriptions. The artists first provided creative introductions, from which the curator extracted contents, and then audio descriptions are written and reviewed. Finally, they invited visually impaired individuals to test the results before making the final audio recordings. In this way, using step-by-step audio guides and high-contrast color design, visually impaired audiences could click to enter the artist's online exhibition works one by one. Then, they could listen to the audio guide for about 3 to 5 minutes, and explore the audiovisual materials for the individual artworks. Following this user experience, 16 visually impaired audience members enjoyed a deep auditory interaction with the artworks, allowing the audio descriptions to generate 2-D and 3-D spatial concepts of art. A questionnaire survey was conducted based on user experience and satisfaction, where the participants could express their comprehension, life experience preferences, and emotional connection to the online artworks through audio descriptions. Therefore, the first online exhibition in Taiwan based on the needs of visually impaired audiences will serve as a reference for curators to plan inclusive exhibition and accessible display design in the future.

Keywords : Mirror, audio description, inclusive curating, online exhibition, multisensory display

Introduction

Since 2020, due to the impact of the global COVID-19 pandemic, physical exhibitions in museums and art galleries have gradually shifted towards digitalization and online display. The global epidemic promoted the rapid development of digital collection applications and online exhibitions from physical artworks, allowing audiences to experience art exhibitions across physical borders, which is beneficial to digital information equality. However, due to the impact of the epidemic, it became impossible to physically visit exhibitions and touch artworks. Considering the development trend of contemporary museums toward emphasizing inclusiveness and equal rights, the cultural participation of people with disabilities has been especially limited, such as visually impaired visitors who without visual and tactile experiences when museums close, are left in a irresolvable predicament.

On May 18, 2021, International Museum Day, the Ministry of Culture launched online exhibition resources and promoted the "Open Museum" platform of the Academia Sinica, providing relevant online exhibition resources for its 11 affiliated museums, officially marking a major turning point in the digital display of museum exhibitions in Taiwan. Based on their exhibition content, a mainstream online exhibition might use a 360-degree panoramic scan to digitally reconstruct the physical exhibition space, and set up display materials on digital curation platforms, publishing the original exhibition promotion webpage information, or uploading related marketing and promotional activities to video playback platforms.

Nowadays, various digital display channels and digital exhibition resources are emerging one after another, where museums repurpose curation methods and designs from physical exhibitions in online exhibitions. But physical exhibitions also heavily rely on a large number of on-site services, such as interactive exhibits and guided tours, that are difficult to replace online. Under the promotion of cultural equity, a diversity of sensory interpretation content and display forms has become the visitor-friendly service that various museums are committed to developing. However, resources such as sign language videos, audio description guides, touchable exhibits, 3D maps, or autonomous tour systems are often additional resources created after the completion of physical exhibition content, which may be difficult to plan for in the initial curation stage.

Therefore, given the wave of digitalization, online cultural participation of audiences with physical or mental disabilities has become more limited. Visually impaired visitors who lose both visual and tactile experiences when a museums closes find themselves in an irresolvable predicament. Providing audio information or audio description (AD) services for the visually impaired, and sign language translation and captioning for the hearing impaired, have become essential conditions for online exhibition cultural equity services in the post-pandemic era.

Audio descriptions, traditionally understood as an 'interpretation' of visual information into verbal description, is a tool used to provide access to 'visual' content for blind and partially blind audiences (Piety, 2004; Fryer, 2016; Jiménez Hurtado & Soler Gallego ,2015). Hutchinson & Eardley (2019) claim that "inclusive audio descriptive guides could enhance access and memorability for sighted visitors, as well as expanding crucial access provisions for blind and partially sighted people. In a museum, not only audiences with visual impairments listen to AD, but everyone can try the auditory experience to better understand the collections." That is to say, museums should pay more attention to AD, the materials of universal design for everyone (Hutchinson & Eardley, 2018 & 2021).

In Taiwan, "Descriptive Video Service" (DVS) started in the field of communication, especially in movie appreciation for the people with visually impairments and blindness (Chao, 2002). The Ministry of Culture has promoted a policy of cultural equality since 2012, and encouraged museums to make ADs of collections, exhibition objects, and spatial information. However, in its earliest development, museum educators trained volunteers to give the AD tours for visually impaired audiences (Chang, 2016). Later, for the individual visitor with special needs, national museums developed accessible application guide systems to assist visual or auditory impaired people using autonomous guide technology (Chao, 2018).

However, in Taiwan's museum experience, AD development rarely occurs at the first stage when curators begin thinking of the ideas and contents, but always later after the exhibition opened. On the other hand, for the sustainable usage, digital AD can be migrated to diverse platforms. Therefore, the researcher proposes three questions to be answered at the initial stages of an online exhibition for the visually impaired, to analyze

the curating method of the online exhibition without physical materials, explore barrier-free curatorial thinking and practical implementation, and give audio descriptions a critical role in online exhibitions for the visually impaired and other audiences:

1. What is a good example the curators think of an inclusive exhibition?
2. How can audio descriptive contents with curators, artists, and experts be made?
3. Why do visually impaired audiences prefer some artworks but some others?

As the first online exhibition for visually impaired audiences, the curating team of "MIRROR-Online Craft Exhibition, Healing Your Heart" is from the Taiwan Art Space Alliance (TASA), supported by the Ministry of Culture and the National Taiwan Craft Research and Development Institute (NTCRI). The exhibition completely eliminates the physical exhibition model and uses the exhibition website as the primary display and marketing method during the pandemic. The curatorial unit mainly displays a large number of contemporary crafts through images and videos, which is different from the past practice of providing a few representative images online simply for the purpose of promotion.

The exhibition include the handicraft works of 8 artists, including: WANG Hsiao-Ai, a metalworking artist who explores the process of self-exploration; PAN Tzu-Tsun, an artist who conveys positive waves with Tiangu; HUANG Hung-Yu, a pottery creator who records his life with soil; CHEN Hsian-Jung, a pottery creator; KANG Ya-Chu, a fiber artist who recorded his life on vinyl records for a week; LIN Hsiu-Ping, who turned from metalworking to art project creation; CHANG Po-Chien, a glass mosaic artist who found balance in repeated patterns, and tried to repair the relationship between himself and his father and grandfather; and the lacquer artist LAI Hsin-You who is related to family story. They all worked in response to the curator's concept of "self-healing" with objects, with the creation process that is like a "mirror" that reflects personal life views.

In terms of the design of the online exhibition, the entrance page is a dynamic color block that strengthens the visual effect of the exhibition introduction video which is embedded to help the audience understand the concept of the exhibition through audio and video. In terms of website structure, the curatorial unit chose to use a simplified design which set the curatorial information, artists, and extension activities at the upper

left corner of the page. When entering the page of each artist's work, the artist's concept is introduced with dynamic images or interactive design, using elements such as color, line, shape, rhythm, symmetry, speed, gradient, and timeliness to link images of the work to arouse the interest of the audience with visual features, and help them more deeply understand the content and ideas of the artist's works, so as to increase their curiosity and imagination during the online exhibition experience.

Another major feature of the exhibition is that the curator Hong Bingqi planned the multi-sensory interpretation needs of online information at the initial curatorial stage. In addition to the visual-oriented video content, "sound" was also used as the main source of information for the works, and an audio description of the works was included. This was the most important guide information provided for the visually impaired to listen to, in addition to a small amount of text to also introduce the artist's work for all audiences .

Methods

In this study, questionnaires were used to openly recruit visually impaired subjects, sampling principlly for congenital and acquired totally blind adults. From May to June, 2022, 16 adults (N=16, 9 males; 7 females) aged from 21 to 70 (M=38.19), were recruited to attend the online exhibitions, use the website, and listen to 9 descriptive audios. All with higher education, 12 had undergraduate degrees and 4 had graduate degrees (Master or Ph.D.). Table 1 show the information of participants with severely or medium visual impaired (VI) and totally blindness without light perception. Their vision loss was caused by disease or accident, 8 are early blind (EB) (before age 5) and 8 are late blind (LB). All participants were asked to use the official website of "MIRROR-Online Craft Exhibition, Healing Your Heart", listen to SoundOn Podcast with 9 audio descriptions (1 curating narrative plus 8 introductions of the artist and artworks, and answer user experience questions with a Liker Scale (1 to 5) via Google Online Questionnaire. The totally task time was approximately 1 hour, the researcher took photographs and collected the data from digital responses, and then paid a compensation fee to each volunteer.

Table 1. The personal basic information of 16 participants.

No.	Initial	Sex	Age	Education	Visual condition	Vision loss time
1	CC	M	31	Bachelor	Totally Blind	Since Birth
2	YC	F	21	Bachelor	Severely VI	Before Age 5
3	CC	M	29	Bachelor	Severely VI	Since Birth
4	CL	M	62	Bachelor	Medium VI	Age 55
5	CC	M	34	Master	Severely VI	Age 22
6	MC	F	23	Bachelor	Totally Blind	Since Birth
7	MC	M	43	Bachelor	Severely VI	Age 39
8	YC	F	38	Bachelor	Totally Blind	Age 20
9	YR	M	70	Bachelor	Severely VI	Age 50
10	YP	M	65	Master	Totally Blind	Age 45
11	YK	M	37	Bachelor	Severely VI	Since Birth
12	YY	F	30	Bachelor	Totally Blind	Age 14
13	SC	F	22	Bachelor	Severely VI	Since Birth
14	WC	F	45	Ph.D.	Severely VI	Age 29
15	HC	F	28	Bachelor	Severely VI	Since Birth
16	SJ	M	33	Ph.D.	Severely VI	Before Age 5

Table 2 presents the museum experiences of 16 participants. Over half of them visit museums 1 to 3 times every year (56.25%). Three of 16 participants never visit museum (18.75%), with one person averaging 10 museum visit for year. In their daily life, audio information is the common way they receive information, with almost everyone usually using audio (93.75%), some of them using Braille (37.50%), especially those who are totally blind from birth. The last question tested participants' online exhibition capability before they explore the website and listen audio description.

Table 2. Museum experiences of 16 participants.

Average time to visit museums for each year	0	3（18.75%）
	1-3	9（56.25%）
	4-6	3（18.75%）
	7-9	0
	10	1（6.25%）
Way to receive information in daily life	Braille	6（37.50%）
	Audio	15（93.75%）
	Printed text	0
	Tactile pictures	2（12.50%）
Experience of Online Exhibition	Yes	1（6.25%）
	Never	14 (87.50%)
	No answer	（6.25%）

The online exhibition, "Mirror-Healing Craft Online Exhibition" tested in this study presents the craft artworks of 8 artists, WANG Hsiao-Ai (HW), PAN Tzu-Tsun (TP), HUANG Hung-Yu (HH), CHEN Hsian-Jung (HC), KANG Ya-Chu (YK), LIN Hsiu-Ping (HL), CHANG Po-Chien (PC), and LAI Hsin-You (HL). The official website of "Mirror" online exhibition is https://mirror.tasatw.org/zh_tw/ and the Podcast link https://player.-soundon.fm/p/25079601-f138-48b3-868b-9e2be7886ca7. So, "Mirror" online exhibition intends its digital content to remain available in social media and online for the foreseeable future.

Results

The audio-description production process started about one and one half months before the opening of the exhibition on April 16, 2022. As soon as the curator put forward the first draft of the guide text, professionals started compiling the audio-description script. After conducting listening tests for the visually impaired, suggestions for the works were put forward. And after adopting the actual measurement suggestions for the visually impaired, professionals and curators made final edits and finalized the draft before it could be used as the content for the audio recordings. In addition to converting the audio description into audio, multiple sound effects, or the use of craft objects to make the sound, were added, along with the artist's self-reported audio clips, resulting in 9 audio descriptions of about 3.5 to nearly 5 minutes each.

However, the above-mentioned audio description video content, which was completed through a cumbersome production process, can only be found in the upper right corner of the exhibition website. The words "Close your eyes and listen to the exhibition" are a clickable link to the external SoundOn "Podcast" (Podcast), and the website can only play the voices one at a time. For the visually impaired, this is extremely inconvenient to operate on every page. However, it is encouraging to note that, unlike the audio descriptions provided by the museum in the exhibition hall, the visually impaired can use voice control, or scan a QR code, to play the audio content, or can use micro-positioning system Bluetooth devices similar to self-guided tours in physical exhibition halls. The curator considers that podcasts are widely used today and can be operated on different platforms (for example, mobile phones or tablets) using audio programs, and only require one mobile phone in hand, which can further expand marketing and availability. This should be considered as an emerging visually impaired mode of visitor exhibition information.

The artwork number and type, and the number of words and length of audio description contents of the 8 artists works are outlined in Table 3. Although "Mirror" was curated as a craft exhibition, images, audios, videos are the major media representing the 3-dimensional information. More numbers and material types, especially the number of videos, the words and lengths of audio descriptions need more time to describe the visual details for visually impaired audiences.

Table 3. Word amount and audio length of 8 artists' artworks

Artist	Materials	Number	Type	AD words	Audio Length
WANG Hsiao-Ai (HW)	Brass, red copper, enamel	3	Image*7	620	3m32s
PAN Tzu-Tsun (TP)	Instrument Craft	5	Video*5	895	4m50s
HUANG Hung-Yu (HH)	Ceramic, water, video	6	Video*6	756	4m22s

Artist	Materials	Number	Type	AD words	Audio Length
CHEN Hsian-Jung (HC)	Ceramic, acrylic, celluloid, LED bulb, battery	5	Image*22 Video*2	653	3m59s
KANG Ya-Chu (YK)	Single-channel video (vinyl record, record player, multi-fibre, string, cotton)	1	Image*7 Video*1	849	4m47s
LIN Hsiu-Ping (HL)	Metal working, art project	12	Image*48 Video*3	857	4m46s
CHANG Po-Chien (PC)	Video with sound	1	Video*1	623	3m40s
LAI Hsin-You (HL)	Lacquer, biscuit firing ceramic, soil powder, gold powder	2	Image*2	773	4m9s

Following the process of creating audio descriptions in the "Mirror" exhibition, another critical element was the goal of inclusivity desired by curator, as she worked with artists and AD experts with sight and blindness. The curator would first write the introduction of each work, and then the blind expert listened to and reviewed the unclear contents. The Curator was asked to revise the manuscript of the audio to confer with the test results by the blind expert. After two revisions, the sighted expert made the final decision before recording (Figure 1).

Figure 1. The process of making the audio description contents.
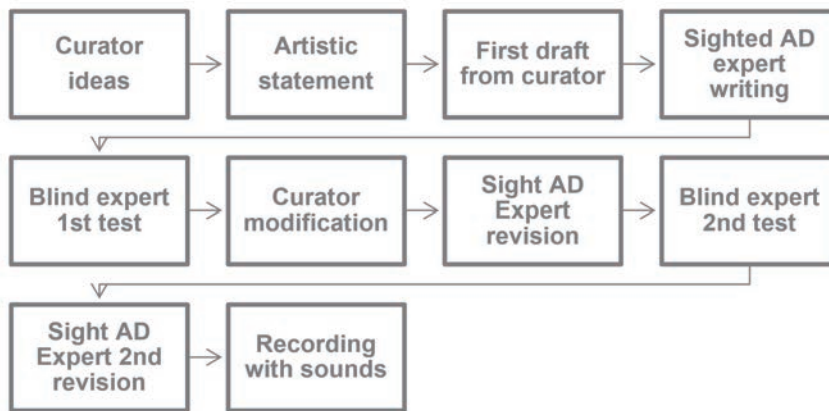
Summarizing the user interface of the "Mirror" official website and the writing structure and features of all audio descriptions in Table 4, there are four main elements to help users' understandings: the exhibition information, curatorial statement, artists introduction, and audio descriptions for the craft artworks. They are easy to find to gain more information. The AD expert supplied the written structure of each AD statement,starting with the room number like movements in a physical exhibition space, followed by short artwork introductions. Then, a major percentage of content was image or video descriptions, over 50%, with each artist recording their speech about their creative ideas and their feelings and emotional reactions in recent years. The AD length was between 620 to 849 words, meaning a recording of between 3 to 5 minutes. Artistic skills or technical terms required additional details along with a professional introduction to increase the understanding for participates with visual impairments and blindness.

1.Interface usage	1.Structure of audio description.	Length, words, and thermology.
•Information •Curatorial statement •Artists introduction •Audio description	•Room number •Artwork introduction •Image or video descriptions •Artist's statement •Creative ideas •Thinking questions	•620-849 words •182-287 seconds (3.5-5mins) •Interpretation for special terms

Table 4. The user interface, writing structure and features of audio descriptions.

In average, figure 2 indicates the understanding degree for each audio description. The artworks of Hsin-You Lai get the highest degree of comprehension (4.31), his work was represented as "this is the restoration of the works of my father and grandpa. I believe that utensils have always been connected with people. Because of this, the longing for people can also be empathized with utensils, and the process of self-healing can be achieved through repairing utensils."

Many participants thought the narrative of fixing a broken container was easy to understand and made a connection with family relations. Tzu-Tsun Pan also got a higher understanding degree because his artworks were present as sound, reducing the audio description of visual images (4.13). On the other hand, the artworks of Hsiao-Ai Wang (3.25), Hsian-Jung Chen (3.25), and Po-Chien Chang (3.38) got lower scores because of their abstract ideas and use of objects with special shape, light, and viewpoint which affected the VI participants comprehension.
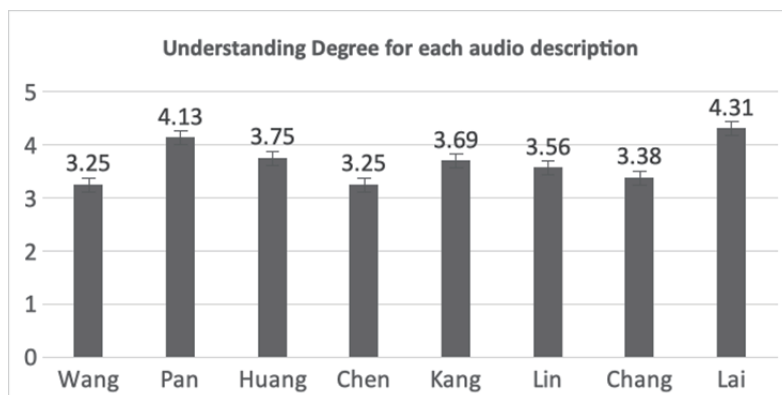
Figure 2. Understanding degree for each audio description of per artist.

Similarity to the understanding degree for each audio description, participants select their like and unlike artworks with multiple choices. Over 87.5 % participants liked Lai and Pan's artworks, and 37.5 to 50% disliked Wang, Chen, and Chang's artworks. That is to say, the participants listened to audio descriptions carefully and expressed their feelings and comprehensions. In addition, the richer the visual description of the work in the audio guide provided to the visually impaired, the more relevant it was to their life experience, the more their resonance or preference for the work. These results provided suggestions for artwork selection should other curators want to make a similar inclusive online exhibition with audio descriptions.

Furthermore, the comprehension of 8 artists in the congenital total blind and acquired total blind groups was also compared, and the results showed that the congenital total blind generally had a lower understanding of the audio content of the online exhibition, while the acquired total blind person who may have had some visual experience, could better use the audio content to help understand the visual appearance of the artwork, so a relatively higher comprehension level was scored.
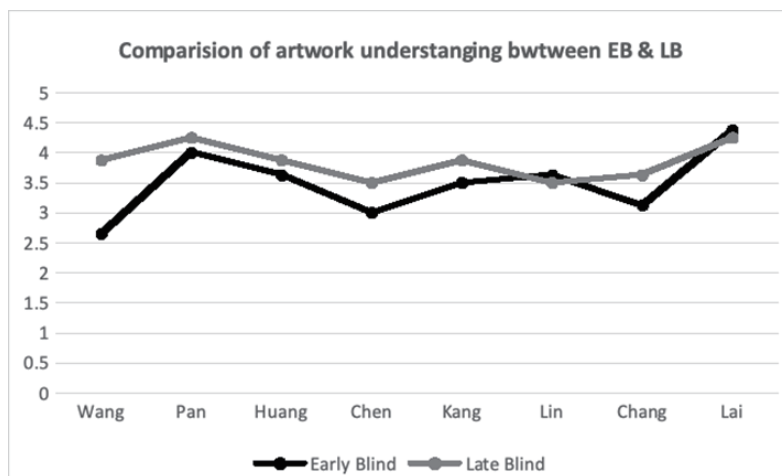
Figure 3. Comparison of understanding degree of artworks between EB & LB.

However, when the univariate variance analysis (one-way ANOVA) was further used to explore the differences between the two groups, it was found that the differences in the understanding of the content of the artists' oral descriptions between the two groups did not achieve a significant deviation (p=0.132). In other words, the difference between the time when a visually impaired person loses his or her vision is not obvious indicator for being able to recognize a work of art only by speech (Table 5).

Table 5. ANOVA of understanding score between EB & LB.

ANOVA
Understanding degree of artworks

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.507	1	.507	2.559	.132
Within Groups	2.776	14	.198		
Total	3.284	15			

Discussions

Based on the results of the above questionnaire of the visually impaired audience experience, it can be suggested that the development of digital online exhibition platforms in museums in the future should consider the needs of the visually impaired. Whether in the selection of curatorial themes and artworks should have more life experience and multi-sensory information. In particular, it may be necessary for the visually impaired to conduct actual measurements of the contents of the exhibition during the production of audio descriptions, so that the visual information better describes the details and becomes the key to whether the viewer can understand the work.

Secondly, in the design of web accessibility operations, it is also necessary to consider low-vision users, in terms of color contrast and font size selection. Finally, when the exhibition information provided by the museum or art gallery is converted intoauditory information, more people will be able to read the information according to their personal needs, through different platforms and channels. In this way, we can increase the online exhibition resources of the visually impaired, with a view to achieving the goal of the sustainable development of an inclusive society in the future.

In the face of the developing trend of art and culture in an inclusive society, the online exhibition website of "Mirror" discussed in this article should be seen more in line with the principles of barrier-free web design, such as considering the avoidance of pop-up windows, adding guidance methods for opening new windows, color-level light and dark contrast, as well as providing the function of font size scaling , etc., to meet the needs of users with different degrees of visual impairment.

Secondly, if the audio content of the audio descriptions can be individually imported into the information on the artist's introduction page on the website, it will allow the audience to better understand the integration of the audio description as a universal design principle. Similarly, if the video, photos, and illustrated information provided by the artist can be provided on the audio-description audio podcast platform, this can also break the stereotype that the visually impaired do not need visual information, and promote the practical concept of cultural accessibility with two-way information links.

At the same time, although this exhibition invited the visually impaired to conduct actual tests in the process of making audio descriptions, it is expected to collect additional user experiences of visually impaired users, and to evaluate the effectiveness of the exhibition user interface, display content layout and design, and audio description content understanding, to better evaluate and analyze the principles and methods of audio description writing, as basic design principles and strategies for digitally oriented inclusive exhibition planning in future museums.

In addition, inclusive curatorial thinking needs to be considered before executing online and on-site exhibitions (Figure 4). Online exhibition curating needs diverse materials with clear and simple audio descriptions, and the contents of audio descriptions need living connection with multisensory experience. For online artworks with audio-descriptions, a greater connection with multisensory life experiences will result in greater satisfaction for the visually impaired. Therefore, audio descriptions of visual information and related sounds are key element to understand for future inclusive exhibitions.
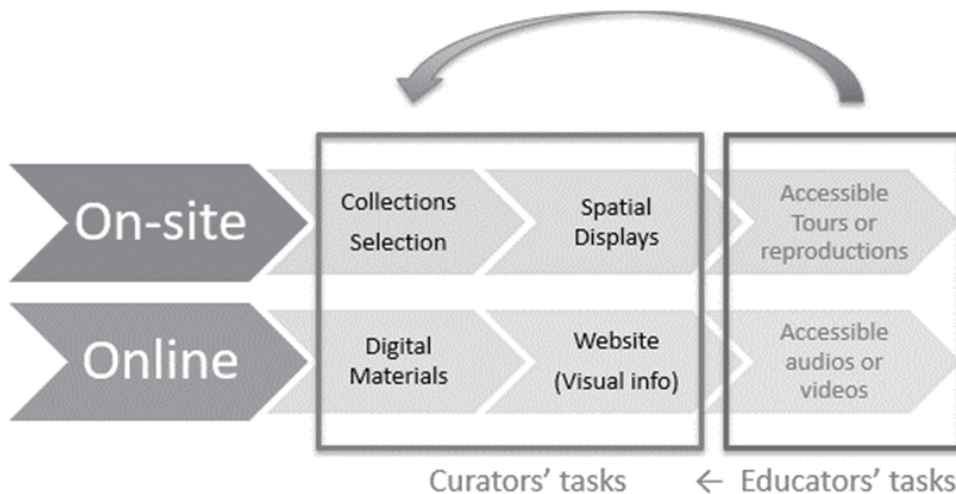

Figure 4. Process of Exhibition Curating Thinking and Tasks

To sum up, we can summarize the following points as reference for the production and design of online exhibitions for visually impaired visitors in museum planning.

1. Art curatorial planning should take into account the needs of the visually impaired audience with senses other than vision.
2. The selection of artworks should consider whether the works can provide multi-sensory information and experience narratives.
3. The design of online exhibitions should prioritize the principles of web accessibility design over visual aesthetic.
4. The visually impaired should be invited to participate in the production of audio-visual content, which should be modified by their suggestions.
5. Optimize web content for future exhibition curation by inviting visually impaired audience members to participate and provide feedback.

The "Mirror" online exhibition displays text, image, sound, and video information about craft works on the webpage, and starts from the needs of the visually impaired audience, emphasizing auditory information to convey the concept of the work, so as to achieve a multi-sensory interactive effect for the online exhibition, thus breaking through previous forms of craft exhibitions. As a curatorial experimental example that cancels physical exhibition in addition to becoming an online interactive design demonstration that strengthens digital curation, "inclusive curating" (inclusive curating) that introduces audio descriptions of visually impaired people in the early stage of exhibition planning thinking, as well as the experience of inviting the visually impaired to participate in content production, are worthy of consideration for the practice of cultural equality in the post-epidemic era or future digital exhibitions.

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