

出國報告（出國類別：會議）

文化部本部及附屬機關之博物館相關人員國際學術交流：2018 包容性博物館國際會議第 11 屆年會

服務機關：國立歷史博物館

姓名職稱：翟振孝/ 副研究員兼典藏組組長

派赴國家/地區：西班牙格拉納達

出國期間：107/9/4-9/11

報告日期：107/11/5

提要表

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計畫名稱：	文化部本部及附屬機關之博物館相關人員國際學術交流：2018包容性博物館國際會議第11屆年會					
報告名稱：	文化部本部及附屬機關之博物館相關人員國際學術交流：2018包容性博物館國際會議第11屆年會					
計畫主辦機關：	文化部					
出國人員：	姓名	服務機關	服務單位	職稱	官職等	E-MAIL 信箱
	翟振孝	國立歷史博物館	典藏組	組長	薦任(派)	聯絡人chchai@nmh.gov.tw
前往地區：	西班牙					
參訪機關：	西班牙格拉納達大學 (University of Granada)					
出國類別：	開會					
實際使用經費：	年度	經費種類	來源機關	金額		
	107年度	本機關	文化部	25,000元		
出國計畫預算：	年度	經費種類	來源機關	金額		
	107年度	本機關	文化部	25,000元		
出國期間：	民國107年09月01日 至 民國107年09月12日					
報告日期：	民國107年11月05日					
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報告書頁數：	22頁					
報告內容摘要：	<p>「包容性博物館國際會議」(International Conference on the Inclusive Museum, ICIM)係由國際博物館協會(ICOM)、包容性博物館國際學會(International Institute for the Inclusive Museum)主辦，為一全球性博物館專業實踐社群，在文化多樣性憲章(ICOM Cultural Diversity Charter)的指導原則下，致力於推動「博物館應朝向滿足所有使用者之需求」為核心價值，探索博物館的未來角色，特別關注於如何使博物館成為更具包容性的社會文化機構。筆者出席2018「包容性博物館國際會議」第11屆年會並發表論文，希冀在國際博物館專業社群中取得發聲管道，以臺灣博物館界實際案例，探討博物館與新住民社群協力合作模式的可能性，解析博物館作為異文化再現與實踐場域，從認識「他者」到理解「我群」的轉變歷程，俾利在國際博物館實踐社群中掌握話語權。</p>					
報告建議事項：	建議事項		狀態	說明		
	1.採行多元文化觀點，尊重差異及文化多樣性。		已採行			
	2.探究時勢思潮開創對話，致力社會永續發展實踐。		已採行			
	3.積極參與國際博物館實踐社群，掌握發聲管道及話語權。		已採行			
電子全文檔：	C10701205_01.pdf					
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限閱與否：	否					
專責人員姓名：						
專責人員電話：						

摘要

「包容性博物館國際會議」(International Conference on the Inclusive Museum, ICIM) 係由國際博物館協會 (ICOM)、包容性博物館國際學會 (International Institute for the Inclusive Museum) 主辦，為一全球性博物館專業實踐社群，在文化多樣性憲章 (ICOM Cultural Diversity Charter) 的指導原則下，致力於推動「博物館應朝向滿足所有使用者之需求」為核心價值，探索博物館的未來角色，特別關注於如何使博物館成為更具包容性的社會文化機構。筆者出席 2018「包容性博物館國際會議」第 11 屆年會並發表論文，希冀在國際博物館專業社群中取得發聲管道，以臺灣博物館界實際案例，探討博物館與新住民社群協力合作模式的可能性，解析博物館作為異文化再現與實踐場域，從認識「他者」到理解「我群」的轉變歷程，俾利在國際博物館實踐社群中掌握話語權。

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- 二、探究時勢思潮開創對話，致力社會永續發展實踐
- 三、積極參與國際博物館實踐社群，掌握發聲管道及話語權

壹、前言

一、國內、外環境情勢分析

「包容性博物館國際會議」(International Conference on the Inclusive Museum, ICIM) 係由國際博物館協會 (International Council of Museums, ICOM)、包容性博物館國際學會 (International Institute for the Inclusive Museum, iiiiM) 為主要辦理單位，為一全球性博物館專業實踐社群。它在國際博物館協會「文化多樣性憲章」(ICOM Cultural Diversity Charter) 的指導原則下，致力於推動「博物館應朝向滿足所有使用者之需求」為核心價值，探索博物館的未來角色，特別關注於如何使博物館成為更具包容性的社會文化機構 (Exploring the future role of museums, with a particular focus on how they can become more inclusive)。

自 2008 年起，此一國際博物館專業社群會議除了每年訂定年度研討主題，同時持續聚焦於：觀眾 (Visitors)、藏品 (Collections) 及再現 (Representation) 三大主題，徵集來自全球各地的博物館專家學者、從業人員、相關工作者等，發表與會議主題相關之論文、研究、理論與實踐。此一國際會議基於四項核心原則與特質，包括：跨國、跨學科、包容、互動 (International, Interdisciplinary, Inclusive, Interactive, 4I) 等，目的在於透過學術會議、出版期刊及專書、社群媒體經營，建立發表、出版、參與 (present, publish, participate, 3P) 等多元管道。因此，包容性博物館國際學會不僅是一國際博物館發聲平臺，亦是與國際博物館專業人員對話、交流、分享，建立共同研究網絡關連 (The Inclusive Museum Research Network) 的重要場域。¹

國內有關於包容性博物館概念的探討，首先由國立歷史博物館 (以下簡稱史博館) 在 2012 年曾規劃舉辦國際學術研討會，當時即以「博物館與社會包容」(The Socially Purposeful Museum) 作為主題，由史博館與國立臺北教育大學、英國萊斯特大學博物館與美術館研究中心、英國國立利物浦博物館共同策劃。該次研討會係承續「博物館 2010」討論博物館價值、「博物館 2011」探索國家認同議題之後，進一步深究當前及未來博物館的社會角色與功能。包容性博物館期待當代博物館擁有豐富而多元的觀眾，是充滿活力及創新思想的機構；當代博物館也是人們日常生活的一部份，它培育了開放參與和共同創造的實踐方式；當代博物館致力提升社會價值，同時也是對話的場域；透過與文化機構、甚至廣泛的跨域合作，博物館將提供社會大眾更多元豐富的文化環境，激發出活躍、包容且更公正的社會，具體落實文化公民權。²

我國大型博物館專業組織——中華民國博物館學會之下成立的十個專業委員會，其中「友善平權委員會」宗旨即為協力共創友善平權的博物館，其中包含「友善使用」及「社會平權」兩個主要價值。所謂「友善使用」即是：提供並鼓勵不同族群、職業、收入、能力、年齡、性別和性向的所有社群成員最廣泛、適當及友善使用博物館場所、收藏品、專

¹ <https://onmuseums.com/about/history/2018-conference>

² <http://digital.nmh.gov.tw/THEMUSEUM2012/index.html>
<http://www.twws.org/formview.aspx?sno=400>

業、設備以及服務，並努力消除因環境、生理、心理、智能與文化、認知及社會經濟所造成之障礙；而「社會平權」係指：尊重包容多元社群，並於博物館所有展示中反映多元文化。促進館員、志工、既有及潛在觀眾及合作夥伴等，共同創造具包容性並啟發學習、創意和參與性的博物館。聯合合作機構和夥伴共創平權願景，戮力消除社會一切不公平和歧視，促進平權和諧社會。³

放眼未來，在國際博物館協會公布 2019 至 2022 年的「國際博物館日」(International Museum Day)年度主題⁴中，其中 2020 年將以「博物館致力於多樣性及包容性」(**Museums for Diversity and Inclusion**)作為核心議題，但實際上 2019 年「博物館作為文化樞紐：傳統的未來」，2021 年「博物館啟發未來」(Museums Inspiring the Future)，以及 2022 年「認同的探索」(The Discovery of Identity)等，均與包容性博物館概念緊密相關。因此，博物館致力於推動友善平權及社會包容，「朝向滿足所有使用者之需求」，成為「大眾的博物館」，應是全球博物館界當前重要的課題。

二、與會議主題相關之本部政策現況分析

2017 年文化部舉行全國文化會議，以「21 世紀臺灣文化總體營造」和五大施政理念為基礎，經由諮詢委員會議及由下而上的工作會議討論，擴充為六大文化政策議題主軸⁵，包括：

- (一) 推動文化治理變革與組織再造（文化民主力）
- (二) 持藝文創作自由與培植美感素養（文化創造力）
- (三) 連結土地與人民歷史、文化保存與扎根（文化生命力）
- (四) 文化經濟與文創產業生態體系的永續（文化永續力）
- (五) 文化多樣發展與交流（文化包容力）
- (六) 開展文化未來：創造文化科技、跨域共創共享（文化超越力）

在這六大文化政策議題主軸中，與包容性博物館概念最為相關的，應是促進社會族群多樣生活面貌相互理解，融攝國際異質文化的「文化包容力」⁶。如何讓所有族群都有公平參與、近用文化的機會，並讓臺灣境內的弱勢地位族群的歷史文化被瞭解，均是「文化包容力」討論的焦點，與此主軸相關之子議題包括：

1. 透過跨文化對話促進臺灣內部文化多樣性
2. 落實文化平權，提升文化近用與參與
3. 以國家語言發展法傳承發揚多元文化
4. 瞭解臺灣新住民與移居工作者的文化及歷史
5. 國際合作在地化，鼓勵國際組織來臺設點
6. 在地文化國際化，促進臺灣文化、品牌輸出：臺灣藝術及經典作品進入國際
7. 兩岸文化交流的新思維與新契機，確保台灣在華人社會品牌優勢

³ <http://www.cam.org.tw/professional-committees/committee-for-access-and-equality/>

⁴ <https://www.facebook.com/internationalmuseumday/posts/1705703609514629>

⁵ https://nccwp.moc.gov.tw/main_issue

⁶ https://nccwp.moc.gov.tw/issue_5

8. 駐外文化中心的策略佈局
9. 新南向政策的文化交流
10. 開放議題

其中，又以「透過跨文化對話促進臺灣內部文化多樣性」、「落實文化平權，提升文化近用與參與」及「瞭解臺灣新住民與移居工作者的文化及歷史」等子議題與包容性博物館的概念直接關連。

三、出席國際會議緣由與目的

2018 年第 11 屆「包容性博物館國際會議」年會訂於 9 月 6 日至 8 日在西班牙格拉納達大學 (University of Granada) 舉行，本次會議年度主題為「以包容作為共同願景：博物館和共享遺產」(Inclusion as Shared Vision: Museums and Sharing Heritage)，此外，「博物館觀眾多樣性」、「遺產認同政治」、「博物館近用性」、「蒐藏與策展實踐」、「博物館展示技術變遷」、「博物館真實性」、「博物館作為文化知識庫與傳播者」、「知識產權與數位化」、「虛擬博物館」等課題，均是與會者共同關注的焦點。依據會議主辦單位統計，本次研討會共有來自 39 個國家或地區的博物館專家學者、從業人員及相關工作者等 170 餘人共同參與，是規模相當盛大的一次國際型會議。

筆者因長年負責策辦執行史博館博物館研究學術研討會暨國際論壇，並曾規劃籌辦博物館多項專題展覽，近 10 年來更規劃辦理多項以臺灣「新住民」為主體的文化展演，包括：「菲越泰印：東南亞民俗文物展」(2007)、2015 國際博物館日主題活動—「歡迎您！博物館『新』觀眾」(2015)，以及 106 年度與國立教育廣播電臺合作製播「喜新戀舊會客室」廣播專輯節目，並策劃「舊文物，新眼光」專題特展(2017)。因此，經由本年度首次辦理「文化部徵選本部及附屬機關博物館人員出國計畫」申請，榮獲文化部審核通過並補助部分經費，筆者出席 2018「包容性博物館國際會議」第 11 屆年會並發表論文，希冀在國際博物館專業社群中取得發聲管道，以臺灣博物館界實際案例，探討博物館與新住民社群協力合作模式的可能性，解析博物館作為異文化再現與實踐場域，從認識「他者」到理解「我群」的轉變歷程，俾利在國際博物館實踐社群中掌握話語權。

貳、行程安排及會議議題

一、行程安排

本次會議地點位於西班牙南部安達魯西亞的格拉那達大學，因路程遙遠往返交通不甚便利，於 9 月 1 日(六)自臺北出發，途經轉機至 9 月 2 日(日)至西班牙巴塞隆納入境，再轉搭西班牙國鐵 9 月 4 日(二)至南部安達魯西亞的塞維亞，9 月 5 日(三)再轉搭巴士抵達會議地點格拉那達大學。

9 月 6 日(四) 出席 2018「包容性博物館國際會議」第 11 屆年會，參加第一日大會開幕式、專題演講、主題講座、各論文發表場次。

9 月 7 日(五) 出席 2018「包容性博物館國際會議」第 11 屆年會，參加第二日大會專題演講、各論文發表場次並發表論文。

9月8日(六) 出席 2018「包容性博物館國際會議」第 11 屆年會，參加第三日會議專題演講活動。

9月9日由格拉那達搭乘西班牙國鐵 9月10日(一)至馬德里，9月11日(二)再由馬德里搭機至9月12日(三)返抵臺北。



會議地點西班牙格拉那達大學



會議資料



專題演講



論文發表



圓座會談



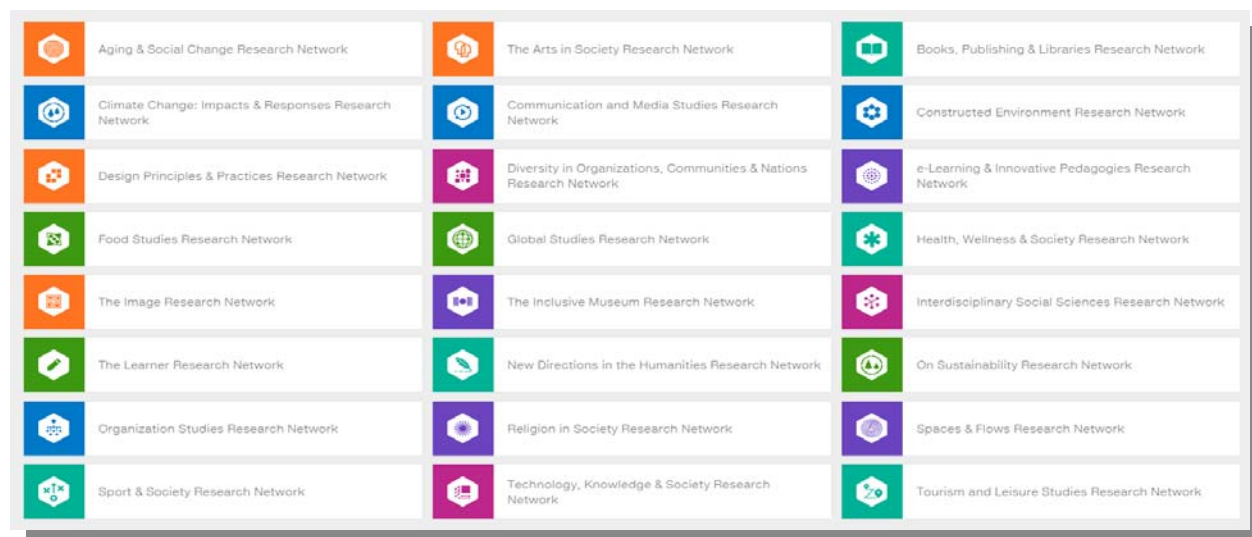
論文發表

二、會議議題及內容

「包容性博物館國際會議」(International Conference on the Inclusive Museum) 聚焦於：觀眾 (Visitors)、藏品 (Collections) 及再現 (Representation) 三大主題，徵集來自世界各

地的博物館專家學者、從業人員、志願工作者等，發表與主題相關之論文、研究、理論與實踐，不僅是一國際博物館發聲平臺，亦是與國外博物館專業人員對話、交流、分享、建立研究網絡關連（The Inclusive Museum Research Network）的重要場域。

事實上，「包容性博物館研究網絡」（The Inclusive Museum Research Network）並非單獨存在，而是與其他 23 個研究主題網絡，相互串連共組成更為龐大的「共同焦點研究網絡」（Common Ground Research Networks, CGRN）。這個廣體的研究網絡建立於 1984 年，透過媒體及思維的創新，致力於建構新型態的知識社群（knowledge communities），它所關注的議題涵蓋：創齡與社會變遷（Aging & Social Change）、社會中的藝術（The Arts in Society）、出版及圖書（Books, Publishing & Libraries）、氣候變遷的衝擊與回應（Climate Change: Impacts & Responses）、溝通與媒體研究（Communication and Media Studies）、建構環境（Constructed Environment）、設計理論與實踐（Design Principles & Practices）、組織、社群與國族多元性（Diversity in Organizations, Communities & Nations）、數位學習與創新教育（e-Learning & Innovative Pedagogies）、飲食研究（Food Studies）、全球研究（Global Studies）、健康、疾病與社會（Health, Wellness & Society）、視覺影像（The Image）、跨學域社會科學（Interdisciplinary Social Sciences）學習者、（The Learner）、人文學新方向（New Directions in the Humanities）、永續研究（On Sustainability）、組織研究（Organization Studies）、社會宗教（Religion in Society）、空間與流動（Spaces & Flows）、運動與社會（Sports & Society）、科技、知識與社會（Technology, Knowledge & Society）、觀光與休閒（Tourism and Leisure）等廣泛面向，對於當前及人類未來均甚為重要，且需要跨界的專業人士相互對話及共同協作促成。



共同焦點研究網絡（Common Ground Research Networks, CGRN）

面對包容性博物館議題，本次會議筆者特以曾規劃辦理有關臺灣「新住民」⁷文化展

⁷ 「新住民」又稱為「新移民」，係指相對晚近移民至另一個國家或地區的人士。在本文中指涉研究對象為臺灣「新住民」，特指 1980 年代晚期起經由婚姻方式移居臺灣的東南亞裔移民，依據內政部統計至 2015 年 6 月底，在臺的東南亞裔人士約有 66 萬人。本文將依行文指涉所需，分別使用「新住民」與「新移民」詞

演的三個案例分析，說明博物館如何作為異文化再現的實踐場域，並反思異文化再脈絡化的可能性。由於臺灣向來是一個移民社會，從早期的原住民族及荷西時期、明鄭時期與清代大量的閩客移民，到二戰後因國共內戰播遷臺灣的大陸軍民，形成當今臺灣多元族群與文化的基本人口組合。過去30年來的全球化浪潮，帶動了資金與人員的流動，促使居留臺灣的東南亞裔新移民人數遽然增加。「新移民」已悄然持續地改變臺灣的人口組成、社會結構、家庭生態及文化面貌，他們將母國的生活形態與文化元素帶入，為臺灣社會帶來了新的刺激與轉化。筆者以曾策劃國立歷史博物館有關臺灣東南亞裔新住民文化展演，包含：「菲越泰印：東南亞民俗文物展」(Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia, 2007)、「歡迎您！博物館『新』觀眾」(Welcome to the Museum, New Residents!, 2015)、「舊文物·新眼光：『喜新戀舊會客室』專題計畫特展」(Old Collection, New Connection: A Joint Program of NMH and NER, 2017)為例，探討本質上是由認識「他者」到理解「我群」的過程，討論當代博物館與新住民社群協作模式，並提出「從文物到人物」、「從參加到參與」、「從協助到協作」的可行策略。

本文發表受到與會者熱烈討論交流，其中包容性博物館國際會議主席、同時也是國際博物館協會跨文化小組 (ICOM Cross Cultural Task Force) 主席 Dr. Galla Amareswar 對此議題相當重視，特別與筆者討論臺灣新住民現況並交換意見。



包容性博物館國際會議論文發表



包容性博物館國際會議主席 Dr. Galla Amareswar

參、會議心得

一、會議資料

本次「包容性博物館國際會議」豐富詳盡資料皆包含在出版的會議論文集集中，包括：包容性博物館國際學會組織源起、國際博物館協會文化多樣性憲章、包容性博物館研究網絡、包容性博物館國際期刊、包容性博物館專書出版、包容性博物館國際會

彙。

議論文等資料。

二、會議相關分析

(一)規畫面

在會議規畫面向，自 2008 年起「包容性博物館國際會議」除了持續聚焦於：觀眾 (Visitors)、藏品 (Collections) 及再現 (Representation) 三大主題，更每年訂定年度研討主題，例如本年度主題為「以包容作為共同願景：博物館和共享遺產」(Inclusion as Shared Vision: Museums and Sharing Heritage)，公開徵集來自全球各地的博物館專家學者、從業人員、相關工作者等，發表與會議主題相關之論文、研究、理論與實踐，所有發表論文經過摘要審查通過後，始能排入會議議程。

(二)執行面

在會議執行面向，此一國際會議基於四項核心原則與特質，包括：跨國、跨學科、包容、互動 (International, Interdisciplinary, Inclusive, Interactive, 4I) 等，目的在於透過學術會議、出版期刊及專書、社群媒體經營，建立發表、出版、參與 (present, publish, participate, 3P) 等多元管道。因此，包容性博物館國際學會不僅是一國際博物館發聲平臺，亦是與國際博物館專業人員對話、交流、分享，建立共同研究網絡關連的重要場域。較為特殊的是，「包容性博物館」專業社群的經營操作，並不以短暫數日的年度國際會議為限，而是串連專業期刊及專書出版，以及網路社群媒體的營運，多面向經營專業社群，並促進專業社群的互動活絡，擴展專業社群長期的影響力。

(三)效益面

在會議效益面向，「包容性博物館研究網絡」(The Inclusive Museum Research Network) 與其他 23 個研究主題網絡，相互串連共組成「共同焦點研究網絡」(Common Ground Research Networks, CGRN)。透過媒體及思維的創新，致力於建構新型態的知識社群 (knowledge communities)，它所關注的議題除了博物館，更涵蓋了：創齡與社會變遷、氣候變遷的衝擊與回應、溝通與媒體研究、社群與國族多元性、數位學習與創新教育、全球研究、永續發展、科技、知識與社會、觀光與休閒等，對於當前人類社會及未來甚為重要且迫切，尤需跨國、跨學科的專業人士相互對話及共同協作。

三、與我國相關政策之比較分析

臺灣文化內涵豐富多樣，如何讓所有族群皆能享有公平參與、近用文化的機會，跨文化的相互理解與包容能力至為重要。文化部長期致力於推廣文化平權，在軟、硬體方面支持博物館完備友善觀眾的服務，例如今年 518 國際博物館日活動即以「多元友善平權－拓展新公眾，親近博物館」為主題，鼓勵體貼身心障礙的朋友們，提供視障朋友用觸覺欣賞藝術作品；也與教育部合作，推動學生族群的文化體驗教育，設計

專屬的導覽活動。在創新方面，與街區融合的生態博物館，讓人可以自然親近在地文化。此外，結合文化與科技，讓博物館能走出去親近民眾，運用博物館的內容跟史料，加值文化創新內容。

然而，「包容性博物館研究網絡」(The Inclusive Museum Research Network) 強調博物館並非獨立存在，而是與其他當前人類社會重要且迫切的社會議題緊密相關。因此，政策在考量文化包容力時，亦應同時回應：創齡社會、氣候變遷、社群多元性、數位學習、全球研究、永續發展、科技與社會等相關議題。

肆、建議事項

一、採行多元文化觀點，尊重差異及文化多樣性

考量臺灣社會面對當前新移民社群逐年增長、多元歷史文化與族群發展等重大議題，作為國家博物館應採行多元文化觀點，尊重差異及文化多樣性，體現社會包容及友善平權的博物館實踐，作為業務規劃執行參考重點。

二、探究時勢思潮開創對話，致力社會永續發展實踐

透過國家博物館事業，促進族群和諧及跨文化理解，以作為目前國內博物館事業積極推動友善平權及社會包容的核心議題，強調當代博物館致力於社會永續發展的實踐行動，開展國際博物館學研究對話的可能性。

三、積極參與國際博物館實踐社群，掌握發聲管道及話語權

增進博物館專業人員國際交流機會，建立及維持博物館實踐社群的夥伴關係，希冀在國際博物館專業社群中取得順暢的發聲管道，並以臺灣博物館界的實際案例，探討博物館理論與實務，俾利在國際博物館實踐社群中掌握話語權。

**When “Others” Become “One of Us”:
Reflecting on Representation of Immigrant Cultures in Museums**

Chen-hsiao Chai

National Museum of History (Taipei, Taiwan)

Abstract

Representation of different cultures and re-contextualization of material cultures in museum exhibitions have been central to anthropologists' museum studies. In this paper, the author will present three case studies regarding South East Asian (new immigrants) cultural performances which she organized in the past in order to explore how museums can serve as venues for representation of foreign cultures and the possibilities of re-contextualizing foreign cultures in museums.

Historically, Taiwan has been known as a pluralistic immigrant society. Its residents and immigrant groups over the years had included the indigenous communities, the Dutch and Spanish colonizers, the Chinese immigrants in the Ming-Cheng Period, the Minan and Hakka immigrants during the Ching Dynasty, and the R.O.C. military personnel and their families who relocated to Taiwan after the communist conquest of China after World War II. The waves of immigrants had contributed to the demographic features of Taiwan's population and transformed Taiwan into a culturally and ethnically diverse country.

The population of South East Asian immigrants in Taiwan had skyrocketed over the past 30 years as the trend toward globalization expedited the flow of financial and human capital across borders. These “new residents” have and will continue to change Taiwan's demographic features, social structures, family ecosystems, and cultural landscapes. They have created cultural stimuli and turned over a new leaf for Taiwan's society by introducing their native country's lifestyles and cultural elements to Taiwan.

In this paper, the author will discuss three South East Asian cultural performances and exhibitions which she designed for Taiwan's National Museum of History. They are: “Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia” in 2007, “Welcome to the Museum, New Residents!” in 2015, “Old Collection, New Connection: A Joint Program of NMH and NER” in 2017. The author will examine how these cultural events created opportunities for participants to view “others” as “one of us.” She will also explore how museums and “new residents” can engage in collaborative partnerships as they focus on “people” rather than artifacts, “co-curation” rather than passive participation, “co-creation” rather than assistance.

Key words: museum and “new resident” (new immigrant), cultural performance, museum practice, collaborative partnerships, co-curation and co-creation.

I. Foreword: Museum Visualization of “Otherness” and Representation of “One of Us”

Exhibitions serve as the primary channel for museums to demonstrate their institutional identity. The museum defines its audience’s viewing experience by means of the systematic organization and display of objects and images. Exhibitions are built upon the foundation of recognition, understanding, and representation. As a place that catalyzes the connection between people, materials and social bonding, the museum plays a key role in visualizing “otherness” and “displaying cultures” (Ames 1992; Clifford 1999; Hallam 2000; Simpson 1996; Stocking 1985).

Scholars devoted to museum studies assert that, as a cultural mechanism that defines communication, all exhibitions in museums are inevitably tinged with cultural assumptions and resource limitations. The contexts for displays vary in relation to the institution’s spatial-temporal backdrop and museum type. In other words, exhibitions are not neutral in nature: no exhibition could ever represent a culture in full. Consequently, in essence, museum exhibitions are diverse and contested (Lavine and Karp, 1991; Karp 1991).

Taiwan is defined as an immigrant society. The diverse ethnic makeup and cultural diversity can be contributed to the influx of aborigines in the very early period; the Dutch and Spanish colonial periods; the Ming-Zheng Period; the large number of Hokkien arrivals in Taiwan during the Qing Dynasty; through to the military personnel and civilians who moved to Taiwan when the Chinese Nationalists were defeated by the Communists in the Chinese Civil War. The globalization movement in the past 30 years has facilitated the flow of funds and people; a great number of immigrant workers from Southeast Asia have arrived in Taiwan to work and more and more Taiwanese people have found a spouse from Southeast Asia, which has contributed to the drastic increase in “new immigrants” from Southeast Asia living in Taiwan.

According to statistics from the Ministry of the Interior, as of June 2015, foreigners living in Taiwan (not including individuals from Mainland China) numbered 775,000 individuals. 86% (approximately 666,500 people) were from Southeast Asian countries. According to 2016 statistics, there were more Southeast Asian spouses of Taiwanese becoming naturalized Taiwan citizens than any other group. In another words, new immigrants continue to rewire the population make-up, social structure, family ecology, and the cultural face of Taiwan. They bring their native lifestyles and cultural elements to Taiwan, breathing new life into and transforming this island.

This study focuses on three case studies relating to new immigrant cultural performances in Taiwan that the author has curated in her work at the National Taiwan Museum of History (Abbreviated as Museum of National History below,) namely, *Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia* in 2007; “Welcome to the Museum, New Residents!” in 2015, and “Old Collection, New Connection: A Joint Program of NMH and NER” in 2017. The author has analyzed how modern museums can help to become spaces where different cultures are reproduced as well as actualized. She has explored how the new immigrant

cultural performances of museums have moved “from relics to people, attendance to participation, assistance to collaboration,” and from knowing “them/others” to understanding the transformation of being “one of us.”

II. Episode 1 of New Immigrant Culture: “Treasures of Southeast Asia: The Philippines, Vietnam, Thailand, and Indonesia”

Under the Ministry of Education’s program of “Cultural Development of New Immigrants” From October to December 2007 the Museum of National History held the “Treasures of Southeast Asia: The Philippines, Vietnam, Thailand, and Indonesia” exhibition. The inspiration for this exhibition derived from the emergent social phenomenon of “new immigrants in Taiwan.” This was the first time that one of the foremost Taiwan museums had conducted an exhibition inspired by new immigrant culture. In this exhibition, we collaborated with national museums of countries in South East Asia (Museum of the Filipino People, National Museums in Thailand, and Museum of Vietnamese History in Ho Chi Minh City), as well as museums here in the country. We discussed the theme of the exhibition, and overall interaction between local viewpoints and local observations. We invited new immigrants in Taiwan to be exhibition consultants and collaborated with community college Vietnamese culture societies. We also borrowed items to present in the exhibition such as Vietnamese pedicabs.

One of the first questions put forth was: why are the Philippines, Vietnam, Thailand, and Indonesia the representatives out of the 11 countries in Southeast Asia? We found that whether related to work or marriage, most Southeast Asian immigrants in Taiwan were indeed from predominantly Vietnam, Thailand, Indonesia, and the Philippines. As for geographic distribution, these four countries belonged to both mainland Southeast Asia and island Southeast Asian; and when it comes to the historic developmental processes, as well as their own culture, Southeast Asian countries are influenced by four major external cultural systems of China, India, Islam, and the West. Therefore, this exhibition selected Vietnam, Thailand, Indonesia, and the Philippines to represent the cultures of Southeast Asia.

Another question asked was: how do we exhibit regional cultures? Do we use countries as units? Or do we focus on cultural phenomenon as the main foci? Based on the cultural flows and the cross-border characteristics, National Museum of History divided the exhibition into three focuses. First, we used “the intersections where civilizations meet” to discuss the current situation related to the four countries. Next, we highlighted the cultural diversity of Southeastern Asian countries on the concept of “complex and diverse cultural features.” We then used “Southeast Asian culture in Taiwan” to explore the lifestyle characteristics of new Southeast Asian immigrants in Taiwan.

In other words, the exhibition began with an preliminary introduction on the four countries as individual units.

We presented the history of the countries and their complex and contemporary outlook, diverse ethnic groups and cultural references, filled with “foreign” elements and rich with “local” characteristics. As we look at Southeast Asian cultures in a broader context, we then zoomed out from a “country” perspective and focused on the rich and diverse elements of the countries with regards to daily life, religion, and art. The exhibition was then divided into six major cultural themes of “dietary habits and livelihood,” “costumes and society,” “housing and crafts,” “actions and transportation,” “dramas and performance,” and “religious beliefs and spirits” to compare the cultures of these four Southeast Asian countries.

In the third component of the exhibition, we shifted our focus from Southeast Asia back to Taiwan to examine Southeast Asian immigrants living here. We illustrated the community scope and lifestyle domains that reflect Southeast Asian cultural characteristics in local Taiwanese society, to show how immigrants have moved to gradually become “visible minorities.” Thus, the purpose of “Treasures of Southeast Asia: The Philippines, Vietnam, Thailand, and Indonesia” was not only about knowing “them,” but about also understanding the transformation of “us.”

III. Episode 2 of New Immigrant Culture: “Welcome to the Museum, New Immigrant Viewers!”

In 1992, ICOM has established annual themes for National Museum Day on May 18th. This is an annual event in which international museum networks follow holistic themes. The theme for 2015 was “Museums for a Sustainable Society.” Museums were asked to think about how they could develop sustainability awareness in the eyes of the public, and how they continue to develop in a way that takes into consideration the vital roles of different cultural systems. In order to reflect the continuous growth in the number of Southeast Asian immigrants working as household helpers and laborers, the Museum of National History collaborated with the Chinese Association of Museums to take the “Welcome to the Museum, New Residents!” as the theme of the annual International Museum Day in Taiwan. We invited parents and children of immigrants to take advantage of the museum’s resources, so as to provide a new boost of energy to sustainable social development.

The Museum of National History worked with Taipei Botanical Garden of the Nanhai Academy, National Education Radio, and other organizations and communities that new immigrants are closely connected with. These included Taipei City Foreign and Disabled Labor Office, Wanhua District New Immigrants’ Hall, 4-Way News, Brilliant Time Bookstore, Taiwan International Workers’ Association, TransAsia Sisters Association, The Pearl S. Buck Foundation, and Southeast Asian grocery stores. We hosted photography exhibitions that highlighted Southeast Asian cultures, guided tours in Southeast Asian languages, and held cultural experience events. We invited new immigrants and museum attendees to learn more about the cultural traditions of Southeast Asia, and experience the rich Southeast Asian cultural bazaar.

The first part of the event involved a photography exhibition featuring new immigrants and visiting workers – “Kaleidoscope Quadruplicate: Linguistically, Artistically, Pedestrian, and Vocally.” The exhibition gave us a perspective of the new immigrants, so that we may listen to their voices about their own identity and their life in Taiwan. The Museum curated culturally-inspired images of new immigrants taken in recent years, and with help from the Taipei City Foreign and Disabled Labor Office (formerly known as Council of Labor Affairs) to organize a poetry competition for foreign workers since 2001 - “Taipei, Listen to Me!” - a sounding board for Taiwan’s many voices has been developed. In the poetry, we are given an insight into the workers’ ways of thinking, but a mirror is also held up to ourselves. Furthermore, the first news media that voices the opinions of new Southeast Asian immigrant workers in Taiwan, 4-Way News showcased the artistic energy of Southeast Asian immigrant laborers in “the exhibition of Immigrant’s Whispers”. Likewise, “The Midway Home” laborers’ photography exhibition held by the TIWA documented foreign workers’ courage and frame of mind in leaving their home countries and working in Taiwan. In the “Sing 4 ways” television show, the real voices of foreign workers in Taiwan are heard.

The second part of the event involved The Museum of National History collaborating with the Taipei Botanical Garden. The “New Immigrants: Trees from Southeast Asia” event was held, and this expanded our definitions and knowledge of “new immigrants.” There are many old trees in Taipei Botanical Garden, many of which were planted during the period of Japanese colonial rule. The Japanese collected seedlings in response to the need of industries and business establishments for wood; or, ships that sailed abroad transported important plants from the Indochina Peninsula including Vietnam, Thailand, Singapore, and Java; they sometimes traveled as far as the Americas and Africa. Veteran volunteers and coaches helped to introduce the immigration history of old trees such as fan palms, king coconuts, breadfruits, and linden trees that came from foreign countries and ended up setting root in Taiwan.

The third component of the event involved The Museum of National History providing multiple Southeast Asian language guides (including: Filipino, Vietnamese, Thai, Indonesian) for the museum, which helped to introduce national treasures and relics. We invited National Education Radio, winner of the Golden Bell Award in the educational and culture event host category, to host “Happy United Nations.” Vietnamese, Thai, and Indonesian hosts served as “One-day tour guides” for the permanent exhibitions on the third floor of the Museum, providing professional and attentive mother tongue tour services so that immigrants felt welcome in visiting the Museum. Therefore, immigrants were invited not only to be spectators, they were also engaged as the Museum’s multicultural guides through collaboration.

In addition, The Museum of National History also set up a cross-cultural exchange market in an outdoor area. Visitors were invited to learn more about South East Asian cultures by taking part in South East Asian handicraft sessions, and experiencing Southeast Asian cuisine, costumes and beautiful culture. New immigrants who do not

come to museums often could learn how to use the resources there. On the day, we welcomed thousands of “new immigrant” viewers to The Museum of National History. We viewed this event as only the start of collaboration between museums and new immigrants; the museum will work to promote social sustainable development, starting from friendliness, respect, and mutual understanding.

IV. The New Immigrant Cultural Trilogy: “Old Collection, New Connection: A Joint Program of NMH and NER” and the Special Exhibition

Based on the experience of what takes place on International Museum Day, we have discovered that new immigrants are not only potential targets of participation in museum cultural events, but that, through collaboration with the museum, they can also become the “cultural partners” of the museum. Differing from most new immigrant cultural events that are limited to a period of time and certain location, and which it can be hard to see the long-term benefits of, the Museum of National History curator team came up with an innovative idea of combining the characteristics of museum cultural performances and the far-reaching “anywhere and anytime” presence of broadcasting. We invited new immigrants to participate in this program, and they collaborated with museum research personnel in discussing the initial event content, putting the positive synergy to the test, and to provide museum services that are more suitable for new immigrants.

Since January 2017, the Museum and National Educational Radio’s “Happy United Nations” joined hands to launch “Old Collection, New Connection: A Joint Program of NMH and NER” for one year. We invited new immigrants from Vietnam, Cambodia, Thailand, Myanmar, Indonesia, Malaysia, and Mainland China, and used museum relics as the medium for communication as we crossed different cultural contexts, meeting on air every Friday evening. With museum collection pieces as the catalyst, we reached out to the new immigrants with open arms as the staff and new immigrants worked as “hosts and guests” to explore heartwarming tales in old relics, promoting mutual cultural understanding and respect. In another words, we tried using museum relics as intermediaries for human interactions, using the visual experience of viewing museum relics to spark personal and collective memories and emotions, and create realness and a feeling of being present that are different to broadcast events recorded in studios. With this lively, innovative outreach program, we engaged in cross-cultural communication and exchange and were able to replace the emphasis on objective knowledge transfer of museum relic research.

The recordings of the project were all carried out in the exhibition hall of the Museum by the research staff, and the hosts of “Happy United Nations.” As an example, the theme of the first episode was “The Luggage of a Museum” which took as a theme the antique relic boxes which had been used to transfer belongings to Taiwan. We discussed how the migration and flow of museums is like the common experience of moving of people. Moving and flowing are part of the lives of contemporary humans. Whether we are local residents or foreign immigrants, “immigration” has almost become our collective social experience. This experience is deeply rooted in our life atlas.

When we are immigrating or moving, a lot of things cannot be brought. This, what should we bring, and what should we not bring, and how do we bring it anyhow? Our luggage usually contains daily necessities, or the treasures that are the most precious and emotionally valuable to us. In the museum's exhibition hall, participating immigrants in "The Luggage of a Museum" shared their own migration experience, itinerant memories, and deep-felt sentiments, all of which were deeply touching.

Other than listening to warm stories inspired by the cold relics in a radio program, The Museum also organized a special exhibition by the name of "Old Collection, New Connection." This was another attempt at displaying immigrant-themed radio productions in a 3D form. Exhibitions of Southeast Asian coins, Indonesian shadow puppets and Vietnam betel nut lime pots were put on display. The themes were "Seeing Money, the Eyes Open-Currency Culture," "Replicated Childhood- Shadow Puppet Culture," and "Red Lips and Black Teeth- Betel nut Culture." Through the eyes of new immigrants, we promoted cross-cultural comparison, exchange, and communication.

In "Currency Culture" theme, we explore the sentiment that most people consider the talk about money lacks class, hurts feelings, or pertains to greedy men that "stink like money." However, The Museum has collected many Southeast Asian coins, and these not only can be used as media of exchange and trade, but they also symbolize the clout of a nation, and even play the roles of "national calling cards." Which national icons are on the bills? What are the totems that represent national historic culture? What are the special numerical passwords? Through the new immigrants sharing numerous national currencies, we were inspired to open our eyes, and see the cultures, historical remains, cultural symbols, and values, "Bills are not just bills."

Secondarily, in the "Shadow Puppet Culture" component, we are aware that each Southeast Asian country has the traditions of shadow puppet performances. There are some similar foundations and versions; take the two Indian epics Ramayana and Mahabharata for example. However, in different countries, the performances are different. As an example, the Indonesian Shadow Puppet Wayang Kulit's origin is related to traditional voodoo beliefs. Shadow puppets are thought to be the bodies of ancestors, and shaman play the communication roles between the deceased and those who are alive. Shadow puppet events are rituals rich in color and that are related to eliminating disasters. New immigrants share the shadow puppet traditions of their countries, and show that these rituals are more than just an accessory to religions or festivals, they also have tourism values.

The final installment was related to "Betel nut Culture." We started off with the stereotypes that the "red lip groups" who chew betel nuts in Taiwanese society are seen as "low class" people. In comparison with smoking and drinking, chewing betel nuts has a more negative moral association. However, the cultural traditions of chewing betel nuts are seen across Southeast Asia, the Indian Ocean, and Pacific Ocean regions, as well as in the aboriginal

society in Taiwan. This tradition is shared by royal families and ordinary people, for whom betel nuts are daily necessities. New immigrants have stated that in some regions, they see the people who chew betel nuts and have red lips and black teeth as symbols of beauty, as betel nuts make their bodies stronger. In addition, betel nuts are precious gifts, and some of the best treats for VIPs. In social events, mutual sharing and giving shows the kindness of hosts and respect for the VIPs. In weddings, the grooms and brides give each other betel nuts, which symbolize loyalty for the marriage. Betel nuts are also mediums between humans and supreme beings. They are gifts given when humans worship gods and spirits. All of these examples work to challenge our stereotypes of betel nuts

Through the participation of new immigrants, the museum established a “reception room” for collaboration. We invited new immigrants to use Chinese and their mother tongues to guide the viewers to think in new perspectives, and fresh ways of thinking. This allowed viewers to enter familiar but also different and interesting cultural backgrounds, thus broadening their vision. In other words, be it radio programs, or themed exhibitions, they are not entirely introductions of museum relics; instead, real museum objects are used as intermediary to spur experience-sharing by viewers and exchange of sentiments, and help to create an understanding of different cultures and mutual respect. Museum relics are not just singular objective objects, but rather, by rearranging the cultural contexts of relics and viewing them from the perspectives of cultural comparison, we will benefit from diverse knowledge and emotional communication and sharing.

V. Conclusion: From knowing “them/others” to understanding “us”

When it comes to museums, the presentation of different cultures and re-contextualization of material culture has always been a crucial topic in museum research. As such, going to museums to observe different cultures has usually been seen from the perspectives of “others.” What we care about, is the understanding of “our” cultures and realness.

In recent years, the author of this paper has used the case studies of new Taiwan resident-related exhibitions and performances she has curated in recent years, to illustrate that new immigrant cultural performances are a process of moving from knowing “them/others” to understanding “us.” I Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia was based on the policy of “developing new immigrant culture.” The exhibition emphasized “intersection where civilizations meet” and “complex and diverse cultural features” to show the diversity of Southeast Asian countries. “Southeast Asian cultures in Taiwan” shed light on the lifestyles of new Southeast Asian immigrants living in Taiwan. Through the exhibition of “diverse,” “complex,” “local,” “foreign,” “civilian,” and “compatible” Southeast Asian cultures in Taiwan, we can represent the change from “them” to “us.”

Secondly, when we held the “Welcome to the Museum, New Viewers!” as part of the 2015 International

Museum Day theme events, we made use of Southeast Asian cultural image exhibitions, multi-language tours, music performances, cultural market, and lifestyle experiences. We connected the museum and its events to sustainable social development and guided new residents and the general public to learn more about cultural traditions with Southeast Asian characteristics, and experience an emotionally-enriching day at a Southeast Asian cultural bazaar. We also invited the hosts of National Educational Radio, “Happy United Nations” program from Vietnam, Thailand, and Indonesia, to serve as “one-day tour guides.” This gave new residents an opportunity to go to the museum, and make good use of museum resources both as viewers and collaborators in a constructive, collaborative project.

Furthermore, the Museum collaborated with National Educational Radio’s “Happy United Nations” program on the “Old Collection, New Connection: A Joint Program of NMH and NER” project. We used museum relics to connect with the experiences and sentiments of new residents. We explored warm stories from cold relics, and promoted mutual cultural understanding and respect. “Old collection, new connection” was an attempt to present new immigrant themed radio broadcasts in a 3D form. This allowed viewers to see the old relics through the eyes of new immigrants, and promoted cultural comparison exchange and communication. This project and exhibition not only display the feasible strategy for contemporary museum Southeast Asian cultural performances of “relics to people,” “from attendance to participation,” and “from assistance to collaboration,” it has also helped to enact the transformation of museum cultural representation from knowing “them” to understanding “us.”

The number of new immigrants in Taiwan is growing continuously. They have integrated the lifestyles and cultures from their home countries into life in Taiwan. They are not the distant “others” any longer; rather, they have already become an important part of “us.” They have transformed Taiwan’s diverse society and culture. In recent years, The Museum of National History has continued to develop cultural exhibitions that use new residents as the main subjects, that continue to try and develop the collaboration methods of museums and new residents, and that bring them closer to us. Not only are they the new viewers of museum, they are also our faithful partners in cultural empowerment.

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