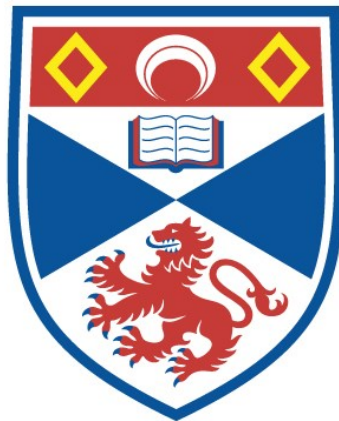


A STUDY OF THE MAJOR PUBLIC MUSEUMS IN
TAIWAN, WITH A FOCUS ON COLLECTIONS CARE

Ying-hsiu Lu

A Thesis Submitted for the Degree of MPhil
at the
University of St Andrews



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Thesis submitted for the degree of

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23 September 1996.



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the Taiwan Provincial Museum;

the Kaohsiung Museum of Fine Arts;

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and most especially, my parents.

ABSTRACT

The origins of museum development in Taiwan date back to the late nineteenth century; however, little was achieved until recently because of Taiwan's unstable social and political situation in the early to mid-twentieth century. People outside Taiwan's major cities had very few opportunities to enjoy museums or other cultural services and facilities; and providing the public with such services and facilities was not considered as important as national economic and industrial construction in the viewpoint of Taiwan's government. But now the situation has changed. According to official statistics published by the Council for Cultural Planning and Development, the central government's cultural policy maker, Taiwan's museums have quadrupled within the last two decades: in 1970 there were only 30 museums in Taiwan, but in 1993 this number had grown to 121. This statistic not only shows that the museum industry has become prosperous, with more and more museums, both public and independent, being founded in recent years, but also that people in Taiwan now have more opportunities to enjoy such facilities and services.

This thesis begins with an introduction to the history of museum development in China and Taiwan, followed by a discussion of the current museum system in Taiwan. Having been ignored for a long time by the government, Taiwan's museum system is usually considered unsound by local artists and professionals in related fields. Public museums in Taiwan have always been operated as social educational organisations and there is a concern that more laws regarding museum management should be enacted in Taiwan. For purposes of comparison, Japan's museum system and cultural policy are also discussed. Both countries have been at the forefront of Asia's booming economy, so the comparison might be useful in identifying the strengths and weaknesses of Taiwan's museum system and may provide a model for its future development. The last part of the thesis focuses on the care of collections at the six major public museums in Taiwan. As the conservation/care of museum collections has become a major issue

world-wide in recent years, it is interesting to see what has been achieved in Taiwan and what the government's attitude towards conservation has been.

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Chapter I

Introduction

The establishment of museums in Taiwan dates back to the period of Japanese Occupation (1895~1945). During that time, three major government-founded museums were set up: a museum specialising in the history of Taiwan's natural science, a forestry museum and a conservatory. However, the main function of these three museums was to support research on behalf of the Japanese authorities. Functions such as exhibition, education and other public services were not fully developed. After the period of Japanese rule, Taiwan was restored to China's national government led by Chiang Kai-shek. China was taken over by the Chinese communists in 1948; Chiang Kai-shek's national government then withdrew to Taiwan, and remained as a political entity as the "Republic of China". Taiwan's government founded several national museums and a provincial museum during the 1950s and 1960s. But due to the unstable social, political and economic situation of that time, the management of these museums was generally neglected.

It was not until the 1970s that Taiwan's government started to turn its attention to cultural development. A cultural development project, one of the 12 national major construction projects, was drawn up. Several national museums and local authority museums (provincial and municipal) were established in some major cities of Taiwan. Also, the government decided to set up regional cultural centres in each county and municipal city in Taiwan, which play a role as multi-functional cultural and educational organisations, providing art facilities (concert hall, or theatre, and art gallery), libraries, art events and social education programmes. This cultural development project began in 1978, and most of the public museums and cultural centres were constructed and began operating between 1981 and 1985.¹

¹ The Council for Cultural Planning and Development, Development of the Regional Cultural Centres Between 1980 and 1990, (Taipei: CCPD, 1991) p.6.

By 1994, there were 103 public and independent museums in Taiwan (including university museums, regional cultural centres, conservatories, and quasi-museum institutions--botanical gardens, zoos, and aquaria are not included)². 83 out of these 103 are public museums, the remaining 20 are independent museums. One third of the 103 museums are located in Taipei, Taiwan's capital (northern Taiwan); of the other counties or cities, each has one to three museums on average, but most of them are small regional/local museums. According to the statistics, among the 103 museums in Taiwan 36 are art museums, 37 are history museums, 24 are science museums, and the other 6 are general museums. However, statistics published by the Council for Cultural Planning and Development show a slightly different picture. According to the resource Cultural Statistics of 1993 published by the Council for Cultural Planning and Development in 1994³, it is estimated that there are 121 museums (not including 20 regional cultural centres) and 281 commercial galleries in Taiwan. 57.85 per cent of these museums, 92.53 per cent of these commercial galleries and the 20 cultural centres were all founded between 1981 and 1993. 89 of the 121 museums are public museums, 32 are independent museums. 35.54 per cent of the museums and 44.48 per cent of the commercial galleries are situated in Taipei. These two statistics might suggest that the distribution of museums is uneven, a majority of them being situated in big cities, especially in Taipei.

At present there are five national museums in Taiwan: the National Palace Museum, National History Museum, National Taiwan Art Educational Institute, National Taiwan Science Education Centre, and National Museum of Natural Science. There are also three more national museums under construction: the National Museum of Marine/Aquarium, the National Museum of Prehistory, and the National Science and Technology Museum. There are four large-scale local authority museums: the

²Statistics from the government publication: Ministry of Education, Discussion on the Managerial problems of Public Museums in Taiwan. (Taipei: Ministry of Education, 1995) p.39.

³CCPD, Cultural Statistics of 1993 (Taipei: CCPD, 1994) p. 34~59.

Provincial Museum, Taiwan Museum of Art, the Taipei Fine Arts Museum and Kaohsiung Museum of Fine Arts⁴.

University museums are not very common in Taiwan, but some do exist in the universities for research and teaching purposes. The largest university museum is the Hwa-gang museum, which was founded by the private Chinese Cultural University in 1963. The holdings of this museum cover works of fine art, Taiwanese folk art, objects of Chinese minority tribes, documents of Chinese history in the early 20th century on the civil revolution and domestic wars, and specimens of natural science. The sum of its collections is approximately 70,000 items.⁵ This museum is open to the public, and exhibitions, out-reach exhibition services and educational programmes are frequently organised. But the oldest university museum in Taiwan was founded by Taiwan's most famous national university, the National Taiwan University.⁶ The National Taiwan University was formerly the Taipei Imperial University, established by the Japanese government. The main focus of its collections is objects/specimens of anthropology, botany and zoology. Since the period of Japanese rule, the university has been collecting specimens of natural science, and conducting excavation and field-work studies of archaeological sites in Taiwan. Now the university is particularly well-known for its collections and anthropological research on Taiwan's aborigines and natives of the southern pacific isles. However, the museum is not open to the public on a regular basis; an appointment is needed when a visit to the museum is desired. Besides, the museum is mainly for research and teaching purposes, therefore, the university doesn't pay much attention to organising exhibitions and other services. Another museum which is well-known for its holdings and research on Asian anthropology and Taiwan's aboriginal culture is the Museum of the Institute of Ethnology. This museum was founded in 1956 by the Institute of Ethnology, which is

⁴See Appendix I. The distribution of the nine major public museums in Taiwan.

⁵Council for Cultural Planning and Development, Directory and Introduction to the Museums in Taiwan (Taipei: CCPD, 1991) p. 131.

⁶*Ibid.*, p. 117.

one of the internal organisations of the national Academia Sinica, Taiwan's premier academic research institute. Up to date, the museum has constructed two permanent exhibitions, one on Taiwan's aboriginal cultures, the other on minority peoples of mainland China. Two temporary exhibitions on the themes of Taiwan's folk religion and natives inhabiting the Pacific Ocean are also installed. This museum, together with the National Taiwan University's anthropology museum, the Taiwan Provincial Museum and the National Museum of Natural Science are the four museums which have concentrated on Taiwan's anthropological study.

There are also small local site museums which are based on historic remains. The two best known museums of this kind are the Folk Art Museum based on Fort Provintia and the Folk Art Museum based on Fort Zeelandia. Both of these sites are located in Tainan city, the oldest city in Taiwan. The two forts were built by the Dutch in the 17th century: Fort Zeelandia, now known as Old Fort of Anping, was completed in 1634, and Fort Provintia, now known as Chihkan Lou, was completed in 1653⁷. These forts were part of the Dutch plans to monopolise trade with China in the 17th century. Dutch troops were sent to strategic points in China's south coast such as Taiwan and Macau; they occupied the Tainan region in 1624 and established a trading station, and built fortresses and churches in southern Taiwan. Fort Zeelandia was the stronghold of the Dutch East India Company, and the Japanese pirates were driven out. The Dutch gradually expanded their power to western Taiwan and colonised the island for 38 years till 1661⁸. However, the Dutch were not the only people to establish rule in Taiwan in the 17th century. The Spanish occupied Keelung, in northern Taiwan, in

⁷The dates are provided from the government publication: Council for Cultural Planning and Development, Directory and Introduction to the museums in Taiwan (Taipei: CCPD, 1991) p.354~356, 374~377. But information obtained from the internet (<http://www.roc.com/twinfo/>) claims that Fort Zeelandia was completed in 1643.

⁸In March of 1661 the Chinese Ming dynasty (AD 1368~1644) general Cheng Cheng-kung (known as Koxinga) laid siege to Fort Zeelandia. Being unable to hold off Cheng's forces, the Dutch surrendered.

1626, and set up an administration there, but were chased back to the Philippines by the Dutch in 1642⁹.

These two folk art museums on the sites of Fort Zeelandia and Fort Provintia were founded by the Tainan city government to preserve the historic sites and to display the local history, historical artefacts and documents. Elsewhere, site museums can vary in size and style: some are restored buildings on a new site or with the addition of extra buildings relocated from other areas, others are a re-creation of the past. A definition of site museums was given by ICOM in 1982: "a museum conceived and set up in order to protect natural or cultural property, movable and immovable, on its original site, that is, preserved at the place where such property has been created or discovered"¹⁰. These two folk art museums are both established on the original sites, and most of the buildings are restored.

Apart from the regional public site museums, there is an independent historic house museum, the Lukang¹¹ Folk Arts Museum, which is run by Lukang Cultural and Educational Trust. This museum is based on a one-hundred-year-old historic house. The owner of this historic house, a celebrity and entrepreneur in Taiwan, donated the house and founded the trust to operate the museum, converted from the historic building. This museum was opened in 1973, and it collects and displays mainly the local history of Lukang, historic objects of daily life, furniture, costumes, and archives. It also contains "period rooms"-reconstructions within the museum of original rooms with contents.¹² However, the main service provided by this museum is its permanent

⁹More detailed information can be seen in: Chin Wang, "Governing Taiwan-a retrospective in the year of the first gubernatorial election," *Sinorama*, vol. 20, no. 1(Taipei, 1995) p. 85~94.

¹⁰From Sandra Shaferlich, "On-Site Museums, Open-Air Museums, Museum Villages and Living History Museums: reconstructions and period rooms in the United States and the United Kingdom," *Museum Management and Curatorship* 12 (1993) p. 43~61.

¹¹Lukang is a historical town in Taiwan, situated in mid-west coast of Taiwan. In the early days, this town was famous for its busy cross-strait (China and Taiwan) trade and local fishery industry.

¹²See Sandra Shaferlich, "On-Site Museums, Open-Air Museums, Museum Villages and Living History Museums: reconstructions and period rooms in the United States and the United Kingdom," *Museum Management and Curatorship* 12 (1993) p. 47.

exhibitions. Another important independent museum is the Chang Foundation, one of the best independent art museums in Taiwan, founded by a local enterprise in 1991 in Taipei. This museum is also run by a charitable trust. It is a museum of traditional Chinese art and antiquities. Its holdings include ancient Chinese pottery, porcelain, carvings, snuff bottles, coins, calligraphy and ink paintings. Famous for its exquisite collections, the museum also loans its collections to other public museums for exhibitions. Moreover, some museums in Japan and mainland China have also borrowed collections from this museum.

There are also many quasi-museum institutions in Taiwan. The establishment of such quasi-museums in Taiwan has grown in recent years. Both the Council for Cultural Planning and Development, the central government's cultural policy-maker, and local authorities encourage private businesses or local cultural groups to set up such organisations, including theme parks, folk villages, and local museums based on historical sites/buildings. However, these institutions usually are more commercial and tourist oriented. The phenomenon also shows that today in Taiwan the leisure tourism industry and heritage industry are interrelated. We may consider, for example, the Formosan Aborigine Cultural Village and the Museum of Guinness World Records. These two quasi-museums were both founded by private enterprises. The Formosan Aborigine Cultural Village was established in 1986. It aims to preserve aboriginal culture and the history of Taiwan's nearly 325,000 native aborigines. Using the theory of open-air museum and living history museum, this village was divided into nine areas, each area presenting one tribe's culture and history¹³. Each area also presents reconstructions of room settings, or usually, entire sites, including people within the displays to convey the human context as well as the physical objects. Groups from each of the nine tribes, wearing authentic clothing and adornments, gather regularly in the village to perform traditional aboriginal songs and dances. They also demonstrate their unique skills by using traditional tools to make exquisite handicrafts and items of

¹³There are nine major aboriginal tribes in Taiwan.

daily necessity. As for the Museum of Guinness World Records, established in January 1996, it is Asia's first and the world's largest museum of this kind, according to Steve Day, the chairman of this organisation. It is a joint venture between the British Guinness Beer Co. and Taiwan's Golden World Corporation. One of the main attractions at the museum is a display of more than 200 unique items from Britain, including model exhibits. In addition to interior exhibits, the museum also has an outdoor theme park. Some real live record holders from around the world also give demonstrations of their particular talents or peculiarities at the museum. This museum is said to be an excellent way of promoting trade and cultural exchanges between Britain and Taiwan, according to the museum's vice general manager Alvin Cheng¹⁴.

After the central government's decision to construct regional cultural centres in each county and municipal city, the government set up the Council for Cultural Planning and Development as its cultural policy-maker. This council works closely with the Ministry of Education because the Ministry of Education is answerable to central government for the operation of Taiwan's public museums and other cultural organisations. The Ministry of Education is in charge of the construction of the cultural centres' physical buildings, facilities, drawing up their administrative organisations and framework and providing funding, while the Council for Cultural Planning and Development is responsible for designing, supervising and promoting these cultural centres' programmes, and the recruitment of their staff. Today there are 20 regional cultural centres in Taiwan, and 18 of them have established or planned to establish museums. The Council for Cultural Planning and Development plans and decides the style or characteristic of the museums affiliated to the cultural centres. It is generally based on each local city/county's peculiarity such as local history, local art/craft manufacturing technique, local culture-related industry and natural resources¹⁵. The funding for operating these museums is provided by the Council for

¹⁴Information from *The China Post*, 11 January 1996, Taipei.

¹⁵See Appendix II. The distribution and types of local museums affiliated to regional cultural centres.

Cultural Planning and Development, the Taiwan Provincial Government, and local governments.

A decade ago, people outside Taiwan's major cities had few opportunities to enjoy activities such as exhibitions and art performances. Besides the holiday festivals sponsored by local temples, community cultural activities were scarce. The facilities simply did not exist, and few people had experience of organising or sponsoring such events. But today all this has changed. In the early 1980s many regional cultural centres opened as part of a central government plan to develop Taiwan's cultural infrastructure. Currently twenty cultural centres are in operation, with two more set to open before 1997. By then, every county and major city will have its own centre. In recent years, the cultural centres have begun making a difference in their communities. Their success can be traced back to several factors. For one thing, the economic prosperity of the past decade has stimulated people to expand their social and cultural spheres. In addition, the end of martial law in 1987 and the subsequent strides in democratic development have given rise to broader-based cultural opportunities across Taiwan and a new-found sense of local community pride¹⁶.

Most of the centres now have full programme schedules--often featuring several hundred activities annually and a yearlong waiting list for anyone wanting to use the performance and exhibition facilities. According to the Council for Cultural Planning and Development, an estimated total of nearly 7,000 activities were held at the twenty cultural centres in 1994, or an average of about 350 at each one¹⁷. These activities featured local artists and community-based groups as well as Taipei-based performing troupes and international groups. Most centres also sponsor a number of performances every year at outside venues such as area colleges or temples. Most of the cultural centres have also established museums and long-term research projects that reflect

¹⁶Eugenia Yun, "Cultural Development: from ugly ducklings into swans," *Free China Review*, vol. 45, no. 10 (Taipei, 1995) p. 6~7.

¹⁷*Ibid.*, p. 7.

some unique feature of the surrounding area. For example, in Taoyuan county, long famous for producing hand-crafted wooden furniture, the centre houses a special collection of traditional Chinese-style furniture; the cultural centre in Nantou county features a museum on bamboo craftsmanship and in Hsinchu city the emphasis is on glass-making.

But such success did not come easily or quickly. When they first started opening up in the early 1980s, the cultural centres were often criticised for being a waste of taxpayers' money. Most of them have good quality, attractive buildings, but the interior space was often poorly conceived. And little money was allocated for improvements, either by the local or central government. But more important, most cultural centres fell far short when it came to professional personnel and inspired programmes. When the centres did manage to stage a performance or install an exhibition, they had difficulty attracting audiences, even though the programmes at that time were free of charge. One of the biggest reasons for the initial failure was simply that the government had little experience in running such facilities. As a result, the cultural centres tended to fall back on student and amateur performances and exhibitions. Staff members often had no idea how to search for local talent, such as respected craftsmen or traditional performers.

But the situation began to turn around in the late 1980s. The cultural centres got their first boost when some local politicians began to recognise their potential as tools for upgrading the community and for building ties with their constituents. Most cultural centre directors also agree that having a mayor or county magistrate who pays attention to cultural affairs is the first step to success, especially because it is this person who selects the centre's personnel and largely determines its budget¹⁸. Another reason for their success is that the Council for Cultural Planning and Development changed its policy, giving priority to community-oriented development. In the past, the

¹⁸Ibid., p. 9.

CCPD had little interaction with the regional cultural centres. It tended to favour a trickle-down policy of cultural development and concentrated on building major resources in Taipei. The council did provide subsidies for the centres, amounting to about NT\$ 15 million (about 375,000 pounds sterling)¹⁹ each per year, and used the sites for the council's own annual National Festival of Culture and Arts. But the council planned these events largely on its own, with little input from the cultural centres. Now the CCPD has concentrated on establishing a stronger relationship with the regional cultural centres and on encouraging the centres to become more independent and creative in developing their own resources. The council continues to set the festival's overall theme and to provide the major part of the budget, which averages NT\$ 4.5 million (about 112,500 pounds sterling)²⁰ for each cultural centre. But it now requires the individual facilities to plan their own activities. This annual national festival of culture and arts is mainly focused on cultural-related industries, and each centre developed programmes around its regional speciality, including traditional agricultural skills and products, tea farming, paper-making, glass-making, wood-carving, and indigenous tribal crafts. The new responsibility for managing the festival has been a major impetus in getting the cultural centres to assume a more active role in community cultural development.

Recently, in January 1996, the issue that Taiwan's National Palace Museum decided to loan collections to American museums on US tour aroused tremendous controversy. This issue had revealed the unsoundness and weakness of the laws applied in Taiwan as well as the government's unprofessional attitude when dealing with museum affairs. It was decided that 475-piece collections of Chinese art and antiquities from the National Palace Museum would be put on display from March 1996 at the Metropolitan Museum of Art in New York, the Art Institute of Chicago, the Asian Art Museum in San Francisco and the National Gallery of Art in Washington D.C.. This

¹⁹Ibid., p. 11.

²⁰Ibid.

exhibition became an embarrassment to Taiwan's government, which had hoped the tour would promote Taiwan's image abroad, not raise protests at home. In January 1996 before these collections were sent to the US, objections were raised to the exhibition. Many of Taiwan's local art-lovers and art groups/societies were critical that the National Palace Museum shouldn't let some of the collections, which are extremely fragile and not in good condition, go abroad. Another concern is that the imperial collections in the National Palace Museum confer a symbolic legitimacy on the regime which holds them. In other words, there is fear that China may claim ownership when these collections are in the United States. The last criticism was that Taiwan's government agreed to split the US\$ 6.2 million exhibition cost with the Metropolitan Museum of Art in New York, which proposed the tour. Some people considered that this travelling exhibition was a political gesture rather than a promotion of Chinese art and culture. Bowing to pressure from art-lovers and art groups, the government decided to withdraw 23 fragile art objects from this exhibition, and a US judiciary guarantee was obtained to ensure that all of the collections will come back to Taiwan after the exhibition²¹. However, this issue has shown the government's lack of professionalism when dealing with such affairs. The government should strengthen its legislation regarding the preservation of cultural heritage in Taiwan. Although the government had already enacted a Law for the Preservation of Cultural Properties, there is a need to enforce the law. Other laws dealing with museum management should also be legislated.

The purpose of this thesis is to give an overall picture of cultural services in Taiwan, and focus on the management system of the public museums and public services provided by them. The second chapter concentrates on the historical background of museums development from the time of imperial China to democratic Taiwan, and also explains the development and nature of the nine major public museums in Taiwan, which are: the Taiwan Provincial Museum, the National Museum of History, the

²¹Information from The China Post. 16, 24 January 1996. Taipei.

National Taiwan Science Education Centre, the National Taiwan Art Educational Institute, the National Palace Museum, the National Museum of Natural Science, the Taipei Fine Arts Museum, the Taiwan Museum of Art and Kaohsiung Museum of Fine Arts. The third chapter outlines the management system, including the legal status, administrative framework, personnel and financial management of the major public museums in Taiwan. Chapter four discusses Japan's cultural policies, laws for preservation of cultural heritage and museum system, as both Japan and Taiwan have come of age in the modern industrial world after the end of World War II. Both countries share a similar culture, overlapping histories and belong to the same language group. Both have been at the forefront of Asia's booming economy. Comparisons are made between these two countries' cultural policies, laws for preserving cultural heritage and museum system. Such a comparison may indicate the differences and similarities of Japan's and Taiwan's attitude towards their cultural services and cultural preservation, and so may be useful in identifying the strengths and weaknesses of Taiwan's museum system and may provide a model for its future development. Chapter five focuses on the surveys of the care of collections at the major public museums in Taiwan. Since the history of museums in Taiwan is very young compared with that in the western world and the science and technology of conservation did not start (and was not considered important) until lately, it is interesting to see the condition of the collections at Taiwan's major public museums and the museum authorities' attitude towards conservation/care of collections.

Chapter II

The Development of the Major Public Museums in Taiwan

The Early History of Collecting and Museums in China¹

The establishment of modern museums in China did not start until the late 19th century and early 20th century. However, for thousands of years in imperial China many dynasties had already set up various cabinets and galleries to house the royal collections of curiosities. The cabinets and galleries which gathered and housed emperors' collections of curiosities in ancient times were, to some extent, the forerunners of modern museums. The difference between these two is that the imperial collections belonged to the emperors and were only accessible to the royal family. They were not open to the public.

According to historical record the Chou dynasty (1122~221 BC) was the first to establish such cabinets to keep curiosities and religious/ritual vessels. In the Han dynasty (206 BC~AD 221), an institution was set up in AD 178 where the emperor ordered the display of portraits of Confucius² and his disciples. This institution was similar to the art academy today; and the function of displaying the portraits of the sages to the public was very much the same as the display rooms affiliated to the universities today. In the Sung dynasty (960~1279) the emperors also liked to build libraries in the palace where they displayed the portraits of late emperors for the purpose of worshipping them. In addition, the royal collections were all documented and registered, and catalogues of these collections were compiled at the command of the emperors. The earliest records which indicate the existence of some basic collections management practices, such as documentation and registration, date from the Sung Dynasty. In the Ming dynasty (1368~1644), portrait galleries were divided

¹ See Appendix III. Dynastic Chart of China.

² 551~479BC.

into two kinds. One displayed the portraits of late emperors; another displayed the portraits of the ministers who were meritorious and contributed most to the empire. Many paintings and mural paintings depicting war scenes and historical epics were also displayed in such galleries. The purposes of these galleries were mainly to praise the sages so as to set a model for the people; they thus had educational and memorial functions. Apart from the imperial collections of curiosities, it was also common for private people, especially scholars or literary men, to collect works of art, jewellery and other artefacts in historic times. It was fashionable for such people to collect and show their collections to each other. People believed that it could inspire them and elevate them to a higher status.

The imperial collections were also considered as trophies when one dynasty took over the previous dynasty in Chinese history. For example, the Sung dynasty was taken over by the Yuan dynasty³ (1279~1368), and all the imperial collections of the Sung dynasty were plundered by their successors. In 1368 the Yuan was destroyed by the Ming dynasty (1368~1644), and the imperial collections again were taken over by the Ming. The Ming was succeeded by the Ching dynasty (1644~1911), the Manchus, and again the imperial collection came under the control of the Ching. During all these times of war, many of the imperial collections had been lost, but the third emperor of the Ching dynasty, Chien-lung (1736~1795), who was especially interested in collecting works of art, re-discovered most of the lost imperial collections and brought them back to his palace, the so-called "forbidden city" in Beijing. After the national government⁴ of the Republic of China was established in 1911, the last emperor of the Ching dynasty was still permitted to live in the palace. From 1911 to 1924, numerous imperial collections were stolen, sold and transported outside the palace illegally by the

³ Established in 1279. Kublai Khan completed a sweep of the Sung dynasty and the Mongols controlled all of China.

⁴ The government was led by the nationalist party, the Kuomintang, which was the former revolutionary alliance led by Dr. Sun Yat-sen. After the Chinese communists took control, the nationalist government led by Chiang Kai-shek moved to Taiwan.

former emperor and members of the royal family. The establishment of the National Palace Museum in 1925 in Beijing was meant to stop this illegal sale or transportation of the imperial collections. Since then, the national government had taken custody of the imperial collections. What had been a private collection passed on over the centuries from one dynasty to another became the common inheritance of all Chinese.

The Establishment of Museums in the Late 19th and 20th Century in China⁵

The first museum established in modern China was the Sikowei Museum, which was set up by a French priest, Pierre Heude, in Shanghai in 1868. Then in 1872 the North China Branch of the British Royal Asiatic Society set up a museum in Shanghai too. However, these two museums were not founded by Chinese people. The first museum established by Chinese people was the Nan Tung Museum which was founded in 1905 by Chang Chien, a local entrepreneur in Shanghai. In 1910 the Ching government set up an official organisation, the Educational Hall of Nan Yang Industrial Exposition. Since then, many similar organisations were established in different provinces. The first public museum set up after the establishment of the national government was the National History Museum, which was founded in 1912 by the Ministry of Education and was located in the former imperial university (Kuo Tze Chien) of the Ching dynasty in Beijing. In 1914, the national government also set up the Beijing Ancient Relics Exhibition Hall, with collections which were from part of the Ching imperial collections housed in the temporary palaces of the emperors on tour in Liaoning and Jehol provinces⁶. By 1921, according to the record of the First China's Education Annals, there were thirteen museums in China. Since then, many more museums were established in China, as local authorities separated museums from public libraries.

⁵ Information used in this section is from Ignatius T. P. Pao, The History of Chinese Museums, (Taipei: National Museum of History, 1965).

⁶ Two provinces north of Hopei province, where Beijing, the capital, is situated.

After the national government was established, China was still in turmoil, because of regional militarism, especially in the north of China. During the first two decades of the Republic, China had been fractured by rival military regimes to the extent that no one authority was able to overcome all rivals and to create a unified and centralised political structure. It was not until 1927 that the nationalist troops led by Chiang Kai-shek conquered all the regional military regimes and unified China. A new national government was established by Chiang Kai-shek in Nanjing. Before 1927, Beijing city was under the control of the local military regimes. It seemed that the national government was the authority to take charge of the imperial collections, but in fact the leaders of the Beijing military regimes had strong power to interfere with the plans for the collections made by the national government. Some of the leaders of the military regimes had tried to use some collections for their own advantages. To them, the imperial collections not only meant wealth, but also symbolised power. Besides, the former emperor and the members of the Ching royal family also wanted to take back some of the collections. These collections could not only bring them money and take care of their living expenses, but also help the royal family to build close political relationships with the Japanese and local militarists. The royal family often sent objects from the collections to the leaders of the Japanese and Chinese regional military regimes as gifts in exchange for terms allowing them to live in the palace, and providing money for their living. Therefore, the management of the imperial collections became a highly political issue. Because of the unstable political situation in Beijing, during a power reorganisation in the Beijing government the royal family were expelled from the palace and the government took charge of the palace in 1923. A management committee which conducted the stocktaking, registration and documentation of the imperial collections was formed by the Beijing government. Parts of the private collections were returned to the last emperor. In 1925, the national government established the National Palace Museum, which was not yet an official organisation but a charitable trust. Its governing body was a trustee board who were in charge of the museum's policies and finance, and took custody of the collections.

However, the imperial collections were still in a critical situation; it was not until 1927 that the nationalist troops conquered the Beijing military regimes and secured the safety of the collections.

In 1928 the national government enacted the "Organisation Law of the National Palace Museum" which defined the national government as the governing body of the museum. A committee was also formed to manage the administration and finance of the National Palace Museum. From then, the Palace Museum became a national organisation. Three departments were set up under the Palace Museum, the department of antiquities, the department of historical books and the department of archives. Three committees were also established to examine the collections. During that time, research on the collections was carried out and published in three journals produced by the Palace Museum; progress on registration and making duplicates of the collections, and organising exhibitions was also achieved. However, in 1933 Japan invaded north-east China. Concerned that the war might endanger the security of the collections in the Palace Museum, the national government decided to transport the collections to the south. Following the outbreak of the Sino-Japanese war in 1937, which lasted till 1945, the collections from the Palace Museums were housed in the south of China.

In 1934 the national government amended the Organisation Law of the National Palace Museum and the Executive Yuan became the governing and supervisory body of the National Palace Museum. Although China was suffering from the war with Japan, two travelling exhibitions were still organised to England (in Burlington House of the Royal Art Academy, London) in 1934 and Russia (in St. Petersburg) in 1940. After the national government's victory in the war with Japan, the Chinese communist rebellion followed. In 1948 the national government decided to withdraw from China to Taiwan. The collections from the National Palace Museum, the National Central Library and the National Central Museum were also transported to Taiwan. Today there is still a

Palace Museum in Beijing based on the imperial palace and holding part of the historical imperial collections, but most of the best collections are in Taiwan.

Following the foundation of the National Palace Museum in 1925, many national and local authority museums were also established in China. In 1928 the Honan provincial government founded the Honan Ethnological Museum, which was based on the excavation of the remains from the Shang dynasty (1766~1122 BC); afterwards it was reorganised as Honan Provincial Museum. In 1929 the Beijing Experimental Farm was reorganised as the National Beijing Natural Museum, which was the first natural science museum in China. In the same year the Central Academia Sinica founded the Natural History Museum in Nanjing. In 1933 the national government decided to found the National Central Museum in the capital of the Republic of China, Nanjing. A planning committee for the National Central Museum was set up. This museum planned to cover the fields of natural science, modern technology and industry, archaeology, ethnography, historical antiquities, and works of art. However, because of the war with Japan, the establishment of the National Central Museum failed. The collections of this museum were transported to Taiwan in 1948. In addition, the national navy school set up the Maritime History Museum in 1935. Before the outbreak of the war with Japan, there were approximately 80 museums in China, which shows that the development of museums in China had progressed significantly since 1921, when 13 museums existed. However, during the wartime with Japan, most of the museums' activities and businesses were stopped. Many museums were destroyed by the war.

The Development and Nature of Major Public Museums in Taiwan

The establishment of museums in Taiwan dates back to the period of Japanese

Occupation⁷. The first museum in Taiwan, founded by Taiwan's Japanese authority in 1899, was mainly concentrated on the industrial collections and local industrial and agricultural products and was under the control of the Bureau of Construction of the Civil Department. In 1908 the Japanese authority in Taiwan enacted a statute which defined this museum's policy, which was to collect, research and display artefacts and specimens about Taiwan. Four departments were set up in the fields of zoology, botany, mineralogy and history. Earlier, in 1906, Taiwan's Japanese governor had decided to establish a new building for this museum in memory of the two former Japanese governors of Taiwan. The funding for building this purpose-built architecture was mainly raised from Taiwanese people. In 1915, the museum moved into the new building. In 1926 the museum was reorganised as one of the subordinate organisations under the Bureau of Education. In general this museum had contributed much by conducting research in the fields of natural science and aboriginal culture of Taiwan. This museum became the Taiwan Provincial Museum after the Second World War. Other museums or such institutions established under Japanese authority included a forestry museum, founded in 1919, and a conservatory in Taipei, founded in 1938. Thus there were only three museums in Taiwan during the reign of Japan; however, this was reasonable development considering the social background of Taiwan at the time. This contrasts with the situation in the early decades after the Chinese national government moved to Taiwan, when the development of museums was in regression. This was because the national government was preoccupied with the war against the Chinese communists and the social, economic and political situation in Taiwan was very unstable and poor; therefore, the national government did not pay much attention to the management of museums taken over from Japan.

I. Taiwan Provincial Museum

After the restoration of Taiwan to Chinese national government in 1945, the memorial

⁷ Taiwan was one of Japan's colonies during 1895~1945. In a war between Japan and Ching government, China's last dynasty, China was defeated and government ceded Taiwan to Japan.

museum founded under Japanese authority was reorganised as the Taiwan Provincial Museum, which was the first public and natural science museum in Taiwan. But the museum's building had been damaged by bombing during the Second World War and the Museum's collections were almost dispersed. The collections had been reduced from 23,268 items (in 1915) to 8,864 (in 1946). It was not until 1953 that the numbers of the collections increased to 17,952. The collecting policy of the Taiwan Provincial Museum still concentrated on specimens and artefacts of natural science in Taiwan, such as, ethnography, zoology, botany and geology. In the first decade of the Taiwan Provincial Museum, much attention was concentrated on the translation of the documents written in Japanese into Chinese. Also, research was carried out on Taiwan's natural science. Two academic Journals were produced, one is the *Quarterly Journal of the Taiwan Provincial Museum* (published in English), another is a journal produced annually which is also focused on the academic study of natural science in Taiwan. From the 1960s to 1970s, the major policy of the Taiwan Provincial Museum is that it was defined specifically as an Ethnography museum. The direction of the museum's research and collecting policy was also concentrated on field-work investigation and documentation. However, the idea of being an ethnographic museum did not win agreement from the museum's governing body, the education department of the provincial government. The government believed the museum should pay more attention to holding art exhibitions, which would promote the social education of the public, instead of concentrating on "behind-the-scenes" research work. Therefore, many art exhibitions were organised, although they had barely anything to do with the museum's policy as an ethnography museum. Meanwhile, ideas concerned with promoting the study of Taiwan's natural science did not gain support from the government. In the 1980s and 1990s the situation has improved. The government has recognised the Taiwan Provincial Museum as an academic research institution instead of simply a social educational institution. The museum has concentrated on the research projects and educational programmes. The exhibition programmes are currently concentrated on natural science, and programmes of art exhibitions are

decreasing. In addition, a new building was constructed for storage and research space. Computerisation of the documentation of collections has also been accomplished. In 1993 the total amount of the museum's collections increased to 54,800.

The building of the Taiwan Provincial Museum has existed for more than 80 years. A building of this age is probably common in western countries, but in Taiwan, because of the historical and political turmoil and economic growth after the Second World War, it is difficult to find a building of 80 years or older. People have lobbied the government to preserve the building of the Taiwan Provincial Museum, not only because of its beautiful classic European style, which is unique in Taiwan, but also the historical significance that it was a colonial product constructed under Japanese rule. Some people believe that the museum building should be regarded as historical heritage. Today, more and more buildings constructed during the time of Japanese Occupation or earlier have been demolished; it seems that people in Taiwan often prefer building new and modern architecture to preserving old, historic buildings. It is ironic that the government would rather spend money on constructing new museums which they consider the best way to preserve cultural heritage, rather than to concentrate on the preservation and management of the historic built environment (buildings, streets, remains, etc.) which is in critical condition. The preservation and conservation of the physical cultural heritage should be ranked as a higher priority.

II. National Museum of History

In 1955, the Ministry of Education established the National Museum of History, in part to encourage cultural exchanges and expand Taiwan's international relations, and in part to raise the level of historical and cultural education in Taiwan. The wooden structure that first housed the museum had originally been an official display house for commercial products during the period of Japanese occupation, and later served as housing for families of the Postal-Telegraph Bureau that had come from mainland China. The construction of the present museum building was finally completed in 1970.

Located in the botanical garden area of Taipei, the National Museum of History shares the area with the National Taiwan Science Education Centre and National Taiwan Art Educational Institute. The museum was originally named as the "National Fine Arts Museum of History and Culture", later to be known as the National Museum of History. The museum is committed to promoting Chinese culture through the preservation of its collections, and it aims to provide an educative stimulus for the public. As the first museum of history and antiquities in Taiwan, it displays the vestiges of the evolution of Chinese civilisation. It is the aim of the museum to use the relics of previous generations to elucidate the stages of development of their culture. Thus the emphasis of the museum is on the articles of daily living, artistic creations, historical documents, and folk arts left behind in the process of the quest to enrich and improve Chinese people's way of living.

During 1956 and 1957, the museum greatly increased its holdings when it took over the collections of the Honan Provincial Museum, which had removed to Taiwan. In addition, the National Museum of History received artefacts returned to the Chinese national government by Japan after the Second World War. The most important of these acquisitions were bronze objects (dating back to the Chou dynasty 1111~221 BC) which were excavated from Honan province, prehistoric pottery (dating back to the Neolithic Age 3190~1750 BC), Han⁸ green-glazed pottery, six-dynasties⁹ burial figurines and Tang¹⁰ Tri-colour Pottery. These now form the primary assets of the museum. Besides, this museum also houses great collections from individual donations. The collections of the National Museum of History may be divided, according to material, process of manufacture, and application, into ten categories: bronzes, which include Shang and Chou dynasty ritual vessels, musical instruments, weapons, and drinking and eating vessels; pottery, which include various pieces of ancient pottery,

⁸ Han dynasty, 206 BC~AD 220.

⁹ The six-dynasties period is regarded as China's Dark Ages, from 221 BC~AD 589.

¹⁰ Tang dynasty, AD 618~907.

Han dynasty green-glazed pottery, burial figurines of the Han and Tang dynasties, Tang tri-colour pottery, six dynasties clay figurines representing the twelve animal signs of the zodiac; jade, including ancient jades of the Shang and Chou dynasties and carved jade pieces and ornaments of the post-Han period; historical Chinese inscriptions, which include oracle bones, Han dynasty ornamental tomb bricks and stone slab tiles, rubbings from bronzes, steles and seals; porcelain, which includes specimens of the fine china from the Sung, Yuan, Ming and Ching dynasties; coinage, including Shang and Chou dynasty metal currency and coins, paper money, ingots, and coin moulds from various periods; crafts, which includes enamel ware, lacquer ware, carvings, embroidery, silver ware and furniture; objects of religious art, which include sculpture, wood carvings, bronze Buddhas, clay amulets, miniature pagodas, guardian gods, Tibetan paintings; folk arts, including various utensils used in daily life; Chinese painting and calligraphy, which includes works of art from Sung, Ming, Ching and contemporary artists. The current collecting policy of the National Museum of History is still focused on the acquisition of historical artefacts which could present the situation of people's life and society in ancient China and artefacts of academic, historical and educational value. The artefacts which are good mainly because of their fine artistic value are ranked as second priority in the collecting policy. Moreover, in recognition of the significance of the Taiwan regional culture and folkarts, which has been neglected by the authority for a long time, collecting and research in this field is also regarded as important in the National Museum of History. A special panel to carry out this task was formed in 1995. Now the total amount of the museum's holdings exceeds 50,000 items¹¹.

In the early decades of the National Museum of History, reproductions, models, and photography were temporarily the focus of the exhibits because of lack of funding. Later, more and more facilities for exhibitions were developed. The exhibitions

¹¹ Statistics from National Museum of History, *National Museum of History: Visitors' Guide* (Taipei: NMH, 1995).

programmes organised in the National Museum of History are primarily focused on its own collections. Permanent exhibitions are arranged according to the categories of the museum's collections, including bronzes, pottery, jade, coinage and ethnography. Special annual exhibitions are also organised on special themes which are also based on the museum's collections. Apart from the display of the museum's collections, some international travelling, loaned and joint exhibitions are also organised. One of the most successful international exhibitions organised by the museum was the "Ancient Chinese Commercial Porcelains" in 1992. In this exhibition, museums from England (the British Museum), Belgium (Musée Royal d'Art et d'Histoire, Brussels), France (Musée National des Arts Asiatiques Guimet, Paris), the US (The Museum of Fine Arts, Boston), South Africa (Cultural History Museum, Capetown) and other countries also brought their collections of Chinese Commercial Porcelains to the National Museum of History and took part in the exhibition.¹² The museum has also allowed its collections to travel abroad on a regular basis. Many exhibitions organised by the National Museum of History are exported to foreign countries. This is one factor which distinguishes it from the National Palace Museum, which is generally unable to engage in such cultural exchanges despite having a wealth of valuable art objects, since they have been designated as national treasures and cannot be transported abroad unless with the permission of the central government. Therefore, the national mission of engaging in cultural exchanges is left to the National Museum of History.

Today, the emphasis of the National Museum of History is on research into the historical development of Chinese culture, with the history of civilisation as the focus supplemented by institutions, works of arts, and crafts. It is hoped that the museum will be able to present a picture of the life of Chinese in past centuries including food, dress, habitations, ceremonies, festivals, religion, and amusements. Although the

¹² Shu-lih Chou, "The National Museum of History Celebrates Its 40th Year," *Cosmorama* January (Taipei, 1996): 19-20.

museum's development has been restricted by space, a plan for its expansion is included in the re-development scheme for the botanical garden area. In due course the museum will feature three individual exhibition halls for objects from mainland China, local regions and overseas. Preparations are also being made for an authentication room and a conservation workshop.

III. The National Taiwan Science Education Centre

The National Taiwan Art Educational Institute

In the 1950s, two national museums were established. One is the National Taiwan Science Education Centre, the other is the National Taiwan Art Educational Institute. These two institutions and the National Museum of History are all situated in the Taipei botanical garden area. However, different from other museums in Taiwan, these two museums are more concentrated on their educational function. They are named as the Taiwan Science Education Centre and Taiwan Art Educational Institute, but the word "Taiwan" here does not imply that the collections of these two institutes are solely Taiwanese, but rather that the major mission of these two institutes is to distribute their educational programmes and services throughout Taiwan.

The government planned to construct a science centre in 1949 in recognition of the importance of science to the rejuvenation of Taiwan, and the National Taiwan Science Education Centre was founded in 1956 by the Ministry of Education. It was the first science museum in Taiwan; but whether it is appropriate to call it a museum or a science centre is questionable. Although it has functions of research, education and exhibition, it does not collect specimens in the field of science. As mentioned above this science centre was established to promote and encourage science education for the public, therefore, its definition, management policy and activities are slightly different from science museums. The National Taiwan Science Education Centre has focused on the promotion of science education in primary and high schools in Taiwan through its permanent exhibitions, science facilities and various educational programmes. Four

permanent exhibitions are set up in the Centre, featuring different themes. "Man and Environment" presents the current environmental problems/pollution and man's impact on nature in Taiwan. "Ancient Chinese Scientific and Technological Inventions" displays reproductions and models in the fields of astronomy, physics, mathematics, agriculture, medicine, transportation and articles of daily use. "Physical Science" exhibits instruments and models produced by the science centre. The "Science of Life" exhibition is designed to explain the human body and the variety of living creatures, and ecology. Educational programmes include a science workshop, which is open to primary and high school students and held in the summer every year. The science study workshop is organised in an inspiring way to teach students physics, chemistry, biology, mathematics, and applied science. To popularise science education in Taiwan, the National Taiwan Science Education Centre also sponsors several science study programmes for students in counties and towns with less educational resources. Other science education programmes include scientific experiments which take place in the physics, chemistry and biology laboratories, micro projection and astral projection programmes, a science tour and the national primary and high school science fair.

The current management policy of the National Taiwan Science Education Centre continues to focus on the promotion of science education in Taiwan. In the future the science centre will move to a new building located in rural Taipei and the present building will be taken over by the National Museum of History. In addition, to keep present functions and facilities for exhibition and education, the science centre will strengthen its facilities for conducting scientific experiments and install more interactive exhibitions and facilities for the public. The organisation of more travelling exhibitions and scientific activities to local areas is also deemed a high priority.

The National Taiwan Art Educational Institute was established in 1957. In 1994 this institute borrowed part of the building of the National Chiang Kai-shek Memorial Hall and opened another gallery. This branch has increased more space and facilities

because the main building of this institute in the botanical garden area is too small. Similar to the National Taiwan Science Education Centre, the National Taiwan Art Educational Institute regards itself as an educational institute, which promotes and popularises art education throughout Taiwan. Therefore, collecting is not considered essential in its policy. The funding allocated for the purchase of artwork is trivial; most of the funding is devoted to the organisation of exhibitions and educational programmes. The National Taiwan Art Educational Institute mainly collects contemporary works of art. However, there is no clear and definite collecting policy. The collecting methods are various, from purchase of artworks exhibited in this institute, donations from artists, to the transfer of most of the holdings from the government (most are prize-awarded pieces from the art competitions organised by the government). With regard to its exhibition service, most of the exhibitions arranged in this institute are temporary shows from outside artists. Permanent and temporary exhibitions based on its holdings are few; the reasons for this are that its own collections are meagre. One of the main purposes of this institute is to encourage and advocate local artists through displaying their works of arts. Apart from the on-site exhibitions in its main building, many travelling exhibitions are organised to local communities and rural areas of Taiwan, which is deemed as an important educational activity. In the future, the National Taiwan Art Educational Institute will still concentrate on the promotion of art in Taiwan. And this institute plans to construct a new building and move to southern Taiwan. The present building will be taken over by the National Museum of History.

The National Taiwan Science Education Centre and the National Taiwan Art Educational Institute were founded for the purpose of promoting science and art education in Taiwan, so they should be considered primarily as educational institutes rather than museums. However, they have been included in this thesis because they were established in a different period in Taiwan's history, and they made a major contribution in fostering science and art education throughout Taiwan during that time

(1950s~1970s). Today many more public museums have been established and more and more are under construction, so these two institutes are facing more competition. The current policy for these two institutes, with plans to expand their organisations and build new buildings, indicates that changing from being simply educational institutes into multi-functional institutes is necessary for their survival.

IV. The National Palace Museum

In 1949, after the holdings of the National Palace Museum, National Central Museum and National Central Library were transported to Taiwan, a management council was established by the government to take charge of the business of these three organisations. In 1954 the National Central Library was re-established in Taipei and the management council was reorganised as the Management Council for the National Palace Museum and National Central Museum in 1955. It was in charge of all the affairs of these two museums. Some temporary exhibitions based on the holdings of these two organisations were arranged for the public. It was not until 1965 that the government incorporated the National Central Museum with the National Palace Museum and re-established the National Palace Museum in Taiwan. Standing in its scenic hillside setting in the northern suburbs of Taipei, the museum's building presents an imposing exterior of traditional Chinese palace architecture. Today, the museum site reflects the steady expansion which has taken place since its formal opening to the public in 1965. Improvements in the interior layout and facilities have also helped the museum to carry out its versatile functions of preserving and maintaining its collections, while simultaneously providing facilities for research, educational outreach, and recreation.

As its name implies, the National Palace Museum owes its priceless collections to the successive Chinese imperial collections built up over a thousand years by the Sung, Yuan, Ming and Ching dynasties. The collection is at its most comprehensive in the areas of ceramics and porcelain, Chinese calligraphy and painting, and ritual bronzes.

In addition, it also includes many fine examples of jade, lacquer ware, curio cabinets, enamel wares, writing accessories, carvings, embroidery, rare books, and Manchurian and Mongolian archives. Its present scope is an impressive testimony to each imperial dynasty's concern and interest in amassing fine collections. Today its collections range from the artefacts of the Neolithic Age (3190~1750 BC) to contemporary works of art. The collecting policy of the National Palace Museum is focused on the acquisition of historical and valuable antiquities which can supplement its current holdings, for example, bronzes and jades after the Neolithic Age are purchased because these are what the museum lacks. Some imperial collections which were lost and plundered during the domestic wartime in the late 19th century are also a priority for the museum to purchase. Besides, the National Palace Museum has widened its scope to emphasise contemporary works of art. Its collections have also been enriched by donations from private collectors and artists. Now the total number of the museum's collections exceeds 700,000 items¹³.

The displays of the museum's collections are organised as permanent and temporary exhibitions. The permanent exhibitions are arranged according to the categories of the holdings and their chronological order. A special permanent exhibition entitled "the Relationship between Chinese and World Culture" shows the course of development of both Chinese culture and other major cultures of the world. Temporary exhibitions are organised as theme exhibitions, such as the exhibition of sumptuously decorated books of the Ming and Ching dynasties, and an exhibition of rare printed editions of the Sung and Yuan dynasties. These two types of exhibitions are both organised on a regular basis. The National Palace Museum has also organised travelling exhibitions, based on the reproductions of its collections, to local areas of Taiwan. International exhibitions from other museums are also arranged. In 1995, a special exhibition of occidental

¹³Statistics from National Palace Museum, A Sanctuary of Chinese Art: a brief introduction to the National Palace Museum (Taipei: NPM, 1995) p. 7.

landscape paintings of the 16th~19th centuries from the Louvre Museum was held in the National Palace Museum. Apart from importing western art exhibitions into Taiwan, the National Palace Museum also shows Chinese art abroad. In 1995, a travelling exhibition entitled "the Splendour of China" was sent to the United States. However, this exhibition aroused controversy as to whether or not the collections of the National Palace Museum should be transported abroad. Many other issues such as conservation problems and the physical condition of the collections were also raised. But it is clear to see that through holding international exhibitions and organising travelling exhibitions to foreign countries, internationalisation is one of the current management policies and directions of the National Palace Museum.

The National Palace Museum is also known for its eminent achievements in research on Chinese art. The research staff of the museum have conducted many studies on Chinese Art based on the collections of the National Palace Museum. The fruits of their work are published in various publications and periodicals under the museum's own auspices. The museum also has actively organised education programmes. One of the educational programmes which is best known to the public is the seminar course introducing Chinese art. This course is held on a regular basis. Many staff of other museums or art institutions have attended this course to further advance their knowledge of Chinese art. Sometimes the museum arranges such courses in co-operation with other institutions, such as local schools and universities. The museum also produces video programmes introducing Chinese art and its collections which are available for the schools. Recently, the museum has focused on applying modern computer technology to produce more advanced educational programmes such as CD-Roms to introduce their holdings and exhibitions.

V. The National Museum of Natural Science

In the 1970s the central government of Taiwan drew up its 12 Major Construction Projects; one of the 12 major projects was the cultural development project. It is the

first large-scale cultural development project that the central government incorporated with the local authorities (provincial, municipal and county governments) to construct a series of facilities/organisations for art and cultural activities in Taiwan. In this project, the central government planned to establish four national museums, and the construction of three art museums and regional museums subordinate to local cultural centres were also planned by local authorities. To date, the National Museum of Natural Science, the Taiwan Provincial Museum of Art, Taipei Fine Arts Museum, Kaohsiung Museum of Fine Arts and many regional museums have been established. In the near future there are another three national museums¹⁴ which will be established according to this cultural development project.

The National Museum of Natural Science was the first national museum established in this project. Founded in 1986, the National Museum of Natural Science is also the biggest and the most modern science museum in Taiwan. The museum comprises both the fields of natural history and science and technology. The goals of the National Museum of Natural Science are, firstly, to explain the theories and phenomena of natural science through exhibitions and education programmes and to stimulate scientific interest among the public, also to help schools of all levels to achieve their educational goals; secondly, to collect and conduct research on natural specimens, including anthropological relics, and information/materials relating to those specimens which are representative of Taiwan. It is hoped that the museum can complete a basic investigation and study of Taiwan. The museum's collections house scientific and historical objects which have scientific, cultural and educational value mainly in the areas of zoology, botany, geology and anthropology. Up to the present, the total sum of its collections exceeds 334,000 items¹⁵.

¹⁴ They are the National Museum of Marine Biology/Aquarium, National Museum of Prehistory and the National Science and Technology Museum.

¹⁵ Statistics given by the collection manager in the National Museum of Natural Science.

The museum's exhibition halls, each completed at different times, cover the natural history and story of evolution of the whole earth. The first phase, the science centre and space theatre, has both entertainment value and a function for social education. The science centre, which is equipped with many interactive facilities, aims to promote an interest in science by encouraging visitors to participate in scientific activities and games. The main theme of this centre is to introduce cosmology, beginning with the earth, the solar system, the Galaxy and the Milky Way to the phenomena and theories of the stars and planetary systems of the whole universe. The second phase of the museum's exhibition hall, the Life Science Hall, was opened in 1988. This hall introduces the wonders of nature through explanations of the origins and evolution of life on the earth. Phase three, the Chinese Science Hall, was opened in 1993. The main purpose of this hall is to introduce knowledge of Chinese science and civilisation and to encourage Chinese people to learn about their native science. This exhibition hall covers six main topics: Chinese medicine, Chinese science and technology, Chinese agriculture, the ancient Chinese, Chinese spiritual life and the Taiwanese aborigines (the Austronesian people). Phase four, the Global Environment Hall, was also opened in 1993. This hall explains the interdependent relationship between the environment, energy and ecology. This exhibition hall uses the museum classroom/theatre approach to portray each theme: the dynamic earth, the underground treasures, exploring the ocean, man and the environment, species conservation, and materials and energy sources. The classrooms/theatres introduce these topics through scientific demonstration and lectures. Audio-visual equipment, including projectors, video-recorders, models and diagrams are used. Additionally, specimens, living animals, reproductions and experimental apparatus are also used. Apart from these permanent exhibitions, the museum sometimes also organises temporary exhibitions which are loaned from other museums or other countries.

The museum's education activities target the general public, but the design is mainly geared towards school children and family outings. Programmes of science workshops,

lectures, and computer-aided instructional courses are organised. In addition, outreach museum education activities are provided at all levels, including visits to schools and travelling exhibition services.

VI. Taipei Museum of Fine Arts

Taiwan Museum of Arts

Kaohsiung Museum of Fine Arts

In Taiwan the development of contemporary art and local art has long been neglected by the governing authorities. It was not only because Taiwan's social and political situation during the 1950s~1970s was so unstable that the government could not pay attention to art development, but also because the art movements led by local artists and literary people of that time were very often involved in social and political issues. Therefore the establishment of these three public art museums, the Taipei Fine Arts Museum (1983), Taiwan Provincial Art Museum (1988) and the Kaohsiung Museum of Fine Arts (1994), has a very significant meaning. It reveals that there is a social need and market potential for art museums; it also shows that the government has given great consideration to encouraging the development of contemporary and local art. Moreover, with the founding of these three art museums successively, art works of national and local importance are well preserved. The construction of these three art museums were all based on the government's cultural development project, as mentioned earlier. However, there is a slight difference between art museums in Taiwan and art museums in western countries. In western countries art galleries and museums often originated from private collections. Over the course of generations, these private collections grew and became the nucleus of art galleries and museums. In Taiwan the situation is reversed. Most of the art museums in Taiwan did not start collecting until the museum buildings were constructed; that is, after the government decided to found an art museum, the construction work of a museum was carried out first, then the acquisitions of art works followed.

As the first art museum in Taiwan, the Taipei Fine Arts Museum was founded in 1983. It defines its style as a modern art museum. There are two factors behind this decision: first, there were already in existence the National Palace Museum and National Museum of History, well known for their collections of traditional Chinese art and antiquities, so the modern art museum was clearly different from the existing museums; second, the definite focus on modern art has enabled this museum to concentrate on its collections resources. The Taipei Fine Arts Museum collects primarily Taiwanese local art mainly since 1945 (after World War II), supported by art work dated back to 1900; secondarily it collects modern art objects from mainland China and other countries. The criteria of objects chosen from Taiwan or China are that they should reflect the influence of art/social movements, social phenomena and the life of local people. The categories of collections include oil paintings, water colours, Chinese ink paintings and calligraphy, Japanese gouache paintings¹⁶, sculpture, crafts, prints, multi-media art...etc. The collections of the Taipei Fine Arts Museum have presented an overview of the development of Taiwanese and Chinese art from the late 19th century to the present. Moreover, the collections of Chinese ink paintings and calligraphy can be regarded as an extension of and complementary to the collections in the National Palace Museum and National Museum of History. These three museums illustrate a complete chronological record of Chinese art history through their collections. In contrast to the collections of Chinese art, the acquisition of art works from other countries has not only enabled academics to conduct research, to compare and contrast with local/Chinese art, but also provided opportunities to introduce foreign art to the public. Furthermore, it also broadens the museum's scope and enhances its international reputation. Up to 1995, a total of 2,790 items¹⁷ of art work had been acquired.

¹⁶ Japanese gouache painting was the main style of painting during the Japanese Occupation of Taiwan. Artists mingle animal glue with colour powder, which is refined from mineral and painted on paper or silk. Many significant paintings which represent life in Taiwan in the early 19th century are of this type.

¹⁷ Statistics from Taipei Fine Arts Museum, Introduction to the Taipei Fine Arts Museum (Taipei: TFAM, 1995) p. 24.

As regards the Taiwan Museum of Art, it was founded in 1988 in Taichung, mid-western Taiwan. Its collecting policy is to collect firstly art work by Chinese and Taiwanese artists after 1911¹⁸; secondarily work by local artists during the Ming dynasty (AD 1368~1644) and Ching dynasty (AD 1644~1911); thirdly art work by overseas Chinese artists, and finally, foreign art work. Up to 1994, the total amount of the collections in the Taiwan Museum of Art is 4,190 items¹⁹. Its collections are divided into three main categories, by artists, by various schools and by different periods and areas. The current collecting policy of the Taiwan Museum of Art is particularly concentrated on the local arts of photography and ceramics, which are prevalent in Taiwan.

Kaohsiung Museum of Fine Arts was established in 1994 in Kaohsiung, southern Taiwan. Its style is as a museum of art history. Therefore, the collecting of historical materials, records and documents is essential; however, more emphasis is placed particularly on the artists and art development in southern Taiwan. So far the Kaohsiung Museum of Fine Arts has finished compiling a detailed record of local artists, art associations and research of art movements in this region. In addition, contemporary Taiwanese local and Chinese art, and foreign art are all within its collecting policy. But the priority falls on the works of art which have regional (Taiwan) and time significance. Up to 1995, a total of 1,100 items²⁰ of art work had been acquired. Among the holdings of the Kaohsiung Museum of Fine Arts, the museum is well-known for its collections of 405 pieces of Chinese calligraphy. Even though not each of them is a masterpiece, through research and careful arrangement these works have formed a complete research record in respect of the history and development of Chinese calligraphy. In order to promote the beauty of Chinese

¹⁸ 1911 is the year that the Republic of China was established; it is regarded as the end of imperial China.

¹⁹ Statistics from Taiwan Museum of Art, Annual Report of Taiwan Museum of Art, 1995 (Taichung: TMA, 1995) p. 20.

²⁰ Statistics was given by the chief curator of the collections department in the Kaohsiung Museum of Fine Arts.

calligraphy, the Kaohsiung Museum of Fine Arts has set up a permanent exhibition displaying its collections of calligraphy. Neither the Taipei Fine Arts Museum nor the Taiwan Museum of Art has this facility.

In general, the collecting policies of these three art museums are very similar: they all concentrate on collecting Taiwanese local art and contemporary Chinese art. The reason why the authorities particularly drew their attention to these fields was because of the social movement "Localisation" which happened during the 1970s~80s, instigated by literary people. Later on artists participated in this movement. They advocated the value of local culture and art, and urged the government to take actions to preserve them. Although the movement highlighted the importance of local art, it also created impacts on Taiwan's art markets, for instance, the prices of local art work increased. Another impact is reflected in the collecting policies of these three art museums. It is good that these three art museums devoted themselves to preserving local art, however, the similarity in their collecting policies may narrow their scope, and make the museums compete with one another. As a matter of fact, as well as Taiwanese or Chinese art there are also aboriginal art and art of the Hakka tribe in Taiwan. Taiwan's aborigines belong to the Austronesian group of peoples who inhabit the Southern Isles (the islands in the Pacific Ocean to the south east of the Asian Mainland). The Austronesian people all speak the same type of language. Currently there are nine major aboriginal tribes in Taiwan. The Hakka people originated from south of China, then migrated to Taiwan. Although Taiwan's Aborigines and Hakka people both have their unique cultures, languages, ways of living and art, very little has been done to preserve them. There is a concern that their cultures are going to become extinct because of their assimilation with Chinese (mainly Han) culture. Therefore, it is necessary that the authorities or the art museums in Taiwan should turn their attention to preserving the culture and art of these minorities.

The exhibition service organised in the Kaohsiung Museum of Fine Arts is slightly

different from the other two museums. In the Taipei Fine Arts Museum and Taiwan Museum of Art the exhibitions are organised and classified into different types: exhibitions of permanent collections, annual specials, invitationals, shows by artists, joint exhibitions, and official exhibitions. Exhibitions of permanent collections are the ones which display the museums' holdings; annual specials are the ones which are designed as theme exhibitions, and can be based on the museums' collections or collections loaned from other organisations; invitationals usually are retrospective exhibitions arranged by the museums in order to confirm the achievement and contribution of renowned Chinese or Taiwanese local artists; shows by artists are organised by the museums in order to promote artists and encourage greater creativity from them; joint exhibitions include international travelling/loaned exhibitions and exhibitions involving co-operation with other museums in Taiwan or other countries; official exhibitions are arranged by the museums at the government's command to suit some local events or special occasions and festivals. In the Taipei Fine Arts Museum and Taiwan Museum of Art, shows by artist have a great percentage of all exhibitions. In the Taipei Fine Arts Museum, 42 per cent are shows by artists²¹. In the Taiwan Museum of Art, about 47 per cent are shows by artists²². But the Kaohsiung Museum of Fine Arts hardly provides galleries/space for artists to hold their individual shows; on the contrary, the museum has concentrated on organising theme exhibitions including loaned exhibitions and travelling exhibitions. There is a criticism of the Taipei Fine Arts Museum and the Taiwan Museum of Art that the shows by artists have dominated the museums' exhibition services. Although these two museums provide opportunities for artists to hold their exhibitions, which are meant to encourage the artists and to introduce them to the public, there is a danger that the public simply regard these two art museums as places for artists to offer art shows. Initially when these two art museums were opened, very few exhibitions based on their collections

²¹ Statistics from Taipei Fine Arts Museum, Annual Report of the TFAM, 1993 (Taipei: TFAM, 1994) p. 156.

²² Statistics from Taiwan Museum of Art, Annual Report of the TMA, 1995 (Taichung: TMA, 1995) p. 5.

were possible, due to the small-scale of these collections. As the holdings of these two art museums have increased every year, more emphasis should be placed on arranging exhibitions based on their collections, rather than shows by artists and art competitions.

Art education has been ignored for a long time in Taiwan. Under the pressure of the entrance examinations to high schools and universities, the schools are not able to advance art education. This is because Chinese education has always been based on an examination system, so that if a student fails the entrance examination he/she cannot receive higher education, such as senior high school, college or university. Under this strong pressure and competition, it is normal for schools to replace art subjects with ones which are tested in the entrance exam. It is difficult to avoid the impact resulting from the exam policy in the education system, therefore, the enhancement of art education depends very much on the art museums. By means of services and well-designed education programmes the students can learn outside the schools and in a free, self-motivated environment. As for the general public, art events, activities and facilities are provided to encourage their interest in art. Within these three art museums, various education services are provided, such as, art courses and workshop, museums tours and gallery talks, and lectures. However, with respect to the outreach delivery of education services, "schools loan services" are not fully developed in Taiwan because of conservation and security concerns, in addition, there are no related regulations for these schemes. Other activities like "talks in schools" and "mobile museum services" are also needed.

Before the establishment of these three art museums commercial galleries and private collectors were the principal collectors of art works in Taiwan. Yet, the foundation of these art museums has not only made art much more accessible to the public, but has also provided more advanced facilities and expertise for caring for Taiwan's art. Moreover, these three art museums have made great achievements in preserving

valuable art works, conducting research on local art and artists, promoting art education and providing various services for the public. Looking outwardly, these museums have also helped to introduce Taiwanese art to foreign countries, and foreign art to Taiwan through co-operation with foreign art museums.

In 1949, after mainland China was taken over by the Chinese communists, many of the cultural properties from the museums in China were transported to Taiwan by the national government led by Chiang Kai-shek. Because of the unstable political and social situation in Taiwan, most of the cultural properties brought from China were kept in storage. Although Taiwan's government set up the first museum in Taiwan in 1945, the Taiwan Provincial Museum, which was taken over from the Japanese, its management was neglected. Later on, as Taiwan's political, social and economical situation became more stable, the government successively founded the National Museum of History, the National Palace Museum, National Taiwan Science Education Centre and the National Taiwan Art Educational Institute. But the flourishing of Taiwan's museums did not take off until the 1980s and 1990s when the government decided to construct a series of museums. In this cultural development project, the National Museum of Natural Science, Taipei Fine Arts Museum, Taiwan Museum of Art, Kaohsiung Museum of Fine Arts and many small regional museums were established. Furthermore, there are more national museums and regional museums which are under construction now. Before this cultural development project, all Taiwan's public museums were located in the capital of Taiwan--Taipei. However, after this cultural development project, Taiwan's public museums were evenly distributed throughout Taiwan: north, south, east and middle.

In general, there is a common characteristic shared by the public museums founded in the 1980s and 1990s, that is, their buildings (hardware) are all very modern and advanced, but their collections and management system (software) are still weak. Take the Taipei Fine Arts Museums, Taiwan Museum of Art and Kaohsiung Museum of

Fine Arts for example; although their buildings are first-rate, there is now a concern that they should concentrate on expansion of their collections, both on quality and quantity. There is another concern that many of the public museums' collecting policies are similar and overlap with one another. For instance, the National Palace Museum and the National Museum of History are both focused on Chinese art and antiquities; the Taiwan Provincial Museum and the National Museum of Natural Science are both collecting specimens of natural science and anthropology, especially on Taiwan's aborigines, zoology and botany; Taipei Fine Arts Museum, Taiwan Museum of Art and Kaohsiung Museum of Fine Arts are all collecting Taiwanese local art and Chinese/western contemporary art. There is a concern that these museums should not compete with one another. It is more important for them to distinguish their individual functions and characteristics from one another, and to make good use of their resources. Furthermore, it is also important that Taiwan's museums and authorities should focus on fostering the expertise of exhibition designers. There are not many professionals in this field in Taiwan. For example, in three major museums now being constructed, the National Museum of Natural Science, National Museum of Prehistory and the National Museum of Science and Technology, most of the exhibition design and production are in the hands of foreign companies and professionals, such as Japanese and British companies. It is clear that Taiwan's expertise in this field is in short supply. The authorities should bring their attention to this issue.

In addition, there should be a concern for the flourishing of commercial galleries in Taiwan in recent years. Virtually unheard of in the 1950s, artistic enterprises witnessed a great flowering in the 1980s. And now Taipei alone has over 50 commercial galleries, auction houses and related businesses²³. In the 1950s, a few small commercial galleries opened in Taipei. The buyers were mostly American servicemen²⁴

²³Y. N. Chen, "The Flourishing of Taiwan's Art Market", *Taiwan* (Taipei, January 1996) p. 31.

²⁴ In the 1950s and 1960s, due to the unstable situation in Taiwan there were American troops stationed locally.

and Japanese visitors. In the 1960s a few artists began to open their own galleries. By the 1970s, Taiwan's economy had already begun to take off, leading to a great rise in the number of local collectors and commercial galleries. Taiwan's art market experienced a full flowering during the 1980s. In 1983, there were only 10 commercial galleries in all of Taiwan, with combined sales of less than NT\$ 100 million (about 2,500,000 Pounds Sterling)²⁵. By 1988, the number of commercial galleries had increased to 50, and sales had grown to over NT\$ 500 million. In 1993, more than 200 commercial galleries operated in Taiwan, and sales surpassed NT\$ 4 billion. In ten years, the number of Taiwan's commercial galleries had increased by 20 times, and the volume of trade had multiplied by 40²⁶. Similar to Taiwan's three public art museums, most of the commercial galleries in Taiwan are also focused on Taiwan's local art and contemporary art. They are agents for local artists, and they also provide various facilities and services for the public, including art exhibitions and education programmes. To some extent, the commercial galleries have the same functions as the art museums. Moreover, some big commercial galleries have built co-operative relationships with public museums. For example, the Dimensions Endowment of Art, founded by the wealthy Taiwan Pineapple Group, is one of the best-known artistic enterprises in Taiwan. An art gallery, the Dimensions Art Gallery, was set up to run its businesses. Currently, the Dimensions Art Gallery has three branches in Taiwan and also has offices in Tokyo and Paris. The Dimensions Art Gallery managed the artistic planning for the entire buildings of the Taipei Fine Arts Museum and the Kaohsiung Museum of Fine Arts. In 1993, the Dimensions Endowment of Art co-operated with the Marmattari Museum in Paris to sponsor "The Works of Claude Monet and the Masters of Impressionism" exhibited at the National Palace Museum. The tremendous success of the show, which brought in over 310,000 visitors, set a precedent and won the trust of both the public and the National Palace Museum. In 1995, the National

²⁵ Estimated in Pounds Sterling using an average ratio of 40 (New Taiwan Dollar): 1 (Pound Sterling)

²⁶ Figures obtained from Y. N. Chen, "The Flourishing of Taiwan's Art Market", *Taiwan* (Taipei, January 1996) p. 31.

Palace Museum co-operated with the Dimensions Endowment of Art again to hold an exhibition, "Occidental Landscape Paintings of the 16th~19th Centuries from the Louvre Museum". After the Louvre exhibit, the DEOA showed the sculptures of the French artist Maillol at the Kaohsiung Museum of Fine Arts in 1996.²⁷ These examples indicate that the commercial galleries have an important role in introducing western art into Taiwan; and more and more art museums would like to co-operate with commercial galleries to hold international/loaned exhibitions. This is because the expenses for organising the exhibitions can be shared by the commercial galleries and the art museums, and a greater income can also be generated from the gift production for the exhibitions. As mentioned earlier, many of the commercial galleries also focus on Taiwan's local art and contemporary art, and many valuable works of art in this field have been collected by them. Another form of co-operation between the art museums and the commercial galleries is that the art museums sometimes borrow works of art from commercial galleries for exhibitions.

²⁷ Y. N. Chen, "The Flourishing of Taiwan's Art Market," Taiwan January(Taipei, 1996) p. 33.

Chapter III

The Management Systems of the Major Public Museums in Taiwan

Legal Status and Administrative Framework

The legal status of museums in Taiwan is primarily based upon the "Social Education Statute" which was legislated in 1954 and amended in 1970. This statute specifies museums in Taiwan as one of the social educational institutions. As laid down in item six of the statute, museums in Taiwan are divided into national, city-run(municipal), provincial, county(district), and independent museums according to their governing bodies. Unlike the museums in Britain that may fall under any number of different local government departments--leisure, arts, education, recreation...etc., museums in Taiwan are all under the jurisdiction of social education departments. Therefore, the National Museum of Natural Science, National History Museum, National Taiwan Art Educational Institute, and the National Taiwan Science Education Centre are all under the control of the Ministry of Education. The National Palace Museum is the exception; it is directly subordinate to the Executive Yuan of the Central Government, because its collections are of national importance. The two provincial museums, Taiwan Provincial Museum and Taiwan Museum of Art, are both under the authority of the Taiwan Provincial Education Department. The Taipei Fine Arts Museum and Kaohsiung Museum of Fine Arts are under the control of the Taipei/Kaohsiung Municipal Education Bureau. The Ministry of Education is the supreme authority over the public museums in Taiwan (not including the National Palace Museum) (see Chart 1). When making a decision about establishing or closing a museum, the governing bodies of all of Taiwan's public museums must always make a formal report to the Ministry of Education. The public museums in Taiwan are legally answerable only to the Ministry of Education; however, the Council for Cultural Planning & Development, which was set up in 1981 by the central government, also provides guidelines and funding for museums (both public and independent) and for other

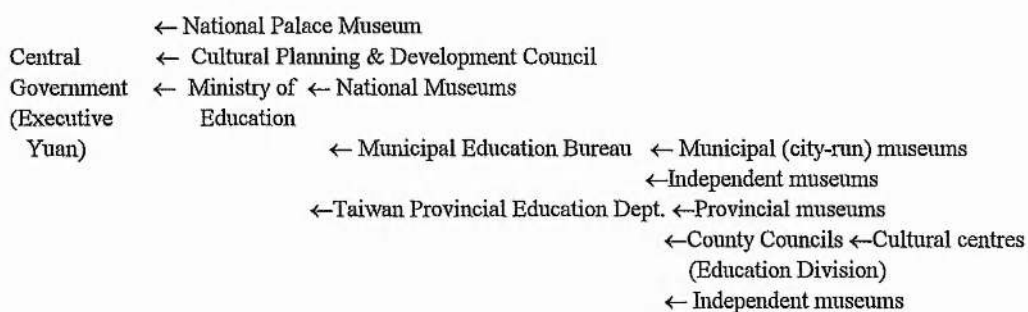
cultural educational institutions.

Besides the Social Education Statutes, other statutes which relate to the legal status of museums in Taiwan are "Regulations for Public Provincial & Municipal Museums" and "Organisations of City/County-run Cultural Centres". The former designates that every province and city should establish at least one museum; the latter also points out that each local cultural centre should set up a local community museum. In order to encourage the development of independent museums, the Ministry of Education has also drawn up regulations advocating that local enterprises establish more private museums and similar social institutions. These statutes or regulations are basically aimed at public and independent museums, however, there are still some other kinds of museum which are not included in them, namely, university museums and the museums subordinated to the Academia Sinica. It is obvious that these currently existing statutes are not comprehensive enough to define the status of museums in Taiwan. A sound museum law has only recently been considered necessary to secure the legal status of museums. In 1988, the Ministry of Education commissioned the National Museum of Natural Science to draw up a draft of a museum law. This museum law contains six chapters, which clearly define the legal status and administrative framework of museums, museums' organisations, register schemes, financial management and museums services. It is the first law to specify thoroughly the role of museums in Taiwan. Unfortunately, this law has not yet been approved by the Legislative Yuan.

Apart from the "Social Education Statute", "Regulations for Public Provincial & Municipal Museums" and "Organisations of City/County-run Cultural Centres", each public museum and cultural centre also has to draw up its own organisation regulations. These detailed organisation regulations clearly state the individual missions of the museums/cultural centres, what businesses they do, what services they offer to the public, as well as explaining their administrative structure, the constitution and number of their staff, and the role of the directors. These organisation regulations

must be approved by the museums'/cultural centres' governing bodies before such museums/cultural centres are permitted to open to the public. According to official research on managerial problems encountered by the public museums in Taiwan conducted by the Ministry of Education in 1994¹, some museum directors and former directors have pointed out that the status of the public museums in the government hierarchy is insignificant. The governing bodies do not pay much attention to them. As a matter of fact, the governing bodies simply regard public museums as one social educational institution among many, and neglect the other functions of the public museums, such as, collecting and preserving art, and carrying out research on social history or art. Even though both the Ministry of Education and the Council for Cultural Planning & Development provide funding and guidelines to the public museums, museum matters are just one part of the business that they are involved in. Therefore, some people have advocated that the central government establish a culture department to govern museums and take charge of museum matters in Taiwan. Moreover, the enactment of the museum law is necessary so that the status of museums in Taiwan can be upgraded.

Chart 1 Administrative Structure



The internal administrative structure of the nine public museums in Taiwan discussed in this thesis can be divided into two primary categories -- the administrative division, and the curatorial division. In these museums it is the directors who have the authority to decide and execute policies. It is very different from the system of trustee committee

¹ Ministry of Education, Discussion on the Managerial Problems of Public Museums in Taiwan (Taipei: Ministry of Education, 1995) p. 104.

in most western museums, such as the Smithsonian Institution or the British Museum, where the trustee committees have this authority. The role of the directors in these western museums is to carry out the policies made by the trustees. The system of trustees is not common in Taiwan; none of these nine public museums are run by trustees; only a few independent museums use this system. However, these nine public museums in Taiwan have all set up various ad hoc committees composed of government officers, scholars and art specialists to assist the directors with museum business. All these nine museums have Consulting Committees. These aim to provide advice on arranging each museum's policies and financial management. The National History Museum also established a Research & Planning Committee and an Exhibit Jury Committee. The two art museums, Taiwan Museum of Art and Taipei Fine Arts Museum both have Exhibit Jury Committees. The Exhibit Jury Committees help to decide the museum's collecting policy and provide professional information or advice regarding art objects. Exhibit Jury Committees also screen applicants who wish to exhibit their work. The Taiwan Museum of Art in addition has a Procurement & Preservation Committee which provides advice on care and conservation of collections in this museum.

As mentioned above, the administrative structure of these nine public museums in Taiwan can be divided into administrative and curatorial divisions. The museums usually set up several sub-divisions to run administration, such as, a secretarial office, accounting office, personnel department, general affairs department, and public relations department. As to the curatorial division, both the National Palace Museum and the Taiwan Provincial Museum have sub-divisions mainly according to their categories of collections. The Department of Chinese Painting and Calligraphy, the Department of Books & Documents, and the Department of Antiquities are the three main curatorial divisions in the National Palace Museum. Five lesser curatorial divisions are the Conservation Department, the Registration Department, the Exhibition Department, the Publication Department and the Library. The five

curatorial divisions in the Taiwan Provincial Museum are: the Department of Botany, the Department of Zoology, the Department of Geology, the Department of Ethnography and the Department of Education. In contrast, the curatorial divisions of the other seven public museums are divided into several sub-units according to their functions such as the collection department, exhibition department, education department, research department, and the information department. But the National Museum of Natural Science plans to change its structure in the near future: the curatorial divisions will be divided into Zoology, Botany, Geology, Anthropology, Collection, Education and Exhibition Departments; the Information Department will be excluded from the curatorial divisions and will be allocated under the administrative divisions. In general, the National Palace Museum is the only one with a Registration Department. This was set up in 1968. In the other museums, registration and documentation are undertaken by the Collection Department. The administrative structure in the National Palace Museum is also the biggest. Under each department the museum can set up various sub-units which further divide the business of each department. The administrative structure of the National History Museum is the most precise; and it is also the only one which does not have an education department. A temporary ad hoc unit whose members are drawn from other curatorial departments has been established to carry out educational activities.

National Taiwan Science Education Centre

Consulting Committee

Director — Education department
 | Exhibition department
 Secretary Experiment department
 Accounting office
 Personnel department
 General Affairs department

National Taiwan Art Educational Institute

Consulting Committee

Director — Exhibition department
 | Research & Education department
 Secretary Collection department
 Accounting office
 Personnel department
 General Affairs department

Taiwan Museum of Art

Procurement & Preservation Committee, Exhibit Jury Committee, Consulting Committee

Director — Collection department
 | Exhibition department
 Secretary Research department
 Education department
 Accounting office
 Personnel department
 General Affairs department
 Public Relations department

Taipei Fine Arts Museum

Consulting Committee, Exhibit Jury Committee

Director — Collection department
 | Exhibition department
 Secretary Education department
 Research department
 Accounting office
 Personnel department
 General Affairs department
 Public Relation department

Kaohsiung Museum of Fine Arts

Consulting Committee

Director — Collection department
 | Exhibition department
 Secretary Education department
 Research department
 Accounting office
 Personnel department

Personnel Management

The staff structure of the public museums of Taiwan can be divided into four categories, administrative staff, curatorial staff, technicians, and temporarily contracted employees. The administrative staff includes a director, deputy director, secretaries, and other administrators. All administrative staff are required to obtain the civil service qualification by taking the national civil service exam² which is held annually. In the public museums of Taiwan, it is the director who has the power to govern the museum and to execute the museum's policy. Administrative civil servants in Taiwan are classified into Senior (grade 10~14), Intermediate (grade 6~9), and Junior (grade 1~5) levels. The 14-grade scheme for administrative officials is designed to reflect an employee's abilities, experience, and seniority. Among the nine public museums discussed in this thesis, the grade, or civil service ranking, of the director in the National Palace Museum is the highest, and the director is directly appointed by the central government, Executive Yuan. The directors of the National Museum, National History Museum, National Museum of Natural Science, National Taiwan Science Education Centre, and National Taiwan Art Educational Institute, who are appointed by the Ministry of Education, have grades of 11 to 13. The directors of the Taiwan Provincial Museum and Taiwan Museum of Art are appointed by the Education Department, provincial government, and are graded at 10. The directors of the two city-run museums, Taipei Fine Arts Museum and Kaohsiung Museum of Fine Arts, are appointed by the Education Bureaus of Taipei and Kaohsiung municipal government and are at grade 10. The higher the governing body of a museum is, the higher the director's grade is; it does not have anything to do with a museum's size, its functions, or the quality and quantity of collections (see Table 1). With regard to eligibility for directorships, as noted above, directors need only to obtain the qualification of civil servant through taking the national civil service exam, just as the other administrative

² The civil service exam is held annually for people who would like to work in a government organisation as civil servants.

staff do. Exceptions are the directors of the National Palace Museum and the National Museum of Natural Science. The director of the National Palace Museum is directly appointed by the central government, therefore, his qualification is not limited by the law. As to eligibility for the directorship in the National Museum of Natural Science, this is obtained either through the qualification of a civil servant or through a former position as a president of a college or higher education institute. In general, the system applied by the National Museum of Natural Science is more flexible. It seems to help the governing body to select the director from a wider range of people and backgrounds, and avoids the limitations sometimes placed on the selection process by the law.

Table 1 Civil Service Ranking of Directors in the public museums

	National Palace Museum	other National Museums	Provincial Museums	City-run museums
Grade(civil service ranking)	-----	11~13	10	10
Governing Body	Central Government, Executive Yuan	Ministry of Education	Dept. of Education, Provincial Government	Bureau of Education, Municipal Government

The role of the director in the public museums of Taiwan is probably the least well-defined role in the museums hierarchy, carrying executive responsibility for the whole range of museums services as well as their public profile and answerable only to the governing bodies. An examination of the work carried out by directors would suggest not only a wide experience in curatorship with a grounding in a subject relevant to the museum, but also highly developed skills in administration, management, finance, personnel management, public relations and marketing. The director alone with the governing body represents the totality of the museum operation; and the museum is demonstrating the totality of the artistic and historical experience or of scientific and natural phenomena where the value lies in a multi-disciplinary approach towards the presentation of collections and the educational and interpretative services based on

them. Therefore the director should take whatever steps are required to determine the direction of the museum, to ensure the continuity of services to the public, and to establish agreements with the governing body and funding agencies all within the working structure of the museum.

It is the primary task of the director to define or redefine the purpose of the museum and to clarify the aims and objectives later to be expressed in its programmes and actions. It will also be the task of the director to formulate the policy of the museum with the governing body and to ensure that the policy is understood by all concerned, especially the staff. There needs to be general acceptance of the policy which will be expressed in tangible form through the annual budget, and the work programmes defined for every section of the service. It is the director's task to see that progress is being maintained throughout the service in working towards the agreed programmes and to take whatever remedial action is required. The success of the museum throughout its range of services depends greatly on the relationship established between staff and the public, and between staff and the supporting organisations. Therefore, it is important for the director to maintain and develop the relationships with the staff and staff representatives, the governing body, and the grant-giving organisations by establishing a clear purpose and providing a specific agenda. Because of the relationship between museum and funding agencies, with the consequential need to present financial plans and expenditure reviews, the director is required to be personally involved in maintaining these funding partnerships.

A lack of professional expertise and a disregard of accepted museum policy on the part of a museum director was recently brought to light in Taiwan. In April 1996, the director of the Taipei Fine Arts Museum was accused of circumventing acquisition policy by setting museum purchase prices for individual art works himself. This pricing is supposed to be done by the museum's Exhibit Jury Committee. He was also accused of laying off or transferring staff regardless of their expertise. The case was

investigated by the mayor's office which turned in a negative report. The director at first defended himself by insisting on a misunderstanding of museum policy and then resigned. The mayor of Taipei city made no comment on the matter, but promptly accepted the director's resignation. The incident, if the director's excuse is valid, only proves a need for clear regulations defining the job of a museum director. In any case, it certainly points out a lack of professionalism or willful disregard of standard museum practices which any director should be aware of.

As to the curatorial staff, in the beginning the public museums of Taiwan also required them to pass the national civil service exam according to the General Administration Statute and the Social Education Statute. As regulated in these two statutes only those who have passed the national civil service exam can obtain the qualification to work in public museums. This system, however, is not totally appropriate for museums. The national civil service exam seems to concentrate more on the field of administration and ignores knowledge of museum curatorship. Under this system the curatorial staff are certainly qualified as good administrators, but they do not have to be professional curators. The national civil service exam may also be a hindrance for those people with higher education and expert knowledge who do not want to take the national civil service exam. Otherwise qualified people may not want to take the exam because even if they pass, the grades of positions in the public museums are generally very low, thus discouraging their enthusiasm to work in public museums. Therefore, lack of curatorial expertise is the main weakness of this system. However, since 1988 the law has changed. The government has amended the Social Education Statute. According to the new law the public museums can employ people of higher education and who are specialists in museum matters with a contract without taking the national civil service exam. But this new law is not compulsory and necessarily applied by all public museums; what it does is to provide a more flexible way for the museums to employ their staff. The governing body of each museum decides how to choose its museum staff. For instance, in the Kaohsiung Museum of Fine Arts all the curators in each

department except the Research Department are required to pass the national civil service exam.

The curatorial staff in the public museums of Taiwan are usually divided into two groups. One group is in charge of collections management, including carrying out research based on the collections, planning exhibitions, care of collections, and initiating education programmes. Another group is responsible for all the museum's in-house publications; their tasks including writing, researching, editing and publishing. Among the curatorial staff, a hierarchical system of management is usually expressed through a senior management group of staff forming a team with the director to plan, direct and monitor all aspects of the work of the organisation, with each member of the team having responsibility for a sub-group or a support service. As to the grade/civil service ranking of chief curators, in the National Palace Museum they range from grade 10 to 12, in the other national museums they range from grade 8 to 10. In the provincial museums, they are grade 7; in the city-run museums they are also grade 7 (see Table 2).

Table 2 Civil Service Ranking of Chief Curators in the Public Museums

	National Palace Museum	other National Museums	Provincial Museums	City-run Museums
Grade/civil service ranking	10~12	8~10	7	7

As listed in Table 2 the grade of the chief curator in the National Palace Museum is the highest; and that of the provincial and city-run museums is the lowest, with a grade which is relatively equal to that of a chief officer in a town-hall. From the point of view that a chief curator in a public museum of Taiwan would be required to have professional and academic background, it would be difficult for the museum to attract more expertise since the grade of the position is so low within the hierarchy of bureaucracy. This might have a negative effect on the development of public museums

in the future.

As to the technicians, based on the regulations of employment of technicians, they are also required to take an examination for professionals and technologists in order to obtain qualification to work in the public museums. With respect to the temporarily contracted employees, the museums can employ some persons when in need of extra personnel to support the museum staff, through internal exams held by the museums. According to the regulations of employment of temporarily contracted employees drawn up by the government, they are not part of the formal museum staff organisation, and their contract usually is for one year. Most of them are trained to be museum tour guides or wardens taking care of the exhibits and offering services to the public.

The official publication Discussion on the Managerial Problems of Public Museums in Taiwan, published by the Ministry of Education, contains detailed research on the deployment and numbers of staff in some major public museums (see Table 3).

Table 3 Deployment of Staff in Major Public Museums in 1994³

	Curatorial staff	Administrative staff	Technicians	Total staff number in the formal staff structure	Temporarily contracted employees	Total
NPM	128 (41.6%)	139 (45.1%)	41 (13.3%)	308 (100%)	12	320
NMNS	78 (56.5%)	44 (31.9%)	16 (11.6%)	138 (100%)	179	317
NHM	8 (38.1%)	13 (61.9%)	0	21 (100%)	52	73
TPM	27 (58.7%)	19 (41.3%)	0	46 (100%)	8	54
TMA	19 (30.6%)	26 (41.9%)	17 (27.5%)	62 (100%)	30	92
TFAM	40 (47.6%)	29 (34.5%)	15 (17.9%)	84 (100%)	10	94
KMFA	15 (50%)	12 (40%)	3 (10%)	30 (100%)	23	53

The deployment of staff in the table above gives us an indication of these museums' management policies and direction. Among the museums, approximately 30~60 percent of the total staff are curatorial and administrative. In the National Museum of

³ Statistics from Ministry of Education, Discussion on the Managerial Problems of Public Museums in Taiwan (Taipei: Ministry of Education, 1995) p. 52.

Natural Science, Taiwan Provincial Museum, and Taipei Fine Arts Museum, the number of curatorial staff is more than administrative staff; in the National Palace Museum these two groups of staff are about the same number. As the maintenance and overhaul of museum buildings and facilities need technicians, it is strange to see that neither the National History Museum nor the Taiwan Provincial Museum have any in their staff organisation. It is also interesting to note that the numbers of temporarily contracted staff in the National Museum of Natural Science and the National History Museum are even more than their total numbers of formal staff. In the National Museum of Natural Science, there are 179 temporarily contracted staff, but there are only 138 full members of staff. In the National History Museum there are only 21 formal staff, but there are 52 temporarily contracted staff. The employment of the temporarily contracted staff is meant as a support for the other museum staff, but the percentage seems very high.

The investment in the training of staff throughout the workforce is vital to the success of the museum, as well as keeping staff abreast of innovation and change in their own areas of responsibility. Training and retraining of staff should be the constant concern of the museum's director and governing body to ensure that skills and professionalism are updated to meet ever-changing circumstances. Many of the public museums of Taiwan have held various kinds of seminars or short-term courses to meet this need. Most of them also provide opportunities for their staff to attend training courses arranged by other museums, to visit museums in foreign countries and to continue higher education, such as, short-term or long-term study abroad. In general, all the public museums' in-house training courses are also open to the staff of other museums in Taiwan. The National Museum of Natural Science has organised in-service training courses for their staff and has also opened these courses for the staff of other museums. The first phase of the training course is focused on general museum management, and the second phase of the course on specific areas of professional fields, like design of exhibitions, education programmes/activities, and computer

documentation. The National Palace Museum has organised training courses for museum tour guides, and seminars on art history and on particular exhibitions. The training courses arranged by the Taipei Fine Arts Museum concentrate on tour guides and background knowledge about art theory and art history. In contrast, the Taiwan Museum of Art focuses its training on practical tasks like the care of collections, conservation and the operation of a fumigation facility. However, even though many museums have arranged training courses every year, the most systematic, well-organised courses are held by the Council for Cultural Planning & Development. Since 1984 the Council for Cultural Planning & Development has targeted a training programme on the staff of public museums and local cultural centres in the field of museum management. Also, the Council for Cultural Planning & Development also organises visits for the senior staff of museums and local cultural centres to other museums in foreign countries.

Because of the fact that in Taiwan there are no other public or private academic institutions, such as universities, providing training programmes on museum management, the training courses arranged by these museums or the Council for Cultural Planning & Development are very much relied on. The expertise of senior staff of these museums or of people who have studied and obtained degrees abroad in the museum field is equally important. These programmes are not, however, organised on a regular basis and are only open to the staff of museums. No opportunity is offered to the public or students who might have the intention to learn about museum matters. Even though more and more museums have recognised the need for training museum staff, there is still difficulty in improving the situation. From the viewpoint of finance, the museums are able to organise courses of this kind only when they have succeeded in applying for grants-in-aid from the governing body or the governing body authorises them to arrange such programmes. It is not like in the western countries, such as the United Kingdom, where many universities offer courses in this field. Nor is there any organisation in Taiwan like Museum Training Institute, whose purpose is to respond to

the training needs of museums and assist in providing training for all categories of staff either directly or through accredited courses arranged by other institutions. However, a major improvement is about to be achieved by the Ministry of Education in Taiwan. Being aware of the need to cultivate Taiwan's own expertise in the museum profession, the Ministry of Education is to establish a National Academy of Arts. The purpose of this new art institute will be to foster local artists and expertise in the field of art administration and the museum profession. This will be the first and only official institution which trains and develops museum experts in Taiwan.

Financial Management

The funding provided for the public museums of Taiwan is mainly received from central government. The central government distributes annual funding to local authorities, then the local authorities allocate funding to museums which are under their jurisdiction. The National Palace Museum receives its funding directly from the central government; and the other national museums receive their funding from the Ministry of Education. The amount of funding which is allotted to these national museums is discussed and negotiated by the central government and the Legislative Yuan⁴. The two provincial museums, Taiwan Provincial Museum and Taiwan Museum of Art, receive their funding from the Taiwan provincial government. The amount of funding is decided in a provincial congress between the provincial government and the provincial council. The funding of the two city-run museums, Taipei Fine Arts Museum and Kaohsiung Museum of Fine Arts, is distributed by the Taipei and Kaohsiung municipal governments; the municipal governments and the city councils together decide on the amount of funding. Before the governing body and congress or city councils decide the amount which is going to be allocated to each museum, the

⁴ The Legislative Yuan is the highest legislative organ of Taiwan, constituted of elected representatives who serve for three years and are eligible for re-election. Some of its functions and powers are to exercise legislative power on behalf of the people, to hear reports on administration and revision of government policy, and to examine the national budgetary bills and audit reports.

museum's director and accounting office are obliged to prepare an annual budget and forward financial plan to the governing body. According to the statistics published in the official publication Discussion on the Managerial Problems of Public Museums in Taiwan by the Ministry of Education, the budget distributed from the central government to the major public museums of Taiwan has increased in recent years (see Table 4).

Table 4 Annual Budget in 1989 and 1995

All figures have been estimated in Pounds Sterling using a generally agreed average ratio of 40 (New Taiwan Dollar) — 1 (Pounds Sterling)

	1989	1995
National Palace Museum	7,116,950	19,008,725
National Museum of Natural Science	26,946,100	*14,477,050
National History Museum	1,712,225	3,459,900
Taiwan Museum of Art	2,829,900	5,470,275
Taiwan Provincial Museum	1,423,150	**7,623,075
Taipei Fine Arts Museum	3,554,800	5,066,353
Kaohsiung Museum of Fine Arts	***0	4,792,343

(Statistics from Ministry of Education. Discussion on the Managerial Problems of Public Museums in Taiwan Taipei: Ministry of Education. 1995. p. 75)

* The funding in 1995 decreased compared to the past because the third and fourth stage of construction work on the National Museum of Natural Science was completed.

** A major part of the funding is used on building maintenance and refurbishment.

*** The Kaohsiung Museum of Fine Arts opened in June 1994.

However, as we look at the funding allocation in these major public museums (see Table 5), we see that a great proportion of the funding is spent on building construction and maintenance, general administration cost and employees' salaries. Since most of the major public museums in Taiwan were established only recently, the government has spent much money constructing museum buildings. The Taiwan Provincial Museum was built during the Japanese Occupation and the National Palace Museum and National History Museum were constructed in the 1950s~1960s, therefore, a major expense for these is buildings maintenance.

Table 5 Funding Allocation in 1995

All figures have been estimated in Pounds Sterling using a generally agreed average ratio of 40 (New Taiwan Dollar) — 1 (Pounds Sterling)

	administra- tion cost	acquisition, collection care	research	display, education activities	information	building construc- tion	miscellane- ous	Total
NPM	6,225,000 (32.8%)	874,800 (4.6%)	1,052,025 (5.5%)	977,525 (5.2%)	207,700 (1.1%)	7,100,750 (37.3%)	2,570,925 (13.5%)	19,008,725 (100%)
NHM	1,287,225 (37.2%)	87,475 (2.5%)	239,775 (6.9%)	1,223,525 (35.4%)	297,750 (8.6%)	297,750 (8.6%)	261,950 (7.6%)	3,459,900 (100%)
NMNS	4,414,475 (30.5%)	525,000 (3.6%)	456,275 (3.2%)	2,766,700 (19.1%)	506,050 (3.5%)	2,525,500 (17.4%)	3,283,050 (22.7%)	14,477,050 (100%)
TPM	1,164,875 (15.3%)	300,025 (3.9%)	291,719 (3.8%)	769,755 (10.1%)	228,375 (3.1%)	4,750,000 (62.3%)	118,325 (1.5%)	7,623,075 (100%)
TMA	1,840,750 (33.7%)	1,175,625 (21.5%)	25,000 (0.4%)	1,784,225 (32%)	37,500 (0.7%)		607,175 (11.1%)	5,470,275 (100%)
TFAM	2,213,472 (43.7%)	194,622 (3.8%)	226,975 (4.5%)	1,462,316 (28.9%)			968,950 (19.1%)	5,066,353 (100%)
KMFA	6,547,478 (13.6%)	898,439 (1.9%)	71,839 (1.5%)	1,284,184 (26.8%)		2,101,752 (43.9%)	591,976 (12.3%)	4,792,343 (100%)

(Statistics from Ministry of Education. Discussion on the Managerial Problems of Public Museums in Taiwan. Taipei: Ministry of Education. 1995. p. 146)

Table 5 gives an indication of these museums' current management and policy priorities. Funding in the category of collection care and acquisition in the Taiwan Museum of Art is higher than in any of the other museums⁵, but this museum's budget for research is the lowest. Also, it is interesting to see that many museums have focused more on their exhibitions and education programmes, their budgets in these categories are far more than in other categories. It is pleasing to see that many of these museums have concentrated on developing museum services, such as exhibitions and education activities, but the great disparity in the budget between allocations for these services and those for research or care of collections and acquisition also indicates that the funding is uneven.

Apart from the main funding received from the central government, these public museums also obtain grants-in-aid from the Council for Cultural Planning & Development. Usually when these museums plan to hold special exhibitions, for example loan exhibitions from abroad, they can apply for a grant. Or if the Council for

⁵ Taiwan Museum of Art spent approximately 1,175,625 pounds sterling on purchasing sculpture in 1995.

Cultural Planning & Development commissions these museums to arrange special events, such as art competitions, or to conduct research on a specific topic, the Council for Cultural Planning & Development will provide grants for the museums to carry out these tasks. Other agencies which provide funding to public museums base their aid on the nature of the museums' activities. At the National Museum of Natural Science, for example, an exhibition on the environment of Taiwan was arranged in 1994. Due to the nature of this exhibition, the National Museum of Natural Science applied for a grant from the Bureau of Environment and the result was successful. At the Taipei Fine Arts Museum, a contemporary Taiwanese art exhibition was organised and exported to France where it opened at the Cultural and Trade Office of the R.O.C. in Paris. Since the nature of this exhibition was to promote Taiwanese art abroad, Taipei Fine Arts Museum received grants both from the Ministry of Foreign Affairs and the French government organisation⁶ based in Taipei.

In addition to these agencies which provide grants to the public museums, there used to be a National Award for Arts run by the Council for Cultural Planning & Development, which also distributed grants to museums and private art groups. Since this was an official government organisation many people were critical of the fact that the process of examining applications was conducted in secret. Nevertheless, this award was still regarded as an important source of grant-in-aid. In 1995 this organisation was closed and its duties transferred to a newly established independent trust. This new organisation is the National Trust of Culture and Art. The governing body of this trust is formed of a group of trustees who are drawn from government officers, scholars, and art groups; these trustees then appoint the executive director who is supervised by them and is responsible for all business conducted. The trustees also have to select people to form a Juror Committee whose term of service is one year. This committee examines the applications for grants from individual groups. The

⁶ Taiwan is not officially recognised as a nation, but many governments have unofficial representatives and offices in Taiwan.

source of the financial income of this trust is mainly through fund-raising from the local businesses and individual art-lovers. The mission of this trust is to improve the working environment for culture and art groups and help them develop themselves into better and sounder organisations. Their objective is to develop the trust into a service centre for art and culture groups. There are eleven categories under which the Trust of National Culture and Art will accept individual applications for grants: cultural property, music, dancing, fine art, theatre performance, literature, film, broadcasting, folk art, environmental art, and handicraft. Every three months the Trust will accept and examine applications. The process of examining has three stages; the first and second stage of examining the cases is conducted by the executive director and his/her staff who will investigate the possibility of other sources of funding for each application. The third stage of examining is carried out by the Juror Committee who decide the priority of each application and suggest the amount of grant money that should be distributed. But the final decision on how many cases will receive grants and the amount of each grant is made by the trustee committee according to the Trust's annual budget.

In the public museums of Taiwan, because the funding received from the central government must be used according to the museums' budget plans prepared for the governing bodies, there is a difficulty and a bottleneck when these museums need to use money beyond their planned budget. To solve this problem, some museums have established their own foundations which enable them to use the money in a more flexible way. Both the Taiwan Provincial Museum and Taiwan Museum of Art have this kind of organisation. The income for these foundations is raised from local businesses, and also from part of the admission charges and sales revenues of the museums⁷. From the foundations these museums can obtain funding to carry out more research work, expand their education services to meet wider audiences, purchase

⁷All the nine major public museums discussed in this thesis levy a charge for admission; admission fees generally range from approximately 20 pence to 2 pounds.

more collections or enable their staff to attend important international museum conferences. Such organisations can benefit museums a lot by allowing them to avoid the confinements of the annual budget plan and permitting them to devise their own long-term corporate plans. Recently the Ministry of Education also instructed the National Museum of Natural Science to set up a foundation. But generally speaking, the role of these foundations still needs to be clearly defined. It remains unclear whether a foundation should be an official or an independent organisation. Who should supervise the funding and how the funding should operate are also important questions. Sound regulations should be framed as soon as possible.⁸

In general, sponsorship by businesses or corporate enterprises for museums and individual donations are not very common in Taiwan. There is still much for museums to do to encourage more involvement in museum activities from these two sectors. For example, museums can establish friends' groups or membership organisations which will help to create public interest in the museums by supporting them financially and politically. Friends' groups might provide funds for new acquisitions, or host social occasions, or fund temporary exhibitions. Friends' groups need to be established on a formal footing and require a constitution and clear lines of accountability for marketing and finances. In the public museums of Taiwan, only the National Museum of Natural Science has set up such an organisation and has a clear constitution for it.

The Managerial Problems of Major Public Museums in Taiwan

This section is focused on the managerial problems encountered in major public museums in Taiwan. Government research applicable to this study was carried out by the Ministry of Education and published as a book, Discussion on the Managerial Problems of Public Museums in Taiwan in 1995. For this study research was obtained by means of a questionnaire which aimed at discussing personnel and financial

⁸ China Times. 1 February, 1996. Taipei.

management for directors, former directors and chief curators of seven major public museums in Taiwan: National Palace Museum, National History Museum, National Museum of Natural Science, Taiwan Provincial Museum, Taiwan Museum of Art, Taipei Fine Arts Museum and Kaohsiung Museum of Fine Arts. Sixty-seven questionnaires were sent, and sixty-three of them were completed and returned.

The returned questionnaires indicate that the four most serious problems in these public museums are: lack of expertise, shortage of staff, the personnel and financial system is stale, and relevant statutes concerning museums' status and organisations are unsound. But the ranking of the degree of these problems differs between museum directors and chief curators, and between national museums and local authority museums (see Table 6).

Table 6 The Managerial Problems of Major Public Museums

National Museums (31)	Local Authority Museums (32)	Museum directors (7)	Museum chief curators (56)
lack of expertise (22)	statutes concerning museums are unsound (17)	lack of expertise (5) insufficiency of funding (5)	lack of expertise (33)
shortage of staff (17)	shortage of staff (16) lack of expertise (16) personnel and financial system is stale (16)	shortage of staff (4)	shortage of staff (29)
personnel and financial system is stale (11)	insufficiency of funding (11)	statutes concerning museums are unsound (2) personnel and financial system is stale (2)	personnel and financial system is stale (25)

* The figures in the first row indicate the number of respondents at each institution. The figures in the 3 following rows indicate the problem areas in their museum and are listed in descending order from most important to third most, or least important. (Statistics from Ministry of Education. Discussion on the Managerial Problems of Public Museums in Taiwan. Taipei: Ministry of Education. 1995. p. 94.)

Regarding the problem of lack of expertise, even though now the public museums can employ professionals according to the new law enacted in 1988, the result of the questionnaires indicate that there is still difficulty. First, many respondents to the

questionnaire think that most of the higher education institutions in Taiwan, such as universities, do not run courses on museum management. Therefore, there is a difficulty in finding someone who has studied and received training in this field to meet museum needs. Also regarding the problem of lack of expertise, there are difficulties with the personnel system. Regulations for staff promotion are an obstacle that keeps professionals from staying at museums. In the public museums of Taiwan, to promote a staff member to a higher position requires certain years of service. Moreover, he/she has to write a book of his/her own research on a related field for the government to examine. For staff in the research or collection departments this stipulation may not be difficult as academic research is part of their work. For staff in the exhibition and education departments it presents a problem because their work mainly involves practical tasks like arranging and designing displays and education programmes. It is difficult for them to conduct any research based on their work. Therefore the punctilious regulations often discourage professionals from working in public museums. By contrast, professionals usually prefer working for universities or educational institutions which provide better career prospects. Finally, the position of public museums in the hierarchy of local government is low, so that it is hard for museums to attract professionals to work for them. Another subjective factor in this problem is that the professional image and status of public museums is not well established. Many people hold universities or other educational institutions in higher esteem than public museums, which dampens the motivation for professionals to work at public museums. To improve the situation, this study suggests that the professional image of public museums should be established, public museums should provide a better research environment and facilities for staff and there should be better regulations for a staff reward and recruitment system, as there are in most higher educational institutions in Taiwan.

As for the problem of shortage of staff, the results of this questionnaire reveal that the shortage of curatorial expertise is the most serious, then the shortage in research staff,

thirdly the shortage in technicians and finally the shortage in administrative staff. When a public museum is established, regulations for the museum's organisation and staff structure are drawn up according to the museum's size and workload. However, as museums have grown year by year the original staff structure and staff numbers can no longer deal with the increasing business. Many museums have started to change their structure to meet their needs, but to do this they have to amend the regulations drawn up at the time the museums were first set up. They must then wait for the Legislative Yuan to investigate their cases. If the Legislative Yuan does not approve their amendments, then the museums cannot change their structure. The problem is not in whether a museum can increase its staff when it feels a need to, but in how, which involves a whole system of bureaucracy. Especially in recent years, the government has laid off many employees in various official divisions, which also discourages public museums from employing more staff. One example is that the Conservation Department of the National Palace Museum is on the verge of being shut down by the central government; but due to criticism within the museum profession that the conservation department is the only official sector which researches the technology of the science of conservation of artefact and cultural heritage in Taiwan, this issue is still pending. So when museums are not allowed to expand their staff structure, the only alternative is to employ temporarily contracted staff. As mentioned earlier, in some museums the number of temporarily contracted staff is more than that of formal staff. This is the case at the National Museum of Natural Science and at the National History Museum. The problem here is that there are not enough job guarantees provided to the temporarily contracted staff. This discourages them from staying at their jobs in museums. Compounding the problem, when museums employ new temporarily contracted staff they have to spend time and money on training them. Thus, a vicious circle is formed: the museums cannot keep good temporarily contracted staff. Because of this, they have to employ more temporarily contracted staff and spend time and money training them. The money spent on such basic training might go to the higher training of full-time employees to develop the expertise these museums really need. In

1994, the central government commanded each official division to cut down the number of temporarily contracted staff to under 5 percent of the total formal staff numbers. It is unclear whether or not this government order will create greater efficiency from the staff. On the contrary, it is worrying to see that the problem still remains and no practical solution is applied to it.

The personnel and financial systems of public museums are governed by general administration statutes. Many problems have arisen under this system because it is not completely appropriate for museum management. Government research based on the questionnaire reveals that most respondents consider the funding distributed to their museums insufficient, especially in the categories of purchase grants, research, and installation of new displays. This research points out that the operation of the funding is inflexible; for example, when a museum urgently wishes to purchase some artefact but the purchase fund is deficient, the museum cannot transfer money from other financial categories to the purchase fund. The museum cannot look ahead to meet such a problem by keeping the surplus of the purchase fund for next year as under the government's financial system, all the surplus left over for the financial year should be returned to the central government. Revenue generated from admission charges and sales is also controlled by general administration statutes. Museums do not have the authority to use this income to improve their services and facilities either. These examples not only illustrate the defects of the current financial system, but also indicate that public museums in Taiwan should get involved in searching for support or resources from other sectors. Many of the defects concerning personnel management have already been mentioned. Research also points out that in the public museums of Taiwan there are no clear rules defining the qualifications for some professionals such as conservators. In Taiwan we do have professionals from the private sector, who usually acquire their expertise through an informal channel, such as apprenticeship. Moreover, many people have been abroad to acquire the skills and knowledge necessary to restore artefacts in recent years. Most of these trained people have

problems obtaining work in the public museums. This is because there have been no standards set up regarding their qualifications and expertise by the museums' governing bodies. Concern over the conservation of collections or cultural heritage is just beginning in Taiwan, but more and more people have recognised its importance. More and more private collectors or independent museums rely on private conservators to restore or treat their collections, so do the public museums. Therefore a sound system of employment of conservators and regulations regarding their qualifications should be enacted as soon as possible.

This research also reveals that the regulations concerning museum management in the fields of collections, exhibition, research, and education have not been well considered. The function of these regulations is to provide guidelines to the staff for more systematic administration, and to define the function and objectives of each specific category of museum business. In the public museums of Taiwan, only the National Museum of Natural Science and the Taiwan Museum of Art have drawn up these regulations soundly. It is clear that most public museums have not established a sound system for their operations yet. A question in the government research questionnaire about the deployment of temporarily contracted staff as tour guides in public museums highlights the problem. The questionnaire asks if it is appropriate to deploy temporarily contracted staff as tour guides. 73.6 per cent of the respondents think it is appropriate and that temporarily contracted staff are capable of this task. The reasons given by people who do not think it appropriate are: the museums have not arranged training for temporary workers; their quality is uneven; these temporarily contracted staff lack the appropriate educational background (a good tour guide/interpreter might be required to have an art history background, or a science background depending on the nature of the museums where he/she works). There are also many respondents who consider it inappropriate that tour guides/interpreters are not part of the formal staff and that the terms of their contracts are only valid for one year. In the public museums of Taiwan, only in the National Palace Museum and Taipei Fine Arts Museum are the

tour guides/interpreters part of the formal staff. Suggestions have been made that tour guides/interpreters should be part of the formal staff in the public museums, and that the museums invite retired school teachers to be interpreters on a voluntary basis. The use of volunteers in public museums is quite common. Due to the shortage of staff, most public museums use volunteers to help staff with work. The National Museum of Natural Science used 400 volunteers this year, the Kaohsiung Museum of Fine Arts used 200 volunteers⁹. Volunteers are usually trained to carry out the tasks of documentation, administration, educational activities, admission sales and as attendants. The research conducted by the Ministry of Education has shown that the use of volunteers has certainly alleviated the workload of the staff, but there are still some problems. Volunteers are not easy to control and they do not stay long. Also, the quality of volunteers varies greatly, affecting the quality of the work they carry out. In general, most of the public museums have recognised the benefits that volunteers bring to them and have established a system for the management of volunteers, but most public museums still neglect the necessity of establishing a long term and mutually beneficial relationship.

⁹Figures given by the collection manager and the curator from the National Museum of Natural Science and the Kaohsiung Museum of Fine Arts.

Chapter IV

Cultural Policies and Museums Organisation in Japan

Taiwan and Japan have both come of age in the modern industrial world after the end of World War II. Before World War II, Taiwan was a Japanese possession for fifty years. Both countries share a similar culture, overlapping histories and belong to the same language group. Both have been at the forefront of Asia's booming economy. A comparison of their respective museum systems, governmental structures and policies for handling art and cultural heritage is therefore apt. Such a comparison may be useful in delineating the strengths and weaknesses of Taiwan's museum system and may provide a model for its future development.

The Role of the Agency for Cultural Affairs

In Japan, culture in a broad sense, the totality of materials and spiritual phenomena resulting from a people interacting with nature from generation to generation, includes the food, clothing and shelter, knowledge, faith, ethics, social customs, and other articles and institutions existing and in use¹. Administration of the promotion and dissemination of culture as such covers an extremely wide range, involving both national and regional public administration in Japan. The Agency for Cultural Affairs (BUNKACHO) has a share in this task. It defines its role in culture as "art and the people's amusement, such cultural properties as provided for in the Law for the Protection of Cultural Properties, copyright and other rights provided for in the Copyright Law, as well as the activities for the advancement of the people's cultural life related thereto"². Along with an overall administrative restructuring of the Japanese government in 1968, and in response to the trend among the Japanese people requiring a spiritually rich cultural life, the Agency for Cultural Affairs was established

¹ Quoted from: Agency for Cultural Affairs, Administration of Cultural Affairs in Our Nation (Tokyo: ACA, 1985) p. 1.

² From Article 2 of the Law for the Establishment of the Ministry of Education, Science and Culture.

that year as an external organ of the Ministry of Education, Science and Culture for the purpose of further perpetuating Japanese culture. The Agency of Cultural Affairs has been tasked with "the promotion and dissemination of culture and the preservation and utilisation of cultural properties, as well as the execution of administrative affairs of the state concerning religion"³. Overall, its functions are: 1. to promote and disseminate fine arts, music, dance, drama, and other arts; and to set up and assist in the establishment of art galleries, theatres, concert halls and other cultural facilities; 2. to co-ordinate with cultural organisations and groups for recreational activities and amusements of the people; 3. to support and provide advice on the preservation and utilisation of cultural properties, carrying out surveys, investigations and designation of such cultural properties, and enacting regulations for the protection of such properties; 4. to be responsible for the management, maintenance and restoration of such cultural properties; 5. various other functions including disseminating and revising the national language, protecting copyright and supporting recognised religious institutions.

The Agency was formed by combining the Cultural Properties Protection Commission (established in 1950 as an external organisation of the Ministry of Education, Science and Culture) and the Cultural Agency of the Ministry (established in 1966) with a view to providing a united effort in cultural promotion. The present Agency contains two internal departments, the Cultural Affairs Department and the Cultural Properties Protection Department. It also has an administrative unit. The Commissioner for Cultural Affairs is the head of this Agency and is answerable to the Ministry of Education, Science and Culture. The Agency has also set up four advisory councils: the National Language Council, the Copyright Council, the Council on Religious Juridical Persons and the Council for the Protection of Cultural Properties. The functions of the Council for Protection of Cultural Properties are to investigate and deliberate on important matters relating to preservation and utilisation of cultural properties in Japan. Concerning the internal departments of the Agency, the

³ From Article 12 of the Law for the Establishment of the Ministry of Education, Science and Culture.

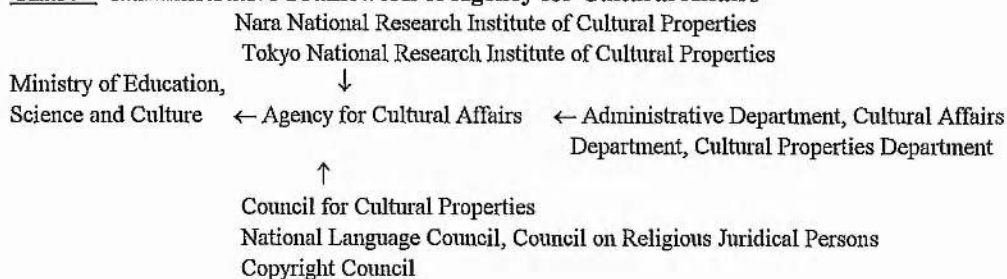
administrative unit, called the Commissioner's Secretariat, takes charge of general affairs, including documents and archives, personnel matters and publicity, budgeting and account settlement, and drafting policies for the Agency. The Cultural Affairs Department has five sub-divisions, Culture Dissemination Division, Arts Promotion Division, National Language Division, Copyright Division and Religious Affairs Division. The Culture Dissemination Division and the Arts Promotion Division especially have an important role in enhancing cultural life in Japan. They plan, coordinate and promote cultural activities and facilities. They not only collect and make available information and other materials relating to the arts but also sponsor exhibitions and presentations for the promotion of the arts. Another department is the Cultural Properties Protection Department. There are five sub-divisions in this Department, Traditional Culture Division, Dissemination Assistance Office, Monuments and Sites Division, Fine and Applied Arts Division, and Architecture Division. Very different from the Cultural Affairs Department, the Cultural Properties Protection Department concentrates on the preservation and conservation of cultural properties. For example, this department handles matters relating to the preservation and utilisation of cultural properties, and surveys and identifies intangible cultural properties such as skills and technology crucial in the practice and continuation of traditional customs and manners and folk arts. Moreover, this Department also investigates and designates valuable remains, sites, Shinto shrines and Buddhist temples, as well as architectural monuments, and villages or groups of buildings of historical value. With regard to arts such as painting, calligraphy, ancient literary and written works and other fine/applied arts, measures have been taken to designate them as national treasures. Laws, such as the Law for Control of Sale, Possession and Use of Firearms and Edged Weapons, have been enacted in order to protect and control these cultural properties. This Department also provides advice and assistance for individual holders of these cultural properties on custody, display, maintenance and restoration of these items.

Subordinate to the Agency for Cultural Affairs, there are also two national research institutes, one is the Tokyo National Research Institute of Cultural Properties, the other is the Nara⁴ National Research Institute of Cultural Properties. The Tokyo National Research Institute of Cultural Properties was established in 1952. Its functions are to carry out surveys and research concerning fine arts and performing arts, as well as scientific studies regarding the preservation and conservation of cultural properties in Japan. Therefore, its internal organisations are divided into Departments of Fine Arts, Folk Arts, Conservation Science and Technology, Remedial Conservation, and the Information/Archives Department. While the Department of Remedial Conservation is responsible for the practical tasks of restoring cultural properties, the Department of Conservation Science and Technology is responsible for the development of new technology for conservation, both preventive and remedial. Three sub-divisions have been set up in this Department: the chemical research division, the physical research division and the biological research division. Apart from research and surveys concerning cultural properties, the Tokyo National Research Institute of Cultural Properties has also held international conferences on the preservation and restoration of cultural properties annually since 1977. The Nara National Research Institute of Cultural Properties was originally established in 1952 as the Nara Research Institute of Cultural Properties, which was under the control of the Cultural Properties Protection Commission, and concentrated on the surveys and research of Japanese fine arts/ folk arts, historical architecture and Japanese history. In 1954, the Nara Research Institute of Cultural Properties was upgraded to the status of a national research institute. In 1968 after the reorganisation of the Japanese government, it became an internal organisation under the Agency for Cultural Affairs and was giving another mission -- to manage/investigate the buried cultural properties and treasure trove. In general, the major functions of the Nara National Research Institute of Cultural Properties today are to conduct research centring on Nara area

⁴ Nara is the capital city of Nara Prefecture, 20 miles east of Osaka. It is called the "cradle of Japanese culture".

historical architecture, and carry out excavation and studies of the Heijo⁵, Asuka⁶, and Fujiwara⁷ palace sites. This institute also collects or takes custody of the archaeological and historical materials found in these areas, and has the responsibility of exhibiting them to the public. In order to meet the need of local authorities, the Nara National Research Institute of Cultural Properties also arranges training courses annually and provides guidance and advice regarding surveys, excavations and the preservation of buried cultural properties for local authorities.

Chart 3 Administrative Framework of Agency for Cultural Affairs



Policies and Schemes for Protection of Cultural Properties in Japan

In accordance with the Law for the Protection of Cultural Properties, which establishes Japan's policy for cultural properties protection, these properties are classified and designated in three categories. The first category contains tangible cultural properties including fine/applied arts, calligraphy, other items of great historical or artistic value and archaeological specimens and other historical materials of great academic value. The second category contains intangible cultural properties covering dramatic arts, music, and other cultural assets of intangible nature which are of great historical and artistic value. The third contains folk cultural properties comprised of Japanese

⁵ Heijo is the old name for Nara during the Nara Period (710 ~784). It was Japan's capital. During that time Chinese culture and Buddhist doctrines and art styles were being absorbed. Heijo was modelled on China's Tang dynasty capital, Chang-an.

⁶ The Asuka Period was from 552 to 645; it began with the introduction of Buddhism from Korea and culminated in the adoption of the Chinese pattern of government.

⁷ Fujiwara was a courtier family of ancient Japan. Its leaders, as hereditary regents to the throne, monopolised central rule and dominated court society from the mid-10th through the late 11th century.

customs, manners, folk performing arts, beliefs, as well as costumes, implements and conditions indispensable in understanding the ways of and changes in living among the people of Japan. The last category contains monuments, which include archaeological sites, historical buildings and remains of great historical or academic value, and other sites or geological features of great scenic or academic value⁸.

The Ministry of Education, Science and Culture selects from among tangible cultural properties, intangible cultural properties, folk cultural properties and monuments those which are to be designated as Important Cultural Properties, Important Intangible Cultural Properties, or Historical Sites, Places of Scenic Beauty, or Natural Monuments. In recognition of a particularly high cultural value in a world context, certain Important Cultural Properties are identified as National Treasures. Particularly important Historical Sites, Places of Scenic Beauty, and Natural Monuments are identified as Special Historical Sites, Special Places of Scenic Beauty, and Special Natural Monuments. In addition, groups of traditional architectural structures in cities, towns and villages and environments contributing to their high valuation are designated as Traditional Building Group Preservation Zones. The Ministry of Education, Science and Culture indicates which among these are so particularly valuable to the nation as to be identified as Important Traditional Building Group Preservation Zones. Also, when the designation of National Treasure or Important Cultural Properties is given, surveys of these sites are also undertaken.⁹

Preservation of nationally designated cultural properties of art and craft works is supervised by the holder of the respective property or by a supervisory body designated by the Commissioner for Cultural Affairs. Appropriate guidance in the management of cultural properties is carried out, with National Treasury subsidies and other efforts in a complete preservation management programme assisting in cultural

⁸Information from: Agency for Cultural Affairs, Administration of Cultural Affairs in Our Nation (Tokyo: ACA, 1985) p. 21.

⁹Ibid., p.22~29.

properties maintenance and repair and disaster prevention, including the establishment of disaster prevention facilities. Additionally, in cases where National Treasures or Important Cultural Properties are offered for sale to the state, or are in danger of being illegally exported, or for other reasons, require the protection of the state, these items are purchased, and full provisions for their preservation and use are made. To ensure the public accessibility and use of National Treasures and Important Cultural Properties which are highly valuable parts of the common heritage of the Japanese people, the Tokyo National Museum and ten other facilities have been chosen for their display. The Agency for Cultural Affairs also sponsors the wide introduction abroad of Japanese art, particularly National Treasures and Important Cultural Properties, in the interest of international cultural exchange and goodwill. As maintenance and restoration of cultural properties requires a wide array of highly developed skills and accurate judgement in a variety of situations, training in fundamental knowledge directly relating to the maintenance and restoration of such cultural properties is carried out by technicians with substantial practical training. Besides training in specialised knowledge and skills necessary for display, preservation and management of cultural properties is provided for both public and independent museums and art galleries. The Agency for Cultural Affairs also handles registration matters coming under the Law for Control of Sale, Possession, and Use of Firearms and Edged Weapons in cases involving Agency authority.¹⁰

With respect to protection/preservation of buildings and other architecture, designation of Important Cultural Properties (buildings) in Japan during the high economic development decade of 1965 to 1975 was concentrated on private houses and Meiji Period¹¹ Western-style architecture, but at present, emphasis is on Shinto¹² and Buddhist shrines/temples built during the Momoyama and Edo periods¹³. In this

¹⁰ Ibid., p. 25

¹¹ From 1868 to 1912. Meiji was the 122nd emperor of Japan, whose reign was one of the most eventful in Japanese History.

¹² A complex of ancient Japanese folk beliefs and rituals that developed into a national patriotic cult.

¹³ From 1603 to 1867.

context, a project for the "Urgent survey of recent shrine and temple structures" supported by the National Treasury was launched in 1977 to ascertain types and numbers of Buddhist and Shinto structures that have been built in Japan over the past four centuries.¹⁴ Japanese historical architecture is principally comprised of wooden structures, which have highlighted the importance of preservation and maintenance if they are to be passed on to succeeding generations. Restoration of designated structures is carried out with government financial assistance as an undertaking funded by the National Treasury. Restoration and maintenance involves preservation of the original form and shape of the architecture, mending, reapplication of old materials and perpetuation of traditional technology. Efforts at further enhancing the value of cultural properties through restorative repairs are part of the maintenance programme carried out by technical specialists and others skilled in the field. Specified cultural properties are managed by their respective owners or custodians, or by management bodies indicated by the Commissioner for Cultural Affairs. To ensure that such management is properly carried out, and to provide guidance and advice, a "cultural properties patrol" system has been established in Japan.¹⁵ Periodical inspection of everyday maintenance procedures, disaster prevention facilities and operational fitness is imperative in maintenance management for architectural structures. To aid in covering the costs of this operating maintenance management system, a management cost assistance programme has been developed for individual and foundation owners by the Japanese government. In cases where expenditure for installation of disaster prevention facilities, drainage facilities, protective embankments, firebreaks and other measures to protect designated structures from possible disaster and deterioration of the surrounding environment are necessitated, efforts aimed at complete preservation management are funded by the National Treasury. In situations such as those involving extreme difficulties brought on by maintenance management for owners of designated buildings, a special provision exists whereby regional public groups or local authorities

¹⁴ Agency for Cultural Affairs, Administration of Cultural Affairs in Our Nation (Tokyo: ACA, 1985) p. 25~26.

¹⁵ *Ibid.*, p. 27.

can propose to purchase those properties and real estate integral to their completeness. The National Treasury provides financial assistance, allowing the necessary preservation activity to proceed.

Concerning the protection of Traditional Building Group Preservation Zones, there are quite a few towns and villages in which groups of traditional buildings stand in harmony with their surroundings and create an aura of historical associations. Recognition of the high value of such towns, villages and buildings resulted in the Traditional Building Group Preservation Zones Provision in 1975 as an amendment to the Law for the Protection of Cultural Properties in Japan. For the preservation of these cultural properties, the national government provides financial assistance for preservation and maintenance, disaster prevention facilities, and other measures taken by the municipalities, and for annual surveys and projects concerning preservation measures for newly designated zones. Along with designation of ancient tombs, shell mounds, castle sites and other historically or academically important remains as Historical Sites, activities which may affect existing conditions within the protected space are regulated by law. The Agency for Cultural Affairs provides these Historical Sites with disaster prevention facilities, restores and maintains deteriorated sites, and purchases private land located within the designated area as deemed necessary. Purchase of private land is accomplished by either local authorities with the aid of a subsidy granted by the national government, or direct purchase by the national government in cases nominated as Special Historical Sites such as the Heijo Palace site and Asuka and Fujiwara districts of Nara Prefecture. Where a number of historical sites are concentrated in the same area, a special site park is constructed (including museums) by the local government so that the area involved may be preserved and maintained intact. So far there are ten such parks which have been completed in Saitama¹⁶, Chiba¹⁷, and other prefectures in Japan¹⁸.

¹⁶ A prefecture in Japan just north of Tokyo.

¹⁷ The capital of Chiba prefecture on Honshu island, located on Tokyo Bay, 25 miles east of Tokyo.

¹⁸ Agency for Cultural Affairs, Administration of Cultural Affairs in Our Nation (Tokyo: ACA, 1985)

Sites where ancient tombs, shell mounds, remains of dwellings or other cultural properties are buried underground are thought to number some 300,000¹⁹ throughout Japan. As such buried cultural properties are most liable to be affected by the various ongoing land development of recent times, much effort has been directed at the co-ordination of such development and the protection of buried cultural properties. The local government is granted the authority for management, acquisition, excavation, and restoration of buried cultural properties with the aid of the national government. Moreover, the Agency for Cultural Affairs provides assistance in the establishment of a public survey centre for buried cultural properties and carries out research at the Centre for Archaeological Operations of the Nara Research Institute of Cultural Properties as a means of realising a complete excavation and research policy.

Dramatic arts, music, applied arts skills and other intangible cultural properties which are deemed of high historical or artistic value to Japan are designated as Important Intangible Cultural Properties, and individuals or groups who represent these properties are recognised as their holders or holding bodies. In view of the importance of preserving such cultural properties, the Agency for Cultural Affairs produces written and photograph records, collects crucial materials, and produces documentary films. The Agency for Cultural Affairs also grants financial assistance to holders to aid them in furthering their skills and in training successors, and extends subsidies to holding bodies and local authorities for such supportive endeavours as the training of successors. A related concern is the protection of folk cultural properties. Financial assistance is offered by the local authorities for the undertaking of crucial studies and documentation of folk songs and dialects, and for construction of public museums of history and folk culture to preserve and display locally representative folk cultural properties and historical materials.

p. 30.

¹⁹ Ibid., p. 31.

One problem for the Agency for Cultural Affairs has been the decidedly advanced age of many of the craftsmen whose expertise is necessary for the preservation of cultural properties. As these old craftsmen have had few successors in recent years, preservation of Japan's cultural properties is endangered. In response to this situation, an amendment to the Law for the Protection of Cultural Properties in 1975 has established a system of necessary measures for preserving these techniques and skills deemed essential for the preservation of cultural properties. One of the most important measures is that the Agency for Cultural Affairs organises courses for local government and private sector/cultural groups in the training of qualified successors in designated preservation technology specialities. Training courses on maintenance and conservation of arts and crafts, and architectural cultural properties have been undertaken. Moreover, training courses for technicians or historical and ethnic materials specialists who undertake excavation of buried cultural properties are also arranged by the Agency for Cultural Affairs.

Recognition of and Awards for Cultural Activities and Achievement

Recognising the cultural achievement accomplished by individuals, the Japanese government enacted The Order of Cultural Merit which has been conferred upon persons of outstanding achievement in the advancement of culture since 1937. Recipients are selected by the Cabinet of the Japanese government following their nomination by the Ministry of Education, Science and Culture in consultation with the Committee for Selection of Cultural Awardees, specially convened annually. The Order of Cultural Merit is awarded for distinction in any of a wide range of cultural endeavours, including fine arts, literary arts, and performing arts. Another award is the Award for Distinguished Cultural Service. The Award for Distinguished Cultural Service, an honorary life annuity granted to persons who have rendered particularly valuable service in the advancement of culture, was instituted in 1951. Awardees are selected by the Ministry of Education, Science and Culture from among the individuals

nominated by the Committee for Selection of Cultural Awardees. This award is conferred for eminent contribution in the same fields of cultural activities as pertain to the Order of Cultural Merit.

In addition, in order to encourage the development of arts, each year prizes are awarded to persons who have in that year achieved excellent results or innovation in their respective field of art. Conferring of the Arts Achievement Awards and New Talent Awards of the Ministry of Education, Science and Culture has continued since 1950. The Imperial Prize and the Art Academy Prize are also presented by the Japan National Art Academy to acknowledge persons who have produced superior works of art or who, through their achievements, have contributed to the advancement of art. These awards are widely recognised as greatly honouring the recipient artists. Moreover, concerning the protection of cultural properties, the Ministry of Education, Science and Culture has since 1983 commended annually a total of approximately 100 individuals and groups in the various regions of Japan for efforts made in the promotion of culture or the protection of cultural properties in their respective regions.

The first system for distributing grant-in-aid to individual cultural groups from the Japanese government was initiated in 1959. Apart from the government's financial support to individual groups, more and more private enterprises and private foundations/trusts have also got involved in providing funding to them in recent years. Many private enterprises have set up foundations or trusts for arts and culture, which aim at providing financial assistance for art and culture groups to advance their achievements in this field. The most important foundation/trust of this kind is the Commission for Arts and Culture which was established in 1988 by ten enterprises, and was run under the guidance of the Agency for Cultural Affairs. The purpose of this Commission is to encourage more and more enterprises in Japan to join in and provide financial assistance to art and culture groups through the Agency for Cultural

Affairs²⁰.

National Museums in Japan

The approximately 2,600 museums²¹ in Japan can be divided into national museums, local authority museums and independent museums. Even though the national museums of Japan are all under the jurisdiction of the Ministry of Education, Science and Culture, their legal status is grounded on three different laws and administration systems²². The first system is based on the "Statute of Establishment of National Educational Institutions" and the "Statute of Management of Inter-National Universities Institutes". These statutes were enacted by the Ministry of Education, Science and Culture. The legal status of the national museums which are set up according to these two laws is the same as that of the national universities in Japan, and their organisational structure is also similar to that of the national universities. National museums of this type were established because of the need for academic research at national universities. Therefore, their main purpose is to provide services to national universities. There are two national museums which are classified in this category; they are the National Museum of Ethnology in Osaka, and the National Museum of Japanese History in Chiba prefecture. The second system is run according to the "Laws of Establishment of National Museums" and regulations of management enacted also by the Ministry of Education, Science and Culture. The legal status of national museums of this type is the same as that of other national research institutes and social educational organisations, such as the National Institute for Educational Research and Japanese National Commission for UNESCO. There is only one national museum in this category, the National Science Museum in Tokyo. The national museums of the third system are established and run also according to the laws and

²⁰Council for Cultural Planning and Development, Cultural Administration in Japan (Taipei: CCPD, 1990) p. 43~48.

²¹Statistics from: Ming-jiau Chiou, "Museum Curators in Japan," Journal of Taiwan Museum of Art 4(1996): 21.

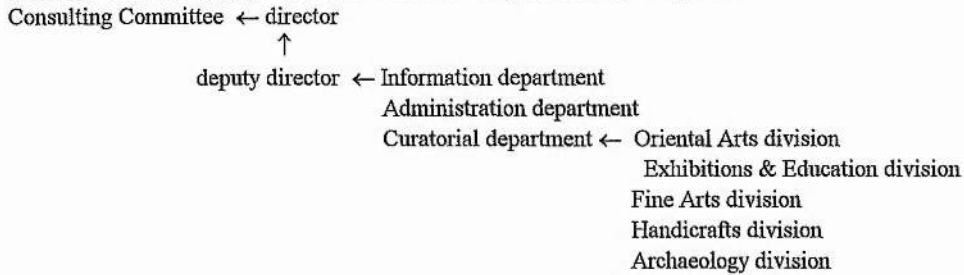
²²Yuh-jye Chin, "Museum System in Japan," Museum Matters (Taipei, 1988) p. 111~127.

regulations applied in the second system. The only difference between these two systems is that the national museums in the third system are not directly under the control of the Ministry of Education, Science and Culture, but are under the jurisdiction of the Agency for Cultural Affairs. There are seven national museums of this third type: Tokyo National Museum, Tokyo National Museum of Modern Arts, Kyoto²³ National Museum, Kyoto National Museum of Modern Arts, Nara National Museum, Osaka National Museum of Arts, and National Museum of Western Art.

The Tokyo National Museum was the first national museum established in Japan. It was originally founded in 1872 as a museum affiliated to the Ministry of Education, Science and Culture; in 1889 it was renamed the Imperial Museum, and in 1900 its name was changed again to Tokyo Royal Museum. After World War II it was reorganised as the National Museum. In 1952, it was finally named the Tokyo National Museum, and in 1968 the governing authority of the Tokyo National Museum was given to the Agency for Cultural Affairs, which was set up in that year. The Tokyo National Museum collects, takes custody of and exhibits the artistic handicrafts and archaeological items of Japan and other regions of the Orient. The organisational structure of the Tokyo National Museum includes a consulting committee whose position is considered higher than that of the director and the deputy director. There are three departments in this museum, the administrative department, information department, and the curatorial department, which comprises exhibitions and education division, fine arts division, handicrafts division, archaeology division, and oriental art division; furthermore, each division has sub-units.

²³ Located in west central Honshu. Former capital of Japan and for more than a thousand years it was the centre of traditional Japanese culture.

Chart 4 Administrative Structure of the Tokyo National Museum



Concerning the personnel management of the national museums of Japan, the directors are appointed by the Ministry of Education, Science and Culture; the administrative staff are selected and appointed by the directors, and they are regarded as civil servants which means they have to obtain their qualification through taking the national civil service exam. As for the curators and curatorial staff, they are also selected and appointed by the directors; they are not required to qualify as civil servants because of their expertise. The directors of the national museums of Japan have the power to expand the staff number if the museums' financial conditions allow it. But the personnel management in the National Museum of Ethnology in Osaka, and the National Museum of Japanese History in Chiba prefecture is different from that of the other national museums. Because their legal status and administrative framework are the same as the national universities, their personnel management is primarily based on the regulations of the "Statute of Establishment of National Educational Institutions". The directors and the staff are employed according to the "Regulation of the Employment of Staff in Educational Institutions".

Local Authority Museums and Independent Museums in Japan

In 1968 when the national government of Japan set up the Agency for Cultural Affairs to take charge of all national businesses relating to culture and art, there were only seven local authorities which had established arts and culture divisions or divisions of cultural properties to manage such administration. It was not until 1977 that all the

local authorities (cities and prefectures) set up such divisions of culture and arts, or divisions of cultural properties. These two divisions are both under the control of the Education Commission of the local government. The Education Commission is an organisation which aims at promoting local education and culture. Its status is parallel with that of the head of the local authority and the local legislative council. The members of the Education Commission are selected by the head of the local government and are approved and appointed by the local legislative council. However, at some small local governments like towns and villages, their cultural and art businesses are usually run by their social education department or other departments. The main functions of the Education Committee are to provide funding/subsidy for protection/preservation of local cultural properties, to support cultural activities, and to designate, manage and take custody of local cultural properties, and to undertake tasks commissioned by the Agency for Cultural Affairs. Furthermore, many of the local education commissions also set up committees for cultural properties which are aimed at investigating and evaluating the policies and tasks done by the education commissions; they also provide advice to the education commissions. The members of the committees for cultural properties are selected and appointed by the education commission; and the number of the members of these committees differs from one local government to another. All depends on the population of each region. In addition, a guiding committee for protection of cultural properties is organised by the education commission. The function of this committee is to keep a close relationship with private owners of cultural properties, and to provide advice and assistance to these people on how to preserve/protect and manage their cultural properties.

Chart 5 Administrative Structure

The Agency for Cultural Affairs (national government)

↑

The Education Commission, local authority (cities & prefectures) ← Committee for Cultural Properties, Guiding Committee for Protection of Cultural Properties

↑

The Education Commission, local authority (town & villages) ← Committee for Cultural Properties, Guiding Committee for Protection of Cultural Properties

Both the legal status and administration framework of the local authority museums and independent museums in Japan are regulated and defined by the Museum Law. The origin of the Museum Law in Japan is in the Social Education Statue which aims at promoting and popularising culture and education in the country. The Museum Law was specially designed in 1951 according to this function for Japan's public and private museums except the national museums. It clearly defines museums as organisations which collect, document, preserve, exhibit and take custody of specimens, artwork and artefacts of history, fine art, folk-art, industry and natural science, and use them for the functions of education, academic research, and public entertainment.²⁴ The local authority museums can be run as subordinate organisations within the local government, or they can also be run as a charitable trust. But all the independent museums in Japan are required to be registered and run as charitable trusts. The registration schemes are also regulated by the Ministry of Education, Science and Culture. The Museum Law also specifies the role of the directors and curators, especially the qualification of curators and assistant curators. Under the Museum Law, the local authorities have the responsibility to provide funding to these public museums; and the public museums are not allowed to levy admission charges except when they consider admission charges necessary for their financial condition. Large-scale temporary exhibitions, for example, may have admission charges. The local government also provides grant-in-aid/subsidies to independent museums. Besides, each local authority museum is supposed to set up a consulting committee whose members are drawn from local scholars or local schools, and are appointed by the Education Commission of the local authority. In general, both local authority museums and independent museums are answerable to the Education Commission of the local government.

The directors of the local authority museums in Japan are all appointed by the Education Commissions; the qualification and hierarchy of administrative staff are all

²⁴ Yuh-jye Chin, "Museum System in Japan," *Museum Matters* (Taipei, 1988) p. 122.

the same as for civil servants. But the qualification and employment of curators/curatorial staff who are considered professionals is regulated by the Museum Law. On the contrary, independent museums have complete autonomy in their personnel management. According to article four of the Museum Law in Japan, curators are defined as professionals who carry out documentation, preservation/care of collections, exhibit collections and conduct research. Education programmes are also considered part of a curator's job although the law does not specify this. As reported in a questionnaire survey given by Japan's Museums Association which aimed at approximately 2,600 museums in their country, there are only 1,535 full-time/part-time curators in the responding 1,243 museums²⁵. The statistics reveal a shortage of expertise in Japan. Moreover, due to the size and management direction of each museum, the job description of curators defined by the Museum Law cannot completely meet the needs and requirements of each museum. For example, in a national museum where the staff structure is bigger than in a local authority museum or independent museum, various museum tasks are sub-divided for each department and are managed by different curators. While in a small-sized local authority museum or independent museum, it is very common that there is only one curator in the museum. Furthermore, besides the curatorial tasks the curators of small museums have to undertake, they also have to carry out administrative work.

According to the Museum Law of Japan, the qualification of curators requires them either to have bachelor degrees and to have finished the museum courses approved by the Ministry of Education, Science and Culture, or to have bachelor degrees, have finished museum courses and have been working in museums as assistant curators for at least three years. The first condition is aimed at those who have obtained qualification through an academic/university system, the second condition is aimed at those who have been working in museums as assistant curators. In accordance with

²⁵Information from: Ming-jiau Chiou, "Museum Curators in Japan," Journal of Taiwan Museum of Art 4(1996): 21.

article five of the Museum Law, those who have met the requirement of these two conditions can obtain the qualification of curator. In general, most people get their qualification as curator through the first system. There are more than 100 universities in Japan which have organised courses for the museum profession, and they produce about 3,000 graduates every year²⁶. Certainly these courses vary from one school to another. However, article one of the Museum Law has clearly defined the contents of such courses which should cover museology/theory of museum work, education theory, theory of social education, and museum practical tasks. Other selective subjects include art history, archaeology, culture history, ethnography, natural science, physics, chemistry, biology, and geology. After they have finished the courses, they have to pass an examination held by the Ministry of Education, Science and Culture in order to get a curatorship. Other people can also join this national examination, but they are required to be qualified as teachers and have been teaching for at least five years in schools, or have been working as assistant curators for at least six years. Those who can meet the above conditions are permitted to have the national examination for obtaining a curatorship. Another system for getting a curatorship without taking this examination also exists. The Ministry of Education, Science and Culture has decreed that those people who have been teaching subjects related to the museum profession in universities for at least two years, or who have worked as assistant curators for more than ten years and are recommended by the Education Commission of local authority, or those who have obtained higher degrees or have obtained curatorships through other systems, such as study or work in foreign countries, can also obtain curatorships in Japan. This system is specially designed for people who have worked in museums or research institutions for a long time and have accomplished eminent achievements. According to statistics in 1990 there were 418 people who obtained their curatorships and worked in museums or related organisations through this system²⁷.

²⁶ *Ibid.*, p. 22.

²⁷ *Ibid.*, p. 23.

As regards the museum practical tasks arranged in the university courses, for a long time there has been no established co-operation plan between universities and museums. It is difficult for students to get information, such as which museums provide opportunities for internships since most museums do not reveal the information to the public. In that case, universities have to apply to the museums to introduce their students for internship. Now, more and more universities have established co-operation with local museums. There are also other in-service training courses arranged for museum staff by the Agency for Cultural Affairs, the Museum Association of Japan and local governments. For example, the Agency for Cultural Affairs has organised seminars on modern art and cultural properties (antiquity and architecture). The seminar for modern art is designed specifically for local authority and independent art museums. This seminar intends to upgrade the curators' knowledge on modern and western art in order to improve the educational programmes organised by these museums. The seminar on cultural properties is aimed at improving the management, maintenance, and preservation of antiquities and historical buildings.

Besides the training programmes organised by official institutions, there are also private organisations which educate and train people wishing to acquire expertise. An example is the Association of Preservation for Historical Architecture, a charitable trust which not only undertakes surveys and restoration of historical buildings, but also cultivates expertise for the maintenance and restoration of historical buildings. In the past, the professional pool for maintaining and repairing historical buildings was not stable. After the Second World War, the Japanese local authorities frequently needed expertise or technicians to restore historical architecture. In order to make their jobs stable, the local governments hired them as civil servants. Other experts and technicians who did not join the local government service system took part in the Association of Preservation for Historical Architecture.²⁸ In 1976 according to article

²⁸ Council for Cultural Planning and Development, Cultural Administration in Japan (Taipei: CCPD,

83 of the Law for the Protection of Cultural Properties, the Ministry of Education, Science and Culture had recognised this association as a preservation trust for maintenance and restoration of historical architecture. Besides, this association also defines the qualification for professionals or technicians in the field of maintaining and repairing historical architecture. The training programmes are not only available for the members of this association, but are also open to outside technicians and other museum professionals. As many local governments have commissioned the Association of Preservation for Historical Architecture to organise training courses for them, the Agency for Cultural Affairs also provide grants-in-aid to this association.

**Comparison between Cultural Policies and Museums System in Taiwan
and in Japan**

General cultural policies in Taiwan are directed by the central government, which draws up an integral blueprint. But the details of the policies and projects are planned by the Council for Cultural Planning and Development. The general cultural policies drawn up by the central government provide the general direction for local government and the private sector, while the Council for Cultural Planning and Development organises and plans projects undertaken by local authorities. The Council for Cultural Planning and Development supervises and provides guidelines and grants-in-aid to the cultural groups in Taiwan, both public and private. It also organises national cultural activities and commissions cultural groups to undertake cultural activities--from international exhibitions and art competitions to local art festivals. The Council for Cultural Planning and Development has set up seven committees which help to deal with matters in respective fields; they are, the Committee of Cultural Properties, Committee of Language and Publications, Committee of Arts, Committee of Broadcasting and Films, Committee of Music, Committee of Performing Art and the Committee of Art Activities. Current general cultural policies in Taiwan are primarily

focused on the preservation of cultural properties especially, the establishment of local cultural centres in each municipal city and county, and the cultivation of expertise in cultural organisations, such as museums. The purposes of cultural centres run by local government are to provide multi-functional activities and facilities, both cultural and educational, for local people. Since 1978 the Taiwan Provincial Government has worked on this project, which is nearing completion. Furthermore, in order to preserve local culture and arts, the Council for Cultural Planning and Development has planned to set up local/regional museums as one of the services provided by the cultural centres. Each local/regional museum features characteristic local arts and culture. Also, the local cultural centres hold two art festivals in spring and autumn annually; grants-in-aid are distributed from the Council for Cultural Planning and Development and local governments. Taiwan's general cultural policies also aim at building relationships between cultural centres and local schools. Furthermore, under the policies the cultural centres are encouraged to establish their own charitable trusts/foundations; the estimated capital amount of each trust/foundation is 750,000 pounds sterling, where the provincial government grants 250,000 pounds, the local government raises 250,000 pounds, and the other 250,000 pounds are raised from local businesses and the private sector.²⁹

After the Law for Preservation of Cultural Properties was enacted in 1982, the Council for Cultural Planning and Development and the Ministry of the Interior started undertaking an investigation and survey of Historical Architecture and Remains in Taiwan. Before 1993, there were 280 places designated as "Important Historical Sites"³⁰. Other policies and projects for preserving cultural properties, such as artefacts and specimens of folk arts and crafts, have also been inaugurated. In general, current cultural policies of Taiwan have established systems of preservation and

²⁹ Council for Cultural Planning and Development, Development of the Regional Cultural Centres between 1980 and 1990. (Taipei: CCPD, 1991) p. 34-35.

³⁰ Statistics from: Council for Cultural Planning and Development, Cultural Statistics of 1993 (Taipei: CCPD, 1994) p. 552.

management of cultural properties, and also launched various projects for conducting research and surveys of these cultural properties. A panel answerable for the examination of cultural properties has also been formed.

Every year the national legislative organisation (Legislative Yuan) holds a forum to discuss current cultural policies and achievement with cultural groups, scholars and artists who work in the fields of preservation of cultural properties, performing arts and other broadly related fields. Most people are not satisfied with what the Council for Cultural Planning and Development has done because little concrete change has resulted. In 1994, the Council for Cultural Planning and Development concentrated on the promotion of local culture, which has encouraged local governments and people to care for their local cultural heritage. Surveys, documentation, collection and preservation of local cultural heritage are carried out both by local authorities and individual cultural groups, but difficulties still exist, especially when dealing with the preservation of historic buildings and remains. Economic development is still considered a higher priority than cultural development by most people and government; historical heritage suffers as the government often decides to tear down such sites to make room for new city construction projects and land or road development. Also, much of Taiwan's historical heritage is in bad condition because of government and public neglect. To educate people in Taiwan on the value and importance of preserving cultural heritage is urgent. In recent years, more and more people have recognised the seriousness of the problem; many local cultural groups have been established which aim to preserve cultural heritage. They protest at the government's dismantling of historical architecture through demonstrations, writing petitions, or holding debates in the mass media. Today people have taken a more active role in protecting their cultural heritage. The policies/projects for preserving cultural properties, led by both the Council for Cultural Planning and Development and local groups, are a small step, but at least it is a start.

As mentioned above, in 1994 the Council for Cultural Planning and Development drew attention to the preservation of cultural heritage. Last year, 1995, it focused on the promotion of performing arts/theatre arts, a move which has attracted much criticism. In 1995, which it designated "year of performing arts", the Council for Cultural Planning and Development distributed many grants-in-aid to theatre groups, and organised many expensive activities, such as, importing famous opera to Taiwan. To inaugurate many of these activities, the Council for Cultural Planning and Development invited the president of Taiwan. This gesture was criticised as a politicisation of the Council for Cultural Planning and Development. Last year, these activities were very busy and successful, but many people felt that while eye catching, these events were not doing much good for cultural development and popular education.³¹ Being the leading organisation of cultural development and policies, the Council for Cultural Planning and Development should pay more attention to creating a better environment for cultural groups. This cannot be achieved simply by spending money on concerts or operas. To understand what people need is necessary, otherwise, all the activities and art festivals organised by the Council for Cultural Planning and Development are merely window dressing. The Council for Cultural Planning and Development has recently indicated that future cultural policies and direction will concentrate on introducing/exporting local culture and arts abroad, and providing a better environment for local arts and culture groups. Law, organisation and tax systems related to cultural development are currently under discussion and will be legislated in the near future. The chairperson of the Council for Cultural Planning and Development has pointed out that in the past the government's cultural policies have tended to focus on fostering and encouraging the development of local art and cultural groups, which is "production-oriented"; but in the future, the government will move on from a "production-oriented" policy to a "consumption-oriented" policy. This implies that the government wants to create a beneficial environment for cultural enterprises and the people. Hopefully, the government will help people realise that cultural

³¹China Times. 27 April 1996. Taipei.

enterprises are a profitable investment, and encourage them to support/sponsor the cultural development of Taiwan.

Comparing the cultural policies of Taiwan with Japan's, it is obvious that cultural development in Taiwan is still in its early stages. As the economic development of these two countries both started booming after the Second War World, it is clear that the cultural development of Japan has been achieved more rapidly and in greater depth than in Taiwan. There are approximately 2,600 museums in Japan now, whilst there are only about 103 museums in Taiwan³², including local museums subordinated to local cultural centres. In terms of population and total area of these two countries, Japan's population (125, 106, 937 estimated in July 1994) is 6 times more than that of Taiwan (21,170,000 estimated in September 1994); Japan's total area (377,835 sq km) is 10 times bigger than that of Taiwan (35,834 sq km)³³. But Japan has 20 times more museums than Taiwan. Moreover, in Japan there are many private enterprises and charitable trusts which are involved in providing funding to museums; but in Taiwan sponsorship from the private sector is not very common. In Japan, the Agency for Cultural Affairs is the organisation which manages national cultural activities, but in Taiwan there is still ambiguity on whether it is the Council for Cultural Planning and Development or the Ministry of Education which is the authority that should take charge of museums and cultural development. The government in Taiwan has been considering reorganising the present system and establishing a Ministry of Cultural Affairs to manage museums and cultural affairs in Taiwan. Furthermore, many local municipal and county governments also have been thinking about the idea of establishing a department of cultural affairs to take charge of local museums. But so far, these resolutions are still pending. In Japan, all the important regulations concerning the management of national museums are legislated by the Ministry of

³²Statistics from: Ministry of Education, Discussion on the Managerial Problems of Public Museums in Taiwan (Taipei: Ministry of Education, 1995) p. 39.

³³Information from internet: <http://www.ic.gov/94fact/country/122.html> and <http://gio.gov.tw/info/yearbook/cho1.html>

Education, Science and Culture. The directors of Japan's national museums however, are empowered to make decisions on museum management policies, staff structure and many other aspects. As for the local public museums in Japan, the Japanese government has enacted a Museum Law to regulate museum organisations, personnel management, and public services. Under this system, professional qualification for the staff of the local public museums in Japan has been clearly defined. Personnel management, staff numbers, and annual expenditure in the local public museums is left to the trustee bodies of local museums or the local education commissions as long as they do not violate the Museum Law. By contrast, in Taiwan the organisation scheme and staff structure of each national museum and local public museum (provincial and municipal) is legislated separately. The Legislative Yuan, the national legislative organisation, has the authority to make decisions about public museum organisation, staff structure and amount of funding instead of the Ministry of Education or the Central Government. However, the decisions made by the Legislative Yuan can hardly meet the needs of museums in Taiwan; and it is very difficult to amend a law once it is enacted. The Legislative Yuan has the literal authority to decide the management of public museums in Taiwan (their organisation structure, staff structure, numbers and funding...). What Taiwan's public museums can control is very limited compared with that of museums in Japan. In the 1950s, the Ministry of Education enacted "Regulations for Public Provincial & Municipal Museums" which is the only statute defining the major policies of the local public museums in Taiwan. According to this statute, the organisation and personnel management of provincial and city-run museums and museums subordinated to the cultural centres are all regulated by the Personnel Bureau of the central government, and are managed by the same system as other official administrative organisations. Contrasting the organisation and personnel management of Japanese museums with Taiwan's, the system applied in Japan is more flexible and sound.

Just as Japan has enacted a Law for the Protection of Cultural Properties, Taiwan also

has a Law for the Preservation of Cultural Properties. It was enacted by the Council for Cultural Planning and Development, Ministry of Education, Ministry of the Interior, Ministry of Economic Affairs and Ministry of Transportation and Communications in 1982. Each authority has its respective responsibility toward the preservation of cultural properties. All the affairs and matters concerning preservation of cultural properties are managed and planned together by these five authorities. There are eight chapters in this law. The first chapter generally defines the meaning of cultural properties in this law and the role and responsibility of each authority mentioned above. Cultural properties in a broad sense include historical heritage and cultural and artistic values in Taiwan, which cover five categories--artefacts/antiquities, historical architecture and remains, folk arts and crafts, traditional Chinese and Taiwanese customs, and environments of scenic and natural beauty.³⁴ The Ministry of Education takes charge of the preservation, promotion, transition of ownership of the artefacts/antiquities and folk arts and crafts; and it designates or sets up organisations to maintain these cultural properties. Historical architecture, remains and traditional customs are managed by the Ministry of the Interior. Preservation of environments of scenic and natural beauty is managed by the Ministry of Economic Affairs. Local governments are authorised by the central government to execute the preservation and management of local cultural properties in areas under their jurisdiction.

Chapter two of this law concerns artefacts and antiquities. The Ministry of Education selects from among artefacts/antiquities those which are to be designated as Important Cultural Properties. In recognition of particularly high cultural value, certain Important Cultural Properties are designated as National Treasures. All the Important Cultural Properties and National Treasures are registered and recorded by the Ministry of Education. The law stipulates that those items registered as Important Cultural Properties owned by private individuals are not permitted to be sold or transferred in

³⁴ Article 3, Law for the Preservation of Cultural Properties. Council for Cultural Planning and Development, Laws and Statutes Related to Cultural Affairs and Heritage Preservation in Taiwan. (Taipei: CCPD, 1988) p. 29-30.

ownership to people outside Taiwan. Moreover, National Treasures and Important Cultural Properties are not allowed to be transported abroad unless they are for cultural exchanges or international exhibitions which the Ministry of Education and the central government have approved. The Ministry of Education also encourages private owners to make their collections available for public utilisation by displaying them in museums, or donating them to public museums. Public cultural properties kept in the public museums are permitted to be duplicated for sale, whereas private cultural properties cannot be reproduced unless it is with approval of the owners. The Law for the Preservation of Cultural Properties has stipulated that buried cultural properties and items of treasure trove belong to the government. As such buried cultural properties are liable to be affected by ongoing construction work and land development, the law states that construction work should stop once valuable historical artefacts are found in that area. Organisations, usually public museums or academic research institutions, which undertake the excavation of buried cultural properties are chosen by and supervised by the Ministry of Education. Usually excavated cultural properties are delivered to public museums as holding bodies; but for the purpose of research, the research institutions which take part in the excavation are permitted to keep these cultural properties as temporary holding bodies -- repositories.

In Taiwan the Ministry of the Interior carries out the preservation, maintenance and designation of historical architecture and remains. According to the value of these cultural properties and their conditions, they are sorted into three grades, and are taken care of and managed respectively by the Ministry of the Interior, provincial government and municipal/county governments. The local governments are also commissioned to manage cultural properties owned by individuals or charitable trusts. When private cultural properties are in need of maintenance or repair, local governments are required to grant subsidies and provide advice to the holding bodies/owners of the cultural properties. When the ownership of private cultural

properties is transferred to other bodies, the government has priority of purchase except when they are passed on to inheritors. The law also stipulates that historical buildings or remains which are designated as grade one cannot be removed or dismantled except when they interfere with important national development or national defence and safety. Historical remains and archaeological sites buried underground belong to the government; the purchase by the government of private land located within the designated historical area is also deemed necessary. In order to preserve cultural properties and the surrounding environment, the government can designate the area as a Preservation Zone for Historical Sites.

With regard to folk arts and crafts, the Ministry of Education has carried out surveys, documentation, and collections in this field. Local governments, cultural groups or scholars are also authorised by the Ministry of Education to undertake investigations and make collections of folk arts and crafts. Public museums or local cultural centres also work on the preservation of these collections. From among all the folk arts and crafts, the Ministry of Education selects those it deems important and designates them as Important Folk Arts and Crafts. Moreover, in order to preserve and disseminate the skills of making folk arts and crafts, the Ministry of Education confers the honour of "Master" to people of great achievement in the field of making folk arts and crafts. Training programmes for teaching folk arts and crafts are organised by the Ministry of Education or individual cultural groups. The term "traditional Chinese and Taiwanese customs" in the Law for Preservation of Cultural Properties means, in a broad sense, the totality of materials and spiritual phenomena of Taiwan's culture including the faith, religions, ethics, social customs, food... and other institutions existing and in use in Taiwan.³⁵ The Law for Preservation of Cultural Properties has empowered local governments to carry out documentation, preservation, and surveys of the customs in their areas of jurisdiction, and the result of the work should be displayed and kept in public museums or local cultural centres.

³⁵ Ibid., p. 29.

The laws for the preservation and protection of cultural properties enacted by both the Japanese and Taiwan governments are very sound and detailed, but differences still exist. The Japanese government has been working on the preservation of cultural properties since the early 1950s, when two national research institutes for cultural properties were established. But in Taiwan, it was not until the 1980s that the government started to pay attention to cultural properties. Also, the Japanese government has been working on cultivating expertise in the field of conservation and restoration of cultural properties for a long time. But in Taiwan, there is a great shortage of expertise in this field. In many of the training courses or conferences in the field of conservation and restoration of cultural properties held by Taiwan's museums, specialists from Japan have been invited to give lectures, especially on the remedial conservation of paper, and silk materials. Also, the professional qualification of conservators in Taiwan has not been clearly defined. In Japan, there is a charitable trust, the Association for Preservation of Historical Architecture, which has clearly defined the professional qualifications in this field. Furthermore, the Agency for Cultural Affairs and local governments in Japan have arranged many training programmes for museums staff in the conservation of cultural properties. In Taiwan, the public museums also have arranged many programmes concerning conservation of cultural properties, but most of them are on preventive conservation. As to remedial conservation, Taiwan's museums hardly have any training courses or funding allocated in this field. Most of the museums' collections which are in need of remedial conservation are commissioned to private enterprises, such as traditional mounting shops for Chinese painting and calligraphy. Compared with Japan, Taiwan's government does not concentrate enough on the cultivation of local expertise on the conservation of cultural properties. Moreover, all the aspects relating to preservation of cultural properties in Japan are managed by the Agency for Cultural Affairs; while in Taiwan each aspect is managed separately by one of five authorities, the Ministry of Education, Ministry of Interior, Ministry of Economic Affairs, Ministry of Transportation and Communication, and the Council for Cultural Planning and

Development. The defect of this system is that although cultural properties are classified into five categories in Taiwan, many of these categories overlap one another. The resulting ambiguity in responsibilities and duties strains an already overburdened pool of available resources and expertise. In my opinion, all the matters in this field should be managed by one authority; in that way, the administration would be more efficient. In addition, in recent years, many archaeological remains and specimens have been discovered in places where construction work is in progress; many historical villages, streets and buildings are in danger of being dismantled by local governments. Although the Law for Preservation of Cultural Properties has stipulated that such places of cultural value should be preserved; when immediate profits and advantages may result from such construction, the long range benefits of cultural preservation are often ignored. The law should be enforced. People should understand that destroying their physical heritage to establish more new buildings or make room for city redevelopment is not the only way to bring local economic prosperity. On the contrary, preserving and maintaining this heritage and opening it to the public could also bring cities, towns, or villages a success in the form of increased revenue from tourism. In that way, cultural properties are preserved, and local economic prosperity is also created.

Chapter V

Survey of the Care of Collections at the Major Public Museums in Taiwan

The organisation of exhibitions and education programmes has long been considered a high priority among the various museum activities/services provided in the major public museums of Taiwan. This is because these services can be easily accessed by the public; it is also because through these two kinds of services the museums can show the public and the government how much work the museums have done. It is common that most of the museums think the more activities such as exhibitions and education programmes they have arranged, the more successful they are. On the other hand, the care of collections or collections management have not been given so much attention. In general, both the museums and museum governing authorities in Taiwan would rather spend money and time on holding exhibitions and education activities which seem more attractive to the public, instead of spending funding and time on the care of collections, which is behind-the-scenes work. Moreover, the importance of preserving and conserving cultural property has not been recognised by the government and the public, and there are few experts and professionals who are specialised in this field. Therefore, the preservation and conservation of cultural properties has been long neglected in Taiwan.¹

However, attention has been drawn to the importance of the care of cultural properties in Taiwan in recent years. This is because many public museums and independent cultural and art groups were established in the past two decades and they have highlighted the fact that many cultural properties are in critical condition. This chapter is intended to investigate the conservation of collections in six major public museums in Taiwan. The six museums discussed in this chapter are: the National Palace

¹ These opinions are generally shared by museum professionals in Taiwan whom I have interviewed. Also, the statistics published by the government (please see **Table 5 Funding Allocation**, p. 60) shows that funding allocated for collections care and acquisition at most of these museums is trivial compared with that for display and education activities.

Museum, the National Museum of History, the National Museum of Natural Science, the Taipei Fine Arts Museum, the Taiwan Museum of Art and Kaohsiung Museum of Fine Arts. The source material has mainly been derived from questionnaires (see Appendix V) which were sent to and completed by the chief curator of the conservation department of the National Palace Museum, the collections manager of the National Museum of Natural Science, a curator of the National Museum of History, and the chief curators of the collections departments of the Taipei Fine Arts Museum, Taiwan Museum of Art and Kaohsiung Museum of Fine Arts. After the questionnaires were completed and returned, visits to the museums and interviews with these museums' senior staff were also undertaken in order to obtain further detailed information. The completed questionnaires have been analysed manually. These museums are divided into two groups: the first group is the national museums, the second group is the regional museums run by municipal and provincial government. The analysis of the questionnaires will concentrate on comparing and contrasting these two groups.

Distribution and Types of Museums (see Appendix I)

Among the museums discussed in this chapter, three are situated in Taipei (the capital of Taiwan), north of Taiwan. They are: the National Palace Museum, the National Museum of History and Taipei Fine Arts Museum. Two museums are located in Taichung, mid-west of Taiwan; they are the National Museum of Natural Science and Taiwan Museum of Arts. Only the Kaohsiung Museum of Fine Arts is located in Kaohsiung, south-western Taiwan.

General Information: Buildings

As regards the museum buildings housing collections, most of them were purpose-built. Only the National Museum of History has a building constructed earlier, from the

period of Japanese rule. Later on, new construction of the museum building was completed in 1970. The construction of the National Palace Museum was completed in 1965. The following museums were constructed during the 1980s and 1990s: the Taipei Fine Arts Museum in 1983, National Museum of Natural Science in 1986, Taiwan Museum of Art in 1987 and Kaohsiung Museum of Fine Arts in 1994. Overall, all these museum buildings are very new and their designs are very modern. All the museums have a planned building maintenance programme, except the National Museum of Natural Science. The building maintenance programme in the National Museum of Natural Science is not on a regular basis; only when there is a need for building repair or maintenance there will maintenance be undertaken. As for disaster planning, museums are not immune to fire or flood, earthquakes or vandalism; any disaster requires a speedy reaction to reduce or limit damage to collections, buildings, equipment or people. Five of the museums have preparedness plans for emergencies and disaster; the exception being the National Museum of Natural Science.

With regard to museum space allocation, according to Timothy Ambrose and Crispin Paine, (Museum Basics p. 205): "a rough rule of thumb for space allocation is reception/visitor facilities - 25 per cent; collection storage - 25 per cent; displays/exhibitions - 25 per cent; and support services - 25 per cent". But according to the returned questionnaires from the six museums in Taiwan, the percentage of the total floor area occupied by exhibition space easily exceeds the space occupied by the other museum functions, such as, storage of collections and conservation facilities (see Table 7).

Table 7 Space Allocation

	N. P. M.	N. M. H	N. M. N. S.	T. F. A. M.	T. M. A	K. M. F. A.
exhibition space	48 %	80 %	60 %	33%	50 %	50 %
storage of collections	18 %	15 %	10 %	5 %	10 %	2 %
conservation facilities	2.2 %	0	1 %	2.5 %	0	0

Only the National Palace Museum, National Museum of Natural Science and Taipei Fine Arts Museum have conservation facilities, and only those of the National Palace Museum are advanced and professional²; the conservation facilities in the National Museum of Natural Science and the Taipei Fine Arts Museum only contain fumigation equipment, basic facilities for cleaning specimens/artefacts and for simple remedial treatment of objects. Most of these museums have the potential to enlarge their exhibition space and areas for storage of collections; the National Museum of History can enlarge its exhibition and storage spaces because it is due to take over the existing museum buildings of both the National Taiwan Art Educational Institute and the National Taiwan Science Education Centre, which are planning to move to other bases. But the Taipei Fine Arts Museum has no potential for expansion of exhibition space, and the Kaohsiung Museum of Fine Arts has no potential for expansion of exhibition space, storage of collections or conservation facilities. The National Palace Museum, National Museum of History, National Museum of Natural Science and Taiwan Museum of Art all have potential for expansion of conservation facilities.³

Management and Maintenance of Collections

This section examines the museum practices which determine the physical state of the collections. The discussion is divided into two parts: collections management and collections maintenance. Collections management involves the organisation and control of collections, including the management of records and documents concerned with a museum's holdings. Collections maintenance encompasses the interaction of collections with their surroundings, including the provision of controlled environments and appropriate housing for objects, in storage facilities and exhibition areas.

² The national Palace Museum established its own conservation department in 1969 which aims at preserving and conserving its collections, carrying out research of objects, and identifying/authenticating of objects.

³ Both the National Museum of History and Taiwan Museum of Art intend to establish their own museum in-house conservation laboratory in the future, where their staff can carry out some basic remedial treatment of collections.

Collections Management

I. The Nature and Size of Collections

Table 8 The Nature and Size of Collections of the National Palace Museum, National Museum of History and National Museum of Natural Science

Category	N. P. M.	N. M. H.	N. M. N. S.
Applied/decorative art	0	1 ~ 100	0
Archaeology	1001 ~ 5000	0	10000+ ⁴
Archives	10000+	1001 ~ 5000	0
Botany	0	0	10000+
Bronzes	5001 ~ 10000	101 ~ 500	1 ~ 100
Calligraphy	501 ~ 1000	1001 ~ 5000	0
Carvings	101 ~ 500	501 ~ 1000	0
Coins	1001 ~ 5000	10000+	0
Costumes/textiles	101 ~ 500	501 ~ 1000	501 ~ 1000
Enamel wares	1001 ~ 5000	0	0
Furniture	1 ~ 100	1 ~ 100	1 ~ 100
Geology	0	0	10000+
Inscriptions	1001 ~ 5000	501 ~ 1000	1 ~ 100
Jade	10000+	1001 ~ 5000	1 ~ 100
Lacquer wares	501 ~ 1000	101 ~ 500	1 ~ 100
Paintings	501 ~ 1000	1001 ~ 5000	0
Photographs	0	101 ~ 500	1 ~ 100
Porcelain	10000+	1001 ~ 5000	1 ~ 100
Pottery	10000+	501 ~ 1000	1 ~ 100
Zoology	0	0	10000+
Total	700,000	50,529	334,623

Table 9 The Nature and Size of Collections of Taipei Fine Arts Museum, Taiwan Museum of Art and Kaohsiung Museum of Fine Arts

Category	T. F. A. M.	T. M. A.	K. M. F. A.
Applied/decorative art	1 ~ 100	1 ~ 100	1 ~ 100
Carvings/sculpture	101 ~ 500	1 ~ 100	101 ~ 500

⁴ The National Museum of Natural Science classifies the category of "archaeology" as "anthropology".

Calligraphy	101 ~ 500	101 ~ 500	101 ~ 500
Costumes/textiles	1 ~ 100	0	0
Paintings	1001 ~ 5000	1001 ~ 5000	101 ~ 500
Porcelain	1 ~ 100	0	0
Pottery	101 ~ 500	1 ~ 100	1 ~ 100
Photographs	101 ~ 500	101 ~ 500	1 ~ 100
Vessel glass	101 ~ 500	1 ~ 100	0
Total	2,790	4,190	1,100

The National Palace Museum holds the largest number of objects among these six museums. The collections of jade, porcelain, pottery and archives, including rare books and historical documents, are the largest of its collections. The holding of coins is the largest collection in the National Museum of History. Holdings of anthropology, botany, geology and zoology are the largest in the National Museum of Natural Science. The National Museum of Natural Science also collects objects of bronzes, costumes/textiles, furniture, jade, lacquer wares and pottery, which are obtained from field work on Taiwan's aboriginal people or from excavation of prehistoric sites/remains in Taiwan. The holdings of the three local authority-run art museums are on a smaller scale, mainly because of their shorter history. The collection of paintings is the largest in each of these three museums, followed by calligraphy, sculpture/carvings and pottery.

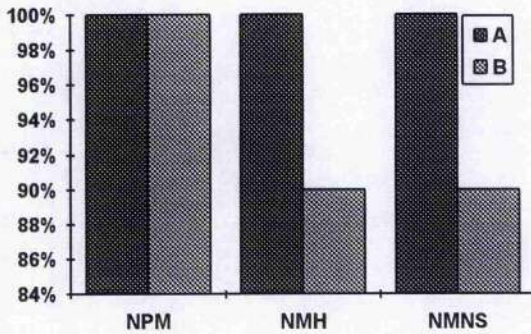
II. Documentation of Collections

Documentation is an essential element of collections management, providing the means with which to organise and to interpret the objects in a museum's care. As a source of information, documentation can attain an importance equal to that of the collections themselves. Unless good record keeping is practised, conservation procedures can be jeopardised. Details of past and present treatments may not be accessible, and the assessment of the condition of individual objects may be hindered. According to the returned questionnaires, the National Palace Museum has stopped cataloguing its collections manually, but 100 per cent of its collections are catalogued by

computerisation. In the National Museum of History and National Museum of Natural Science, 100 per cent of their collections have been catalogued manually, and 90 per cent of them are catalogued by computerisation. In the Taipei Fine Arts Museum, all of its collections have been catalogued manually, while 90 per cent of them are catalogued by computerisation. In the Taiwan Museum of Art, 70 per cent of its collections have been catalogued manually, and 100 per cent of them are catalogued by computerisation, but the curator who is in charge of the collections department indicated that the manual documentation of collections has been decreased. Only in the Kaohsiung Museum of Fine Arts are all the collections catalogued both manually and by computerisation. A computer-graphics system for collections is also used by all the six museums in their computerised documentation (see Chart 6). Overall, all these six museums have concentrated resources on documentation of collections, and all of them have introduced computerised systems. But the National Palace Museum and the Taiwan Museum of Art have either stopped or decreased using a manual system of documentation. This might indicate that the computerised documentation systems have proved to be more efficient than manual documentation systems. Computerising a museum's documentation will certainly cost rather more than a purely manual system, and will almost certainly need as much staff time to manage. What computerisation can do is to allow the museum staff to achieve far more than they could achieve with a manual system. If well-planned and well-arranged, it will give the museum much greater control over its collections and its information.

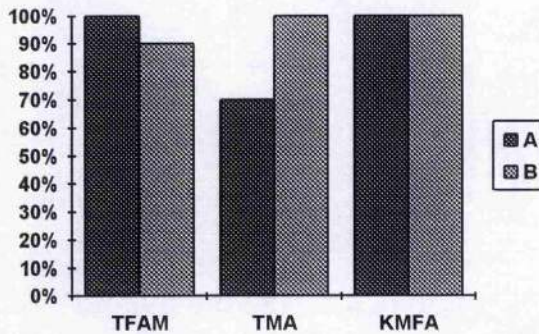
Chart 6 Documentation of Collections

	NPM	NMH	NMNS
A	100%	100%	100%
B	100%	90%	90%



*Category A: collections catalogued manually; category B: collections catalogued by computerisation.

	TFAM	TMA	KMFA
A	100%	70%	100%
B	90%	100%	100%



*Category A: collections catalogued manually; category B: collections catalogued by computerisation.

III. Assessment of Collections

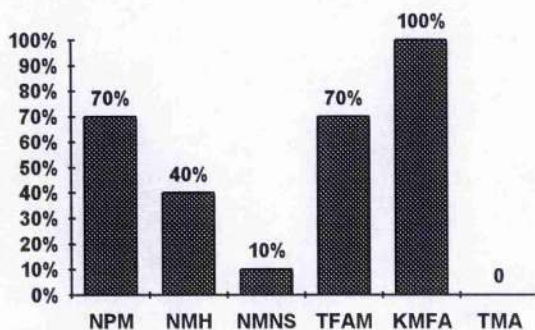
In addition to the compilation of catalogues, museum documentation ideally embraces the assessment of the physical state of collections. Combined, these components of collections management serve to provide effective control over a museum's holdings. Examination of the physical state of collections is ideally undertaken by conservators, curators or technicians who are trained to identify the condition of an object and the factors which may adversely affect its well-being. When these assessments are made on a regular basis, and recorded, the information becomes a valuable tool for conservation planning. In the National Palace Museum, approximately 70 per cent of its collections have been examined by its in-house conservators. About 40 per cent of the collections

in the National Museum of History have been examined by outside conservators. However, in the National Museum of Natural Science only about 10 per cent of its collections have been examined by the curatorial staff, usually by the collections manager or researchers. In the Taipei Fine Arts Museum, approximately 70 per cent of its collections have been examined by the chief curator, curatorial staff and staff in charge of the storage of collections. In the Taiwan Museum of Art, assessment of collections is undertaken only when new acquisitions arrive or before the installation of new exhibitions; and the examination of collections is carried out by curatorial staff. 100 per cent of collections have been examined by the chief curator in the Kaohsiung Museum of Fine Arts.

Comparing and contrasting the above two forms of museums documentation -- compiling catalogues and conservation assessments -- less work has been done in assessing the condition of collections, especially in the National Museum of History, National Museum of Natural Science and Taiwan Museum of Art, where less than 50 per cent of their collections have been assessed. Whereas in the Kaohsiung Museum of Fine Arts, established in 1994, assessments of collections has been fully undertaken. This result indicates that it is easier for a recently-founded museum with smaller collections to start or adopt a sound collections management system (see Chart 7).

Chart 7 Assessment of Collections

	NPM	NMH	NMNS	TFAM	KMFA	TMA
percentage	70%	40%	10%	70%	100%	0



IV. Acquisitions and Loans

All these six museums have a written policy on the lending and borrowing of objects. All of them indicated that they borrow objects, and also release their collections for loan. According to the completed questionnaires, most of them carry out condition reports on specific objects in the following situations: when an object is accessioned, before an object is put on display, before an object is sent out on loan, on return of an object sent out on loan, on receipt of a borrowed object and before conservation treatment of an object. However, the National Museum of History does not carry out condition reports on receipt of a borrowed object; the Taipei Fine Arts Museum does not undertake condition reports when an object is accessioned; the Kaohsiung Museum of Fine Arts does not carry out condition reports before conservation treatment of an object. In the National Palace Museum, it is the conservators and chief curators who assess the condition of the objects. In the National Museum of History it is the chief curators who assess the condition of the objects. In the National Museum of Natural Science the condition of the objects are assessed by the curatorial staff (usually the collections managers) and technicians. The condition of the objects are assessed by the chief curators and curatorial staff in the Taipei Fine Arts Museum. In the Taiwan Museum of Art it is the curatorial staff who assess the condition of the objects. In the Kaohsiung Museum of Fine Arts the chief curators and outside conservators assess the condition of the objects. All the responding museums except the Kaohsiung Museum of Fine Arts have objects which were on loan from them, that have been damaged in the last five years.

Collections Maintenance

I. Environmental Control and Monitoring

Collections maintenance encompasses the control of environments and appropriate housing for objects in storage facilities and in exhibition areas. High standards of environmental control serve to stabilise the conditions which can otherwise adversely affect objects over the short- or long-term. Appropriate housing protects objects from

physical damage and deterioration. The major cause of deterioration of museum collections is the reaction between an object and its surrounding environment. If not adequately controlled, such factors as relative humidity, light, and gas pollution can undermine the state of preservation of a collection. In addition, in the absence of proper environmental control other harmful biological activities such as mould and insects can flourish. Resources are essentially wasted if an object which has been conserved is returned to a poor environment which will again act to cause deterioration. Measurement of the environmental conditions throughout the museum over time is the first and essential step for either improving control of the conditions or maintaining them within recommended standards. The data obtained from the measurement of environmental conditions enable museum staff both to determine if any measures are required and to assess the effectiveness of those procedures which have been implemented.

According to the returned questionnaires, relative humidity, temperature and visible light are more likely to be monitored and controlled than ultraviolet radiation and gaseous pollution. Temperature, relative humidity and visible light are regularly monitored and controlled in all these six museums. Five of these museums regularly monitor and control dust/dirt particles. Ultraviolet radiation and gaseous pollution are only regularly monitored and controlled in three of the museums. The information obtained from the measurement of environmental conditions is used to assess conditions in storage/display areas, to adjust environmental control equipment and to justify purchase of new environmental control equipment. Overall, the data indicate that programmes of environmental monitoring and recording are well established in these six museums. There are a variety of measures which can be employed to control the environment within museums. According to the returned questionnaires, all these six museums use central air-conditioning plants. Four of them use silica gel in showcases, equipment/materials to control visible light and equipment/materials to control UV radiation. Only three of the museums use individual dehumidifiers. In

general, the installation of fully automated control system is prevalent in these six museums.

According to the returned questionnaires, five of the museums have sought professional advice on problems related to lighting control and biological activities (mould, insects, pest attack, etc.); four of them have sought advice on problems related to temperature and relative humidity; there are respectively only three and two museums which sought advice on problems related to dust/dirt particles and gaseous pollution. There are a variety of factors which can cause physical, chemical or biological damage or deterioration to museum collections. A programme of regular inspection of the condition of objects forms an important part of collections maintenance. Only in the National Palace Museum are collections checked by the conservators. There are three museums whose collections are checked by chief curators: National Palace Museum, National Museum of History and Taipei Fine Arts Museum. There are four museums whose collections are regularly inspected by other curatorial staff: National Museum of Natural Science, Taipei Fine Arts Museum, Taiwan Museum of Art and Kaohsiung Museum of Fine Arts. Besides, in the Taipei Fine Arts Museum the checking of collections is also undertaken by its storage attendants. None of these six museums have their volunteers carrying out this task.⁵

Although the installation of various environmental control systems is established within all these six museums and regular inspections of collections are conducted by museum staff, there have still been collections or parts of collections damaged or destroyed in the last five years. According to the returned questionnaires, collections/parts of collections in five museums have been damaged or destroyed due to bad handling (NMH, NMNS, TFAM, TMA, KMFA). Collections/parts of collections in the Taipei Fine Arts Museum also have been damaged or destroyed due to water damage, e.g.

⁵Regular Inspection of collections here especially means "routine monitoring", while in p.108 "Assessment of Collections" means the overall assessment of museum collections.

floods and leaks. Collections/parts of collections in the Taiwan Museum of Art also have been damaged or destroyed due to vandalism/lack of security. However, there have been no recorded cases of collections damaged or destroyed because of fire, general neglect or accident in these six museums. Overall, most damage has come about through careless handling.

II. Storage and Display Conditions

Considering space, levels of light, temperature and relative humidity, biological activities and accumulation of dust, four of the responding museums (NPM, TFAM, TMA, KMFA) think their storage conditions are satisfactory (no major or minor improvements are required). Only minor improvements of the storage conditions are required in the foreseeable future in two of the responding museums (NMH, NMNS). None of the museums' storage conditions require major improvements at present. Three of the responding museums (NPM, TFAM, TMA) think their display conditions are satisfactory. Two museums (NMH, KMFA) think only minor improvements are required. Only the National Museum of Natural Science thinks its display conditions are poor and major improvements are required at present. Overall, there is general satisfaction with the standard of storage and display conditions except for the National Museum of Natural Science.

Conservation

Conservation is only one aspect of museum and collections management, but it is one of the most important. The collections in the care of the museum form the primary resource from which all other activities are generated. The museum's responsibilities to its collections should be paramount above all others. Without collections there is no museum. The duty of care is thus central to the museum's work. This section examines the practice of remedial conservation in these six responding museums.

According to the returned questionnaires, four (NMH, TFAM, TMA, KMFA) of the museums' conservation needs are met by private conservators/agencies at present. The conservation needs in the National Museum of Natural Science are dealt with by the curator(usually the collections manager) at present. However, the curator can only carry out simple repair or treatment of objects. Only in the National Palace Museum are conservation needs dealt with by the museum's own qualified conservation staff. Only the National Palace Museum, the National Museum of Natural Science and Taipei Fine Arts Museum have permanent on-site conservation facilities; the rest of the museums do not. But the conservation facilities in the National Museum of Natural Science and Taipei Fine Arts Museum can only deal with simple remedial treatment of objects, such as cleaning. Within the next five years, three of the responding museums (NMH, TMA, KMFA) intend to establish conservation facilities; however, the National Museum of Natural Science does not intend to expand its own conservation facilities within the next five years because of lack of funding and expertise, and because the museum so far does not consider it necessary, and hence it has not tried to recruit trained conservation staff. Three of the museums (TFAM, TMA, KMFA) have tried, without success, to recruit trained conservation staff; only the National Palace Museum and National Museum of History have recruited trained conservation staff. The reasons why the other three museums have been unsuccessful in the recruitment of trained conservation staff are: all conservation work is commissioned to outside private conservator or agencies (TFAM); insufficient funds to employ trained conservator(TMA); inadequate facilities at museum for conservation work (TMA).

I. In-House Conservation Work

In the National Palace Museum and National Museum of History, conservation work on the collections is carried out by their own trained conservators. There are three senior conservators in the National Palace Museum, and there is one conservator in the

National Museum of History⁶. In the National Museum of Natural Science, conservation is carried out by the curatorial staff and technicians. In the Kaohsiung Museum of Fine Arts, it is undertaken by the chief curator. In the Taipei Fine Arts Museum and Taiwan Museum of Art, none of the staff categories are recorded as carrying out conservation work on the collections. Volunteers do not carry out conservation work on the collections in any of these six museums. In the National Museum of Natural Science, Taiwan Museum of Art and Kaohsiung Museum of Fine Arts, when rudimentary conservation work, such as cleaning of objects, is carried out by untrained staff, they are supervised by a chief curator. The National Museum of History and Taipei Fine Arts Museum indicate that no conservation work on the collections is undertaken by unqualified staff. In the National Palace Museum conservation work on the collections undertaken by untrained staff is supervised by a qualified conservator.

II. Outside Conservation Services

Four of the responding museums (NMH, TFAM, TMA, KMFA) use outside conservators; most of these museums' conservation work is undertaken by private conservators instead of conservators from other museums. Four museums (NMH, TFAM, TMA, KMFA) have their paintings conserved by private conservators; two museums (NMH, TMA) have their collections of calligraphy conserved by private conservators; two museums (TFAM, TMA) have their carvings/sculpture conserved by private conservators; two museums (NMH, TFAM) have their bronze objects conserved by private conservators, the National Museum of Natural Science has its bronze objects conserved by conservators from another museum (National Palace Museum); only the National Museum of History has its collections of pottery and porcelain conserved by private conservators. However, there are still some categories

⁶The National Museum of History recently has established an in-house conservation training programme which involves co-operation with museums in China. The conservator, who is on the curatorial staff in the NMH, will be sent to museums in China to learn expertise for remedial conservation, especially for bronzes. But still, most of the conservation work of collections in the NMH is carried out by private conservators.

of collections for which the museums have been unable to find an outside conservator for remedial conservation. The National Palace Museum has been unable to find an outside conservator to treat its collections of textiles and archaeology. The National Museum of History has been unable to find a conservator to treat its bronze objects and lacquer ware. The National Museum of Natural Science has been unable to find a conservator to treat its lacquer ware and photographs. The Taiwan Museum of Art has been unable to find a conservator to treat its gouache painting. The Kaohsiung Museum of Fine Arts has been unable to find a conservator to treat collections of sculpture, painting, pottery and porcelain.

Conservation work undertaken by the private conservator is not carried out within the museums; the work is carried out in the private conservator's workshop. In the National Museum of History, Taipei Fine Arts Museum, Taiwan Museum of Art and Kaohsiung Museum of Fine Arts, it is the chief curator who supervises private conservation work. Only in the National Museum of Natural Science is private conservation work unsupervised. However, three museums (NMH, NMNS, TMA) identified a problem with using private conservators, which is that it is not convenient for them (museum staff or curator) to supervise the conservation work because there is no time for them to go to the conservator's workshop and check. One museum, Kaohsiung Museum of Fine Arts, thinks that the main problem in using private conservators is the security of collections when they are packed and shipped between the museum and the private conservator's workshop; travelling might cause damage to objects or worsen the deterioration of objects.

Most of the museums (NMH, NMNS, TFAM, TMA, KMFA) would seek advice on finding or selecting a private conservator from other museums; the National Museum of History and Taiwan Museum of Art would also seek advice from their own conservation staff or curators; the Taipei Fine Arts Museum would also seek advice from private conservators or outside professional conservation institutions; the

information from the mass media (magazines, journals of museum profession) is also regarded essential by the Taiwan Museum of Art. Overall, the collections of painting have been conserved most frequently; four of the museums (NMH, TFAM, TMA, KMFA) have had their paintings conserved in the past five years, following by collections of calligraphy and carvings/sculpture. Only three museums (NMH, TMA, KMFA) and two museums (TFAM, KMFA) respectively have had their collections of calligraphy and sculpture conserved in the past five years. The data also shows that collections of painting, calligraphy and sculpture/carvings in the Taiwan Museum of Art and Kaohsiung Museum of Fine Arts are still in need of conservation treatment. The lacquer ware and bronzes in the National Museum of History are also in need of conservation treatment (see Table 10). Overall, three museums (NMH, KMFA, TMA) think the state of their museums' collections is improving; the remaining three museums (NPM, NMNS, TFAM) think that the state of their museums' collections is static. None of them thinks the state of its collection is deteriorating.

Table 10 State of Collections

	in need of conservation treatment	have been conserved within the last five years
paintings	2 (TMA, KMFA)	4 (NMH, TFAM, TMA, KMFA)
calligraphy	1 (TMA)	3 (NMH, TMA, KMFA)
sculpture/ carvings	1 (KMFA)	2 (TFAM, KMFA)
lacquer ware	1 (NMH)	1 (NMH)
bronzes	1 (NMH)	1 (NMNS)
inscriptions	0	1 (NMH)

Training Activities

Staff development through in-service training programmes or outside training activities is an important responsibility of all those managing museums. The success of museums

depends very largely on the quality of staff in all aspects of the museum's work, on their skills and abilities, knowledge and understanding. The benefits of training in whatever form it takes will be experienced by the museum's users, by the museum's staff and by the museum's collections. This section examines the training activities provided for the staff in these six museums, particularly in the field of conservation of collections. Of these six museums, which are the major public museums of Taiwan, not many have expertise in the field of conservation of collections, nor do they have conservation facilities. Only the National Palace Museum has conservators responsible for care of collections. In the other five museums, the care of collections is basically the responsibility of curators or curatorial staff. Therefore, it is important to have these people adequately trained in collections care.

Five of the museums (all except the National Museum of History) have organised in-service training programmes in environmental monitoring and control. Four museums (NPM, TFAM, TMA, KMFA) have organised in-service training programmes in packing/handling of collections. Three museums (NMNS, TMA, KMFA) have held in-service training courses in proper display and storage techniques. Two museums (TMA, KMFA) have organised in-service training courses in the operation of conservation facilities, such as fumigation equipment. Only the Taipei Fine Arts Museum has organised in-service training courses in disaster control and disaster reaction procedures. The National Museum of History has not organised any training programmes for its staff. The data might also reveal that most of these museums think environmental monitoring/control and appropriate handling and packing of objects are the most important issues for preventive conservation of museum collections.

Apart from the in-service training programmes organised in each museum, there are other training courses which are open to all museum staff arranged by museums or the Council for Cultural Planning and Development. For example, both the Council for Cultural Planning and Development and the National Palace Museum have organised

courses on care of museum collections and conservation of collections. The National Museum of Natural Science has organised courses on collections management, including documentation and conservation, packing and handling of objects, and display techniques. Overall, most of these museums concentrate more on the preventive conservation of collections. As for training for remedial conservation, it is more difficult for these museums to organise such courses because of lack of expertise. It is also because, unlike preventive conservation, which can be learned by basic principals, remedial conservation usually involves skill/practical experience and specialised knowledge on, for example, materials, manufacturing techniques, and chemicals used for treatment. Moreover, it is convenient for the museums to have their collections conserved by outside contracted conservators. The museums do not have to invest in conservation facilities and materials, and they can save money which would otherwise be spent on the salaries of the employed conservators. However, the situation is slowly changing. The National Palace Museum, National Museum of History and National Museum of Natural Science all provide their staff with the opportunity and funding to study abroad in the field of remedial conservation. But in the local authority museums, the Taipei Fine Arts Museum, Taiwan Museum of Art and Kaohsiung Museum of Fine Arts, funding is not automatically provided for the staff who wish to study in this field. They have to pass an official exam in order to obtain a bursary, or they have to apply to the Council for Cultural Planning and Development for grant-in-aid.

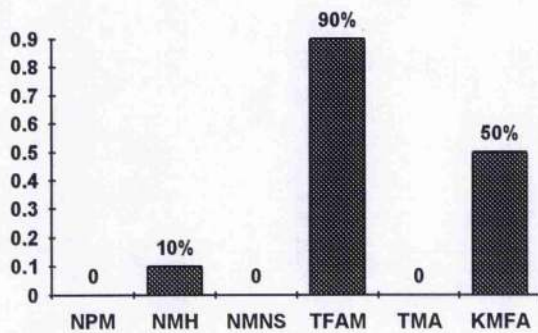
Planning and Priorities

Three of the responding museums (NPM, NMNS, TMA) do not have an overall plan for the care and conservation of their collections. Ten per cent of the collections in the National Museum of History have an overall plan for their care and conservation. Fifty and ninety per cent of the collections in the Kaohsiung Museum of Fine Arts and

Taipei Fine Arts Museum have an overall plan for their care and conservation (see Chart 8).

Chart 8 Overall Plan for the Care and Conservation of Collections

NPM	NMH	NMNS	TFAM	TMA	KMFA
0	10%	0	90%	0	50%



As for the ranking of priorities for these six museums' collections, three museums (NMH, NMNS, TFAM) rank "documentation of collections" as the first priority. Two museums (NPM, TFAM) rank "conservation treatment of collections" as the lowest priority. The highest priority of the National Palace Museum is to improve environmental conditions, yet its lowest priority is conservation treatment of collections. The highest priorities of the National Museum of History are documentation of collections and improvement of exhibition areas, its lowest priority is to improve the storage facilities. The lowest priority of the National Museum of Natural Science is to improve security and fire measures. The lowest priority of the Taipei Fine Arts Museum is conservation treatment of collections. The first priority of the Taiwan Museum of Art is conservation treatment of collections, the last priority is to improve the exhibition areas. The first priority of the Kaohsiung Museum of Fine Arts is to control biological infestation, following by the conservation treatment of collections, documentation of collections and examination of condition of collections. The improvement of storage facilities, exhibition areas, environmental conditions and

security and fire measures are all ranked as fifth priorities (see Table 11). However, many of these responding museums indicate that all these listed priorities are important, and they found it difficult to prioritise them.

Table 11 Ranking of Priorities

	NPM	NMHI	NMNS	TFAM	TMA	KMFA
Documentation	7	1	1	1	6	3
Examination of conditions of collections	4	4	6	5	3	4
Improving storage facilities	5	7	5	6	2	5
Improving exhibition areas	6	1	2	7	8	5
Improving environmental conditions	1	6	4	2	7	5
Control of biological infestation	3	3	3	3	4	1
Improving security and fire measures	2	2	8	4	5	5
Conservation treatment of collections	8	5	7	8	1	2

*figures in the table indicate the ranking of each priority, 1 being the highest.

In order to prevent biological infestation (e.g. mould, insects, pest attack), both the National Palace Museum and National Museum of History have developed new schemes for protection of their collections. Traditionally most museums use chemical pesticide/fungicide to terminate biological infestation; but the chemical pesticide might have an adverse effect on the collections. The National Palace Museum has successfully invented a new pesticide/fungicide which is refined from herbs, and the museum has proved that the herbal pesticide/fungicide works better than chemical ones. The National Museum of History has co-operated with the Research Institute of Nuclear Energy, which is affiliated to the Council for Atomic Energy in Taiwan, on a programme of using cobalt to destroy biological infestation. The National Museum of History found that traditional chemical pesticides/fungicides or fumigation cannot destroy insect/mould/pests entirely. The result of the first stage of this programme has been satisfactory and has proved better than pesticide/fungicide and fumigation. But the museum and the Council for Atomic Energy has pointed out that research on

whether this method will cause negative effect on the objects will be the focus in the second stage of this programme.⁷

Expenditure on Conservation

This section examines the areas to which these six museums' annual budget for conservation was allocated, and the grants they received to implement conservation projects. In addition, the museums' overall expenditure on conservation is compared to their total gross expenditure for the same financial year.

According to the returned questionnaires, among these six museums only three, the Taipei Fine Arts Museum, Taiwan Museum of Art and Kaohsiung Museum of Fine Arts, have an annual budget for conservation. However, the allocation of the funding for conservation is trivial compared to their total annual gross expenditure. In the Taipei Fine Arts Museum, about 12,500 pounds sterling was allocated for conservation in each of the financial years 1993~1994 and 1994~1995. In the Taiwan Museum of Art approximately 20,000 and 22,300 pounds sterling respectively was spent on conservation in the years 1993~1994 and 1994~1995. In the Kaohsiung Museum of Fine Arts about 7,500 pounds sterling was allocated for conservation in each of the financial years 1993~1994 and 1994~1995. It was estimated that approximately only 2/1000 of the total gross expenditure was allocated to the costs of conservation in the Taipei Fine Arts Museum in the financial year 1994~1995. About 4/1000 of the total gross expenditure was allocated to conservation in the Taiwan Museum of Art in the year 1994~1995. Approximately 1/1000 of the total gross expenditure was allocated to conservation in the Kaohsiung Museum of Fine Arts during 1994~1995. (The statistics of the annual gross expenditure of each museum is from the official publication Discussion on the Managerial Problems of the Public Museums in Taiwan, Ministry of Education, Taipei, 1995, p. 146) Other museums, the

⁷ Information from: China Times, 8 May. 1996. Taipei.

National Palace Museum, National Museum of History and National Museum of Natural Science, do not have formal annual budgets for conservation. The respondents to the questionnaires indicate that the budget for conservation is only allocated when there is a need for conservation of collections; in a sense, the budget for conservation in these three museums is not allocated on a regular basis, but is allocated as an informal/ad hoc expenditure. Moreover, the respondents also point out that the total expenditure for conservation is very trivial compared to their annual gross expenditure.

Only the Kaohsiung Museum of Fine Arts has recently purchased conservation equipment and materials, spending 20,000 pounds sterling in each of the financial years 1994~1994 and 1994~1995. Other museums did not spend any money on conservation equipment and materials. It is reasonable that only the Kaohsiung Museum of Fine Arts spent significant amounts in this area, because it is a newly established museum (founded in 1994), and the purchase of conservation facilities, e.g. fumigation equipment, was necessary. The other museums have been established for more years, therefore, some conservation equipment was already in place. However, the fact that no purchase of new conservation equipment/materials was undertaken in any of these five museums is interesting. It indicates either that there is no need for investment in new/advanced conservation equipment in these museums, or that they do not pay sufficient attention to the conservation of collections.

Other agencies, such as central/local government, the Council for Cultural Planning and Development, private charities or trusts and businesses, also distribute grants to museums for their various activities. However, not many agencies distribute grants to museums for the conservation of their collections. Only the Kaohsiung Museum of Fine Arts indicated that it had received grants for conservation work from these sources. The central or local government, Council for Cultural Planning and Development and other official agencies usually distribute grants to the museums for

the purpose of sponsoring exhibitions and education activities instead of conservation work of collections.

A major finding of this survey is that most of these six museums concentrate more on preventive conservation than remedial conservation. Most of them have invested a lot especially on storage facilities and exhibition areas. Investment in monitoring equipment is also increasing. Training courses in this field are also frequently arranged by the museums. Good preventive conservation will avoid the need for remedial conservation. However, it is also true that there is an urgent need for professional conservators in Taiwan. So far there is no official institution providing expert training in the field of conservation (here meaning remedial conservation). A few conservators were trained by private agencies through apprenticeships; but there is a difficulty for the government and museums to recognise their professional qualification. No standards have been set up. Moreover, in most of the museums' staffing structure the position of conservator usually doesn't exist; therefore, they cannot employ conservators even though there is a need.

To summarise, the National Palace Museum and National Museum of History are the only museums that have employed in-house professional conservators. The local authority museums, the Taipei Fine Arts Museum, the Taiwan Museum of Art and Kaohsiung Museum of Fine Arts, have never employed professional conservators; the conservation work of collections in these three museums is all commissioned to outside conservators. As for the National Museum of Natural Science, the collections manager believes that there is not much need for conservation work on its collections; most of the curators in this museum think that it is more economical to acquire new specimens (of botany, zoology and geology) through field work if the old ones are no longer in good condition. Regarding overall conservation plans for collections, only one national museum (National Museum of History) has an overall plan while two other national museums, the National Palace Museum and National Museum of

Natural Science do not. Two of the local authority museums (Taipei Fine Arts Museum, Kaohsiung Museum of Fine Arts) have an overall plan for the care and conservation of their collections. Regarding training, the central government has provided staff in the three national museums with opportunity and funding to study abroad in the field of conservation, whereas funding is not provided for the staff for conservation training in the three local authority museums.

In recognition of the importance of preservation and conservation of cultural heritage in Taiwan, the government has planned to establish an institute for the preservation and conservation of cultural heritage. This institute will be an internal organisation of the Council for Cultural Planning and Development and its main functions will be to undertake surveys/investigation of cultural heritage in Taiwan, to provide museums in Taiwan (public and independent museums) with information relating to collections care and conservation, and to teach expertise in the field of conservation. If this institute is established in the future, it will be the first official organisation which aims at preserving and conserving the cultural heritage in Taiwan. Although the conservation department of the National Palace Museum has similar functions as this institute will have, it was established mainly for the care of collections in the National Palace Museum. The National Palace Museum provides other museums with the information they need in the field of conservation, but its staff seldom carry out conservation work for other museums. Besides, the chief curator of the conservation department in the National Palace Museum has pointed out that the major task that the conservation department has to undertake is not conservation work of collections but research on the manufacturing techniques of artefacts and on producing replicas⁸. However, the establishment of this institute for preservation and conservation of cultural heritage has been opposed by the Personnel and Administration Bureau. The Bureau of Personnel and Administration questioned the legal status of this institute -- whether it will be a

⁸The conservation department of the National Palace Museum spends much time and funding on making reproductions of items in the museum collections. These reproductions are mainly for sale.

charitable trust or an official organisation is still unclear. In addition, the Bureau of Personnel and Administration indicated that it is difficult for the government to allocate extra funding for supporting the operation of this institute.⁹ Overall, the preservation and conservation of collections in Taiwan's major museums still requires further support from the authorities and the museums themselves. The establishment of an organisation which provides conservation services and information, and the training of expert conservators for both public and independent museums is necessary for the future survival of the cultural heritage in Taiwan.

⁹ Information from China Times, 17 November 1995. Taipei.

Chapter VI

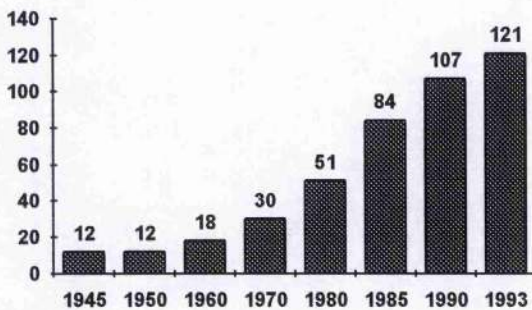
Conclusion

Museum development in Taiwan started in the late 19th century under Japanese rule, but dwindled during the early and mid 20th century and only started flourishing from the 1980s. The recent flourishing of museum development in Taiwan can be seen clearly from the increased numbers of museums between 1945 and 1993 (see Table 12). The statistics indicate that Taiwan's government has recently concentrated much more on cultural services and museums. It also reveals that people in Taiwan now have more opportunities, due to the economic prosperity of the past decades, to enjoy better cultural and art services provided by the public museums, despite the fact that a decade ago people outside the major cities had few opportunities to enjoy such services and facilities.

Table 12

year	number of museum
1945	12
1950	12
1960	18
1970	30
1980	51
1985	84
1990	107
1993	121
total	121

(Statistics from Council for Cultural Planning and Development. Cultural Statistics of 1993. Taipei: CCPD, 1994. p. 56.)



However, there is still much to improve in museum management and the government's attitude towards the museum profession. For a long time the government has always regarded public museums as social educational institutions. Most public museums are operated as administrative organisations, and they have concentrated on organising social educational programmes for the public. In fact, the early public impression of museums in Taiwan was that they were mainly activity centres and repositories. Other functions of Taiwan's public museums, such as academic research and preservation of cultural properties are ignored by the public. According to the official survey of the nine major public museums in Taiwan (published by the Ministry of Education as Discussion on the Managerial Problems of Public Museums in Taiwan in 1995), lack of expertise is one of the major managerial problems at these museums. At some of these museums, administrative staff and temporarily contracted staff outnumber the curatorial staff. This result not only points out that there are difficulties with the current museum personnel system, but also that there are not many institutes which train museum professionals in Taiwan. The current personnel system applied at the public museums is based on the general administration statute which is applied for civil servants. Although new regulations were made for the employment of museum expertise, difficulties still exist.

As for funding, the statistics from the above government publication show that the budget distributed from the central government to the major public museums has increased in recent years. But the latest statistics issued by the Council for Cultural Planning and Development reveals that the budget distributed from the central government for the Council for Cultural Planning and Development is only one per cent of the central government's annual budget; and the budget allocated to regional cultural centres from the local authorities is usually less than one per cent of their annual budget¹. At the major public museums in Taiwan, a large proportion of their

¹Statistics from Council for Cultural Planning and Development, Cultural Statistics of 1994 (Taipei: CCPD, 1995).

budgets goes into building construction and maintenance and administration costs, while the budget for acquisition, care of collections and research is usually trivial. The official survey also shows that most of the public museums think their financial system is stale and inflexible. The funding distributed from the government must be used according to the museum's budget plan approved by the government, therefore, there is a difficulty when these public museums need to use money beyond their planned budget. The income generated from sale or admission charges cannot be used; instead, they have to be returned to the Treasury. Some public museums set up their own foundations which raise funding from the private sector, such as local enterprises. The funding in the museums' foundations is separated from that distributed from the central government; therefore, the foundations can support these museums when in need of money. However, there is a concern that the government should give more autonomy to public museums in terms of financial management; and part of the revenue generated at the museums should be kept and used by them to further improve their services and facilities. Sponsorship is another way for the public museums to raise funding. However, it is not very common in Taiwan, although the government has been encouraging private enterprises to sponsor museums and other cultural activities by deducting their annual income taxes. Large-scale international exhibitions held at the public museums are more likely to attract the sponsorship from private enterprises. In such cases the private business is usually authorised by the museum to produce and sell souvenirs or products related to the exhibition. Other museum activities such as educational programmes or conservation of collections are not likely to attract sponsorship. There is still much for the museums to do to encourage more involvement in museums activities from the private sector.

Comparing Taiwan's cultural policies with that of Japan, it seems that the Japanese government has concentrated more on the preservation and restoration of cultural properties, especially the historical buildings and remains, than Taiwan's government. Since the early 1950s the Japanese government has been working on the preservation

of cultural properties when its two national research institutes of cultural properties (Tokyo and Nara National Research Institute of Cultural Properties) were established at that time. But in Taiwan it was not until the 1980s that the government started to pay attention to the preservation of cultural properties (the Council for Cultural Planning and Development was established in 1981, and the Law for the Preservation of Cultural Properties was not enacted until 1982).

Besides, conservation of collections is more focused at Japan's major museums. In Japan, many museums have their own conservation facilities and laboratories, and many of them have built close relationships with private conservation agencies. Take the Kyoto National Museum for example; its conservation centre for cultural properties involves the co-operation of various outside conservation agencies. Outside conservation agencies set up their branches at this museum and undertake conservation work for the museum; one such agency is the Usami Shokakudo Co Ltd which is well known for its conservation techniques of treating ancient Japanese paintings and calligraphy and objects of paper and silk materials.² Furthermore, there is an Association for Preservation of Historical Architecture in Japan, which trains expertise in the field of conservation and also undertakes restoration and preservation work of historic architecture commissioned by the Japanese government. In Taiwan, there is no comparable organisation which trains professionals in this field. Most training courses organised at the museums in Taiwan are concerned with preventive conservation; programmes on remedial conservation are scarce because of lack of expertise. Currently there is a concern that much cultural heritage in Taiwan, especially the historic buildings and streets, are endangered. Local governments and owners of the cultural heritage in Taiwan tend to regard these as useless and dismantle them for construction of new buildings, city or land redevelopment even though the law for

² Huan-sheng Lin, "Policies on Protecting Cultural Properties and Conservation of Museum Collections in Japan," *Bulletin of the National Museum of History* 2(1996): 90.

preservation of cultural properties has stipulated that such places of cultural and historic value should be preserved. There is a need to enforce the law.

The comparison between Taiwan and Japan has shown that the cultural policies and museum system in Japan are more sound than that of Taiwan. But the main issue to be raised is that from this comparison we can see the different attitudes of Taiwan's and Japan's government towards their cultural services and policies. It seems that more involvement and commitment from the government is required in order to improve the cultural services and museum system in Taiwan.

Regarding the conservation of collections at the six major public museums in Taiwan, according to the returned questionnaires from these six museums it is obvious that there has been much investment in preventive conservation, such as equipment to monitor and control the environment. Much less has been invested in remedial conservation at these museums. This result points out the museum authorities' attitudes toward conservation: they believe good preventive conservation should avoid the need for remedial conservation; however, this result might also indicate another truth, which is that there is a lack of expertise in the field of remedial conservation in Taiwan. At most of these museums there are no conservation facilities and conservators because of lack of funding and available professionals. Many of these museums rely very much on outside conservators. The training programmes organised for museum staff by the museums are also mostly focused on preventive conservation. Even though some of these museums indicated that they intend to establish conservation facilities in the near future, there is a concern that lack of space might be a problem: a huge proportion of these museums' areas are occupied by exhibition space, while the area used for storage of collections and conservation facilities is far less. Some museums have indicated that they haven't potential for expansion of conservation facilities and storage of collections. In addition, conservation of collections at these six museums is not considered as high a priority as other activities, such as exhibition and education

services. Funding allocated for conservation of collections is also trivial compared with amounts spent on other museum activities and businesses. At some of these museums, funding for conservation of collections is even not listed in the museums' annual budget plans. Grants distributed from central government, the Council for Cultural Planning and Development and local authorities are usually not provided for conservation of collections, but are available for education and exhibition programmes.

It is worrying to see that little consideration is given to the conservation of collections. Some museums have been unable to find conservators to treat part of their collections, such as gouache painting, lacquer ware and textiles. It is necessary that the museums or the government should pay attention to training expertise in the remedial conservation of these collections. It is also necessary that the government should establish a conservation centre which provides conservation services, information services and training programmes in conservation for museums in Taiwan. At most public museums in Taiwan, volunteers are usually used to help with tasks of documentation, administration and educational activities. They are not trained to help with conservation of collections. If adequately trained, volunteers could be another resource to help with conservation of collections.

In 1980, there were 63 museums in Taiwan. Now there are at least 121 museums, which illustrates the remarkable recent growth. Apart from the important public museums located in the major cities, the government also founded regional cultural centres and local museums in rural Taiwan. Museum services are now distributed throughout Taiwan. However, an emphasis should now be placed on building co-operative relationships or partnerships among all the museums in Taiwan. Especially at regional cultural centres and local museums where expertise is lacking, information and advice concerning care of collections and other aspects of curatorial management from the major public museums would be helpful and beneficial.

In 1992 the Council for Cultural Planning and Development sent an inspection group to visit museums in Netherlands, Britain, France and Italy for the purpose of researching museum systems and cultural policies in these countries. An official report was subsequently produced by the Council. This report pointed out that there is still much room for improvement in the public museums in Taiwan. It suggested that Taiwan's art museums should establish their own characteristics and styles, for some of their collecting policies overlap with one another. Museums should build close relationships with local schools, by providing them with, for example, school loan services, mobile museum services and talks in schools. The need for legislation of museum law, which will define museum system and management, was also suggested in this report. The report also indicated that there is a need for the government to undertake in-depth investigation, maintenance and preservation of the historic sites so that they won't be destroyed for the sake of economic development or land utilisation. There should be a sound legislation concerning managing these historic sites³. In recent years, the flourishing of commercial galleries and auction houses/companies has encouraged the prosperity of private collectors in Taiwan. Although private collectors' ability to purchase artwork or antiquities is increasing, it also indicates that more and more cultural properties are moving into private ownership. There is a concern that the privatisation of cultural properties deprives the public of access to them. Privatisation of cultural properties might give the cultural properties commercial value, but their cultural, educational and research value might be much reduced⁴. In Taiwan it is not very common for private collectors to establish museums or galleries to provide public access to their collections. There is a worry that private collectors might not be able to take care of these cultural properties (providing good storage, environmental control, etc...). Therefore, the government should encourage private collectors to provide public access by displaying their collections at public museums, or allow the public

³Council for Cultural Planning and Development, Inspection Report of the Museum System in Netherlands, Britain, France and Italy--by CCPD's Cultural Inspection Group (Taipei: CCPD, 1992).

⁴Song-shan Wang. "Analysis of Museum Resources and Social Culture in Taiwan," The Future of the Past: Anthropology in Museum (Taipei, 1991).

museums to borrow their collections for the purpose of research. Donation of collections from private collectors to public museums should also be encouraged.

Museum development in Taiwan started in the late 19th century, and finally begins to flourish in the 1990s. The number of museums is increasing, and attendance figures at these museums are increasing too⁵. These statistics show that, on the one hand the government has invested much in cultural services and facilities for the public since the country's economic and political situation became stable, and on the other hand that the public has responded very positively to the availability of museum services. Though there is still room for improvement in Taiwan's museum system and cultural policies, it is foreseeable that the country's museum industry will continue to grow and thrive.

⁵See Appendix IV. Attendance figure of major public museums in Taiwan.

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Questionnaire responses

Annotated interviews

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Appendix I

The distribution of the nine major public museums in Taiwan

Taipei: National Palace Museum
National Museum of History
National Taiwan Art Educational Institute
National Taiwan Science Education Centre
Taiwan Provincial Museum
Taipei Fine Arts Museum
Taichung: National Museum of Natural Science
Taiwan Museum of Art
Kaohsiung: Kaohsiung Museum of Fine Arts

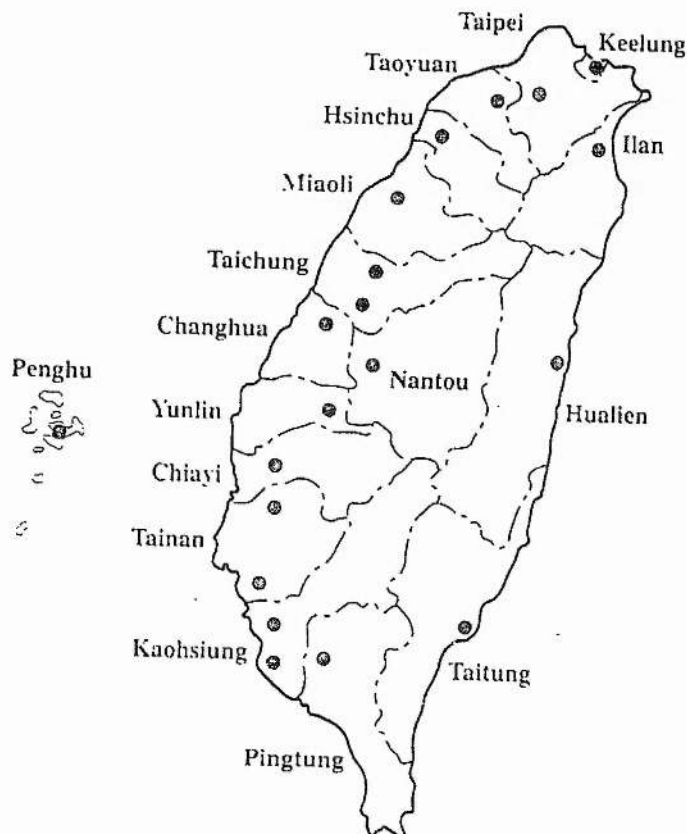


Appendix II

The distribution of regional cultural centres and local museums affiliated to cultural centres

1. Keelung city: Transport Museum
2. Taipei county: Contemporary Ceramics Museum
3. Taoyuan county: Chinese Furniture Museum
4. Hsinchu city: an art museum specialises in vessel glass and glass-making
5. Miaoli county: a local folk art museum specialises in wood carving
6. Taichung city: Folk Art Museum
7. Taichung county: an art museum specialises in local handicraft
8. Changhua county: a museum specialises in Chinese musical instruments
9. Yunlin: a museum especially focuses on Taiwanese art of temple architecture and interior design and decoration
10. Tainan city: a folk art museum specialises in local handicraft
11. Tainan county: Taiwanese Folk Art Museum
12. Kaohsiung county: Shadow Puppet Museum
13. Pingtung county: a museum focuses on local aboriginal handicraft
14. Taitung county: Aboriginal Art Museum
15. Hualien county: a museum specialises in stone carving
16. Ilan county: Taiwanese Theatre Museum (specialises in Taiwanese Opera)
17. Nantou county: a folk art museum specialises in carvings and handicraft made of bamboo
18. Penghu county: Ocean Resources Museum

City and County Cultural Centers



Appendix III

Dynastic Chart

Age of the Five Rulers (legendary)	c. 27th ~ 22nd century BC
Hsia Dynasty	c. 2205 ~ 1766 BC
Shang Dynasty	1766 ~ 1122 BC
Chou Dynasty	1122 ~ 770 BC
Spring & Autumn Period	770 ~ 476 BC
Warring States Period	476 ~ 221 BC
Chin Dynasty	221 ~ 206 BC
Han Dynasty	206 BC ~ AD 220
The Three Kingdoms	AD 220 ~ 265
Tsin Dynasty	AD 265 ~ 420
Southern & Northern Dynasty	AD 420 ~ 589
Sui Dynasty	AD 589 ~ 618
Tang Dynasty	AD 618 ~ 907
Five Dynasties Period	AD 907 ~ 960
Sung Dynasty	AD 960 ~ 1280
Yuan Dynasty	AD 1280 ~ 1368
Ming Dynasty	AD 1368 ~ 1644
Ching Dynasty	AD 1644 ~ 1911

Appendix IV

Attendance figures of major public museums in Taiwan

year	National Palace Museum	National Museum of Natural Science	Taiwan Provincial Museum	Taiwan Museum of Art	Taipei Fine Arts Museum
1989	2,041,000	2,353,963	395,198	391,031	407,255
1990	2,016,531	2,355,510	357,926	405,400	496,091
1991	1,996,000	2,122,187	523,607	486,477	563,708
1992	3,000,718	2,055,133	459,421	503,179	651,449
1993	2,742,092	3,010,336	435,742	551,132	765,095

Statistics published by Taiwan's Museums Association in its quarterly Museum Curatorship, Taipei: Museums Association, no. 11, 1994.

Appendix V

Questionnaire:

Survey of the Care of Collections at the Major Public Museums in Taiwan

Please complete as much of the questionnaire as possible. If a question is unanswerable because it is irrelevant to your institution, please indicate this by writing N/A(Not Applicable) in the answer space. The term "museum" is used to include "gallery" throughout. Completed questionnaires should be returned in the Stamped Addressed Envelope provided as soon as possible.

Museum name: _____

Curator's name: _____

I. General Information: Building

1. Give the date(s) of construction of the main museum building _____
2. Please estimate the percentage of the total floor area occupied by each of the following museum functions. (If the museum has no space allocated to one or more of the functions, please indicate with a "0". Percentage need not add up to 100%)

present % of total floor area

Exhibition space	_____
Storage of collections	_____
Conservation facilities	_____
Other technical facilities	_____

3. Is there potential for expansion for any of the above?

<input type="checkbox"/> Yes <input type="checkbox"/> No	Exhibition space
<input type="checkbox"/> Yes <input type="checkbox"/> No	Storage of collections
<input type="checkbox"/> Yes <input type="checkbox"/> No	Conservation facilities
<input type="checkbox"/> Yes <input type="checkbox"/> No	Other technical facilities

4. Does your museum have a planned building maintenance programme?

Yes No

5. Does your museum have a preparedness plan for emergencies and disasters?

Yes No

II. Collections Management

Documentation

1. What percentage of your museum's collections are catalogued 1) by manual and 2) by computerisation? (Please circle closest percentage on each line. Circle the appropriate dash if your reply is halfway between two percentages.)

By manual 0 - 10 - 20 - 30 - 40 - 50 - 60 - 70 - 80 - 90 - 100 %

Computerisation 0 - 10 - 20 - 30 - 40 - 50 - 60 - 70 - 80 - 90 - 100 %

2. What is the size of your museum's permanent collections?

	none	1 ↓ 100	101 ↓ 500	501 ↓ 1,000	1,001 ↓ 5,000	5001 ↓ 10,000	10,000+
Applied and decorative art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Archaeology	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Archives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Botany	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bronzes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Calligraphy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Carvings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Coins/medals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Costumes/textiles	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enamel wares	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Furniture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Geology	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Glass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Inscriptions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Jade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lacquer wares	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Paintings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photographs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Porcelain	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pottery	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Science	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Transport	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Zoology/biology	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other, _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Total number of objects _____							

Assessment of Collections Condition

3. What percentage of your museum's collections have been examined? (Please circle closest percentage on each line. Circle the appropriate dash if your reply is halfway between two percentages.)

0 - 10 - 20 - 30 - 40 - 50 - 60 - 70 - 80 - 90 - 100 %

4. Are your museum's collections examined by:

Yes No In-house conservator

- Yes No Outside conservator
 Yes No Chief curator
 Yes No Other curatorial staff
 Yes No Volunteer
 Yes No Other, please specify _____

Acquisitions and Loans

5. When are condition reports on specific objects made in your museum?
- Yes No When an object is accessioned
 Yes No Before an object is put on display
 Yes No Before an object is sent out on loan
 Yes No On return of an object sent out on loan
 Yes No On receipt of a borrowed objects
 Yes No Before conservation treatment of an object
6. Who assesses the condition of the objects in your museum?
- Yes No Conservator
 Yes No Chief curator
 Yes No Other curatorial staff
 Yes No Other, please specify _____
7. Does your museum have a written policy on the lending and borrowing of objects?
- Yes No
8. Have objects which were on loan to you, or from you, been damaged in the last five years?
- Yes No Objects on loan to your museum have been damaged
 Yes No Objects on loan from your museum have been damaged

III. Collections Maintenance

1. Which of the following environmental factors are regularly monitored in your museum?
- Yes No Temperature
 Yes No Relative humidity
 Yes No Visible light
 Yes No Ultraviolet radiation
 Yes No Dust
 Yes No Gaseous pollution
2. How is the information on the environmental conditions used?
- Yes No To assess conditions in storage/display areas

- Yes No To adjust environmental control equipment
- Yes No To justify purchase of new environmental control equipment
3. What equipment does your museum use for controlling the environmental conditions?
- Yes No Central air-conditioning plant
- Yes No Individual humidifiers
- Yes No Individual dehumidifiers
- Yes No Silica gel in showcases
- Yes No Equipment/materials to control visible light
- Yes No Equipment/materials to control UV radiation
4. Has your museum sought professional advice on any problems related to the following?
- Yes No Temperature
- Yes No Relative humidity
- Yes No Lighting
- Yes No Biological activity (mould, insects, etc.)
- Yes No Dust
- Yes No Gaseous pollution
5. Which member of your museum staff regularly checks the collections (routine monitoring) ?
- Conservator
- Conservation technician
- Chief curator
- Other curatorial staff
- Volunteer
- Other, please specify _____
6. In the last five years, have collections, parts of collections, in your museum been damaged or destroyed due to any of the following?
- Water damage, e.g. floods, leaks
- Fire
- Bad handling
- Vandalism/lack of security
- General neglect
- Accident
- Others, please specify _____

7. What is the general standard of your museum's storage and display conditions, considering space, levels of light, temperature and relative humidity, biological activity and accumulation of dust.

storage conditions:

- Major improvements are required at present
- Only minor improvements are required in the foreseeable future
- No major or minor improvements are required

display conditions:

- Major improvements are required at present
- Only minor improvements are required in the foreseeable future
- No major or minor improvements are required

IV. Conservation

1. How are your museum's conservation needs met at present?

- Your own qualified conservation staff
- Conservation staff from other museums
- Private conservators/agencies
- Curator in your museum
- Volunteers
- Other sources, please specify _____
- No conservation treatments undertaken at present

2. Does your museum have permanent on-site conservation facilities?

- Yes No

3. Will conservation facilities be established at your museum within the next five years?

- Yes
- No, why? Lack of funding
- Lack of expertise
- Other reasons, please specify _____
- Don't know

4. Has your museum tried, without success, to recruit trained conservation staff?

- Yes No

5. Why has your museum been unsuccessful in the recruitment of trained conservation staff?

- Insufficient funds to employ trained conservator
- Inadequate facilities at museum for conservation work
- Unable to find conservator with appropriate training
- Other, please specify _____

In-House Conservation Work

6. What kind of members of your museum staff, or volunteers, carry out conservation work on the collections?
- Conservator
 - Technician
 - Chief curator
 - Other curatorial staff
 - Volunteer
 - None of them carry out conservation work
7. Who in your museum supervises conservation work by untrained staff?
- Supervised by qualified conservator
 - Supervised by a curator
 - Supervised by other member of staff, specify _____
 - Not supervised
 - No work undertaken by unqualified staff

Outside Conservation Services

8. Are any of your museum's collections conserved by outside conservators?
- Yes No
9. Which outside conservators conserve the museum's collections?

Conservator

from other
museums

Private

conservator

- | | | |
|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | Applied & decorative art |
| <input type="checkbox"/> | <input type="checkbox"/> | Archaeology |
| <input type="checkbox"/> | <input type="checkbox"/> | Archives |
| <input type="checkbox"/> | <input type="checkbox"/> | Botany |
| <input type="checkbox"/> | <input type="checkbox"/> | Bronzes |
| <input type="checkbox"/> | <input type="checkbox"/> | Calligraphy |
| <input type="checkbox"/> | <input type="checkbox"/> | Carvings |
| <input type="checkbox"/> | <input type="checkbox"/> | Coins/medals |
| <input type="checkbox"/> | <input type="checkbox"/> | Costumes/textiles |
| <input type="checkbox"/> | <input type="checkbox"/> | Enamel wares |
| <input type="checkbox"/> | <input type="checkbox"/> | Furniture |
| <input type="checkbox"/> | <input type="checkbox"/> | Geology |
| <input type="checkbox"/> | <input type="checkbox"/> | Glass |
| <input type="checkbox"/> | <input type="checkbox"/> | Inscriptions |
| <input type="checkbox"/> | <input type="checkbox"/> | Jade |
| <input type="checkbox"/> | <input type="checkbox"/> | Lacquer ware |
| <input type="checkbox"/> | <input type="checkbox"/> | Paintings |
| <input type="checkbox"/> | <input type="checkbox"/> | Pottery |

- | | | |
|--------------------------|--------------------------|-----------------|
| <input type="checkbox"/> | <input type="checkbox"/> | Photographs |
| <input type="checkbox"/> | <input type="checkbox"/> | Porcelain |
| <input type="checkbox"/> | <input type="checkbox"/> | Science |
| <input type="checkbox"/> | <input type="checkbox"/> | Transport |
| <input type="checkbox"/> | <input type="checkbox"/> | Zoology/Biology |

10. In the last three year, has your museum sought, but been unable to find an outside conservator to treat any of your museum's collections?

- Yes No

11. Which kind of outside conservator, i.e. specialisation(s), has your museum been unable to find? (use the categories listed in Q 9)

12. Who supervises private conservation work within your museum?

- Own conservation staff
 Curator
 Other person, please specify _____
 Work not supervised

13. What problems has your museum found in using private conservators?

14. Where would you seek advice on finding or selecting a private conservator if needed?

- From your museum's own conservation staff
 Other museums
 Council for Cultural Planning and Development
 Other Source, specify _____
 Don't know

15. Please indicate your museum's collections, which

A) are in need of conservation treatment and,

B) have been conserved within the last five years.

	(A)	(B)
Applied & decorative art	<input type="checkbox"/>	<input type="checkbox"/>
Archaeology	<input type="checkbox"/>	<input type="checkbox"/>
Archives	<input type="checkbox"/>	<input type="checkbox"/>
Botany	<input type="checkbox"/>	<input type="checkbox"/>
Bronzes	<input type="checkbox"/>	<input type="checkbox"/>
Calligraphy	<input type="checkbox"/>	<input type="checkbox"/>
Carvings	<input type="checkbox"/>	<input type="checkbox"/>
Coins/medals	<input type="checkbox"/>	<input type="checkbox"/>
Custumes/textiles	<input type="checkbox"/>	<input type="checkbox"/>
Enamel wares	<input type="checkbox"/>	<input type="checkbox"/>

Furniture	<input type="checkbox"/>	<input type="checkbox"/>
Geology	<input type="checkbox"/>	<input type="checkbox"/>
Glass	<input type="checkbox"/>	<input type="checkbox"/>
Inscriptions	<input type="checkbox"/>	<input type="checkbox"/>
Jade	<input type="checkbox"/>	<input type="checkbox"/>
Lacquer wares	<input type="checkbox"/>	<input type="checkbox"/>
Paintings	<input type="checkbox"/>	<input type="checkbox"/>
Pottery	<input type="checkbox"/>	<input type="checkbox"/>
Photographs	<input type="checkbox"/>	<input type="checkbox"/>
Porcelain	<input type="checkbox"/>	<input type="checkbox"/>
Science	<input type="checkbox"/>	<input type="checkbox"/>
Transport	<input type="checkbox"/>	<input type="checkbox"/>
Zoology/biology	<input type="checkbox"/>	<input type="checkbox"/>
Other, _____	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>

16. In general term, what is the state of your museum's collections?

- Improving
 Static
 Deteriorating

V. Training Activities

1. Does your museum provide its staff with training in any of the following areas?

- Handling and packing of objects
 Environmental monitoring and control
 Proper display and storage techniques
 Operation of conservation facilities, e.g. fumigation equipment
 Other, please specify _____

2. Which museums, or organisation, e.g. Council for Cultural Planning and Development, have provided training courses in the field of conservation?

Source of training

Type of training

3. Does your museum provide its staff the opportunity and bursary to study abroad in the field of remedial conservation?

- Yes, how many of your staff have obtained the opportunity so far? _____
 No

VI. Planning and Priorities

1. What percentage of your museum's collections have an overall plan for their care and conservation? (Circle closest percentage. If your reply is halfway between two figures, circle appropriate dash.)

0 - 10 - 20 - 30 - 40 - 50 - 60 - 70 - 80 - 90 - 100 %

2. What are the priorities for your museum's collections? (Rank your priorities from the list below. Assign a number to each priority, 1 being the highest.)

Documentation of collections	Rank _____
Examination of condition of collections	Rank _____
Improving storage facilities	Rank _____
Improving exhibition areas	Rank _____
Improving environmental conditions	Rank _____
Control of biological infestation	Rank _____
Improving security and fire measures	Rank _____
Conservation treatment of collections	Rank _____
Others, specify _____	Rank _____
_____	Rank _____

VII. Expenditure for Conservation

1. Please indicate the number of conservation staff and your museum's expenditure on their salaries for the financial year 1994-1995.

Number of posts for conservators _____
 Number of actual conservators _____
 Expenditure for salaries for above _____

2. Please indicate your museum's expenditure on conservation work carried out by private conservators for the financial year 1993-94, 1994-95.

1993-94 _____
 1994-95 _____

3. Please indicate your museum's expenditure on conservation equipment, materials and supplies for the financial year 1993-94, 1994-95.

1993-94 _____
 1994-95 _____

4. If your museum has received any grants for conservation work, storage, or general care of its collections within the last five years, from which bodies were they received?

- Central government
 Local government

- Council for Cultural Planning and Development
- Charity or Trust
- Business or private firm
- Other, specify _____

5. If yes to any of the categories in Q4, please indicate the source, and amount of the funding.

<u>Funding Source</u>	<u>Amount</u>
_____	_____
_____	_____
_____	_____
_____	_____

6. Any issues not covered that you think important?