



Letter from the Chair

Danielle Kuijten

Dear members,

We are pleased to present our summer 2021 newsletter to you. Many thanks to our contributors (known and new ones) for sharing their insights and experiences with us, so that we can share them with all of you.

Although we hoped that by now the pandemic would have loosened its grip on society, unfortunately we have to acknowledge that it has not. Where some countries are slowly starting to breathe a little again as they are opening up, we see other places where people are struggling to give care and are trying to constrain the pandemic with rigorous lockdowns. Our thoughts and hearts go to these places and people that are fighting at the moment to be safe.

As a result of the pandemic ICOM offered last year additional funding for solidarity projects. COMCOL applied together with IC Ethics and a superdiverse international network and were awarded funds for

Museum professionals from different parts of the world gathered online to explore different possibilities of collecting methods, practice and criteria, constructing a regional communication platform for different museums/institutions in Taiwan and the Mandarin-speaking community
Photo courtesy Yu-Yang Chang (Grace)

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their project *Collecting with Care: ethics in museum work*. This research project aims to develop an international dialogue regarding ethical contemporary collecting/documenting during the pandemic (and other concurring crises). During this year we organize amongst other activities and together with partners roundtable discussions. In this newsletter you can read a short report on the first roundtable that was held last month in Taiwan.

As part of the research we also created an online survey. We would like to invite you to share your experiences by filling it out.



<https://comcol.mini.icom.museum/solidarity-project/survey/>

Furthermore you can read in this issue about collections research and engagement in Finland, Taiwan, and robust discussion in the new COMCOL Germany working group.

In the meantime we are preparing for our annual conference that will take place 21-25 September. We are honoured to join forces with the amazing Instituto Ricardo Brennand in Recife, ICOM Brasil and the University Federal of Pernambuco. Together we will look into the future of collecting and how collections can be an inspiration for imagined futures under the topic, *Reimagine Collecting: How Collecting Can Inspire The Future*. Many reacted to the call for papers and we are excited with how the program is coming together. As the situation worldwide is still scattered with many insecurities we will offer the program in a hybrid form; both on location in Recife as well as online. Keep a close eye on our website and Facebook for further information.

For now we hope you will enjoy reading our Newsletter and look forward to hearing or seeing you at any of the online activities.

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Report on COMCOL Germany's Series "Making Museums Matter"

Alina Gromova

In the beginning of 2021, COMCOL founded a working group for the German-speaking museum world. COMCOL Germany is the second local group within COMCOL, after COMCOL Brazil. COMCOL Germany calls for discussions and exchange around collecting in the broadest sense and addresses topics that arise from the confrontation of museums and museum experts in Germany with the practice, theory and ethics of collecting. This working group aims to promote reflection on the development of collections in the German-speaking museum landscape and to support the transfer of relevant international approaches. It is a platform for networking, exchange and the promo-



**A classroom for error – Nicolás Paris
(1977)**

Photo Pedro Ribeiro Simões, CC BY 2.0, via Flickr

tion of innovative ideas and reflective museum work. In April 2021 COMCOL Germany, together with four cooperation partners, started a new series of online discussion and lectures with the title “Making Museums Matter. Rethinking Museum Work”. Inspired by the debates about the new museum definition of ICOM, this series seeks to rethink museum work in German-speaking countries. The series deals with such questions as: Which international museum theories, practices and ethics could be introduced to help rethink museum work? How might they be implemented? What changes to existing ideas about museums’ roles, social relevance and responsibility would they bring?

The series “Making Museums Matter. Rethinking Museum Work” is a joint project of COMCOL, the Chair of Museology at the University of Würzburg (Germany), the Centre for Anthropological Research on Museums and Heritage (CARMAH) at the Humboldt-University of Berlin (Germany), the Chair of Empirical Cultural Studies at the University of Tübingen (Germany) and the Universalmuseum Joanneum (Austria).

The partners acknowledge that in times when our societies and therefore our museums are facing the threats of anti-democratic movements, climate catastrophe and the pandemic, it is more vital than ever that we seek to understand the core practical, theoretical and ethical work of and about museums. To address the above questions, the series brings together international guests to discuss new perspectives and concepts as well as the opportunities and challenges of their translation and implementation into the German-speaking context. The series also looks at inspirational museum projects, which themselves indicate new directions in museum theory and practice.


The series of online discussions started on 13 April with the event “Making Museums Matter: On the Socio-Political Relevance of Museums”. Three excellent speakers, Daniela Bystron, Léontine Meijer-van Mensch and Hortensia Völckers talked about the growing awareness amongst museums of their social relevance, which is accompanied by the willingness to actively involve diverse groups in museum work, and to face up to their own socio-political relevance and responsibility. The main question of the discussion was, to what extent is this willingness actually present in German-speaking countries? Is it a lived reality or merely wishful thinking? And how does this new self-image affect museum work?

The next sessions through July were dedicated to the uses, misuses and alternatives of the term “Community” in international and German museum landscapes, as well as to the New Museology in German-speaking Museum Practice and the question, what does it mean to think about curating and mediating together in practice? The events were accompanied by a series of podcasts which followed after several sessions and make the discussions available to the broader public, thus contributing to the sustainability of the series.

<http://comcol.mini.icom.museum/comcol-germany/series-of-online-discussions-making-museums-matter/>

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When “Others” Become “One of Us” : Collaborative New Partnership, Museum Participation and Practice

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Abstract

The representation of different cultures and re-contextualization of material cultures in museum exhibitions has long been central to anthropologists' museum studies. In this paper, the author will present three case studies relating to cultural performances by “new immigrants” from **Southeast Asia** to Taiwan, all of which she has curated previously, as a way of exploring how museums can serve as venues for representation of foreign cultures and the pondering of possibilities of re-contextualizing foreign cultures in museums.

Historically, Taiwan has been known as a pluralistic immigrant society. Its residents and immigrant groups over the years have included the indigenous peoples, Dutch and Spanish colonizers, Han Chinese immigrants in the Ming-Zheng Period, Minnan and Hakka immigrants during the Qing Dynasty, and R.O.C. military personnel, their families and civilians who relocated to Taiwan after the communist conquest of China following World War II. These waves of immigrants have contributed to the demographic features of Taiwan's population and transformed Taiwan into a culturally and ethnically diverse country. The population of South East Asian immigrants in Taiwan has increased dramatically over the past 30 years as the trend towards globalization has expedited the flow of financial and human capital across borders. These “new residents” have already and will continue to change Taiwan's demographic features, social structure, family ecosystem, and cultural landscape. They have brought new stimuli and transformation to Taiwanese society by introducing

their native country's lifestyles and cultural elements. In this paper, the author will explore three South East Asian cultural performances and exhibitions which she curated for Taiwan's National Museum of History. These are: “Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia”, “Welcome to the Museum, New Residents!”, and “Old Collection, New Connection: A Joint Program of NMH and NER”. The author will examine how these cultural events created opportunities for participants to view “others” as “one of us.” She will also explore how museums and “new residents” can engage in collaboration, putting forward a feasible strategy that focuses on: “from **objects** to people,” “from attendance to participation,” and “from assistance to collaboration.”

Keywords: museum and migration, “new resident” (new immigrant), cultural performance and representation, museum participation and practice, the others/ we group

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

Exhibitions serve as the primary channel for museums to demonstrate their institutional identity. The museum defines its audience's viewing experience by means of the systematic organization and display of objects and images. Exhibitions are built upon the foundation of recognition, understanding, and representation. As a place that catalyzes the connection between people, materials and social bonding, the museum plays a key role in visualizing “otherness” and “displaying cultures” (Ames 1992; Clifford 1999; Crooke 2011; Gourievidis 2014; Hallam 2000; Simpson 1996; Stocking 1985).

Scholars devoted to museum studies assert that, as a cultural mechanism that defines communication, all exhibitions in museums are inevitably tinged with cultural assumptions and resource limitations. The contexts for displays vary in relation to the institution's spatial-temporal backdrop and museum type. In other words, exhibitions are not neutral in nature: no exhibition could ever represent a culture in full. Consequently, in essence, museum exhibitions are diverse and contested (Karp 1991; Lavine and Karp 1991; Macdonald 2011).

Taiwan is defined as an immigrant society (Chang 2009). The diverse ethnic makeup and cultural diversity can be contributed to the influx of aborigines in the very early period; the Dutch and Spanish colonial

periods; the Ming-Zheng Period; the large number of Hokkien or Minnan arrivals in Taiwan during the Qing Dynasty; through to the military personnel and civilians who moved to Taiwan when the Chinese Nationalists were defeated by the Communists in the Chinese Civil War. The globalization movement in the past 30 years has facilitated the flow of funds and people; a great number of immigrant workers from **Southeast Asia** have arrived in Taiwan to work and more and more Taiwanese people have found a spouse from Southeast Asia, which has contributed to the drastic increase in “new immigrants” from Southeast Asia living in Taiwan.

According to statistics from the Ministry of the Interior, as of September 2019 foreigners living in Taiwan (not including individuals from Mainland China) numbered 771,000 individuals. 83.8% (approximately 646,000 people) were from Southeast Asian countries (Department of Statistics, Ministry of the Interior 2019). According to 2019 statistics, there were more Southeast Asian spouses of Taiwanese becoming naturalized Taiwanese citizens than any other group (Table 1, Table 2). In other words, new immigrants continue to reshape the population make-up, social structure, family ecology, and the cultural face of Taiwan. They bring their native lifestyles and cultural elements to Taiwan, breathing new life into and transforming this island.

Unit: Person

Year	Grand Total	Asia						Others
		Total	Indonesi a	Vietnam	Philippine s	Thailand	Others	
2012	388,842	388,841	166,154	77,628	80,677	64,380	2	3
2013	428,897	428,897	184,516	101,369	83,007	60,002	3	1
2014	526,578	526,577	213,486	134,708	111,550	66,829	4	1
2015	533,869	533,869	211,990	145,583	117,713	58,580	3	1
2016	563,418	563,418	217,979	157,169	130,381	57,887	2	-
2017	602,366	602,366	227,536	178,741	137,605	58,477	7	1
2018	631,017	631,017	236,911	193,929	142,230	57,944	3	

2017 vs. 2018	28,651	28,651	9,375	15,188	4,625	-533	-4	-1
2017 vs. 2018 (%)	5.09	5.09	4.30	9.66	3.55	-0.92	-200.00	...

Source: National Immigration Agency, Ministry of the Interior 2019

Table 1: The number of migrant workers in Taiwan holding a valid residence permit—by nationality

Table 2:

The number of foreigners residing in Taiwan holding a valid residence permit—by status and region.

Source: National Immigration Agency, Ministry of the Interior 2019.

Locality	Total	Migrant workers		Foreign spouses		Others	
		Number	Percentage (%)	Number	Percentage (%)	Number	Percentage (%)
Total	770,748	645,640	100.00	47,051	100.00	78,057	100.00
New Taipei City	108,194	87,458	13.55	9,678	20.57	11,058	14.17
Taipei City	68,200	38,515	5.97	6,142	13.05	23,543	30.16
Taoyuan City	121,623	107,260	16.61	6,834	14.52	7,529	9.65
Taichung City	108,939	96,237	14.91	5,178	11.01	7,524	9.64
Tainan City	63,980	57,185	8.86	2,647	5.63	4,148	5.31
Kaohsiung City	69,863	57,336	8.88	4,121	8.76	8,406	10.77
Yilan C.	13,048	11,902	1.84	718	1.53	428	0.55
Hsinchu C.	32,380	28,329	4.39	1,517	3.22	2,534	3.25
Miaoli C.	22,249	20,417	3.16	1,145	2.43	687	0.88
Changhua C.	54,988	51,482	7.97	2,054	4.37	1,452	1.86
Nantou C.	13,723	12,097	1.87	794	1.69	832	1.07
Yunlin C.	20,469	18,224	2.82	1,154	2.45	1,091	1.40
Chiayi C.	14,478	12,187	1.89	754	1.60	1,537	1.97
Pingtung C.	16,690	14,599	2.26	1,318	2.80	773	0.99
Taitung C.	2,716	2,193	0.34	315	0.67	208	0.27
Hualien C.	6,872	5,559	0.86	490	1.04	823	1.05
Penghu C.	2,803	2,657	0.41	92	0.20	54	0.07
Keelung City	6,885	5,474	0.85	674	1.43	737	0.94
Hsinchu City	17,495	12,213	1.89	1,073	2.28	4,209	5.39
Chiayi City	3,759	3,161	0.49	289	0.61	309	0.40
Kinmen C.	1,157	971	0.15	42	0.09	144	0.18
Lienchiang C.	237	184	0.03	22	0.05	31	0.04



This study focuses on three case studies relating to cultural performances by new immigrants to Taiwan that the author has curated in her work at the National Museum of History (NMH) namely, “Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia”; “Welcome to the Museum, New Residents!”, and “Old Collection, New Connection: A Joint Program of NMH and NER” (Fig. 1). The author has analyzed how modern museums can become spaces where different cultures are reproduced as well as actualized (Chai 2007a, 2007b, 2007c, 2015, 2017a, 2017b). She has explored how new immigrant cul-



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

Figure 1:
This study focuses on three case studies relating to new immigrant cultural performances in the NMH.

Photos courtesy NMH.

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

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



items to present in the exhibition such as Vietnamese pedicabs. One of the first questions put forth was: why are the Philippines, Vietnam, Thailand, and Indonesia the representatives out of the 11 countries in Southeast Asia? We found that whether related to work or marriage, most Southeast Asian immigrants to Taiwan were indeed predominantly from Vietnam, Thailand, Indonesia, and the Philippines. As for geographical distribution, these four countries belong to both mainland Southeast Asia and peninsular Southeast Asia; and when it comes to processes of historic development, as well as their own culture, Southeast Asian countries are influenced by four major external cultural systems of China, India, Islam, and the West. Therefore, this exhibition selected Vietnam, Thailand, Indonesia, and the Philippines to represent the cultures of Southeast Asia (Fig. 2).

Figure 2:
In terms of demographic dominance and geographical distribution, the NMH selected the Philippines, Vietnam, Thailand, and Indonesia as the representatives out of the 11 countries in Southeast Asia.
Photo courtesy of the NMH

Another question asked was: how do we exhibit regional cultures? Do we use countries as units? Or do we focus mainly on cultural phenomena? Based on the cultural flows and the cross-border characteristics, NMH divided the exhibition into three focuses. First, we used “the intersections where civilizations meet” to discuss the current situation related to the four countries (Fig. 3). Next, we highlighted the cultural diversity of Southeast Asian countries via the concept of “complex and diverse cultural features.” We then used “Southeast Asian culture in Taiwan” to explore the lifestyle characteristics of new Southeast Asian immigrants to Taiwan.

In other words, the exhibition began with a preliminary introduction to the four countries as individual units. We presented the history of the countries and their complex and contemporary outlooks, diverse ethnic groups and cultural references, filled with “foreign” elements and rich with “local” characteristics. As we looked at Southeast Asian cultures in a broader context, we then zoomed out from a “country” perspective and focused on the rich and diverse elements of the countries with regards to daily life, religion, and art. The exhibition was then divided into six major cultural themes of “dietary habits and livelihood,” “costumes and society,” “housing and crafts,” “actions and transportation,” “dramas and per-

formance,” and “religious beliefs and spirits” to compare the cultures of these four Southeast Asian countries (Fig. 4).

In the third component of the exhibition, we shifted our focus from Southeast Asia back to Taiwan to examine Southeast Asian immigrants living here (Fig. 5). We illustrated the community scope and lifestyle domains that reflect Southeast Asian cultural characteristics in local Taiwanese society, to show how immigrants have gradually become “visible minorities.” Thus, the purpose of “Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia” was not only about knowing “them,” but about also understanding the transformation of “us.”

Figure 5:
The section of “Southeast Asian culture in Taiwan” was to explore the lifestyle characteristics of new Southeast Asian immigrants in Taiwan.

Photos courtesy of the Taipei City Council of Labor Affairs.



Figure 3:
The NMH used “the intersections where civilizations meet” to discuss the current situation related to the four countries (the Philippines, Vietnam, Thailand, and Indonesia)
Photos courtesy of the author



Figure 4:
The NMH highlighted the cultural diversity of Southeastern Asian countries through the concept of “complex and diverse cultural features.”
Photos courtesy the author.



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

Since 1992, ICOM has established annual themes for International Museum Day on May 18th. This is an annual event in which international museum networks follow holistic themes. Museums were asked to think about how they could develop sustainability awareness in the eyes of the public, and how they continue to develop in a way that takes into consideration the vital roles of different cultural systems. In order to reflect the continuous growth in the number of Southeast Asian immigrants working as household helpers and laborers in Taiwan, the NMH collaborated with the Chinese Association of Museums to take “Welcome to the Museum, New Residents!” as the theme of the annual International Museum Day in Taiwan



Figure 6:
The NMH hosted photography exhibitions that highlighted Southeast Asian culture.
Photo courtesy of the NMH

(Fig. 6). We invited parents and children of immigrants to take advantage of the museum’s resources, so as to provide a new boost of energy to sustainable social development. The NMH worked with the Taipei Botanical Garden of the Nanhai Academy, National Education Radio, and other organizations and communities that new immigrants are closely connected with. These included Taipei City Foreign and Disabled Labor Office, Wanhua District New Immigrants’ Hall, 4-Way News, Brilliant Time Bookstore, Taiwan International Workers’ Association (TIWA), TransAsia Sisters

Association, The Pearl S. Buck Foundation, and Southeast Asian grocery stores. We hosted photography exhibitions that highlighted Southeast Asian cultures (Fig. 7), guided tours in Southeast Asian languages, and held cultural experience events. We invited new immigrants and museum attendees to learn more about the cultural traditions of Southeast Asia, and experience the rich Southeast Asian cultural bazaar.



Figure 7:
The NMH hosted photography exhibitions that highlighted Southeast Asian cultures
Photo courtesy of the NMH

The first part of the event involved a photography exhibition featuring new immigrants and visiting workers – “Kaleidoscope Quadruplicate: Linguistically, Artistically, Pedestrian, and Vocally.” The exhibition gave us a perspective on the new immigrants, so that we might listen to their voices on their own identity and their life in Taiwan (Fig. 8). The Museum curated culturally-inspired images

of new immigrants taken in recent years, and with help from the Taipei City Foreign and Disabled Labor Office (formerly known as Council of Labor Affairs), has organized a poetry competition for foreign workers since 2001 - “Taipei, Listen to Me!”. In this way a sounding board for Taiwan’s many voices has been developed. Through this poetry, we are given an insight into the workers’ ways of thinking, but a mirror is also held up to ourselves. Furthermore, the first news media that voices the opinions of new

Southeast Asian immigrant workers in Taiwan, 4-Way News showcased the artistic energy of Southeast Asian immigrant laborers in “the exhibition of Immigrant’s Whispers”. Likewise, “The Midway Home” laborers’ photography exhibition held by the TIWA documented foreign workers’ courage and frame of mind in leaving their home countries and working in Taiwan. In the “Sing 4 ways” television show, the real voices of foreign workers in Taiwan are heard.

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

The third component of the event involved The NMH providing multiple Southeast Asian language guides (including: Filipino, Vietnamese, Thai, Indonesian) for museum visitors, which helped to introduce them to national treasures and significant antiquities (Fig. 9). We invited National Education Radio, winner of the Golden Bell Award in the category of educational and culture event host, to host “Happy United Nations.” Vietnamese, Thai, and Indonesian hosts served as “One-day tour guides” for the permanent exhibitions on the third floor of the Museum, providing professional and attentive mother-tongue tour services so that immigrants felt welcome in visiting the Museum (Fig. 10). Therefore, immigrants were invited not only to be spectators, they were also engaged as the Museum’s multicultural guides through collaboration.

In addition, the NMH also set up a cross-cultural exchange market in an outdoor area. Visitors were invited to learn more about South East Asian cultures by taking part in South East Asian handicraft sessions, and experiencing Southeast Asian cuisine, costumes and beautiful culture. New immigrants who do not come to museums often could learn how to use the resources there. On the day, we welcomed thousands of “new immigrant” viewers to the NMH. We viewed this event as only the start of collaboration between museums and new immigrants; the museum will work to promote sustainable social development, starting with friendliness, respect, and mutual understanding.



Figure 8:
The photography exhibition featuring new immigrants and visiting workers – “Kaleidoscope Quadruplicate: Linguistically, Artistically, Pedestrian, and Vocally”.
Photo courtesy of the NMH.



Figure 9:
The NMH provided multiple Southeast Asian language guides (including: Filipino, Vietnamese, Thai, Indonesian) for the museum visitors, which helped to introduce national treasures and significant antiquities.
Photo courtesy of the NMH.



Figure 10:
The Vietnamese, Thai, and Indonesian hosts of “Happy United Nations” served as “One-day tour guides” for the permanent exhibitions of the NMH.
Photo courtesy of the NMH



Figure 11:
The NMH invited new immigrants from Vietnam, Cambodia, Thailand, Myanmar, Indonesia, Malaysia, and Mainland China, and used museum artifacts as the medium for communication as we crossed different cultural contexts.
Photo courtesy of the NMH.



Figure 12:
With the lively, innovative outreach program, the NMH engaged in cross-cultural communication and exchange and was able to move the emphasis in museum artifact studies away from the objective transfer of knowledge.
Photo courtesy of the NMH.



Figure 13:
The first topic of the broadcast program was “The Luggage of a Museum” which took as a theme the antique relic boxes (replica) which had been used to transfer belongings to Taiwan.
Photo courtesy of the NMH.

IV. The Trilog of New Immigrant Cultural: “Old Collection, New Connection - A Joint Program of NMH and NER”

Based on the experience of what took place on International Museum Day, we discovered that new immigrants are not only potential targets of participation in museum cultural events, but that, through collaboration with the museum, they can also become the “cultural partners” of the museum. Differing from most new immigrant cultural events that are limited to a period of time and a certain location, and which it can be hard to see the long-term benefits of, the NMH curatoratorial team came up with the innovative idea of combining the characteristics of museum cultural performances and the far-reaching “anywhere and anytime” presence of broadcasting. We invited new immigrants to participate in this program, and they collaborated with museum studies personnel in 13 discussing the initial event content, putting the positive synergy to the test, and providing museum services that are more suitable for new immigrants.

The NMH and National Educational Radio’s “Happy United Nations” joined hands to launch “Liking the Old and Loving the New – Guest Lounge” for one year. We invited new immigrants from Vietnam, Cambodia, Thailand, Myanmar, Indonesia, Malaysia, and Mainland China, and used museum artifacts as the medium for communication as we crossed different cultural contexts, meeting on air every Friday evening. With museum collection pieces as the catalyst, we reached out to the new immigrants with open arms as the staff and new immigrants worked as “hosts and guests” to explore heartwarming tales through old relics, promoting mutual cultural understanding and respect (Fig. 11). In other words, we tried using museum artifacts as intermediaries for human interactions, using the visual experience of viewing museum relics to spark personal and collective memories and emotions, and create a realness and feeling of being present that are different to broadcast events recorded in studios (Fig. 12). With this lively, innovative outreach program, we engaged in cross-cultural communication and exchange and were able to move the emphasis in museum artifact studies away from the objective transfer of knowledge.

The recordings of the project were all carried out in the exhibition hall of the museum by research staff and the hosts of “Happy United Nations.” As an example, the theme of the first episode was “The Luggage of a Museum” which took as a theme the antique boxes which had been used to transfer belongings to Taiwan. We discussed how the migration and flow of museums

is like the common experience of the movement of people. Moving and flowing are part of the lives of contemporary humans. Whether we are local residents or foreign immigrants, “immigration” has almost become our collective social experience. This experience is deeply rooted in our life history (Fig. 13). When we are immigrating or moving, a lot of things cannot be brought. What should we bring, what should we not bring, and how do we bring it anyhow? Our luggage usually contains daily necessities, or the treasures that are the most precious and emotionally valuable to us. In the museum’s exhibition hall, participating immigrants in “The Luggage of a Museum” shared their own migration experience, itinerant memories, and deep-felt sentiments, all of which were deeply touching.

Other than listening to warm stories inspired by the cold relics in a radio program, The museum also organized a special exhibition by the name of “Old Collection, New Connection.” This was an attempt at displaying immigrant-themed radio productions in a 3D

form (Fig. 14). Exhibitions of Southeast Asian coins, Indonesian shadow puppets and Vietnam betel nut lime pots were put on display. The themes were “Seeing Money, the Eyes Open - Currency Culture,” “Replicated Childhood - Shadow Puppet Culture,” and “Red Lips and Black Teeth - Betel nut Culture.” Through the eyes of new immigrants, we promoted cross-cultural comparison, exchange, and communication (Fig. 15).

In the “Currency Culture” theme, we explored the sentiment that most people consider talking about money to lack class, hurt feelings, or pertain to greedy men that “stink like money.” However, The museum has collected many Southeast Asian coins, and these not only can be used as media of exchange and trade, but they also symbolize the clout of a nation, and even play the roles of “national calling cards” (Fig. 16). Which national icons are on the bills? What are the totems that represent national historic culture? What are the special numerical passwords? Through the new immigrants sharing numerous national currencies, we were inspired to open our eyes, and see the cultures, historical remains, cultural symbols, and values: “Bills are not just bills.”

Secondarily, in the “Shadow Puppet Culture” component, we are aware that each Southeast Asian country has traditions of shadow puppet performances. There are some similar foundations and versions; take the two Indian epics Ramayana and Mahabharata



Figure 14:
The NMH invited new immigrants from Southeast Asia to co-curate a special exhibition by the name of “Old Collection, New Connection”.
Photos courtesy of the NMH.



Figure 15:
The themes of the collaborative exhibition were “Seeing Money, the Eyes Open - Currency Culture,” “Replicated Childhood - Shadow Puppet Culture,” and “Red Lips and Black Teeth - Betel nut Culture.” Through the eyes of new immigrants, we promoted cross-cultural comparison, exchange, and communication.
Photo courtesy NMH.



Figure 16:
The NMH has collected many Southeast Asian currencies, and these not only can be used as media of exchange and trade, but they also represent cultures, historical remains, cultural symbols, and values.
Photo courtesy of the NMH.



Figure 17:
In the “Shadow Puppet Culture” component, new immigrants shared the shadow puppet traditions of their countries, and showed that these rituals are more than just an accessory to religions or festivals: they also have tourism value.
Photo courtesy of the NMH.



Figure 18
The cultural traditions of chewing betel nuts are seen across Southeast Asia, the Indian Ocean, and the Pacific Ocean, as well as in the aboriginal society in Taiwan
Photo courtesy of the NMH



Figure 19
In Vietnamese weddings, the grooms and brides give each other betel nuts, which symbolize loyalty for the marriage.
Photo courtesy of the NMH

for example. However, in different countries, the performances are different (Fig. 17). As an example, the Indonesian Shadow Puppet Wayang Kulit’s origin is related to traditional spirit beliefs. Shadow puppets are thought to be the bodies of ancestors, and shamans play the communication role between the deceased and those who are alive. Shadow puppet events are rituals rich in color and that are related to eliminating disasters. New immigrants shared the shadow puppet traditions of their countries, and showed that these rituals are more than just an accessory to religions or festivals: they also have tourism value.

The final installment was related to “Betel nut Culture.” We started off with the stereotypes that the “red lip groups” who chew betel nuts in Taiwanese society are seen as “low class” people. In comparison with smoking and drinking, chewing betel nuts has a more negative moral association. However, the cultural traditions of chewing betel nuts are seen across Southeast Asia, the Indian Ocean, and the Pacific Ocean, as well as in the aboriginal society in Taiwan (Fig. 18). This tradition is shared by royal families and ordinary people, for whom

betel nuts are daily necessities. New immigrants have stated that in some regions, they see the people who chew betel nuts and have red lips and black teeth as symbols of beauty, as betel nuts make their bodies stronger. In addition, betel nuts are precious gifts, and some of the best treats for VIPs. In social events, mutual sharing and giving shows the kindness of hosts and respect for the VIPs. In weddings, the grooms and brides give each other betel nuts, which symbolize loyalty for the marriage (Fig. 19). Betel nuts are also mediums between humans and supreme beings. They are gifts given when humans worship gods and spirits. All of these examples work to challenge our stereotypes of betel nuts.

Through the participation of new immigrants, the museum established a “reception room” for these collaborations. We invited new immigrants to use their mother tongues to guide the viewers to think in new perspectives and fresh ways of thinking. This allowed viewers to enter familiar but also different and interesting cultural backgrounds, thus broadening their vision. In other words, be it radio programs, or themed exhibitions, they are not entirely centred on museum artifacts; instead, real museum objects are used as intermediaries to spur experience-sharing by viewers and an exchange of sentiments, and help to create an understanding of different cultures and mutual respect. Museum artifacts are not just singular objective

objects, but rather, by rearranging the cultural contexts of relics and viewing them from the perspectives of cultural comparison, we benefit from diverse knowledge and emotional communication and sharing (Fig. 20).

V. Conclusion: From Knowing “Them/Others” to Understanding “Us” When it comes to museum studies, the presentation of different cultures and recontextualization of material culture has always been a crucial topic. As such, going to museums to observe different cultures has usually been seen from the perspectives of “others.” What we care about, is the understanding of “our” cultures and realness. In recent years, the author of this paper has used the case studies of exhibitions and performances she has curated with new Taiwanese residents to illustrate that new immigrant cultural performances are a process of moving from knowing “them/others” to understanding “us.” First of all, “Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia” was based on the policy of “developing new immigrant culture.” The exhibition emphasized “intersections where civilizations meet” and “complex and diverse cultural features” to show the diversity of Southeast Asian countries. “Southeast Asian cultures in Taiwan” shed light on the lifestyles of new Southeast Asian immigrants living in Taiwan. Through the exhibition of “diverse,” “complex,” “local,” “foreign,” “civilian,” and “compatible” Southeast Asian cultures in Taiwan, we can represent the change from “them” to “us.”

Secondly, when we held events themed around “Welcome to the Museum, New Residents!” as part of International Museum Day, we made use of exhibitions of Southeast Asian cultural images, multi-language tours, musical performances, a cultural market, and lifestyle experiences. We connected the museum and its events to sustainable social development and guided new residents and the general public to learn more about cultural traditions with Southeast Asian characteristics, and to experience an emotionally-enriching day at a Southeast Asian cultural bazaar. We also invited the hosts of National Educational Radio’s “Happy United Nations” program from Vietnam, Thailand, and Indonesia, to serve as “oneday tour guides.” This gave new residents an opportunity to go to the museum, and make good use of museum resources both as viewers and participants in a constructive, collaborative project. Furthermore, the Museum collaborated with National Educational Radio’s “Happy United Nations” program on the “Liking the



Figure 20

Through the participation of new immigrants, the NMH established a “reception room” for collaboration. The museum invited new immigrants to use their mother tongues to guide the viewers to think in new perspectives, and fresh ways of thinking

Photo courtesy of the NMH

Old and Loving the New - Guest Lounge” project. We used museum artifacts to connect with the experiences and sentiments of new residents.

We explored warm stories from cold relics, and promoted mutual cultural understanding and respect. “Old Collection, New Connection” was an attempt to present new immigrant-themed radio broadcasts in a 3D form. This allowed viewers to see old relics through the eyes of new immigrants, and promoted cultural comparison, exchange and communication. This project and exhibition not only displayed a feasible strategy for contemporary museums to develop Southeast Asian cultural performances “from objects to people,” “from attendance to participation,” and “from assistance to collaboration;” it has also helped to enact the transformation of museum cultural representation from knowing “them” to understanding “us.” The number of new immigrants in Taiwan is growing continuously. They have integrated the lifestyles and cultures from their home countries into life in Taiwan. They are not the distant “others” any longer; rather, they have already become an important part of “us.” They have transformed Taiwan’s diverse society and culture. In recent years, The National Museum of History has continued to develop cultural exhibitions that use new residents as their main subjects, that continue to try and develop the collaborative methods of museums and new residents, and that bring them closer to us. Not only are they the new audiences of museums, they are also our faithful partners in cultural empowerment.

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Introduction Introduction to the Project

The global crisis caused by the arrival of COVID-19 has not only forced us to rethink our daily lives and the way we work, but also the systems under which our societies have functioned. Moreover, the pandemic has exposed the shocking impoverishment that has existed, for far too long. And thus creating or increasing a series of pre-existing and concurring crises in all sectors of our societies: social, political, financial, and cultural. Museums and other collecting organisations around the world (like archives) have been confronted with several challenges pushing them to re-examine and change the way they work. Most museums were forced to close, museum staff faced redundancies or had to adapt to new ways and methods of working.

Right from the beginning of the global crisis, many museums developed projects to collect the pandemic and record this extraordinary situation that the whole planet has experienced. In some parts of the world, institutions have already worked on contemporary collecting and they relied for these collecting efforts on their previous experiences. However, this is not the case everywhere. On the other hand, even institutions that do have experience in contemporary collecting had to face new challenges regarding the ethics that this new situation has brought for individuals and institutions (transparency of goals; collecting protest, hate, or harmful material; rights and permissions; minimization of harm and representation of historically marginalized groups hit hardest by pandemic; collecting with sensitivity; collecting in an environmentally sustainable way, etc.).

Collecting with Care – Ethics in Museum Work

*Report on Taiwan Webinar,
June 22, 2021*

By Yu-Yang Chang (Grace)

Collecting with Care – Ethics in Museum Work which was initiated by ICOM-COMCOL and ICOM IC-Ethics under ICOM's major project Solidarity Programme. The Taiwan webinar was the first one of seven regional webinars. Chaired by Prof. Ying-Ying Lai, Board Member of ICOM-COMCOL, the Taiwan webinar was highly promoted and supported by the Chinese Association of Museums, Taiwan. Four speakers were invited to share their insight and experiences on collecting ethics and contemporary online collection projects. They were Director Chang-hua Wang of National Museum of Prehistory (NMP), Director Prof. Chun-hung Chen of National Human Rights Museum (NHRM), Research Assistant Wan-lin Tseng of National Museum of Taiwan History (NMTH), and Prof. Wen-yuan Lin of Remembering COVID-19 Pandemic Project.

Taking place on June 22th, this webinar was one of the major events in the museum community held during the serious pandemic situation in Taiwan. With high expectations, within 4 days of registration, over 200 people had signed up and 150 joined the webinar. The participant demographics consisted of over 40% current museum workers, 29% university professors and students, and 26% art/culture related workers and researchers. Although Taiwanese people were the majority, we still had many international audiences from Japan, Singapore, Australia, Hong Kong, Malaysia and the Netherlands. At this difficult time, solidarity is the power needed.

At the beginning of 2020, when COVID-19 started to spread with devastating speed, Taiwan was sheltered from outbreaks. In the midst of 2021, museums in Taiwan were closed and cities are now still in semi-lockdowns following this global catastrophe. Facing these difficult situations, we see the fragility and

resilience of life. We still have a strong belief in human endeavors. As for museums, how shall we collect this critical event for our future generation, documenting the fears and sufferings of people? As museum workers we have to tackle new challenges every day, pondering on how to keep a caring heart when dealing with difficult collecting, because every single object contains stories of lives.

Under the circumstances, the Solitary Programme Taiwan team hopes to recognize the speedy pace of changes in daily human interactions; addressing objects, records or phenomena which occurred during the pandemic. Moreover, to discuss the importance of ethics toward contemporary collecting, which increased significantly, while we continue to collect as history unfolds. We aim to explore the different possibilities of collecting methods, practice and criteria, constructing a regional communication platform for different museums/institutions in Taiwan and the Mandarin-speaking community.

The webinar addressed two major topics, “ethics and human rights in museum collecting” and “collecting COVID-19 and its social impact.” Our first speaker Prof. Chun-hung Chen was the Director of National Human Rights Museum (NHRM) and member of

ICOM FIHRM-Asia Pacific. In his speech, *Human Right Museology – Respect and Principles of Human Rights in Collecting the History of Crises*, Prof. Chen stated that NHRM collections are about “humans” and their stories. Different from most of the museums, these collected objects are key to profiling the victims of political violence as well as the oppressors. Due to misconceptions and fixed archival systems, many collections are preserved out of context - thus setting collecting criteria and documenting these human rights archives is key. The NHRM follows the *General International Standard on Archival Description, ISAD(G)* to make sure the collection is centered around the people whose heritage is collected, by applying the Principle of Provenance, the Principle of Respect des Fonds and the Principle of Original Order. Collections testify what happened in these events and at the same time they connect survivors to those who passed away. The principles mentioned can apply to COVID-19 collecting, and help to establish a better archival structure for future research and curation.

The second speaker Wan-lin Tseng, research assistant at the National Museum of Taiwan History (NMTHT), works closely with the contemporary collecting of critical events and catastrophe in Taiwan. Her topic, *Rapid Response Collecting During Disasters - The*



Figure 1
"Collecting with Care - Ethics in Museum Work" hosted by Prof. Ying-Ying Lai, Board Member of ICOM-COMCOL, the Taiwan webinar was highly promoted and supported by the Chinese Association of Museums, Taiwan.

Photo: By Yu-Yang Chang

Taiwan COVID-19 Collection Project as an Example, shared how NMTH is actively involved in observing contemporary issues and documenting the fast-paced transformation of society nowadays. The newest addition is “The Taiwan COVID-19 Collection Project,” this project involves the public in donating COVID-19 related objects, and sending images to a website for online collecting. Collaboration on contemporary issues and the materials related to them is diverse, so it requires museums, collecting institutions, and research groups of different focus to work together to truly realize the idea of contemporary collecting.

Another great example on utilizing online community as a means to document and allow for remembrance is the project from speaker Prof. Wen-yuan Lin, Center for General Education, National Tsing Hua University. He is the Principal Investigator (PI) for *Ji-yi, Remembering COVID-19 Pandemic Project* and Co-PI for the *Integrated Project for the Reflection and Governance of COVID-19 in humanity and social sciences*. He demonstrated the outcome of the project which aimed to document experiences, encourage the study of the humanities and social sciences, as well as ask the general public to respond to this major crisis; in order to build a platform that records and studies this public experience. Prof. Lin calls for recognition as the pandemic speeds up the global industrial shift from “just-in-time” to “just-in-case”: we should use the latter method to develop unique situated knowledge and situated epistemology from the humanities and social sciences perspectives

Finally, keynote speaker Director Chang-hua Wang, National Museum of Prehistory (NMP) took a different approach on discussing aspects of cross-culture and cross-ethnicity collecting in her speech, *The Cultural Respect and Ethics of Museum Collecting*. The NMP was established 20 years ago, the collection mainly came from Peinan cultural relics and heritage sites. The museum of anthropology is said to be defined by “objects” but Director Wang suggested it is time for renovation and reimagination. She mentioned how the museum should be a mirror that reflects what happens at the moment. She asked the questions “Is the knowledge structure built on objects biased? What about power relations, the location of knowledge?” and “The ‘displacement’ of objects of Taiwanese indigenous peoples, how to integrate and not assimilate?” For the past 10 years, NMP has worked with more than 10 indigenous communities

in research and has created replicas of collected items. Building friendly and trusting relationships with objects and their owners can assist museums in developing fresh perspectives during collecting and research.

Due to the global pandemic, we have started to rethink the “how”, “what” and “why” of collecting. We are learning to examine the collection with different perspectives and in-depth reflection. Not only to collect the physical objects but also investigate deeper into the cultural context and the stories of human lives.

According to our post-event survey (65 responses received), over 85% of the participants feel positive that this webinar helped them understand how they shall collect with care. Moreover, the ratio is similar when we asked whether this webinar helps with their current work, with 85% of the participants giving the most positive response. In general, the four speakers’ mindful and insightful speeches received positive feedback and conjured many reflections upon museum collecting ethics and methods. The *Collecting with Care – Ethics in Museum Work* webinar was a learning process for the team. Months before the event, we had many online meetings to communicate with speakers, checking every detail from the conference platform to visual aids and online promotion. We are grateful for the opportunity from ICOM-COMCOL and ICOM IC-Ethics and the Chinese Association of Museums, Taiwan. Most of all, we are so delighted with the positive responses from the participants.


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A Rocking Chair Decorator: History of the Manufacture and Use of the Finnish Rocking Chair Cover

Suvi Kettula

I work at the Espoo City Museum in Finland as a curator. My work includes cataloging, researching and conserving the textile collection of our museum. Every year we change some interior textiles such as tablecloths, and rocking chair and bed covers in the rooms of our farmhouse museum according to the seasons. In summer light cotton and in wintertime often more colorful and woollen ones.



Figure 1
A rocking chair carpet from the late 19th to early 20th century in Glims Farmstead Museum
Photo: Suvi Kettula



Figure 2
Researcher Anne-Mari Lehto and a part of the large rocking chair carpet collection of Tampere Museum Centre
Photo: Suvi Kettula

In Finland rocking chairs have been very visible elements of home furnishing, the situation is also the same in our museum. They have been considered seats of honour especially for guests or for the host or hostess of the house. Sometimes this chair was covered with a special kind of rug or cloth. For example, in our collection we have over 20 different kinds of handmade rocking chair covers. But are they the right model or technique for our farmstead museum interiors, which are late 19th century style?

So, a research topic arose from practical needs. Unfortunately, there was very little written information about the history of rocking chair covers of Finland or any other country. On the other hand, there seemed to be quite a large number of chair covers and rocking chair covers in the collections of Finnish museums. There was, indeed, a need for more detailed research. Our museum colleagues welcomed my research enthusiasm and after receiving funding for research from the Aino-Home -Foundation (Aino-koti -säätiö), the field of rocking chair cover research expanded and I had the opportunity to visit Finnish museums to research what these beautiful handicrafts looked like in other places. Based on the professional networks of colleagues of Espoo City Museum, the collections of 11 cultural history museums were selected, mostly in southern parts of Finland.

I was excellently served in all museums. The covers in the collections were ready for examination in collection centres, and cataloging information was also available.



Figure 3
Curator Suvi Kettula measuring the headrest of a rocking chair in the collection of the Satakunta Museum in the city of Pori
Photo: Suvi Kettula

For this study, I went through 348 rocking chair covers, some of them only with the help of cataloging information. The size of the collection varies in museums from 8 to 90 items. The largest collection is in the Finnish National Museum. There were also large collections in the museums of the cities of Pori and Tampere, as many rocking chairs were once made in the vicinity. I also examined photographic collections, hand painted rocking chair cover sketches and old Finnish digitized newspaper articles to supplement the information.

In Finland, rocking chair covers were made and patterned using various embroidery and weaving techniques, crocheting, hooking, appliqués, or combinations thereof. In addition to tufting and quilting, plushwork technique (plush embroidery or pile embroidery), which came to our country from the United States, has been used as a rarer technique. Almost all the chair covers in the research material are handcrafted, individual textiles.

The materials of the rocking chair covers are mainly wool or cotton. They range from 115–215 cm long and 32–60 cm wide, depending on the technique used and their age. The latest covers are the widest, as they were used not only with rocking chairs but also as seat mats for wide, mid-20th century armchairs. The longest are the thin and loose white crocheted covers. They were usually used during the summertime.

The oldest covers in the source material were from the 1870s and 1880s. By design, they were rather short and cushion-like, covering only part of the back of the rocking chair. The most popular motifs in these were various rose patterns that filled almost the entire available space. Models were probably copied from various Central European cross-stitch sheets and books.

In the following decades, the covers became long in design, covering the entire back and seat area. The decoration focused longitudinally on the central area of the cover with rose motifs done by embroidery or rug pile. They must have been very soft and cosy. A similar narrow woven or embroidered stripe was also seen in the upholstery of the armchairs. The decorative fringes and twisted braids placed at the ends of the rocking chair covers did not differ much from the edge decoration of other late 19th-century furniture. The models mentioned above were mainly used by the wealthy urban bourgeoisie.



Figure 4
Possibly the earliest dated rocking chair cover in Finland is from the collection of the Porvoo Museum. The cross-stitched cover is from 1872

Photo: Suvi Kettula



Figure 5
Astonishing rocking chair covers incorporating crocheted coat belts, from the collection of Tampere Museum Centre
Photo: Suvi Kettula

A special feature is the reuse of old crocheted coat belts, dating as far back as the early 19th century, as rocking chair covers. These belts were usually very long, usually 4-6 meters long and 10-20 cm wide and crocheted with colorful wool yarn with squiggly patterns. In winter belts were wrapped several times around a fur coat to keep a person warm. Handsome rocking chair covers, done by sewing these old belts side by side, have been preserved especially in the regions of Pirkanmaa, Satakunta and Central Finland, (the areas where the famous rocking chairs of Urjala and Nakkila were also made). These covers made by belts and many other models and techniques can be seen, for example, in photographs taken by the village photographer Matti Luhtala in Murola where the main purpose was to immortalize the house's inhabitants of different ages. In addition to documenting the living environment, the rocking chair and its carpets came to represent a kind of status.

The rocking chair cover designs of artists and textile artists spread in the early decades of the 20th century through, among others, the Friends of Finnish Handicraft Association, the Ornamo model lending centre, rural weaving instructors, weaving schools, the artists' own companies and handicraft publications. For example, the Design Museum's collections include 150

rocking chair cover sketches designed for the Friends of Finnish Handicraft Association by 38 artists from the beginning of the 20th century to the end of the 1950s. The Wetterhoff collection of the Craft Museum of Finland also includes numerous rocking chair cover sketches designed by artists.

Rocking chair covers, like many other crafts, served as fundraising tools for trade unions, religious associations, sewing clubs, and women's associations. Through cooperative craft efforts, funds were raised through sales and lotteries to help the poor, engage in political activity, and promote the women's movement, among other things. Rocking chair covers served the Finnish longing for beauty and the desire for comfort and social status related to textile interior decoration, especially from the end of the 19th century to the 1950s, while maintaining the country's versatile handicraft culture.

The original intent in Espoo City museum was to find information to improve museum displays by making them more reliable. This purpose was achieved. The most surprising phenomenon was to find that almost all the rocking chair covers were individual and handmade. Also, the varieties of different textile techniques were huge. Another interesting detail was that covers were often made for fundraising and sometimes the makers were rewarded for good craftsmanship in fairs and exhibitions.

You will find the full research article in Finnish with numerous photos published by The Textile Culture Society (Tekstiilikulttuuriseura) in its publication series in 2020.

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INVITATION - CLOSING CONFERENCE PROJECT 'PLANS FOR THE FUTURE: ICH UNDERSTOOD'

A pilot project on integrating living heritage in museum's collection planning and management

For the past two years, Workshop Intangible Heritage (and partners) have worked together with a Learning Network of 25 Flemish national and regional museums to take the first steps into **the integration of Intangible Cultural Heritage (ICH) in collection and policy plans of Flemish museums** in the pilot project 'Plans for the future: ICH understood'.

The Closing Conference marks the end of the project 'ICH understood', and the beginning of our continued journey of researching safeguarding ICH together with the Learning Network and other types of collection managing organizations.

During this online event, the **results** of the project will be shared with the broader, international cultural heritage sector, both in Flanders and in Europe (in English and in Dutch). Workshop Intangible Heritage, partners, living labs museums* and members of the Learning Network will share their **experiences, knowledge gained and the next steps** in the search for the integration of ICH in museum collection and policy plans.

The Closing Conference will be held in two separate parts: an English and a Dutch part. Using this format, we want to share our experience with the international cultural heritage field.

You can register for one or both parts.

Register

<https://docs.google.com/forms/d/e/1FAIpQLSfvmdU2fk6ilDgIdNlVflapoKeK9QY8tr2Sx8-1NTb8Yb1ZKQ/viewform>

THE PROJECT

During the first phase of the pilot project (October 2019 – September 2020), Workshop Intangible Heritage researched and analyzed the Flemish and international frameworks and the accompanying (possible) challenges that come with the introduction and integration of ICH in museum collection and policy plans, and performed a benchmark study with several museums from other European countries.

During the second phase (October 2020 – September 2021) we took on these challenges with 4 living labs museums*, each with a different focus on the subject, whom opened up their inner museum workings and shared their methods, questions and struggles regarding the integration of ICH with the Learning Network. Together, they tackled these matters during multiple practical sessions to come up with possible ideas, first steps or new approaches. Workshop Intangible Heritage and partner Meemoo also organized a 'Testcase Digital Registration' which dealt with the challenges surrounding the transformation of information of living practices and knowledge, and their link with a material object collection into a digital data information system.

*lab musea: Hof van Busleyden, Jenevermuseum, Huis van Alijn, Museum M

Partners: Government of Flanders, Hof van Busleyden, Jenevermuseum, Huis van Alijn, Museum M, Meemoo, KIEN, ICOM Belgium Flanders, FARO

Congratulations to the National Museum of Australia for their project Momentous, winner of the Museums and Galleries National Awards 2021 in the category Rapid Response Collecting!

<https://www.amaga.org.au/news/magna-2021-winners>

<https://momentous.nma.gov.au/>

<https://momentous.nma.gov.au/about/>

EDITORIAL

COMCOL – Committee for Collecting – is the International Committee of ICOM dedicated to deepening discussions and sharing knowledge of the practice, theory and ethics of collecting and collection development. COMCOL Newsletter provides a forum for developing the work of COMCOL and we welcome contributions from museum professionals, scholars and students all over the world: short essays on projects, reflections, conference/seminar reports, specific questions, notices about useful reading material, invitations to cooperate, introductions to new research or other matters. Views and opinions published in the newsletter are the views of the contributors. Please contact the editors if you wish to discuss a theme or topic for publication.

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