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Cooperation of Community-based Organizations and Public Sector in Culture-led Regeneration : Exploring the case of Qingshan Festival in Wanhua, Taipei

Name: Yu-Wen Tung

Supervisor: Linda Zuiderveld

Specialisation: Strategic Urban Planning and Policy

Country: Taiwan

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## **Summary**

Wanhua is a historic district in the old downtown of Taipei City. With developing economic growth, culture-driven strategies had been an important tool for Wanhua to regenerate culture and economy. As a traditional temple fair in Wanhua, Qingshan Festival has been one of the flagship cultural events in this district. More CBOs and public sector have been gradually involved in this event and aim to promote cultural and historical characteristics to young people and other visitors. To understand the collaborative process between public sector and community-based organizations (CBOs) in culture-led regeneration, the author will explore the case of Qingshan Festival in this thesis. The objective of the research is to explore the collaborative process between CBOs and public sector in culture-led regeneration in Wanhua and analyze what outcomes they regenerate to create more/less inclusiveness in this district.

Therefore, the research question is in what way CBOs and public sector collaborate in the process of culture-led regeneration in Wanhua? And in what way do these outcomes contributed by their cooperation lead to inclusive culture-led regeneration? The network governance and culture-led regeneration theories will be applied to analyze the independent variable “cooperation of community-based organizations and public sector” and the dependent variable “social outcomes of culture-led regeneration.” The author will use case study strategy with document analysis and semi-structured interview tools to review the development of Qingshan Festival from 2016 to 2020.

Overall, the major finding in this research is that boundary spanners play an important role to adjust the relationship in the network governance of Qingshan Festival. Due to the political spectrum difference complex relations among CBOs in Wanhua, there is a demand for boundary spanners to stabilize the network. In this case, public sector takes this position to build up a interaction platform for different CBOs. However, according to the respondents' comments, although Qingshan Festival provides a chance for them to participate together, interactions with other groups are still not frequent during the collaborative process. Because the hierarchical organizational structure in the collaborative process allows the work distribution done precisely by organizers and hosts, other participants do not need to interact with other groups frequently. The social inclusion and involvement of CBOs and locals in Qingshan Festival needs to be improved, and some respondents observe this problem and agree with this point. When the author conducts this research, it is the first year for Roar Now Bangkah; thus, the collaborative process of CBOs and public sector in the culture-led regeneration in Wanhua is still an interesting topic for further researchers to study in the future.

## **Keywords**

Culture-led regeneration, network governance, cultural governance, social inclusion, folk culture

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## Abbreviations

IHS	Institute for Housing and Urban Development Studies
GACC	General Association of Chinese Culture
TCF	Taipei Culture Foundation
CATMA	Culture Association of Taipei Metro Area
CBO	Community-based Organization
CAD	Culture Affairs Department of Taipei City Government
DIT	Department of Information and Tourism of Taipei City Government
DCA	Department of Civil Affairs of Taipei City Government

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# Chapter 1: Introduction

## 1.1 Background information and problem statement

Nowadays, the approaches of culture-driven strategies have been promoted by governments and local development agencies for economic growth.(Miles & Paddison, 2005) Yeoh (2005, p. 945) also points out that “*place-wars among cities to attract investors have intensified around the production and consumption of culture and the arts.*” The phenomenon is also observed in many urban regeneration projects in Taipei, such as Dadaocheng Historic Block in Datong district (Lin, 2013) and Bopiliao Historic Block in Wanhua district.(Wang, 2012)

Wanhua is the first area of developed commerce in the north of Taiwan. However, it is nowadays the most poor district in Taipei. Chart 1 demonstrates the highest average population of low-income people in Wanhua from 1998 to 2020. Besides, in Chart 2, the average number of elders living alone in Wanhua is also the most among all districts in Taipei.

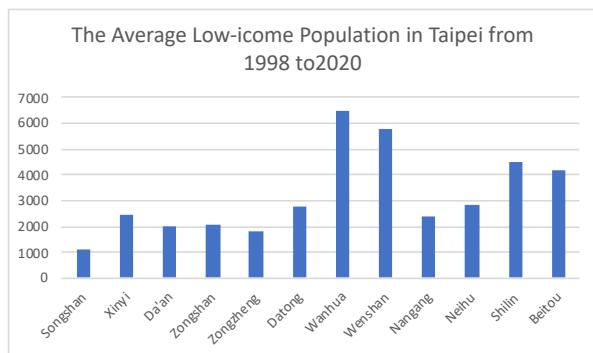


Chart 1. The average low-income population in Taipei from 1998 to 2020. (Department of Budget, Accounting and Statistics, 2021)

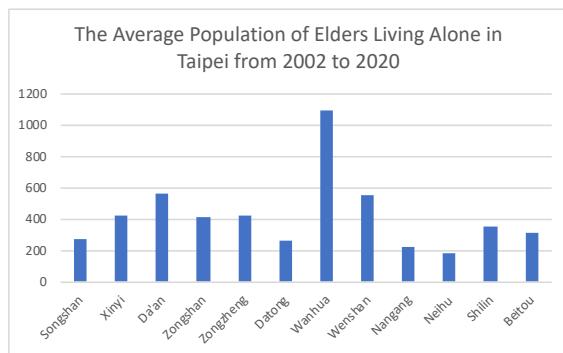


Chart 2. The average population of elders living alone in Taipei from 2002 to 2020. (Department of Budget , Accounting and Statistics, 2021)

As stated by *Statute for Expediting Reconstruction of Urban Unsafe and Old Buildings* (2020), buildings over 30-year-old and not meeting the structural safety standard are identified as unsafe and old buildings. Chart 3 shows that Wanhua has the most percentage of housing with age over 30 years. Furthermore, the average residential area in Wanhua was approximately 78.67 m<sup>2</sup> per household in 2015, which is the lowest among all districts in Taipei. (C. L. Li, 2016)

### The structural ratios of housing age in different districts in Taipei

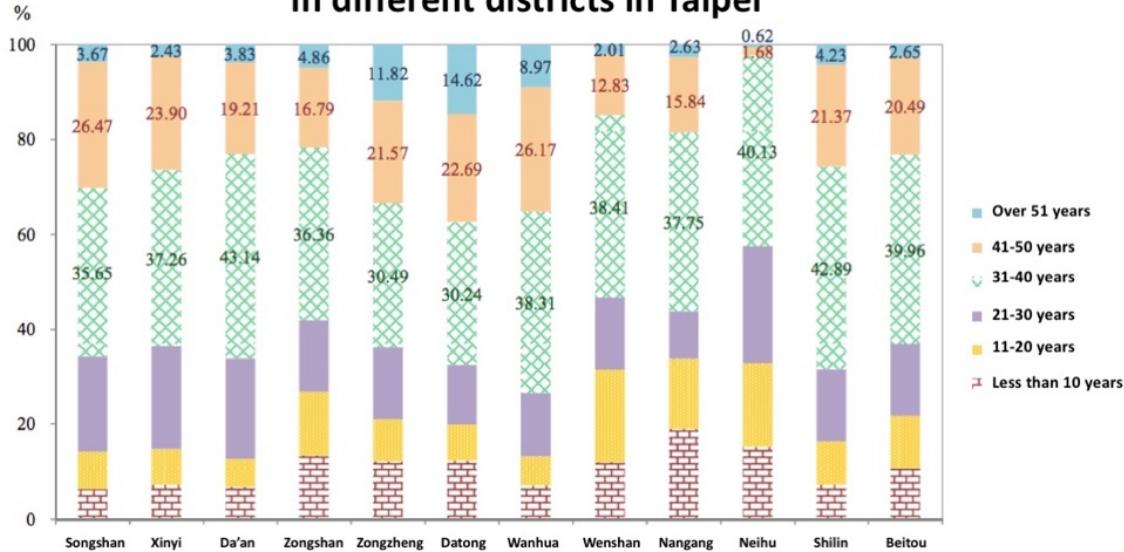


Chart 3. The structural ratios of housing age in different districts in Taipei in 2015.

(Source: Li, 2016)

Although the poor housing situations and a high vulnerable population are the main issues in Wanhua, the supplement of affordable social housing is too difficult to implement for the city government. Hsieh (2018) concludes the challenges of urban development in Wanhua after the 1980s is that the housing land is divided into many small pieces for different owners. The complex relationships among stakeholders cannot attract construction companies or private institutions to invest in this area, even though the city government launched the "Building Bulk Ratio Bonus" policy. Thus, the large infrastructure construction has been seldom undertaken in Wanhua since the 1980s. With facing globalization, promoting a city is essential to demonstrate the economic performance and attract more investment. (Yeoh, 2005) Besides, the rise of historical preservation by citizens also force the city government to change their direction of urban development in Taipei. (L. L. Huang, 2014) In the late 1990s, Ma Ying Jeou, the former mayor of Taipei, established a policy called "Axis overturn, West turnover." The city government use culture-driven strategies to revitalize the old downtown in the western area of Taipei City, including Wanhua, Datong District. (L. L. Huang, 2014; Wang, 2012)

Thanks to the undeveloped land use and the historical conservation protest by citizens, Wanhua has many historical heritages and temples which are resources for the government to develop the tourism industry in Taipei. The city government started culture-led regeneration in 2008 by redeveloping Bopiliao Historic Block. However, the original residents in this block were kicked out from their home in the expropriation, and their living memories in this street become ornaments viewed by tourists. (Figure 1) Nowadays, the historic block is managed by the city government.

Some residents in Wanhua feel that the government is telling them which kind of memories and culture should be preserved. It shows that the regeneration process is not inclusive. In Wang's (2012) opinion, although the heritage formation of Bopiliao increases the benefits of the cultural and tourism industry, the city government does not present the depth of history. Due to the force from the government, the original residents moved out from Bopiliao, and

they could not collect a strong neighborhood consciousness to keep fighting and change their social class from low to middle. It is ironic that governmental agencies take over citizens' place to shape the collective history of Taiwanese. (L. L. Huang, 2014)

Huang (2015) acknowledges that the culture-led regeneration oriented by the city government failed to gain residents' acceptance and build a more inclusive district owing to the culture monopoly of the intellectual class. According to previous researches on culture-led regeneration in Wanhua, we can find that public sector's involvement fails to gain residents' acceptance and ignore the debt among different stakeholders about "how to conserve the culture" and "whose culture and spaces should be conserved." However, these researches do not upload for the present situation in Wanhua, and their perspectives mainly start with residents and heritage preservation. There is missing interview data from public sector. As a result, the thesis will explore the case of the Qingshan Festival to investigate the outcomes from stakeholders' cooperation in the culture-led regeneration through documentary data and interviews with involved actors. It is essential to discuss the collaborative process from both citizens' and the government's sides to clarify the benefit and deficiency in culture-led regeneration. This research can add governmental sights towards CBOs and the district development in Wanhua.



Figure 1. Bopiliao Historic Block.

(Source: Taipei Culture Foundation, 2018)

**The land use of the block was transformed from residential to educational. Today, the spaces in Bopiliao are provided with educational use or art activities.**

Facing the social exclusion issues, some local citizens aim to make different culture-led regeneration in Wanhua. For long-term regeneration, these community-based organizations (CBOs) need more resources and support from public sector. Generally, in Taiwan, the public sector would support and invest until that organizations achieve some goals and generate benefits for the public. These CBOs in Wanhua have indeed reached the purposes and attracted public sector to be involved in their cooperation since 2017.

Due to the new actors involved in 2017, there may be a new form of cooperation in the process of culture-led regeneration in Wanhua. However, there has been no research on this field. Besides, in Huang's (2015) opinion, she recognizes that the cooperation of local citizens and CBOs achieve more inclusive community development in Wanhua. Compared with the collaboration among CBOs as Huang (2015) describes, the author would like to verify if the culture-led regeneration mainly implemented by the public sectors and CBOs since 2017 is still inclusive. Therefore, depending on the above reasons, this thesis will focus on exploring how CBOs and the public sector collaborate and how this cooperation

influences the outcomes of culture-led regeneration in Wanhua and how this interaction achieves more/ less inclusive culture-led regeneration. In Huang's (2015) study, she only focuses on social outcomes in culture-led regeneration. Therefore, this thesis will also apply content and process from the network governance theory to analyze the cooperation between public sector and CBOs.

## **1.2 Relevance of the research topic**

During these years, the Taipei city government has attempted to enhance the city's competitive position through culture-led regeneration. Numerous researches illustrate that gentrification has also happened, although the city government attracts more tourists into these historical blocks. Some residents even lose their right of living in this area and their sense of place. All citizens do not accept the top-down culture-led strategies that lead to social exclusion in this city. (F. Chen, 2003; Y. C. Huang, 2015; Lin, 2013)

Nevertheless, these researches only argued why culture-led regeneration programmes oriented by the public sectors fail, but they seldom explain how to achieve inclusive culture-led regeneration in Taipei. Only Y. C. Huang (2015) did explanatory research about inclusive planning rises in Wanhua. Her research is based on culture resistance and regeneration by CBOs. Since 2017, more actors have joined the culture-led regeneration process in Wanhua. For example, Taipei Culture Foundation, a non-profit organization supported by Taipei City Government, has managed the west of Bopiliao Historic Block since 2017. And in 2020, the General Association of Chinese Culture started to participate in Qingshan Festival. Many CBOs in Wanhua cooperate with them to attract more visitors and enhance residents' collective identity. They extend various traditional and new cultural events to attract more visitors and enhance residents' collective identity. It appears that the CBOs do not resist the public sectors but now cooperate with them.

Therefore, new relations between CBOs and public sectors probably emerged, and the question of what the roles of CBOs and public sectors are in this network is also considered. We need to understand and rethink the process and outcomes of culture-led regeneration in Wanhua because there is a knowledge gap in understanding how CBOs cooperate after public sectors involved since 2017 and how they achieve the outcomes of culture-led regeneration.

## **1.3 Research Objectives**

Based on the problem statement, the research objective is to explore the process of collaboration between CBOs and public sector in culture-led regeneration in Wanhua and analyze what outcomes they achieve to create more/less inclusiveness in this district. Through this exploration, we can further understand how to describe the collaborative process and how to explain this process achieves/decreases inclusiveness in the context of culture-led regeneration.

Besides, many researchers, such as F. Chen (2003), L.L. Huang(2014), Y.C. Huang (2015) and Wang(2012) have told that most culture-led regeneration guided by the government fails due to a lack of citizens' involvement. Hence, the research aims to provide a perspective on what the public sector can do in a bottom-up urban regeneration process to contribute to inclusiveness under the district scale. And CBOs, the research will give recommendations about doing inclusive planning in their neighborhoods or districts.

#### **1.4 Main research question and research sub-questions**

The main research question is in what way community-based organizations and public sector collaborated in the context of culture-led regeneration in Wanhua? And the author will discuss if these outcomes contributed by their cooperation led to an inclusive culture-led regeneration? Therefore, the independent variable is a collaborative process by community-based organizations and public sectors, and the dependent variable is the outcomes of culture-led regeneration in Wanhua. Following the main research question, there are four sub-questions can be extended:

1. How can the culture-led regeneration in the context of Wanhua be described? Which actors are involved and what is the goal?
2. How can we describe the collaborative process of the community-based organizations and the public sector organizing culture-led regeneration in Wanhua?
3. What is the nature of the collaboration as perceived by the two partners?
4. What are the outcomes of achieved as the result of the collaboration, as perceived by the end users and the two partners?

## Chapter 2: Literature review/theory

### 2.1 State of the art of the theories/concepts of the study

Because the whole collaborative process is in the context of culture-led regeneration, it is necessary to ensure the definition and characteristics of this kind of urban regeneration and understand what outcomes will be generated through culture-driven strategies. As a result, culture-led regeneration is the first theory studied in this thesis.

Since the network in an urban regeneration process is complex, there is a requirement to manage different actors' interactions in line with the research objective, which is to explain the cooperation of CBOs and public sectors to achieve a specific goal in this district. Therefore, the research will utilize the theory of network governance to elaborate the investigation.

Last, to figure out how to achieve social inclusion through the process and outcomes of culture-led regeneration, the concept of social inclusion is also discussed in the literature review section. However, there are too many aspects of explaining social inclusion. In order to narrow down the analysis, the author will focus on the aspects of network governance and culture-led regeneration.

#### 2.1.1 Network Governance

With increasing urban complexity and rapid changes in decision-making and societal governance, many public sectors failed to solve problems in cities by relying on hierarchical control. (Sørensen & Torfing, 2007) In order to analyze non-hierarchical forms of governance, therefore, the research of network governance has risen in the public administration field.

Provan and Kenis (2008, p. 231) provide a clear explanation of network which is "*groups of three or more legally autonomous organizations that work together to achieve not only their own goals but also a collective goal.*" In their description, the network is goal-directed, and different actors cooperate to accomplish a specific purpose. Besides, in terms of legally autonomous organizations, Van Meerkerk (2014) acknowledges that networks can potentially improve democracy in the decision-making process because they have diverse stakeholders like citizens, civil society, and private sectors. However, it is still hard to understand how and when the "network" emerged.

Klijn and Koppenjan's (2012) thematic review compares numerous researches to conclude the main characteristics of governance network. They summarize that complex interactions by interdependent actors who have their perceptions and goals build up a network in the process of problem-solving, policy implementation, and service delivery. As they stated, a network is constructed when different actors need to solve problems. In this process, there are several policy implementations and service delivery which make actors demonstrate social relations.

In Van Meerkerk's (2014, p. 31) opinion, he identifies that governance network is that "*as more or less stable patterns of social relations between mutually dependent actors, which form around public issues, and which are formed, maintained, and changed through interactions between the involved actors.*" It presents that these networks happen when there are complex urban issues such as urban regeneration. Consequently, network governance is required to manage the interactions more effective and efficient.

Combining the above notions, the definition of network governance is a process of managing groups of three or more mutually independent organizations that work together to achieve their own goal and a sharing goal. The purpose is to ensure that participants engage mutually and resources are distributed efficiently and effectively. Moreover, many studies refer to successful network governance should bring “effectiveness” into its outcomes. (Klijn, Steijn, et al., 2010; Provan & Kenis, 2008; van Meerkirk, 2014) However, there is still confusion about how to measure network governance in a complex city and to extent what the objective of “effectiveness” in networks is. Also, due to the characteristic of non-hierarchical relations between different actors, it is hard to confirm the legitimacy of all actors in a network. (Klijn & Koppenjan, 2012; van Meerkirk, 2014) Thus, the legitimacy classification of different actors is also an important indicator in network governance analysis.

Provan and Kenis (2008) define it as an achievement made by all actors in a network in terms of network effectiveness. In other words, it cannot be achieved by an individual actor/organization that do not collaborate with others. Hence, the outcomes of the network should be viewed as the collective outcomes of whole actors. In the research of Klijn et al. (2010), they recognize effectiveness as a standard of network governance outcomes that refer to if the solution can deal with the present problem and apply to similar situations in the future. Similarly, Van Meerkirk (2014) identifies that effectiveness as one of the good outcomes that emerged in network performance means that network is with high societal acceptance and improvement of problem-solving capacity to develop innovative and integrative solutions to complex public issues. As mentioned above, effectiveness in network governance is to reach actors' collective goals through the management of all actors' cooperation. The following paragraph will introduce how to measure network governance in general situations to understand if the network governance meets effectiveness.

One of the main factors in network governance is different actors have their own goals in the collaborative process. However, facing different situations and other actors' impacts, an actor's goal may change, Klijn et al. (2010) suggest that the assessment of network governance can use perceived outcomes as a proxy and apply multiple criteria, and they separate the outcomes into two categories which are content outcomes and process outcomes.

On the other hand, Van Meerkirk (2014) reviews previous researches and concludes the criteria for network performance are (1) the effectiveness of network governance, (2) the innovative character of a network, (3) the integrative framework, and (4) the robustness of policy solutions. Besides, he also uses the research of Torfing et al. (2012) to address those good outcomes of network governance depend on “*(1) the inclusion of relevant and affected actors, (2) the willingness of the participants to exchange or pool resources, and (3) the capacity of actors within the network to develop common conceptions of problems, solutions, and decision-making premises.*” (van Meerkirk, 2014, p. 35) The following tables will mainly compare Klijn et al. (2010) and Van Meerkirk's (2014) literature about measurement of network governance.

Although Klijn et al. (2010) and van Meerkirk (2014) provide clear descriptions for each factor in content and process outcomes, they did not specifically explain the definition of these two categories. Klijn et al. (2010, p. 8) only remark that “content outcomes focus on what has been achieved in the process (the substance), while process outcomes focus on the quality of the process itself.” As a result, the author will apply the definitions of content and process outcomes depending on the author's understanding towards Klijn et al. (2010) and Van Meerkirk's (2014) researches. The content outcomes refer to the substance achieved in the

collaborative process including the creation of a plan (solution) and the involved actors' capacity and impact. In Table 1, innovation, integration, financial performance, and robustness are factors to measure the creation of a plan. The others are the impact and the capacity of problem-solving and decision-making of different involved actors.

Factors	Definition
The innovative results through the project (Klijn, Steijn, et al., 2010; Nooteboom, 2002)	<p>Both Klijn et al. (2010) and Van Meerkirk (2014) refer to an innovative character as an indicator of network government, however, they only provide the direction of this indicator without the specific definition of innovation, thus, here will use other literature to identify the features of innovative results and give a clear description of this indicator.</p> <p>As Kline and Rosenberg (2010) stated, he innovation can be recognized as a new product, a new or reorganizational production process, the substitution of a cheaper material for unchanged products, and an improvement in tools, which mainly enhance efficiency and lower costs.</p> <p>According to the above notion, the innovative process within network governance is a reorganizational collaborative process and improvement of methods to interact with other actors. While the innovative result/outcome is new solutions to a public issue.</p>
The integrative aspect of the solution (de Jong & Edelenbos, 2007; Klijn, Steijn, et al., 2010)	<p>Klijn et al. (2010) acknowledge that the solutions can present different environmental functions connected sufficiently. Similarly, Van Meerkirk (2014) states that different spatial functions are included in the policy solution.</p> <p>Thus, both pieces of research give the exact definition of this indicator which means that the solutions include various spatial functions connected adequately.</p>
The impact of stakeholders' involvement in decision-making process (Edelenbos & Klijn, 2006; Klijn, Steijn, et al., 2010)	As Klijn et al. (2010) mentioned, this impact is the recognizable contribution made by stakeholders in decision-making process, and Van Meerkirk (2014) also use the same notion of this indicator.
The capacity of problem-solving and decision-making (Innes & Booher, 2003; Klijn, Steijn, et al., 2010)	Kiljn et al. (2010) recognize the capacity of problem-solving is determined by if the solution created by all participants can deal with the specific problem. Extending the previous notion, Van Meerkirk (2014) utilizes the literature of Torfing et al. (2012) the capacity of network is to develop common perceptions of problems, solutions, and decision-making premises among all actors.
The robustness of the results (Klijn, Steijn, et al., 2010; Klijn & Koppenjan, 2012)	Both studies address the definition of result robustness as the solutions that can apply to future situations. However, the description is still not clear enough. To what extent is robustness, based on Capano and Woo's (2018) research, the robustness within the context of policy-making is the capacity to maintain the public service delivery and reach expected goals when facing external shocks. Therefore, including the concept of network governance, the robustness of the results is the solutions generated through all actors' cooperation can be self-adapted by the network to deal with external and unpredictable situations.
The financial performance (Klijn, Steijn, et al., 2010; Mantel Jr. et al., 2005)	Both of literatures illustrate the financial performance is the relation between the total benefits and costs.

Table 1. The list of content outcomes

On the other hand, the process outcomes focus on the quality of the process, including the inclusion of involved actors, interaction among involved actors, and their perception of a plan (solution) and cooperation. (Table 2.) For example, we can analyse the interaction between different actors through conflict resolution, deadlocks, use of different perspectives, support from the network, and contact frequency. The actors' perception toward a plan (solution) and the collaborative process can be investigated through the factors “ the level of satisfaction of

the ways in which actors are involved in the project ” and “ the willingness of the participants to exchange or pool resources.”

Factors	Definition
The level of satisfaction of the ways in which actors are involved in the project (Klijn, Steijn, et al., 2010; Meier & O'Toole Jr., 2001)	In the explanation by Klijn et al. (2010), the indicator can refer to the level of substantive contribution of their own organizations to the management of the project and what they think of this contribution. Van Meerkirk (2014) states that the measurement compares the ex-post satisfaction of networked policy solutions and formal decisions.  As represented by both studies, actors' satisfaction level can be investigated by understanding the perception of their own contribution and the comparison of networked policy solutions and formal decisions.
The conflict resolution (Süsskind & Cruikshank, 1987)	Klijn et al. (2010) mention that it can present the solutions to conflicts in cooperation or the decision-making process. Instead of analyzing deadlocks and conflicts in networks, Van Meerkirk (2014) investigates boundary-spanning activities, including constructing sustainable relationships, mutual sharing of information, and arrangement of organizational boundaries.
The extent to which the process has encountered stagnations or deadlocks (van Eeten, 1999)	Klijn et al. (2010) only address that the indicator investigates if actors meet deadlocks during their cooperation. And as mentioned in the definition of the last indicator, Van Meerkirk (2014) puts this indicator into the measurement of boundary-spanning activities.
The productive use of differences in perspectives (Klijn, Steijn, et al., 2010; Klijn & Koppenjan, 2004)	As mentioned by Klijn et al. (2010), it means that different actors can present their own perspectives appropriately when generating solutions. Whereas Van Meerkirk (2014) does not include this indicator for his research.
The contact frequency of different actors (Meier & O'Toole Jr., 2001)	Klijn et al. (2010) recognize that it is the frequency of interactions among different actors, while Van Meerkirk (2014) does not use this indicator for his research.
The support for results coming from governance networks (Klijn, Steijn, et al., 2010; Klijn & Koppenjan, 2004)	Klijn et al. (2010) define it as how many actors are satisfied with the results through network governance, while Van Meerkirk (2014) does not use this indicator for his research.
The willingness of the participants to exchange or pool resource (Torfing et al., 2012; van Meerkirk, 2014)	Only Van Meerkirk (2014) uses this indicator for the research. This indicator is about the level of sharing resource with other actors such as ideas, information, money, and facilities during the cooperation.
The inclusion of relevant and affected actors (Torfing et al., 2012; van Meerkirk, 2014)	In the research of Klijn et al. (2010), their investigation is only conducted with involved actors but not all relevant actors. In contrast, Van Meerkirk (2014) follows Torfing et al. (2012) to analyze the inclusion of all relevant actors in a network. However, he does not provide a concrete explanation of inclusion, and the discussion of inclusiveness in terms of social inclusion will be presented in the following section.

Table 2. The list of process outcomes

### 2.1.2 Culture-led Regeneration

Under increasingly rapid environmental change and technology promotion, cities are facing external force and internal pressure that require adjustment of physical, social, and economic situations in cities. (Roberts, 2000) However, in some Asian countries, especially with colonial experience, the development of culture-led regeneration is within a different context which aims to rebuild national identity and adjust relationships among different races. Due to colonial history, post-colonial activities about regenerating national pride and collective identity are promoted by the governments in many of these Asian cities. (Yeoh, 2001, 2005) It shows that the authorities and some citizens eagerly require a cultural production of national identity. As

a country once colonized by the Japanese and then controlled by the Chinese authority, Taiwan faces a national sovereignty issue and has anxiety about seeking its national identity. (Hsiao, 2000) Consequently, the extent to which identity is generated and shared is a target issue for these Asian countries when promoting culture-led regeneration. According to the above researches, there is a centralized power belonging to the government to reshape citizens' identity and perception. It seems that citizens are passive and dominated by the governments. However, different from other Asian countries, the concern of reshaping national identity is raised by civil society, not by the government in Taiwan. These citizens start to redevelop their identity from local communities. As Wang (2012) states, localization of Taiwanese culture is trying to eliminate the discourse of Chinese nationalism, reconstruct a new national identity and increase community consciousness in Taiwan. As a result, in some protests about land expropriation, citizens often use the context of historic conservation to influence the government's urban renewal plans. For example, the conservation of Bopiliao Historic Block in 1998 (F. Chen, 2003) and the preservation movement for the settlement in Toad Hill since 2013 (Y. J. Li & Chiu, 2016) are typical housing and historical preservation protests established by residents and students. Generally, in Taiwan, these citizens tend to use local traditional events, historical heritage, and living spaces to develop their sense of place. (e.g. Hsieh, 2018; Tsai, 2012) Compared with the government, they use local resources like residents' memories toward a place, existing spaces, funding supports from local private sector to regenerate and revitalize their own culture.

In contrast with Western countries, the emergence of culture-led regeneration is in a different context in some Asian countries. However, the strategies and tools of culture-led regeneration are similar worldwide due to competitiveness under globalization and the conflict between "being Western/ Japanese" and "presenting own culture." Most cities in Taiwan are developing urban regeneration through using foreign cities' successful cultural flagship projects. Therefore, it is important to comprehend the definition and spirit of culture-led regeneration to avoid the confusion of culture-driven strategies and measurement.

Based on Zukin's perspective (1995), culture is a means of framing spaces and a base of economic activities in cities. Increasingly, cities are encouraged to use various cultural factors in order to increase the capacity for competitiveness. As a physical aspect, Miles and Paddison (2005) acknowledge that culture-led regeneration is using culture-driven strategies to transform urban landscapes and build economic performance. It aims to enhance the competitive position of a city. And based on the mental aspect, Bailey et al. (2004) utilize the mental aspect to define culture-led regeneration, "culture-led regeneration provides a framework within that local people can re-establish ownership of their own sense of place and space and, perhaps more importantly, of their own sense of history." In other words, this regeneration gives rights to local citizens to express their sense of culture by themselves. Evans (2005) reviews the evidence and indicators on assessment of culture-led regeneration projects, and he recognizes that culture-led regeneration is "*using cultural events and flagship projects, has also widened the rationale for cultural investment to include social impacts, in particular, arts-based projects which address social exclusion, the 'well-being' of city residents and greater participation in community life.*" (Evans, 2005, p. 966)

According to previous notions, culture-led regeneration is a process that uses culture-driven strategies to transform urban landscapes and to provide expression to the multiple and shifting identities of different that they can re-establish ownership of their own sense of place and space and their own sense of history. And based on previous researches on culture-led regeneration, the transformation of "culture" impacts different aspects of a city. In this way, Evans and Shaw

(2004) review several contributions of culture-led regenerations projects in the U.K and conclude three types of impact measurement:

1. Environment (Physical): Land value and use, design quality, quality of life
2. Economic: Multipliers, cost benefit analysis, contingent valuation, inward investment and leverage, distributive effects
3. Social: Cohesion, inclusion, capacity, health and well-being, identity

Their research makes the following researchers analyze the benefits created by culture-led regeneration. However, regarding the research question, the social impact of culture-led regeneration is the main dimension that the author will discuss. Therefore, the following content will discuss the meaning of social outcomes of culture-led regeneration, which refer to social inclusion.

When it comes to determining a successful urban regeneration project, the problem of “exclusion” is usually argued. Zukin (2008) investigates several cases globally and concludes that consuming authenticity of culture in a specific area is a method owned by the middle-class to exclude those who generate this kind of authenticity. The production and consumption of culture may lead to social exclusion in cities. Moreover, due to the complex participative process, citizen involvement is generally implemented at the level of representation. However, these key stakeholders who join the decision-making are not recognized by the public. In other words, the composition of leading stakeholders in urban regeneration faces a legitimization issue. (Vickery, 2007) Therefore, the culture-led regeneration process should include the concept of social inclusion to prevent cultural domination of particular groups.

In the research of Sharp et al. (2005), culture-led regeneration demonstrates social inclusion through giving different groups rights to express multiple and shifting identities that, in the meantime, can prevent the culture monopoly by elites or particular interests. It means that different groups in the city have equal status to express their own identity and culture during the regeneration process. Vickery (2007, p. 78) also comments that it is important to explore *“how culture-led regeneration re-negotiates the ownership of public-cultural space and the decision-making mechanisms that govern it, or simply reinforce sectoral interests.”* Furthermore, Sasaki (2010) defines that a social inclusion policy should allow all citizens to participate economically, socially, and culturally in their region. The policy of culture-led regeneration should ensure a fundamental quality of living and provide opportunities and resources equally to protect citizens' human rights.

The previous paragraph illustrates how social inclusion is identified in the process of culture-led regeneration. In terms of outcomes, Sliver (2015, p. 2) provides a clear definition for social inclusion which is *“a multi-dimensional, relational process of increasing opportunities for social participation, enhancing capabilities to fulfil normatively prescribed social roles, broadening social ties of respect and recognition, and at the collective level, enhancing social bonds, cohesion, integration, or solidarity.”* She points the outcomes of social inclusion are increased social participation, more capacity of actors, and stronger social ties.

As mentioned above, the general concept of social inclusion is not only implemented in the outcomes but also considered in culture-led regeneration. In terms of culture-led regeneration process, this thesis will use the network governance theory to discuss the collaborative process that overlaps the concept of social outcomes in culture-led regeneration. As a result, the research will assess if the collaborative process and its outcomes address social exclusion to

avoid the cultural domination of particular elites or interests when analyzing the independent variable. The working definition of social outcomes in culture-led regeneration is regenerating social impact, which refers to a power fighting with any public challenges in the specific society or area through using culture-driven strategies to enhance community participation and provide expression to the multiple and shifting identities of different that they can re-establish ownership of their own sense of place and space and their own sense of history.

## 2.2 Conceptual framework

According to the problem statement, the theory of network governance is chosen to explain the independent variable, the collaborative process of community-based organizations and public sectors. And to what extent is inclusive culture-led regeneration, the concept of social inclusion will be discussed in the research. In this thesis, the author assumes that outcomes from the cooperation of involved actors can influence the social outcomes of culture-led regeneration. Because the collaborative process is composed of various interactions and perceptions of involved actors, these elements may influence or determine the social outcomes of culture-led regeneration. After literature review of culture-led regeneration, it can be found that the question of “What kind of culture should be preserved?” is a controversial question without a correct answer. As a result, social outcomes of culture-led regeneration is selected as a dependant variable because the author would like to explore what sense of place and expression of culture/history are regenerated through cooperation. The cooperation between public sector and CBOs may provide a platform of debt about this question. The author will not say it is a correct conceptual framework to study a specific case within the context of culture-led regeneration. However, it is still a try to explore it via these two variables.

Before viewing the conceptual framework, the definitions of both independent and dependent variables need to be identified. The independent variable is the cooperation of CBOs and public sector. The research will adopt the network governance theory elaborated in the literature review section to explain this variable. The cooperation of CBOs and public sector is a process of three or more community-based and governmental organizations that work and share resources, information, ideas, solutions to achieve a collective goal in their neighborhood. For investigating the cooperation, the author will divide it into two aspects according to Klijn et al.’s (2010) research which are content outcomes and process outcomes.

In the dependent variable part, the outcomes of culture-led regeneration through the cooperation of the actors will mainly focus on the social impact which refers to a power fighting with any public challenges in the specific society or area through using culture-driven strategies to enhance community participation and provide expression to the multiple and shifting identities of different that they can re-establish ownership of their own sense of place and space and their own sense of history. In addition, “outcomes” in this research means different actors’ role changes and contributions through the culture-led regeneration process. And to measure outcomes, the research will investigate the impacts through the outcomes to judge the level of inclusiveness in culture-led regeneration in Wanhua.

The research will analyse whether the process contains multiple groups in Wanhua and the outcomes do not sacrifice some groups’ benefits in order to check if the collaborative process and its outcomes achieve inclusive culture-led regeneration. Moreover, both theories of network governance and culture-led regeneration will be applied to the description of how actors’ cooperation influences culture-led regeneration outcomes. Depending on the above reasons, the following picture illustrates the conceptual framework of the research. (Diagram 1)

# CONCEPTUAL FRAMEWORK

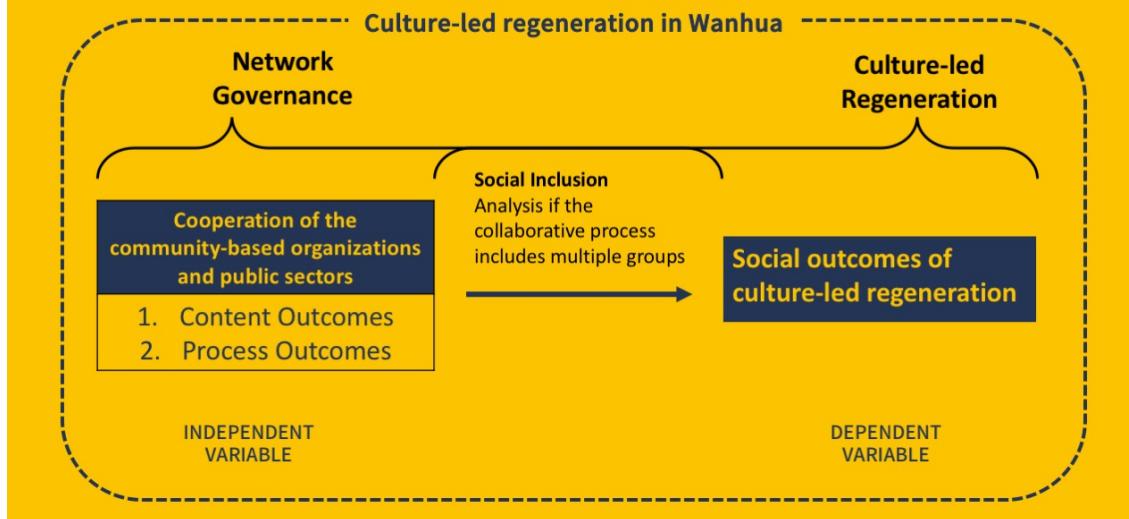


Diagram 1. Conceptual framework

# Chapter 3: Research design, methods and limitations

## 3.1 Description of the research design and methods

### 3.1.1 Research Strategy

Yin (2018, p. 33) gives a brief and precise definition of case study strategy, which is “*an empirical method that investigates a contemporary phenomenon (the “case”) in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident.*” Thus, the research objective of a case study should exist in the real world and wait for researchers to clarify its relationship between phenomenon and context. The followings are the reasons that this research selects a case study strategy for the research tool. Firstly, the case study research investigates one or several topical events in real life. (van Thiel, 2014) This feature conforms with the research objective in this thesis that aims to explore the process of culture-led regeneration organized by CBOs in Wanhua via studying the case of Qingshan Festival from 2016 to 2020.

Secondly, because no research explores how the network governance impacts the culture-led regeneration after new actors involved in the case of Wanhua, the exploratory approach can explore the causes of the present outcomes of culture-led regeneration in Qingshan Festival through applying several concepts according to the existing theories (network governance, social inclusion, and culture-led regeneration). Thirdly, the strategy provides a holistic tool to analyze the single case deeply rather than broadly. This research utilizes lots of background information to recognize the key question and supply the recommendation further. Last, there is a small number of units and a large number of variables. Therefore, it is hard to observe the same findings in other places and situations. According to these reasons, the case study strategy is suitable for the research.

### 3.1.2 Data collection

As Van Thiel (2014, p. 91) states, “in case study research, triangulation is a highly suitable means of countering problems that might arise with respect to reliability and validity.” In other words, various tools should be applied to the research design, such as fieldwork observation, document analysis, and interview. However, due to the lockdown in Taiwan during the covid pandemic, the author is limited to doing fieldwork observation for data collection.

As a result, the author will use the qualitative methods of document analysis and semi-structured interviews to investigate the case and then connect it with theories to discuss if the phenomenon confirms nuances or reason to rethink (or the like) the theories. Considering the covid-19 situation in Taiwan, the researcher can do online interviews with respondents. As the literature review addressed, culture-led regeneration uses cultural events and flagship projects to revitalize a specific area. Hence, this research will choose one target cultural event as the field of measurement to interview relevant representatives of the institutions which participated and organized this event, Qingshan King Festival in Wanhua.

Because some involved actors are hard to reach, the author will use the following resources to find these actors' opinions and outcomes for document analysis:

1. The internet resources, such as official Facebook fans pages, websites, news reports, and interviews related to Qingshan Festival.

2. Governmental documents like yearbooks, work reports are also considered to investigate the policies and plans done by public sector.
3. Previous research on culture-led regeneration in different time periods in Wanhua can provide a direction to review the culture-led regeneration process before.

Before interviewing with respondents, document collection as one of the preparatory research tools can help the researcher understand respondents' positions and potential perspectives. For example, reviewing some news reports can let the author skip some answered questions or adapt the questions deeper for the respondents.

As for interviews, there are two strategies for the author to reach the potential respondents. Firstly, directly ask and send invitations through Facebook fan pages. It is common to see CBOs, public sector, and other groups in Taiwan establish a Facebook fan page. They all have editors to manage the fan page or interact with online users. Another way is to use snowball sampling methods to interview the CBOs whom the author has relations with to contact directly. Then, via these CBOs' networks, communicate with the public sector or other community organizations. The following is the list of potential community organizations and the public sector that the author can interview. (Table 3) In this research, the definition of a community-based organization is a group of people who aims to develop an area within a neighborhood scale through locality development, social planning and social action. (Adapted from Rothman et al., 2001) While public sector is referred to any organization that can represent the power of the government. In the respondent list, Taipei Culture Foundation (TCF) is a non-profit organization supervised by the Taipei City government. In contrast, the General Association of Chinese Culture (GACC) is a non-governmental organization that the representative members most from the central government. Now the chairperson of GACC is Tsai Ing Wen, the present president of Taiwan. ( The General Association of Chinese Culture, n.d.; Taipei Culture Foundation, n.d.)

The respondents from CBOs are Suki Lane, Wonderful Galaa and Wanhua Community School. Suki Lane bases on Dadaocheng in Datong district in Taipei, and they make profits through holding culture innovation markets in several old downtown areas along Tamsui River. And owing to the social network with Wanhua, they also join Qingshan Festival in this district. Wonderful Galaa and Wanhua Community School are organized by local citizens in Wanhua. The former is composed of local young people to investigate history and culture in the south of Wanhua, while the latter one devotes to community empowerment by connecting CBOs and developing neighborhood tour guides. The last respondent is involved in a CBO in Wanhua. Because of the sensitive topic, the respondent wants to answer the interview according to his personal experience.

No.	Name Code	Group/sector (public, private, community, governmental)	Occupation
1	Respondent #A1	Community/ Private	Director of Suki Lane
2	Respondent #B1	Community	Director of Wonderful Galaa
3	Respondent #B2	Community	Co-partner of Wonderful Galaa

4	Respondent #B3	Community	Worker of Wonderful Galaa
5	Respondent #B4	Community	Worker of Wonderful Galaa
6	Respondent #C1	Community	Executive Officer of Wanhua Community School
8	Respondent #D1	Governmental	Operating manager of Taipei Culture Foundation (TCF) in Bopiliao Historic Block
9	Respondent #D2	Governmental	Advertising Personnel of TCF in Bopiliao Historic Block
10	Respondent #D3	Governmental	Activities Promotion Personnel of TCF in Bopiliao Historic Block
11	Respondent #E1	Non-governmental	Vice Secretary-general of General Association of Chinese Culture (GACC)
12	Respondent #E2	Non-governmental	Manager of Activities Department of GACC
13	Respondent #F1	Community/ Private	Anonymous respondent who are participating a historic and culture community organization in Wanhua

Table 3. The profile of respondents.

The collection of local citizens' perceptions towards the cultural event will be done in two Facebook groups, *I'm Wanhua People*, and *I'm Bangkah people* (Bangkah is the pronounce of Wanhua in Taiwanese), which have nearly 60 thousand and 25 thousand members separately. The discussions of Qingshan King Festival are heated in these two Facebook groups that can be collected and analyzed as social outcomes in this research.

### 3.1.3 Data analysis

After the data collection, primary qualitative data in this research will be coded in Atlas ti version 9. The codes will follow the indicators presented in section 3.2. In the code list (Table 4), Code 2-1 contains two indicators, 2-2 " Which public spaces are chosen for the cultural event? " and 2-3 "How actors use public spaces to develop cultural events?" Because the former indicator is a fixed question, the author combines it with Indicator 2-3 to discuss together in the same code.

The co-occurrence tool in Atlas ti will be used to analyze the relationships between different indicators. This tool will clarify which indicators occur in the same quotation and the frequency of these indicators occurring together in the whole interview transcripts.

Variables	Code Group	Code	Indicator
1. Cooperation of community-	1-1 Content outcomes	1-1-1 The self-measurement of actors	1-1-1 The self-measurement of actors

based organizations and public sector	1-1 Process outcomes	1-1-2 The impact of stakeholders' involvement in decision-making process	1-1-2 The impact of stakeholders' involvement in decision-making process
		1-1-3 The number of potential future issues which the solutions/ideas can be adapted to solve them	1-1-3 The number of potential future issues which the solutions/ideas can be adapted to solve them
		1-1-4 The innovation of solutions	1-1-4 The innovation of solutions
		1-1-5 The understanding positions, works, purposes of other stakeholders	1-1-5 The understanding positions, works, purposes of other stakeholders
		1-1-6 The creation of plan	1-1-6 The creation of plan
		1-2-1 The level of satisfaction of the ways in which actors are involved in the project	1-2-1 The level of satisfaction of the ways in which actors are involved in the project
2. Social outcomes of culture-led regeneration		1-2-2 The inclusion of relevant and affected actors	1-2-2 The inclusion of relevant and affected actors
		1-2-3 The satisfaction of the solutions	1-2-3 The satisfaction of the solutions
		1-2-4 The conflict/challenge resolution	1-2-4 The conflict/challenge resolution
		1-2-5 The productive use of differences in perspectives	1-2-5 The productive use of differences in perspectives
		1-2-6 The contact frequency of different actors	1-2-6 The contact frequency of different actors
		1-2-7 The support for results coming from governance networks	1-2-7 The support for results coming from governance networks
		1-2-8 The willingness of the participants to exchange or pool resources	1-2-8 The willingness of the participants to exchange or pool resources
		2-1 Use of public space	2-2 Which public spaces are chosen for the cultural event? 2-3 How actors use public spaces to develop cultural events?
		2-2 Perception toward public space	2-4 The perception of CBOs and the public sector towards these chosen public spaces
		2-3 Composition of participants	2-5 The composition of participants who join the cultural event
		2-4 Acceptance	2-6 The acceptance of residents towards the cultural event and its actors
		2-5 Perception toward the cultural event	2-7 The perception of local citizens towards the cultural event
		2-6 Culture identity	2-8 The residents and community organizations' description of cultural identity in Wanhua
		2-7 Culture applied	2-9 Cultural factors applied to the event

		2-8 Local connection	2-10 Social connection with the locals
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Table 4. The code list

### 3.1.4 Ethics, reliability and validity

Ethics is an indispensable part of the research. The research will respect to dignity and privacy of people who participate in the research. Moreover, the researcher will provide complete information and communication with interviewees before gaining their consent. The author will inform the interviewees about the research purpose and the way of using these interview data. In order to protect interviewees' privacy, the author will ask if the thesis can show interviewees' occupation and belonging groups. If one respondent refuses to expose any personal information, the author will roughly descript him/her to protect their privacy. The author will keep the interview data lasting 2~5 years, and the period can be adapted depending on interviewees' demands. Besides, all data will be preserved in a systemic database and only accessible by the researcher.

Reliability means the measurement shows the same results every time within similar conditions, while validity means the measurement can analyze the results or concepts that the research predicts. (van Thiel, 2014) Indeed, quantitative research results are too subjective that most findings are from researcher's own interpretations. However, some methods can be applied to ensure reliability and validity. To increase the reliability of the research, the research process should be recorded transparently, and the application of measurements and theories should be consistent. Besides, the findings of the study need to be reported honestly. In order to assure the validity of the research, each variable and indicator should be applied with theories. Furthermore, the method of triangulation should be utilized in the research. In Bryman's (1988) description, triangulation uses multiple theoretical perspectives, sources of data, and methods to increase more confidence in research findings. Literature reviews will be completed through various researches and perspectives from different authors. As mentioned in the last two sections, the author will use document analysis, semi-structured interviews, and the co-occurrence tool to collect and analyze data for the specific case. The thesis will combine various theories, measures, collections to overcome the bias of the results.

### 3.2 Operationalization: variables, indicators

As stated in the literature review part, the main concepts of the research are network governance, culture-led regeneration, and social inclusion. Besides, the two variables are the cooperation of CBOs and public sector, and the outcomes of culture-led regeneration. To measure them more concretely, the three concepts will be broken down into several indicators.

According to the working definitions, cooperation of CBOs and public sectors is a process of three or more community-based and governmental organizations that work and share resources, information, ideas, solutions to achieve a collective goal in their neighborhood. In the collaborative process analysis, the research will use the network governance theory, which provides a platform to investigate the content and process of collaborative process management in a specific area. As Klijn and Koppenjan (2012) discuss, the measurement of trust density, social capital level, and ability to exchange can determine the effectiveness of network performance. Based on the literature review, the investigation of network governance should use perceived outcomes to decrease the interruption of different actors' uncertain goals. The following tables (Table 5 and 6) will combine researches of Klijn et al. (2010), Van Meerkirk (2014), and Torfing et al. (2012) to elaborate the collaborative process of CBOs and public sectors in Wanhua.

The working definition of content outcomes has been already mentioned in Ch.2 as the substance achieved in the collaborative process including the creation of a plan (solution) and the capacity, the impact of involved actors. Thus, in Table 5, Indicator 1-1-1, 1-1-3 and 1-1-5 measure involved actors' capacity for preparing an event and understanding their work allocation and responsibility in the cooperation. Indicator 1-1-2 discusses the involved actors' impact on decision-making to check if they can decide or propose their ideas during plan preparation. Last, the indicators of 1-1-4 and 1-1-6 will point out the quotations related to the content of plans in the event and the innovative elements in these plans.

The process outcomes focus on the quality of the process, including the inclusion of involved actors, interaction among involved actors, and their perception of a plan (solution) and cooperation. Therefore, the perceptions of involved actors can be broken down into satisfaction of involvement (Indicator 1-2-1) and satisfaction of solutions (Indicator 1-2-3). The indicator 1-2-2 inclusion of relevant and affected actors confirms which actors are involved in the decision-making or implementation process. Then, the indicator 1-2-4 to 1-2-8 measure the interaction between different involved actors.

Variable	Definition	Indicator	Source of data
Cooperation of community-based organizations and public sector		<b>1-1 Content Outcomes</b>	
	A process of three or more community-based and governmental organizations that work and share resources, information, ideas, solutions to achieve a collective goal in their neighborhood.	1-1-1 The self-measurement of actors 1-1-2 The impact of stakeholders' involvement in decision-making process 1-1-3 The number of potential future issues which the solutions/ ideas can be adapted to solve them 1-1-4 The innovation of solutions 1-1-5 The understanding positions, works, purposes of other stakeholders 1-1-6 The creation of plan	- Representatives of the CBOs - Governmental officials - Published plans of the cultural events - Governmental documents - Documents of CBOs - News reports - Social medium
		<b>1-2 Process Outcomes</b>	
		1-2-1 The level of satisfaction of the ways in which actors are involved in the project 1-2-2 The inclusion of relevant and affected actors 1-2-3 The satisfaction of the solutions 1-2-4 The conflict/challenge resolution 1-2-5 The productive use of differences in perspectives 1-2-6 The contact frequency of different actors 1-2-7 The support for results coming from governance networks 1-2-8 The willingness of the participants to exchange or pool resources	- Representatives of the CBOs - Governmental officials - Records of collaborative meetings

Table 5. List of variable, indicators in concept of network governance

According to the above literature, the research will focus on one specific cultural event organized by CBOs and public sectors in Wanhua to analyze the social outcomes of local citizens' self-expression. The definition of culture-led regeneration in the research is contributing to urban regeneration through culture-driven strategies. In order to achieve "inclusiveness", the assessment will focus on if the cooperation includes multiple groups. Therefore, Evans and Shaw's (2004) measurement for urban regeneration, which combines concepts of culture-led regeneration and social inclusion, will be applied in the research variables; however, not all indicators are included.

Due to research context and limitation, only the indicators which are relevant to the case are chosen. First, the reasons should be explained that among various traditional events in

Wanhua, why these actors choose the specific one to develop culture-led regeneration. Secondly, Zukin (1995) addresses that public spaces are the key indicator to investigate public culture in cities; therefore, the author will investigate the humans' activities and perceptions of users in the specific public spaces used by the cultural event in Wanhua. Thirdly, to check if the cultural event is inclusive, the composition of participants who join the cultural event will be considered to confirm no group is excluded from the culture-led regeneration. Last, due to culture-led regeneration in an Asian context, the regeneration of cultural identity will also be analyzed. Based on the above notions, the variables and indicators are arranged in the following table (Table 6)

Variable	Definition	Indicator	Source of data
Social outcomes of culture-led regeneration	Regenerating social impact which refers to a power fighting with any public challenges in the specific society or area through using culture-driven strategies to enhance community participation and provide expression to the multiple and shifting identities of different that they can re-establish ownership of their own sense of place and space and their own sense of history.	2-1 Which public spaces are chosen for the cultural event? 2-2 How actors use public spaces to develop cultural events? 2-3 The perception of CBOs and the public sector towards these chosen public spaces 2-4 The composition of participants who join the cultural event 2-5 The acceptance of residents towards the cultural event and its actors 2-6 The perception of local citizens towards the cultural event 2-7 The residents and community organizations' description of cultural identity in Wanhua 2-8 Cultural factors applied to the event 2-9 Social connection with the locals	<ul style="list-style-type: none"> <li>- Representatives of the CBOs</li> <li>- Governmental officials</li> <li>- Residents</li> <li>- Published plans of the cultural events</li> <li>- Governmental documents</li> <li>- Documents of CBOs</li> <li>- Reports</li> <li>- Social medium</li> </ul>

Table 6. List of variable, indicators in concept of culture-led regeneration and social inclusion

### 3.3 Experienced challenges and limitations

This May, the first covid outbreak area is Wanhua which is the scope area of this research. Due to serious covid situations in Taiwan, the author may change some research methods after data collection. First, the author may not observe the everyday situations through fieldwork because temples and historical heritages are all closed. It is also a challenge that the author cannot interview residents physically owing to strict covid measurements. Instead, the author will collect comments from Facebook groups to understand residents' perceptions of Qingshan Festival.

Secondly, due to the anxiety of the covid pandemic, some potential respondents may reject the interview. For instance, temple and general dance groups are closed during the lockdown, and members from folk culture groups are not familiar with online interviews. Therefore, some involved actors directly rejected interviews. Another example is that people are forbidden from going to their office, so some respondents cannot check if their memories are correct via documents and records. Last, there are only two months for fieldwork and data analysis, so the collected data may not be enough for the research.

## Chapter 4: Presentation of data and analysis

After a literature review with the concepts of network governance and culture-led regeneration, the previous works apply the direction of operationalization in this thesis. In this chapter, the author will present and analyze the collected data via variables and literature to answer the research question, “ *In what way do community-based organizations and public sector collaborate in the process of culture-led regeneration in Wanhua? And do these outcomes contributed by their cooperation lead to inclusive culture-led regeneration?* ” First, the author will review the development of culture-led regeneration according to previous academic researches, governmental documents. Secondly, following the conceptual framework, the author will display content outcomes, process outcomes, and social outcomes from Tshing San Fest to Roar Now Bangkah. In the last section, the coding of the interview with actors will be analyzed and presented.

### 4.1 Culture-led Regeneration in Wanhua

Before analysing the collaborative process along the lines of the conceptual framework in Qingshan Festival, the author will provide a brief explanation of the district development and culture-led regeneration in Wanhua. Then, the introduction of Qingshan Festival will be presented to set basic background information of this case study. Section 4.1 aims to describe the culture-led regeneration process in Wanhua District. The following section 4.2 will focus on the cooperation between CBOs and public sector from Tshing San Fest to Roar Now Bangkah.

#### 4.1.1 The district development and public sector's culture governance in Wanhua

This section will introduce a brief history of the district at the beginning to explore the urban development in Wanhua. Then, with the specific historical and social context, the author will address the culture-led regeneration process of Wanhua. To summarize, the process is composed of three stages. First, under the concepts of globalization and cultural commodification, Taipei City Government used a top-down culture governance approach to promote the culture and history of Wanhua. Secondly, to fight against the decontextualized interpretations from the municipality, the locals stand for themselves to regenerate their sense of place and history. In the last stage, public sector is back to the process of culture-led regeneration in Wanhua. To meet the trend of Taiwanization, public sector cooperates with CBOs to hold several cultural events which can show Taiwanese culture and history.

Before the Han people dominated the economy in northern Taiwan, the Basay had already developed good coast and river trade with foreigners (Cavalanagh, Han people, Dutch etc.) in Taipei Basin. (Chien, 2020) “Bangkah”, the Taiwanese name of Wanhua, is originally the way of Basay people to call their canoes. In 1920, the Japanese government used “Wanhua (萬華)” instead of “Bangkah(艋舺)” for a formal administrative name of this area. (S. C. Huang, 1985) Since then, people have used “Wanhua” as a Mandarin name and “Bangkah” as a Taiwanese name to call the whole district or a part of streets in Wanhua.

In the Qing Dynasty, Wanhua was the most flourishing area in North Taiwan due to commercial river transportation and the strong cohesiveness of families and religions.(Y. C. Huang, 2015; Su, 2010) Yao Ying (1840), who was in charge of the military in Taiwan of Qing Empire, commented Bangkah is the biggest town of Tamsui Tien, where wealthy business people and families aggregate. After 1949, KMT took authority control from Japan and moved into Taiwan with thousands of migrants from China. They distribute these migrants in different

parts of Taiwan, and Wanhua is one of the places. (L. L. Huang, 2002) To meet the demand for living, the government built public housing for migrants in South Wanhua. Since then, except for the Fulao people whose ancestors moved from Fujian hundreds of years ago, migrants from China have also been one of the main groups in Wanhua. It makes the composition of residents in this district more diverse. The following picture is the land use map of today's Wanhua District, and the river on the west side is Tamsui River. (Figure 2.)

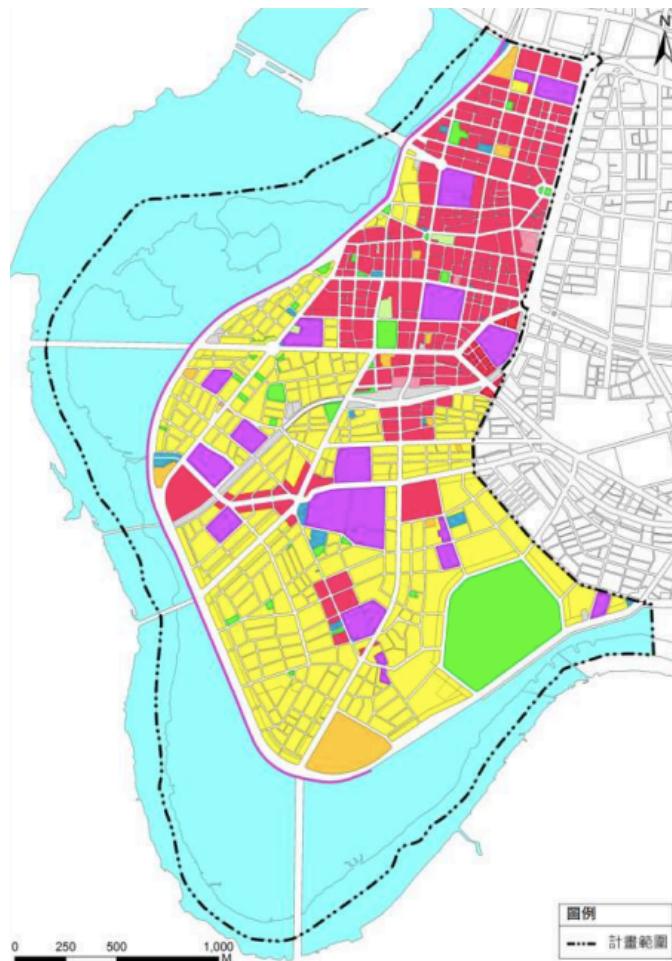


Figure 2. Land use map of Wanhua District.

(Source: Taipei City Government. 2018 April 11. *The urban planning of Wanhua District*)

However, due to the government's preference towards economic development in urban planning, the urban redevelopment plan tends to focus on the east of Taipei. (Y. C. Huang, 2015) Facing population ageing and lack of construction and urban renewal, Wanhua became a vulnerable district in Taipei. The following pictures illustrate the current situation in this district. Figure 3 presents the homeless people staying in Bangkah Park, next to the metro station and the international tourism attraction called Longshan temple in Wanhua. Figure 4 is the Nan Chi Chang public housing buildings. They were once the most progressive facilities in Taiwan, however, over 60 years.



Figure 3. Homeless people in Monga Park.

(Source: Wu, 2019.  
<https://www.rti.org.tw/news/view/id/2017705> )



Figure 4. Nan Chi Chang public housing buildings.

Source: The author, 2018. These buildings were built in 1964, and they had been once the most modern buildings in Taiwan. However, many years passed, the buildings are too old to maintain.

However, owing to the low development, Wanhua can preserve numerous historical sites. After Bopiliao Block Preservation Movement, citizens and the city government negotiated to “remain buildings, not residents” to remain the whole block and turn it into a historical attraction. (Gu, 2020; Chen, 2003) In 2003, the city government established the Heritage and Culture Education Center of Taipei (HCEC) in this block to promote and educate local history and culture in Wanhua.(Heritage and Culture Education Center of Taipei, n.d.)

Owing to resistance from citizens towards the previous urban redevelopment projects in Taipei, which tore down citizens' housing spaces or historical heritages, the city government tried to use “soft” power to revitalize the old districts in Taipei. Due to the failed planning tool of over-introducing private capital into public spaces, the city government tries to use both “culture” and “creativity” to build an expression of urban regeneration in Taipei. (Wu, 2019) Within this trend, the culture-led regeneration in Wanhua was started by the Taipei city government in 2008. The city government cooperate with the theatrical group of the movie “*Bangkah*”, which tells a story about gangsters in Wanhua, to promote local tourism and historical heritage. Although the promotion of this movie successfully attracts more tourists into Wanhua, it still offends some residents in Wanhua. They recognize this gangster movie enhances the negative stereotype of their hometown. Due to this issue, some local citizens start to fight for their own expression of history and culture in Wanhua. (Y. C. Huang, 2015)

As above addressed, the protest for conservation of Bopiliao Block provides an opportunity for local citizens to rethink district development in Wanhua. In addition, the movie *Bangkah* lit on the locals' eagerness to persuade their sense of history and culture in their hometown. Thus, after several issues, community empowerment and historic preservation are the major targets among CBOs in Wanhua. For example, Wanhua Community School invites different CBOs (most of them aim to contribute to social welfare) to hold Bacon Market every year in Wanhua. (Empower Grassroots Bacon Market, n.d.) The purpose of this market is to let other residents know about these organizations and aim to tighten the network of grassroots organizations in Wanhua. (Figure 5) Another exemplar case is Wonderful Galaa which concentrates on history and culture in South Wanhua (Galaa). (Wonderful Galaa, n.d.) Figure 6 illustrates a tour guide prepared for local kids by Wonderful Galaa.



Figure 5. Bacon Market in 2020.

(Source: Empower Grassroots Bacon Market. 2020, Nov 14. <https://www.facebook.com/EmpowerGrassrootsBaconMarket/photos/a.337368383305794/1253476691694954/>)



Figure 6. Tour guide by Wonderful Galaa in 2020.

(Source: Wonderful Galaa. 2021, Jan 15. <https://www.facebook.com/WonderfulGalaa/photos/pcb.2273772582747110/2273769689414066/> )

In discussions of Taiwanese culture, one controversial issue has been the Chinese element. On the one hand, some people acknowledge Taiwanese belongs to China. On the other hand, some argue that Taiwan is independent. After the Sunflower Movement in 2014, a new wave from the young generation is eager for persuading a new national identity for Taiwan that shows resistance to an ethnonational identity imposed by China. (Y. T. Chang, 2017; Kwan, 2016) With this trend, the artworks and cultural events that can represent Taiwan's culture identity are popular among young people. (Figure 7) *Island Sunrise* (Fire Ex, 2014), a song created for the movement, even won the Song of the Year in Golden Melody Award in Taiwan. (Golden Melody Award, 2015)



Figure 7. A Taiwanese independence flag is hung in a café.

(Source: Match café, 2015 July 9, <https://www.facebook.com/matchcafe/posts/10152901240280986> )

As Hsu (2020) states, “ *Constructing the image of the social representation made local Taiwanese culture have more opportunity to present in the world. And it has become an important element to construct the national identity for public sector.* ” Different individuals or groups aim to gain more participation in culture governance to express their identities

through their own right of cultural interpretation; therefore, this process leads to a new form of cultural governance which is bottom-up, from citizens to governments. (Liu, 2020)

The new form of culture governance motivates public sector to cooperate with civil society and develop more events related to local issues, culture, and history. For instance, in 2017, Taipei Culture Foundation set a group to manage the west side of Bopiliao Historic Block to promote local culture through art and movie. They set up “West City Life Festival” in Bopiliao Historic Block every year to share and present different culture, art, and history topics in Wanhua. (Figure 8.) Since 2014, the General Association of Chinese Culture (GACC), as a non-governmental organization representing a power from the central government, has organized numerous cultural events in Taipei like South Taipei Fun Carnival and Roar Now Bangkah in Wanhua. Moreover, the Culture Affairs Department of Taipei City Government has planned to use “vigorous folk culture” as a topic to develop an ecomuseum in Wanhua since 2021. (Culture Affairs Department of Taipei City Government, 2020)



**Figure 8. People sit and watch the Taiwanese movie *Grandma and Her Ghosts* in West City Life Festival.**

(Source: Bopiliao Historic Block, 2019 Dec 6, [https://www.bopiliao.taipei/Event\\_Gallery/Detail/25](https://www.bopiliao.taipei/Event_Gallery/Detail/25))

Nowadays, except for CBOs, two public sector-organizations also join in the culture-led regeneration in Wanhua. TCF and GACC respectively represent Taipei municipality and the central government.

#### 4.1.2 Qingshan Festival

After a short review of culture-led regeneration development in Wanhua, this section will provide a general background of Qingshan Festival, which is the case this thesis studies. It is important to understand the historical context of Qingshan Festival and recognize the differences regenerated in today's Qingshan Festival.

Qingshan King is an important god in Huian area of Fujian in China. In 1856, some migrants from Huian settled in Bangkah area and built Qingshan Temple to worship their god. The temple holds a big fair from 20 to 23th in October of the Lunar Calendar every year to celebrate Qingshan King's birthday. (Taipei City Archives, 2013) During the four-day celebration, Anfang, which means “night-inspection”, will be held on the first two nights, one for southern Bangkah and another for northern Bangkah. (Figure 9) In Anfang (暗訪), the leading general dance groups in Bangkah will escort Qingshan King to inspect the whole neighborhood at night. Along the Anfang route, some locals or general dance groups will set up red altar to welcome Qingshan King. (Figure 10) The locals believe that Qingshang King will purge the bad luck

and disease during Anfang. On the third day is the festival's main event, the “Greeting the King of Qingshang” (迎青山王). There is a raojing (遶境) by general dance groups from all Wanhua temples walking with Qingshang King for day-inspection. (Figure 11) On the last day of Qingshan Festival, Qingshan temple will hold a grand ceremony to end the whole festival.



Figure 9. The Anfang of Qingshan King

(Source: Walk in Taiwan, 2019)

The believers carry the sedan to bring Qingshan King inspecting the whole Bangkah area.



Figure 10. The red altar set up by Kuchan General Dance Group

(Source: Walk in Taiwan, 2019)



Figure 11. Qingshan General Dance Group in Anfang.

(Source: Chiu Shih Chieh, 2016 Nov 28,

<https://www.facebook.com/980534652053731/photos/a.1117197288387466/11171973/>, The members with specific patterns on their face perform as a military of Qingshan King to dance and guard during Anfang.

After entering modern society, the city government declared a “united temple fairs” policy to improve some folk religion activities in 1953. Longshan District, which is the old district in Taipei located in Bangkah neighborhood, all temple fairs of this district should take place intensively during autumn. (Yang, 2020) Thanks to this policy, Qingshan Temple has turned from a center of Huian migrants into one of the religious representatives in Wanhua. (Chan, 2012) Since then, some people have called Qingshan Festival “the Grand Worship of Bangkah (艋舺大拜拜).”

## 4.2 Cooperation of CBOs and public sector from Tshing San Fest to Roar Now Bangkah

Greeting the King of Qingshan, generally called Qingshan Festival, is a traditional event in the Bangkah area. Since 2016, some community or other organizations have used this event as a concept to hold some innovative activities in Wanhua. The following will demonstrate the development of the independent variable “*the cooperation between CBOs and public sector*” in Qingshan Festival in different time sections. With the conceptual framework stated in Chapter 2, the presentation of data in Ch 4.2 will be separated into two categories, content outcomes and process outcomes. In the section of content outcomes, the author will review the collaborative process and the plans of the specific events, while the section of process outcomes will present respondents’ perceptions towards their cooperation.

### 4.2.1 Content outcomes

Inspired by Qingshan Festival, Tshing San Fest combines traditional temple fairs and rock music to regenerate cultural innovation in Wanhua. The content outcomes that refer to the creation of a plan (solution) and the composition of involved actors in Tshing San Fest and Roar Now Bangkah present strong Taiwanese consciousness that attracts young people to join. And this popularity of an innovative cultural event let the new name “Tshing San Fest/ Qingshan Festival (青山祭)” become a familiar name to this traditional temple fair among citizens. The following will deeply discuss the content outcomes of Qingshan Festival from 2016 to 2020.

In 2016, Freddy Lim, a famous rock singer of ChthoniC in Taiwan, won a legislator seat for New Power Party in Wanhua. For thanking locals’ supports, Lin decided to cooperate with Culture Association of Taipei Metro Area (CATMA) managed by some local young people to hold a music contest for Qingshan Festival. (Lim, 2016a; Lim, 2016c) In order to prevent misunderstanding with the traditional event “Qingshan Festival,” they use “Tshing San Fest” instead to name their event. (Lim, 2016b)



Figure 12. The banner of Tshing San Fest in 2016.

(Source: Tshing San Fest, 2016) In the middle of the banner are Qingshan King with his guards, and people in the right and left side are the performers of music festival.

Except for Lim and CATMA's supports, the music performance of this event was advised and sponsored by the Bureau of Audiovisual and Music Industry Development in the Ministry of Culture (BAMID). The spokesperson of New Power Party and the chairman of CATMA commented that Tshing San Fest could be pushed through because of the cooperation between public sector and civil society. (Shih, 2016) On the stage of Tshing San Festival, indie musicians and bands with strong Taiwanese culture were invited to perform, such as Community Service and Loh Tsui Kweh Commune, whose songs usually raise voice for social issues and underprivileged groups in Taiwan. (Figure 13.) Freddy Lim also sang his signature heavy metal songs during the event. (Figure 14.)



Figure 13. The performance of Community Service.

(Source: Kuo Yi-Ting, 2016,  
<https://castnet.nctu.edu.tw/castnet/article/10051?issueID=632>)



Figure 14. The performance of Freddy Lim.

(Source: Kuo Yi-Ting, 2016,  
<https://castnet.nctu.edu.tw/castnet/article/10051?issueID=632>)

Overall, they successfully attracted more people, including the young generation, to join this event. (Figure 15.) Moreover, this action enhances the reputation of Wanhua and Qingshan Festival among the young generation. Since then, not only traditional pilgrimage but also modern music performance have become an important icon of Qingshan Festival.



Figure 15. The audience of Tshing San Fest is mainly composed of young people.

(Source: Kuo Yi-Ting, 2016, <https://castnet.nctu.edu.tw/castnet/article/10051?issueID=632>)

Due to the outstanding achievement last year, more actors were involved in Tshing San Fest in 2017. Chiang Chi-Kang, the new chairman of CATMA, has plentiful experience of holding music festivals in Taiwan. Following the original structure, Chiang still used pop and rock music to celebrate Qingshan Festival. Aside from local musicians, he also invited the Japanese band Adolescence and DESU. RABBITS to extend the scale of Tshing San Fest. (Xin Media,

2017) As Chiang stated “ *Tshing San Fest was met with unanimous applause last year (2016). Thus, this year will extend the event from one day to two days. From six bands to twelve bands (...) Besides, it is their first time to use a crowdfunding website to allow citizens to have more participation and to have more exposure.* ” (H. L. Chung, 2017) In addition, Taipei City Mayor Ko Wen Je was invited to show up on the stage of Tshing San Fest. Still, the city government did not formally participate in the planning process of this event. It still can present that there was positive support from the city government towards Tshing San Fest and Qingshan Festival. In Ko’s personal Facebook fan page (Ko Wen-Je, 2017), he said “ *If an event would be successful, it should be localization, internationalization, and industrialization. And Tshing San Fest combines with local temple fair to invite international music bands to perform and promote local culture innovation and the indie music industry.* ” He agreed with the results from Tshing San Fest and even supported it on his own in 2017. Figure 16 is the poster of 2017 Tshing San Fest, and Mayor Ko stands in the center. It illustrates that Mayor Ko was a popular key opinion leader among the young generation to increase public exposure.



Figure 16. The poster of Tshing San Fest in 2017.

(Source: Tshing San Fest, 2017)

Another movement of Tshing San Fest in 2017 is that the host group set up online crowdfunding on FlyingV website. In the end, they attracted 274 backers and a total of 433,400 NTD from the public, and it, fortunately, reached their goal, 400,000 NTD. (Culture Association of Taipei Metro Area, n.d.)

The pilgrimage still took place in 2018, but CATMA called off the music performance. This year, there was no music festival to celebrate Qingshan King’s birthday. Moreover, the Facebook fans page of TshingSan Fest is deleted from the internet. The celebration of Qingshan Festival was back to tradition again; however, the cancellation shows several problems in the previous preparation of Tshing San Fest. This part will be elaborated on in the next section of process outcomes.

The Culture Affairs Department (CAD), Department of Information and Tourism (DIT), and Department of Civil Affairs (DCA) of Taipei City government cooperated in preparing a folk

culture market, performance, and tour guide for the celebration of Qingshan Festival in 2019, and their purpose was to make young people experience the traditional culture of temple fair in Wanhua (Chu, 2019) In the culture folk market, CAD authorized TCF to invite groups that can represent local history and culture in Wanhua to sell stuff and introduce history. (Taipei Culture Foundation, 2020) DCA was in charge of coordinating road application of Qingshan King's raojing route and inviting folk performers or community groups to perform in the red altar. It is also the first time Taipei City Government has built up a red altar for a temple fair. (Qingshang Temple, 2019) In other words, the city municipality formally approves and join a folk event. However, it was not enough that the city government connected with Qingshan Festival only via religious activities but without cultural innovation and music. The following comment is provided by Respondent#E1, “ *They (Tshing San Fest) introduced culture innovation and music groups to perform and prepare a market, while the city government only utilized religion to connect with Qingshan Festival in 2019.* ”

In 2020, the General Association of Chinese Culture (GACC) joined Qingshan Festival. They cooperate with Qingshan Temple and use a brand new name “Roar Now Bangkah” to combine modern and traditional activities for promotion. (General Association of Chinese Culture, n.d.) The organization structure of Roar Now Bangkah in 2020 is summarized in Diagram 2. As usual, Qingshan Temple is in charge of pilgrimage and red. On the other hand, GACC invited five groups to organize different events during Roar Now Bangkah. Fire on Music set up “New Voice in the City” as a music festival and invited singers and music groups to perform. Suki Lane organized the market and invited community organizations and local business owners in Wanhua. Jut Foundation invited some famous key opinion leaders among the young generation to Xingfu Market to have online lectures. Walk in Taiwan cooperated with local tour guides to set up some trips in Wanhua. UID Create designed a small exhibition to introduce Qingshan Festival in Bopilia Historic Block. The organizers were selected cautiously by GACC, as this quotation demonstrates:

*We choose organizers via our plan. Take music, for example, GACC has lots cooperation with Fire on Music, and they are indeed good at music creation and indie music, so we included them. It is our first time collaborating with Suki Lane. We view many of their successful experiences in Dadaocheng (...) and, they are familiar with the history of Wanhua and Taipei. Suki Lane will be the best at handling the market in this event. (Respondent#E1)*

Reflecting on the above explanation, the director of Suki Lane also recognized that GACC choose them because they achieved something before. As he said, “*In summary, some information and achievement of Suki can be searched on the internet, so GACC invites us to join Roar Now Bangkah.* ” (Respondent#A1)

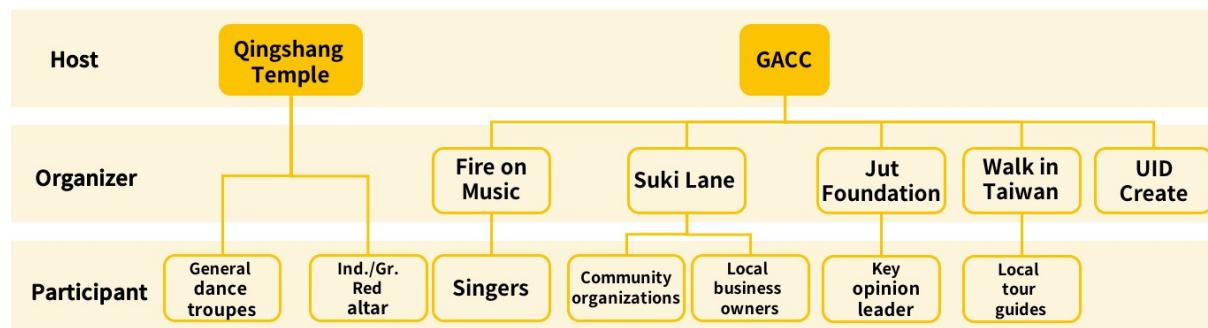


Diagram 2. The organization structure of Roar Now Bangkah in 2020.

At the same time, TCF prepared West-Taipei Life Festival in Bopiliao Historic Block. They choose “life in Wanhua” as their topic to present culture of faith, folk art, general dance and musical troupes, sounds in streets in Wanhua. (West-Taipei Life Festival, 2020) Because TCF and GACC used a similar topic, Roar Now Bangkah associated with West-Taipei Life Festival to set up an exhibition in Bopiliao Historic Block.

Looking back to the development in Qingshan Festival, there are different names to call this cultural event. In the beginning, the ancestors called it “Qingshan King’s Birthday (青山王生日).” After this festival extended to other areas in Bangkah, people called it “the Grand Worship of Bangkah (艋舺大拜拜)” to compare with the other two major annual temple fairs in Taipei. In 2016, the name of “Qingshan Festival/ TshingSan Fest (青山祭)” is born. In English, there is no different word to present “festival”. However, “祭” pronounced “Chi” in Chinese and “Matsuri” in Japanese, is usually used by Japanese, like “Gion Matsuri (祇園祭)”. In Chinese language, people typically use “Chieh (節)” to represent “festival,” such as “Moon Festival (中秋節).” In 2020, “Roar Now Bangkah (萬華大鬧熱)” is created by GACC to include the traditional celebration and other events during the festival. The author will discuss why people use a Japanese word in the name of a cultural event in Taiwan in Chapter 4.4.

As a result, due to the success achieved by Tshing San Fest, since 2019, more actors have been involved in Qingshan Festival, such as Taipei City Government, GACC, and TCF. Their events illustrate Taiwanese culture and culture innovation. However, with more actors involved, the relationship between each other sometimes will be complex. The next section will analyze the perception of involved actors towards their cooperation.

#### 4.2.2 Process outcomes

Thus, the section of the process outcomes will investigate actors' satisfaction with their involvement and solutions. Overall, although participants appreciate the cultural innovation from Qingshan Festival, which increases exposure, some of them are not satisfied with their involvement in the collaborative process.

As the previous section stated, Tshing San Fest was held by public sector (BAMID and Freddy Lim) and civil society (CATMA) in 2016. Especially, Tseng Kuang-Chih admired the contributions from Freddy Lim, musicians and local young groups. (Shih, 2016) Despite without involvement of Qingshan Temple in Tshing San Fest, they were also willing to see their tradition combined with modern innovations to attract young people. Kuo Yi-Chien, the spokesperson of Qingshan Temple, recognized that the mixture of new and old is a trend for developing cultural and creative industries. (Lin et al., 2017) As for the focus of the festival, Kuo said that people came here to help the god, and there would be no conflict between rock music and tradition. (Lin et al., 2017)

Although Tshing San Fest brings the young generation back to traditional temple events in Wanhua, the Tshing San Fest was shut down in 2018 due to the tension between Qingshan Temple and CATMA. The online crowdfunding made by CATMA displeased Qingshan Temple. According to a news report (Jhong, 2018), because CATMA has raised funds in the name of Qingshan Temple, and that makes some members of Qingshan Temple feel inappropriate. Therefore, Qingshan Temple applied for “Bangkah Qingshan Temple” as a trademark in 2018. (Figure 17.)

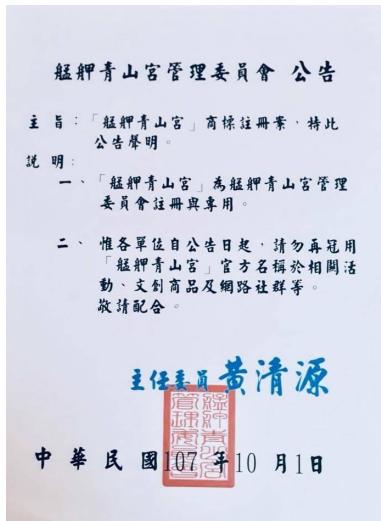


Figure 17. The announcement published by Qingshan Temple.

(Source: Qingshan Temple, 2018)

The announcement warns other people against using the name of “Bangkah Qingshan Temple” to organize any event.

Since this year, except for Qingshang Temple, other people or groups cannot use the name of “Qingshan Festival (青山祭)” to organize any event, even Tshing San Fest. From this incident, a major finding is that some stakeholders were not satisfied with their involvement in the whole process, even though they were happy to see innovative results from Tshing San Fest. Although there is no interview data from Qingshan Temple in this thesis, it can be predicted through other respondents’ comments. As Respondent#F1 comments, “*Actually, some members in Qingshan Temple are not happy to see CATMA becomes popular after Tshing San Fest. They (Qingshan Temple) acknowledge that CATMA uses their name, but Qingshan Temple does not join.*” Respondent#C1 remarks that “*It is reasonable that people will get unhappy when you take something from them and claim this stuff created by you. In my observation, CATMA and Qingshan Temple did not make contact frequently. They did not prepare enough communication in advance.*” After learning from CATMA, GACC also recognizes that “(...) they (CATMA) indeed attracted more young people, but they did not have good communication with Qingshan Temple.” Tracing back the whole process, the connection between Tshing San Fest and Qingshan Festival has already predictably broken in the end due to lack of communication among stakeholders.

The tension between temples and local politics leads to distrust between Qingshan Temple and Tshing San Fest. In the beginning, Qingshan Temple rejected the formal involvement in Tshing San Fest. It seems that they want to be neutral to treat each participant. Also, Qingshan Temple would like to prevent political influence on their event. Therefore, with a political background, Freddy Lim is a possible reason why Qingshan Temple “cannot” participate in this cooperative process. A controversial legislator in Taiwan, Yen Kuan-Heng, has commented, “Temples are the center of local politics.” (L. Y. Chen et al., 2019) An anonymous respondent (Respondent #F1) acknowledges that it is because Kuo Yi-Chien’s relative is one of the representatives in Kuomintang Chinese Nationalist Party (KMT), his political spectrum may avoid Qingshan Temple from being close to Freddy Lim and Tshing San Fest which have strong Taiwanese consciousness and advocate Democratic Progressive Party (DPP).

On the other hand, the political spectrum also influences the choice of Suki Lane. Working with Tshing San Fest and Roar Now Bangkah, the director of Suki Lane remarked, “*This event is pro-DPP, therefore, depending on our political spectrum, place identity in Bangkah, and the approval of innovation, we choose to participate in (Tshing San Fest).*” (Respondent #A1) Also, Tseng Kuang-Chih’s first meeting with Freedy Lim is on a KMT legislator’s recall night, and they found that they have the same vision of Wanhua and Taipei. (Lim, 2016b) In conclusion, the political spectrum is one of the reasons that decides whether one actor involves in an event.

GACC has learned a lesson from the formers, this time, they build up a trust relationship with Qingshan Temple before event preparation. With the help of legislators, there was almost no challenge for GACC to contact Qingshan Temple, and they had a meeting with Qingshan Temple approximately once a month (Respondent#E2) In the way of interacting with Qingshan Temple, “respect” is the core of their cooperation. As Respondent#E1 elaborated, “*There are three meetings most impressive for me. We greeted Qingshan Temple in the first meeting to explain why we wanted to organize this event. Our purpose is to gain their approval and understanding that Qingshan Temple will not be upstaged by us(... )*” In short, GACC is satisfied with their preparation and interaction with Qingshan Temple. After Roar Now Bangkah, both groups still keep in touch.

In the mid-year of 2021, the outbreak of Covid-19 happened in Wanhua. Suddenly, the demands of social-welfare resources increased rapidly in this district. Facing this challenge, GACC and Qingshan Temple cooperated again to collect and distribute foods and sanitary products for neighborhoods. Through this event, it can be reasoned that both Qingshan Temple and GACC are willing to cooperate and exchange resources with each other. Their network remains even the temple fair has ended for almost half a year.

#### **4.3 Social outcomes of culture-led regeneration in Wanhua**

The findings from social outcomes help us to understand what expression of the sense of place and history and what community participation regenerates through culture-led regeneration. When it comes to explaining the purpose of holding or participating in Qingshan Festival, the expression of history, culture, and local identity is included in each respondent’s interview. As for the perspectives of different hosts in the celebration of Qingshan Festival, their purposes can be concluded: (1) enhancing the exposure of Taiwanese culture to the world, (2) increasing the participation of young people, (3) Regenerating traditional culture through culture innovation methods.

CATMA is a CBOs organized by young people who work or live in Taipei City, and their goal is to connect local culture in different neighborhoods in Taipei with art and music to promote culture and history to other visitors. (Culture Association of Taipei Metro Area, n.d.) As one of the pioneers of Tshing San Fest, the chairman of CATMA, Tseng Kuang-Chih, explains their purpose for this cooperation, “*My friend and I have already been familiar with some issues in Taipei, and we want to show some characters of Taipei where we grow up. When our friends from other cities or countries visited Taipei, we took them to Taipei 101 or Shilin Night Market, these tourist attractions. Therefore, we think that anything in Taipei can connect tradition and modern society to attract young people.*” (Lim, 2016b) In the rest interview, they also used Chiang Kai-shek Memorial Hall, for example, to express that it is common to see people introduce international friends to these tourism attractions, which cannot show Taiwanese history and culture. Therefore, they try to regenerate a feature of Wanhua and Taipei City through traditional temple fairs. The faith of Tshing San Fest is handed down to the following

hosts. Although the celebration event held by Taipei City Government in 2019 did not include rock music, its objective is still to take young people to experience temple fair. As for Roar Now Bangkah, GACC also mentioned that they aim to promote local culture and young entrepreneurs to more people via culture innovation and rock music, and as it shows from these quotations:

*“Firstly, we hope local Taiwanese culture can be discovered by more people, by the world. Secondly, we hope to connect local culture with design, creativity, music and art of the young.”* (Respondent#E1)

*“We also hope that more young entrepreneurs can be known by others through the platform created by Roar Now Bangkah.”* (Respondent#E2)

Tshing San Fest was held in Heping Herbal Garden in 2016 and 2017, and Taipei City Government chose The Red House for performance and market in 2019. In 2020, the celebration of Qingshan Festival by the Taipei City Government was organized again in The Red House, while GACC set Roar Now Bangkah in Bangkah Park. (Figure 18.) The chosen places for celebration are near the Metro station and train station that people can easily transport. Indeed, before determining an event place, transportation and space size are the main reason for host groups. (Respondent#E1) Obviously, the choice of event places for hosts are generally project-oriented which aims to attract more people.

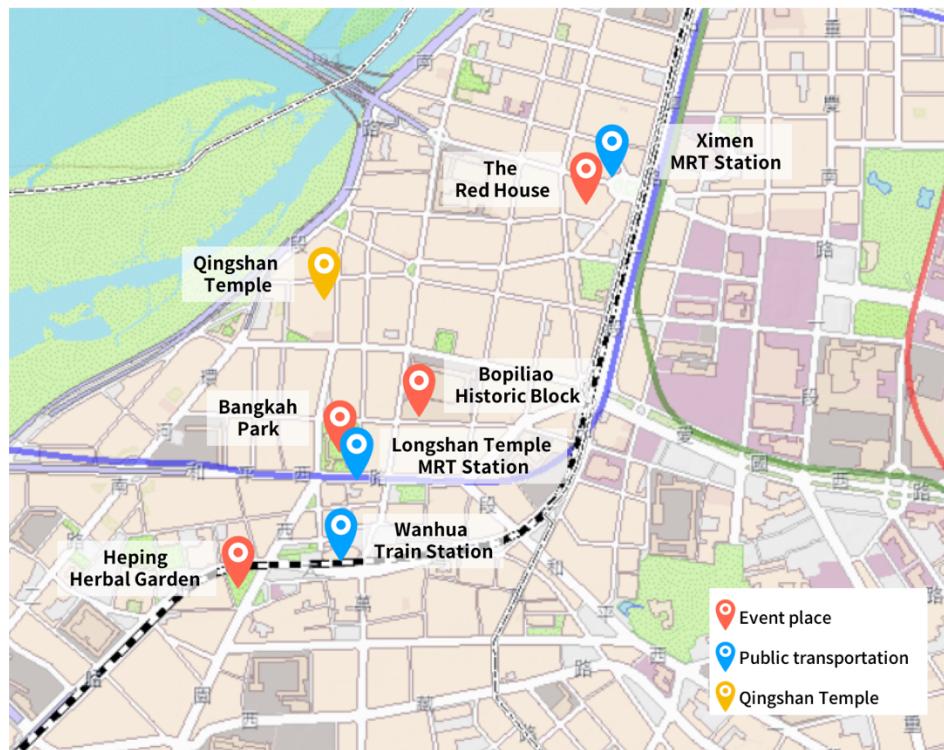


Figure 18. The event places for Qingshan Festival from 2016 to 2021.

(Map source: Department of Urban Development in Taipei City Government,  
<https://www.historygis.udd.taipei.gov.tw/urban/>)

Except for these reasons, participants from community organizations have different views towards the question of why GACC choose Bangkah Park, *“Wanhua people very love and hate this park. It is an issue center in Wanhua that the praise and criticism of Wanhua are usually because of Bangkah Park. It is good to set an event here to make a different and positive image*

*of Bangkah for people.”* (Respondent#C1) Similarly, another respondent from another community organization also remarked, “*Bangkah Park are usually labelled as a place where homeless people assemble, or a place is not regenerated that everyone does not want to approach. Although I am not sure if they have this purpose, I think they choose this place because they would like to revitalize it and give it a new way of usage.*” (Respondent#B2) However, there is also a respondent who acknowledge the event place does not have any connection with the meaning of Qingshan Festival. (Respondent#B1)

In Tshing San Fest, yellow lanterns representing temple culture are used as decoration at the back of the stage. (Figure 19.) When the raojing of Qingshan King passes the stage, it needs to see music performance across crowds of people. The respondents from a community organization concerned with history and culture in Wanhua recognized that the connection between local tradition and innovation should be tighter in these cultural events. A comment is made by Respondent#B3, “*They (Tshing San Fest and Roar Now Bangkah) are in different worlds with Qingshan King’s raojing.*”, and he kept extending, “*Most people take the metro to visit the market and music performance and then take the metro to leave (...) It is ridiculous that they use a name related to local temple culture, however, the contents of the events do not have any connection with the local culture.*” Their perceptions towards cultural events partly prove that hosts (CATMA and GACC) do not meet their core objective, which lets people experience traditional raojing culture during the music festival.



Figure 19. The stage of Tshing San Fest in 2016.

(Source: Freddy Lim, 2016)

Nevertheless, some local people are happy to see the difference in the celebration of Qingshan Festival. Although there are some concerns about noise in the temple fair, a post created by Aina (2020) about the promotion of Roar Now Bangkah attracts 344 thumbs in a Facebook group of *I’m Wanhua people*, and most people commented that they were looking forward to visiting this event. “*Actually, I am looking forward to joining the event (Roar Now Bangkah) this year.*” (Aina, 2020) Under Aina’s (2020) post, some members also reply:

“*Excited +1. Also support traditional culture, but I hope there will not be too many trucks with electronic music which is not a part of tradition.*” (Aloha, 2020)

“*Looking forward to it as well, but we are worried that our children cannot sleep well at night.*” (S. Y. Huang, 2020)

On the other hand, Qingshan Temple provided their opinions in Lin et al.'s interview (2017). Even though Qingshan Temple was satisfied with the innovation of Tshing San Fest in 2016, the spokesperson of Qingshan Temple kept emphasizing the difference of Qingshan Festival and Tshing San Fest. For example, as the spokesperson said, “*Firstly, I would emphasize that Tshing San Fest and Qingshan Festival are two different kinds of events.*” and “*It is CATMA to hold Tshing San Fest, and they join the raojing through popular music. We (Qingshan Temple) support their activities, but we do not participate in.*” Moreover, Wu Ke-Dong, the manager of Qingshan Temple also pointed that “the host is CATMA, and the temple did not cooperate and fund their event. But we still welcome other people to provide young power for Qingshan King's birthday.” (Chung, 2017) They were trying to prevent people from misunderstanding two events. It seems that they were afraid that the success of Tshing San Fest would take place of the *authenticity* of Qingshan Festival. Their anxiety reflects Zukin's (2009) opinion in *Naked City* that the tension created by origins and new beginnings preserves the *authenticity* of a city. This kind of tension brings a power to motivate people to make a more interesting and alive city. Furthermore, the same situation is happening in Wanhua. The collapse between innovation and tradition lights a hope to regenerate Bangkah culture and provide the way for other people to view and experience it.

Owing to Covid-19, the year 2020 is meaningful for the whole world, and Taiwan also meets a great depression among the society. According to an interview with Qingshan Temple, Kuo Yi-Chien thinks Qingshan King as a god protecting people from plague is specifically meaningful during the Covid-19 pandemic this year. (General Association of Chinese Culture, 2020) For the social meaning, Qingshan Festival can bring peace and support to people. To extend the event, Qingshan Temple and GACC invited Beigang Mazu to Qingshan Festival. They aim to reproduce the history in the Japanese period that Beigang Mazu took a train from Beigang to Wanhua. (Qingshan Temple, 2020) Figure 20. Illustrates the crowds during the festival 86 years ago.



Figure 20. Beigang Mazu came to Qingshan Festival in 1935.

(Reshoot by Su, Jung-Chuan, 2020 Aug 11,  
<https://www.facebook.com/mongaqimshantempie/posts/3820672704616332/>)

The host group of Roar Now Bangkah includes a part of participants in Tshing San which means they have experience of the previous events and know how to improve them. (Respondent#E1) However, the outcomes are different from what the host group expected. The

following section will explain and combine these two variables, collaborative process and social outcomes, to point out the problems from Tshing San Fest to Roar Now Bangkah. The following section will explain and combine these two variables, collaborative process and social outcomes, to point out the problems from Tshing San Fest to Roar Now Bangkah.

#### **4.4 Analysis the Collaborative Process and Social outcomes of the Case**

In this section, the author will discuss the results presented above, which are two main variables, “*cooperation of CBOs and public sector*” and “*social outcomes of culture-led regeneration*” in Qingshan Festival through the tool of Atlas ti version 9. I will start with a brief review of host groups composition in different stages of the development of Qingshan Festival. Followed by the timeline, the collaborative process will be analyzed according to content outcomes and process outcomes. Last, the investigation and discussion of cooperation and social outcomes in Roar Now Bangkah will be demonstrated.

##### **4.4.1 A brief review of host groups composition from Tshing San Fest to Roar Now Bangkah**

Although Tshing San Fest gained positive feedbacks in 2016 from the public, there are several ups and downs in the rest development of Qingshan Festival. As presented in section 4.2, the collaborative process can be divided into three stages according to the composition of involved actors from 2016 to 2020.

In the first stage (2016~2017), the key actors of the first stage are Freddy Lim and CATMA that create cultural innovation through a temple fair in Wanhua. Both of them shared the same political spectrum which is pro-DPP and full of Taiwanese consciousness. Although Freddy Lim is a legislator of the central government, he did not represent a strong governmental power from the central government or the municipality at this stage. Lim only represented himself to join this cooperation, and he expressed in an interview, “*Right now I am a legislator, and Wanhua is my election area. I would like to support and promote their culture (Qingshan Festival).*” (Lim, 2016b) However, the leading role of Qingshan Festival, Qingshan Temple did not formally participate in Tshing San Fest. Instead, they showed their supports for cultural innovation.

The second stage (2018~2019) is a transition of the cultural event development for Qingshan Festival. In 2018, Tshing San Fest was called off due to the break with Qingshan Temple, and there was no specific new event held at the same year for Qingshan Festival. It is a depression for the cooperation among CBOs in Qingshan Festival. However, Taipei City Government sent the Culture Affairs Department, Tourism Department, and Civil Affairs Department to plan a series of events during Qingshan Festival in 2019. It is the first time that governmental institutions officially participated and organized a part of events in Qingshan Festival. Yet, there is no clear collaborative process between the city government and Qingshan Temple or other community organizations in Wanhua.

On the last stage in 2020, GACC representing a power from the central government, joined Qingshan Festival. GACC cooperated with Qingshan Temple to hold Roar Now Bangkah together. At the same time, TCF also invite Qingshan Temple to prepare West City Life Festival. Because the topics are similar, GACC and TCF established an exhibition about folk culture in Wanhua in Bopiliao Historic Block. We can say it is a good alliance of two cultural events belonging to different public sector.

#### 4.4.2 The analysis of cooperation of actors in Roar Now Bangkah

As stated in Chapter 3, co-occurrence provides a way to identify the several indicators associated with these interview responses. In this research, the co-occurrence relationship is that two or more codes share with the same quotation. In analyzing the data, we can find that some indicators from the content outcomes and process outcomes overlap with each other. This section will present the co-occurrence of specific indicators to address how these indicators influence on each other deeply.

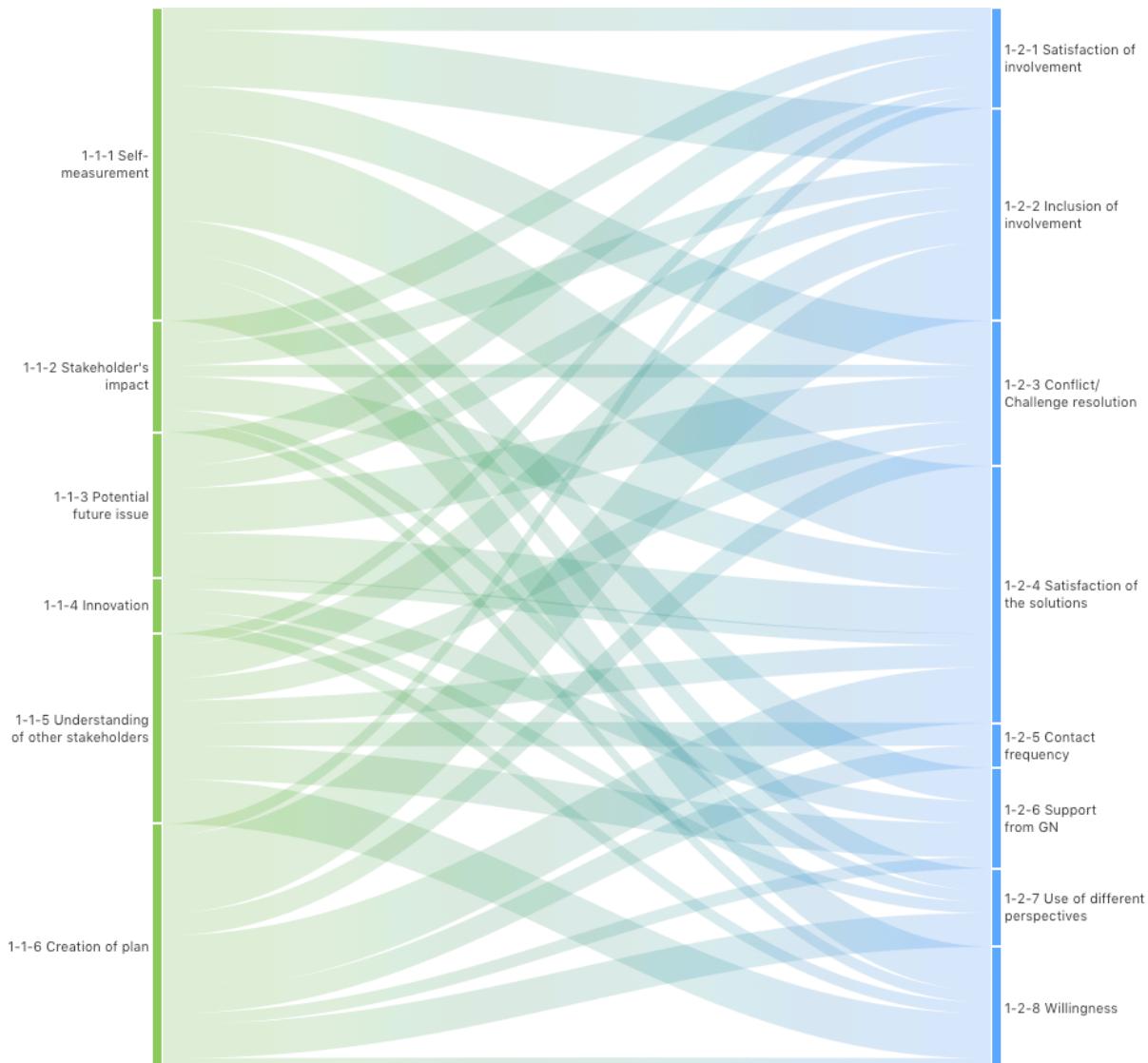
Diagram 3. demonstrates the co-occurrence relationship between content outcomes and process outcomes among actors' cooperation. Obviously, the actors' self-measurement and level of satisfaction with solutions often occurred in respondents' comments. In this co-occurrence, the solutions are referred to respondents' own behavior in this event. When respondents self-measure their behaviors during preparation, they often mention what they can do or improve for next time. Thus, the perceptions towards solutions are divided into two dimensions, satisfaction and discontent. The author recognizes this co-occurrence happens because when people measure themselves, they usually investigate what outcomes they generate. Indeed, the presentation of their solution is visible and easily measured. In these interviews, if the author actively asks, the respondents seldom mention the process of generating ideas or how they cooperate with others. Only TFC, who has a deep connection with locals, referred to more details on the fieldwork and cooperation. As a respondent from TCF said "*During the fieldwork, we have a tight interaction with Qingshan Temple. Our purpose is not to interview them but to understand history, religion, Qingshan Festival in Wanhua.*" (Respondent#D3)

Besides, most comments are from the host groups of Roar Now Bangkah and West City Life Festival (GACC and TCF), and there is some competitive consciousness in TCF's responses. For example, as a competitor, respondents from TCF comparing some pros and cons with GACC, and the following quotations are their comments,

*(...) different from GACC, our objective is to build a relationship with the locals. (...) It is hard to put exhibits of the four major general dancing groups in Wanhua together in an exhibition, and we make it.* (Respondent#D2)

*As for media promotion, we are weaker than GACC. Next time, if the period is extended, we will promote our event in advance.* (Respondent#D3)

*How to remain traditional religion and allow the young generation to accept it? However, there are several groups of young people. GACC attracts different kinds of young people with us. We appeal to those who are interested in history and culture that need more knowledge and experience about it.* (Respondent#D1)



**Diagram 3. The co-occurrence between content outcomes and process outcomes.**

(The sankey diagram is created by Altas ti version 9.)

Another point in Diagram 3. is the connection between the inclusion of involvement and the creation of plans. Each respondent mentioned that when they make a plan, one of the essential goals is to increase the diversity and number of participants. (Respondent#E1; Respondent#A1; Respondent#D2) To solve the short-staffed situation, Bopiliao Historic Block group found some interns to collect field data for the West City Life Festival. In this process, they invited local cultural workers to teach interns the tools of field investigation. Besides, Bopiliao Historic Block group also interview and contact local general dance/music groups, temples, and owners of traditional industries in person. As Respondent#D1 explained, “ *we exhibit folk culture and the life of people who involved in these folk crafts, so our team interview them.* ” On the other hand, GACC used to market and music performance to attract young people to join Roar Now Bangkah. The work distribution in Roar Now Bangkah is like a private company that GACC will follow their target and plan to match the work position with specific groups. As Respondent#E1 said, “ (...) *We sort out our plan into music performance, market, walking tour, and exhibition. After plan preparation, we start to search for qualified teams. It is no matter that the team should settle in Wanhua or develop neighborhood constantly. We only follow our target and plan.* ” Thus, in the organizer list of Roar Now Bangkah, only Suki Lane is a community organization. Other groups like Fire on Music, Walk in Taiwan, and UID Create

are private companies from outsides of Wanhua. Besides, according to this quotation, we can find that the cooperation and creation of plans in GACC are project-oriented. Compared with West City Life Festival, the inclusion of different kinds of groups, especially CBOs and locals in Roar Now Bangkah is lower.

However, according to other respondents' interviews, Roar Now Bangkah indeed achieved social inclusion among different areas in Wanhua. Based on the past district division in the Japanese period, Today's Wanhua is composed of three parts from the north to the south, Bangkah, Ē-khàm and Galaa. (Figure 21.) Each of them has its own traditional culture and living style, and because of that, residents in different neighborhoods have their own description of cultural identity. (Wonderful Galaa, 2020) To some degree, these differences bring segregation into Wanhua. The residents or community organizations seldom join activities in other neighborhoods. Besides, they do not consider that other neighborhoods' business is also their business. For Wanhua people, Qingshan Festival only belongs to Middle Wanhua. As Respondent#B1 and Respondent#B2 remarked, although they are from Galaa with a different culture and historical context with Bangkah, they are willing to be invited into Bangkah's traditional events. For them, it is a chance to share their own and experience other's culture in Wanhua. For the market organiser, Suki Lan indeed tried to include more Galaa participants, as he said, *"In fact, it is not common to hold events in South Wanhua. If we make North and Middle Wanhua together, we will find we put too much attention on the north. As a result, the matter of South Wanhua is emphasized during our discussion. "* (Respondent#A1)

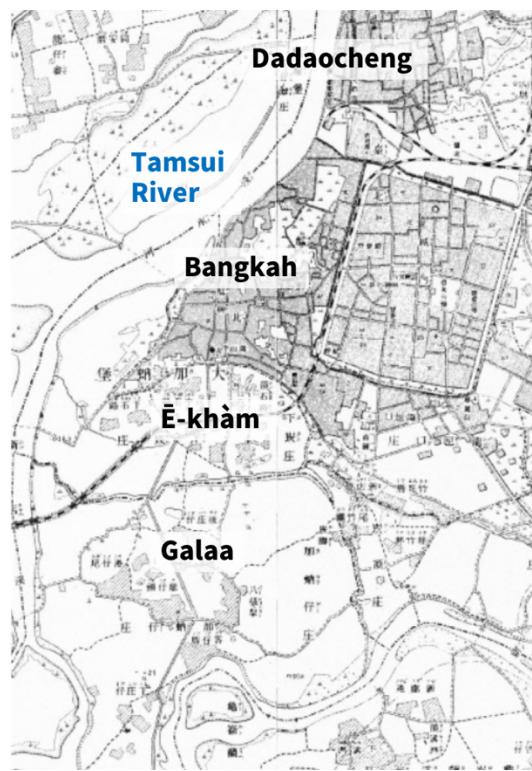


Figure 21. The districts and streets map of Wanhua area in 1904.

(Source: Center for GIS, RCHSS, Academia Sinica. <http://gissrv4.sinica.edu.tw/gis/taipei.aspx> )

During Japanese period, Wanhua was composed of three areas Bangkah, Ē-khàm, and Galaa.

Although social inclusion is to a certain extent shown in Roar Now Bangkah, the frequency of interaction between actors still need to be improved. Home Party Market is the event that most community-led organizations joined during Roar Now Bangkah. During the preparation of the market, there is no workplace created by the operating group for discussion or sharing

information among involved actors in the market. Suki Lane, the operating group of the market, contacts involved groups (community organizations and local business owners) mostly via email. On the other hand, some community organizations have already had Line chatting groups with some involved groups, they often use these chatting groups to contact other community organizations, like the following states,

*If with groups like community organizations and local business owners in South Wanhua, we contact and discuss with each other via Line group. While, with groups in Middle or North Wanhua, we seldom have this kind of contact platform. (Respondent #B4)*

Before Roar Now Bangkah, CBOs had already set up some workplaces for each neighborhood in Wanhua. However, these workplaces or chat rooms are only for specific and short-term plans or events. After that, members seldom connect. (Respondent#B4) Roar Now Bangkah can provide a chance to build up the connection again among these neighborhoods, but it did not. In this event, the involved actors seldom interact during the preparation because there is almost no necessity of collaboration with other involved groups during the market. All involved groups only set up their stalls and sell their stuff. There is no chance to cooperate or discuss with other participants. Besides, respondents from Wanhua Community School and Wonderful Galaa all recognize that they seldom need help from others because they have experience preparing a stall in other events. As for Wonderful Galaa, it is their second time invited by Suki Lane to join Qingshan Festival. Based on previous experience and trust, therefore, they did not have any impressive challenge or conflict this time. Overall, some community organizations in Wanhua tend to share resources and information in their own neighborhoods or familiar organizations. The geographic relations, to some degree, determine the trust and frequency of interaction in Wanhua.

In terms of the involvement of decision-making process, the actors who do not live in Bangkah identify themselves as a guest of Qingshan Festival, not an organizer. In other words, they recognize that they do not have the right and legitimacy to decide anything in this event. (Respondent#B1)

#### **4.4.3 The analysis of cooperation and social outcomes in Roar Now Bangkah**

In this section, the author will analyze the relationship between the indicators in the variables “cooperation of CBOs and public sector” and “social outcomes” in Roar Now Bangkah. Then, the author will present the perceptions from residents towards this cultural event based on the data from two local Facebook groups.

The indicators of creation of plan, self-measurement, and innovation of solutions are highly related to the cultural factors applied to the event. (Diagram 4.) The indicator of culture applied means that if actors use cultural elements in their preparation of a plan. For instance, Suki Lane utilizes a red round table in their market which is usually in a feast of a temple fair, and as Respondent#A1 stated “ *It is hard to see people have feasts in a temple fair. It used to be a tradition in old downtown in Taipei, however, it will soon disappear (...) Hence, we would like to set this red table for everyone to have some food and share their memories in Wanhua.*” And this quotation also presents the combination of innovation and culture in their plan.

All respondents stated that passing down the history and culture to the young generation is one of their objectives to join Roar Now Bangkah. It is a collective target for all involved stakeholders, and when they create and implement their plans, they usually put some cultural

factors in them. For instance, Bopiliao Historic Block group also held workshops and lectures to let visitors experience and learn knowledge from the culture of faith in Wanhua, as this quotation demonstrates:

*We should figure out how to remain the ancient faith and let the young generation accept it. There are many types of young people, and the presentation way of GACC is different from ours. Therefore, the composition of visitors is different. We will attract those who are interested in culture and history, and they want to experience and learn more knowledge here. Because of this purpose, this kind of young people chooses us. (Respondent #D1)*

The above quotation shows the indicators of self-measurement, creation of plan and culture applied. First, TCF clarify their objective that means they understand what their directions and plans are. Then, they explain how they will demonstrate folk culture to their target group. In the end, they distinguish themselves with GACC that shows self-measurement again.

In order to create a unique market during Roar Now Bangkah, Suki Lane tries to find participants who have features related to temples, old streets, local food, or traditional industry to be vender during this event. Besides, in the market, CBOs did not only sell stuff. They combined culture of faith to design some interactive games for visitors to share history and culture in Wanhua with locals or tourists, and as Respondent#C1 said, “ (...) we have the experience to set up a vender in a market. But different from the previous one, we also create a game which is related to a traditional activity “lighting up incense.” Respondent#B2 also stated that “the purpose of Wonderful Galaa to join the market is not to sell stuff but to promote culture and history in Galaa (South Wanhua).”

As for culture innovation, organizers like Suki Lane are all satisfied with their outcomes. However, there are some comments from CBOs towards culture innovation:

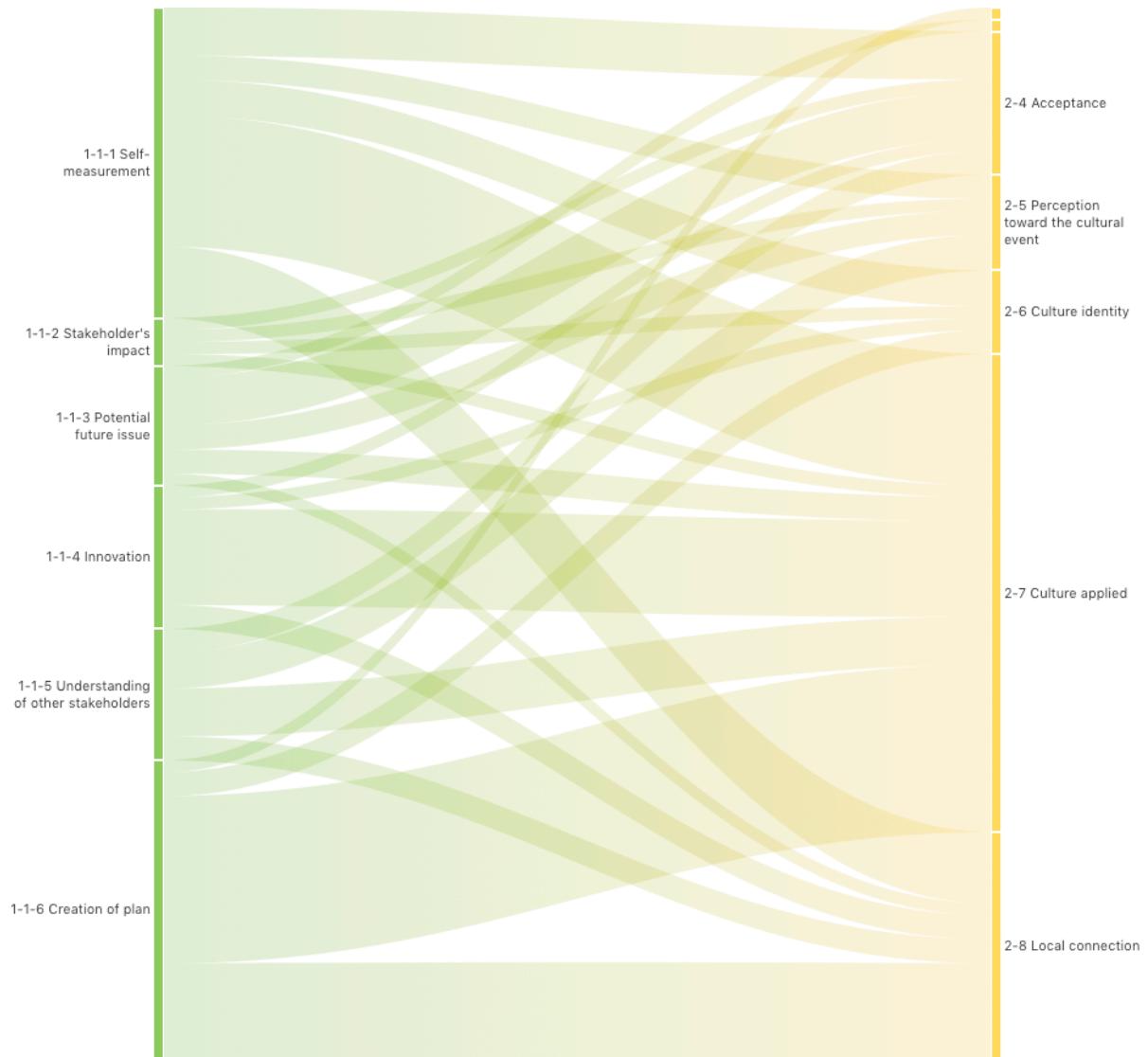
*Everyone accept innovative things, but it is necessary to make these things connect with local culture. For example, Awa Dance is a traditional culture in Tokushima in Japan, and the locals have danced it since they are children (...) However, I did not see they pass down culture and tradition to the next generation. In the market, I chatted with some residents. And we found that children still do not know why performers dress up during the raojing.*  
(Respondent#B1)

*Although they used the name “Tshing San Fest”, it does not mean that people will know the culture and history of Wanhua and Qingshan Festival after participating in the music festival and the market. (Respondent#B3)*

*I hope that more local groups in Wanhua can join and make some changes on Qingshan Festival. More localization and more locals participating can decrease the resistance of locals. We can preserve some interesting traditional elements to put some innovations on them. (Respondent#C1)*

As the above quotations demonstrate, although hosts and organizers would like to pass culture and history to the next generation, their methods are not adequate for locals. In other words, the connection between their plan and locals is too weak. The respondents from CBOs point out this problem and look forward to seeing the improvements in the future.

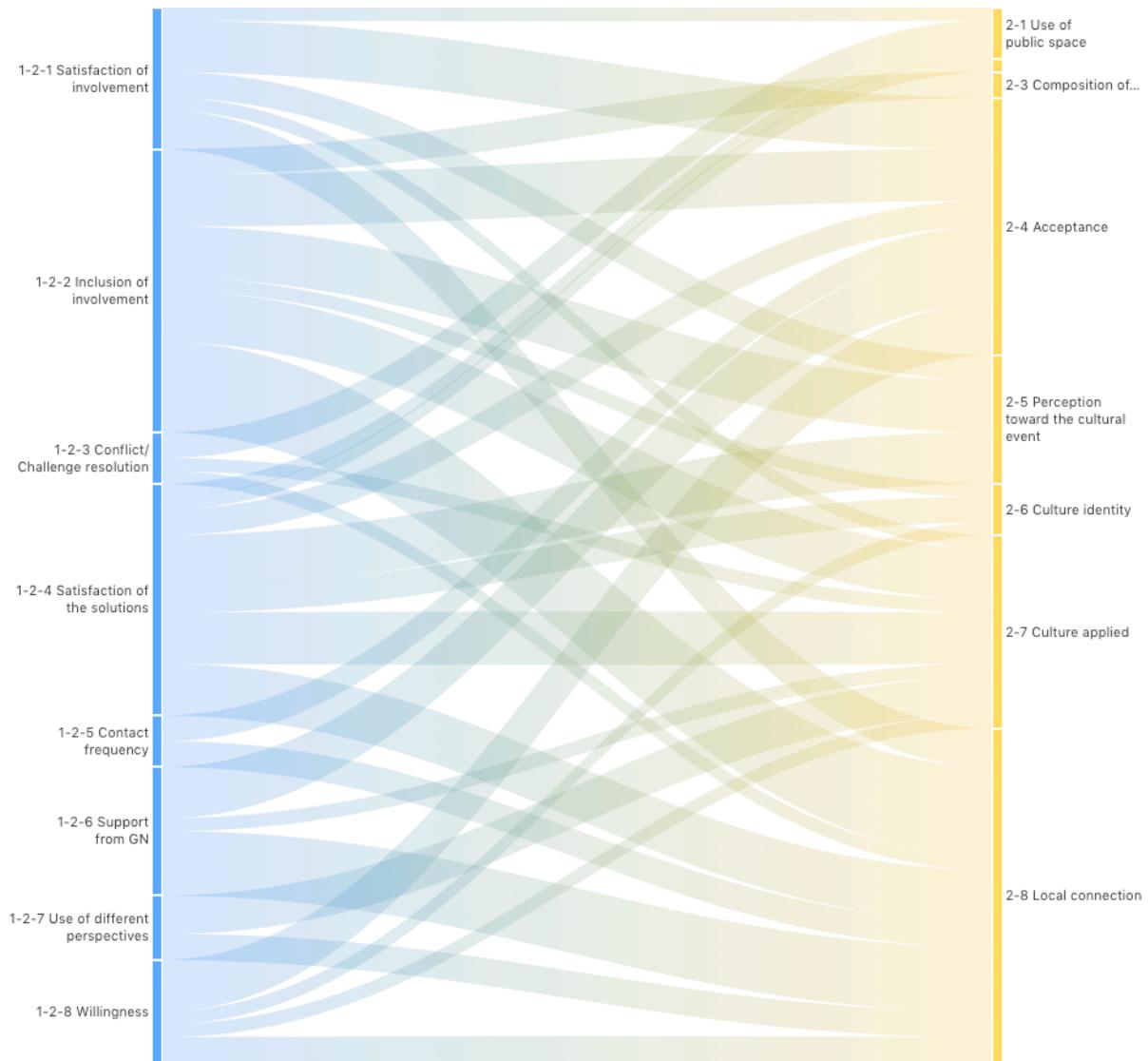
Another interesting phenomenon in interviews is that when some respondents refer to improvement or the creation of this event, they usually share the patterns of Japanese matsuri. In the section of the content outcomes addressed, the Japanese word “matsuri (祭)” is also applied to the name of Tshing San Fest (青山祭). It is common to see Japanese neighborhood regeneration cases in many lectures or projects in Taiwan. The idea of neighborhood regeneration (地方創生) is a governmental policy initially proposed by Shinzo Abe’s cabinet in Japan in 2014, and it aims to solve the population imbalance problem and recover local economic in some towns or villages. (Cabinet Office of Japan National Government, n.d.) Indeed, facing similar population issues and urban problems, Japanese cases are models for neighborhood development research field in Taiwan, such as the research of local art festivals in Japan (P. Y. Chang, 2020) and a comparative study between Japanese and Taiwanese cases of neighborhood regeneration (W. C. Chung, 2020). Moreover, the Executive Yuan of the central government even announce that the year of 2019 is the first year of neighborhood regeneration era. (National Development Council, 2018) Taiwan, which the Japanese government once colonized, has some connections with Japanese culture. Respondent#A1 shared why they want to invite Beigang Mazu to Qingshan Festival, “*Japanese people brought railway culture into Taiwan, and 165 years ago, one of the most important gods in Taiwan took a train to Wanhua. This time, we can see the memories with railway culture is applied to the event*” With experiences of visiting Japanese matsuri, Respondent#A1 admires how people integrate all of the resources and local groups to hold a cultural event in Japan. It can be seen this kind of concept or pattern occurred in Roar Now Bangkah. GACC and Qingshan Temple indeed follow this direction to upgrade the pilgrimage for next year. “*(...) they (Qingshan Temple) truly would like to their traditional festival gradually follow the pattern of elaborate Japanese religious event*” (Respondent #E1)



**Diagram 4. The co-occurrence between content outcomes and social outcomes.**

(The sankey diagram is created by Altas ti version 9.)

As mentioned above, respondents are looking forward to seeing more individuals and groups in Wanhua participate in Roar Now Bangkah or Greeting the King of Qingshan. They persuade a tighter local connection in plans and involvement. As Diagram 4. and 5. show, the indicators of creation of plans and inclusion of involvement is highly related to a local connection. The groups like Bopiliao Historic Block and Suki Lane, which has already put efforts and had a tight connection with some locals, did enough field works in advance. Thus, the whole collaborative process with community organizations is smooth for them. The trust between community organizations and these two groups are higher than with GACC. Because GACC is a new actor in Wanhua, and community organizations seldom interacted with them during Roar Now Bangkah, they trust GACC's profession of promoting an event, however, they still need time to investigate and evaluate their trust toward GACC.



**Diagram 5. The co-occurrence between process outcomes and social outcomes.**

(The sankey diagram is created by Altlas ti version 9.)

Some respondents understand GACC's position, and it is not easy for a group related to the central government to do culture-led regeneration in a neighborhood. As a result, they recommended GACC should cooperate and include some local agencies like Bopilia Historic Block and community organizations into their preparatory team. For example, Suki Lane has lots of positive feedbacks from community organizations and local visitors. Different from music performances only attract young people or tourists, Suki Lane prepared a round table to invite local people to share their stories in Wanhua. Successfully, this activity attracts both young people and elderly residents to listen to and chat at the table.

In addition, all respondents mention that if they have a chance, they hope social-welfare groups in Wanhua can join this event. They believe that one of the characters of culture identity in Wanhua is diversity and inclusion. Therefore, their purpose or hope is to interact more with social-welfare groups and give more opportunities for the locals to share their perspectives and expression of culture, and as the quotations below indicate:

*“When we do interviews with the locals, we tell them we will use art to present their story, and we will respect their life experience and history to protect their expression right of culture.”* (Respondent #D3)

*“Not only us, Qingshan Temple also want to cooperate with social-welfare groups to let them use a new perspective to experience this event.”* (Respondent #E2)

After reviewing the opinions from involved actors in Roar Now Bangkah, to some degree, the collaborative process and outcomes are meet the respondents' anticipation. However, according to the news of Qingshan Festival in 2020, most are negative feedbacks. (Jhong, 2020; Liberty Times Net, 2020; L.Y. Lin, 2020) Mainly, these comments are provided for the Taipei City government and the hosts, GACC and Qingshan Temple. A respondent feels that when facing problems and citizens' anger, the responsibility between GACC and Qingshan Temple is not clear. Noise and firecracker problems during pilgrimage disturbed most residents in Wanhua. (Respondent#C1) Based on the analysis of comments on Facebook groups *I'm Wanhua people* and *I'm Bangkah people*, the keywords “firecracker,” “night pilgrimage,” and “firework” respectively rank at 8, 10, and 12 (Table 6.) This problem also leads to a discussion and conflict between tradition and modern. The following comments show the anger from locals:

*“Your tradition is not my tradition. Bangkah has already transformed from a small business street to an industrial and commercial district. Besides, instead of the local gentry, the participants in temple fairs in Bangkah has become "professional" general dance groups. As time flies, it is necessary to make change and innovation on tradition. However, it does not mean that residents in Wanhua should suffer this kind of innovation for three days every year.”* (Yan, 2020)

*“Preserving local tradition is good. However, if the city government or GACC would be an advisor or co-organizer, they should seek the truth of tradition and turn it back to plain. That will make more positive feedbacks and enhance local features, even more, the festival will be a selling point of local tourism industry.”* (Yi, 2020)

No.	Word	Count	Percentage(%)
1	Qingshan	72	1.89
2	Tradition	59	1.55
3	Wanhua	45	1.18
4	Culture	38	1.00
5	Bangkah	36	0.94
6	Everyone	27	0.71
7	Activity	24	0.71
8	Firecracker	22	0.58
9	Resident	20	0.53
10	Night pilgrimage	20	0.53
11	Local	16	0.43
12	Firework	15	0.40
13	Hope	14	0.38
14	Faith	12	0.33
15	South of Taiwan	12	0.33

Table 7. Word List of comments in 2020 in the Facebook groups of *I'm Bangkah People* and *I'm Wanhua People*.

Measured on Atlas ti version 9. (Source: *I'm Bangkah People*. (n.d.). Facebook. Retrieved 2021 August 20 from <https://www.facebook.com/groups/205604803284742>; *I'm Wanhua People*. (n.d.). Facebook. Retrieved 2021 August 20 from <https://www.facebook.com/groups/wearewanhua> )

According to respondents' feedbacks, they judge that GACC should do some action with Qingshang Temple and local representatives to deal with residents' anger after the event. Also, they comment that GACC should have more connection and interaction with Qingshang Temple and local organizations. As Respondent#C1 stated, "*It seems that GACC and Qingshan Temple shirk their responsibility toward noise problem. GACC said that their activities were only held until 10 p.m., and the firecracker problem was not their business.*" And Respondent#D1 from TCF also mentioned, "*They (GACC) did not make too much horizontal connection with other stakeholders during the preparation. Maybe, because they were too short-handed to do it. (...) GACC should cooperate with local organizations like us to deal with this problem.*"

As above mentioned, it is a lack of contact between GACC and other involved actors for some respondents. The organizational structure of Roar Now Bangkah is hierarchical, and the contact frequency between the involved actors is low that has been already elaborated in the analysis of collaborative process.

All in all, Roar Now Bangkah achieved some social outcomes through their cooperation. First, they applied local history and culture to the activities. During Home Party Market, there was an activity for locals to share their memories in Qingshan Festival in Wanhua. Second, it helps Wanhua to improve social inclusion among the three neighborhoods. However, the involvement of community organizations and locals was not demonstrated during the preparation. According to respondents' and some residents' replies, the interactions between hosts and locals are not frequent. Indeed, in terms of interacting with locals or promoting local issues, local connection is not the priority for Roar Now Bangkah. In Respondent#E2's quotation, "*This event tended towards art and culture, so we did not include the groups which contribute to social-welfare such as community service, homeless issue (...) the topic was about music, art and local business, but not about historical and social issues.*" Therefore, the nature of Roar Now Bangkah or Qingshan Festival perceived by GACC is a cultural and art event in Wanhua, like other art festivals and music festivals in Taiwan. The purpose of them is to attract more visitors via culture-driven strategies. But this notion does not blame GACC but introduces the following limitation and recommendations of public sector when involved in culture-led regeneration within neighborhood scale.

As a role related to public sector, in GACC's perspective, they acknowledge that public sector cannot actively do association with the locals, while the local social network should be built by local institutions. In fact, the inclusive culture-led regeneration contradicts their targets and policies. Therefore, Respondent#E1 suggested the public sector, "*Public sector can be an advisor to supply resources and law consultation.*" GACC's opinion describes a limitation for public sector when involved in culture-led regeneration in a neighborhood. Culture identity or sense of place is what people want to see in their hometown, however, these things are hard to measure in a project. That's why when we see cultural events held by public sector, there usually is a gap between events and local cultural and historical context. The next chapter will give the author's recommendation towards this problem.

# Chapter 5: Conclusions and Recommendations

## 5.1 Conclusions

This thesis investigated Qingshan Festival as one of the cases in the culture-led regeneration in Wanhua to explore the collaborative process between community-based organizations and public sector. The objective is to analyze how the outcomes generated by their cooperation impact inclusiveness in this district.

The author starts with reviewing the theories of network governance and culture-led regeneration to investigate the collaborative process of Qingshan Festival in Wanhua. Then, in Chapter 4, the author first presents outcomes from the content and process in the cooperation between CBOs and public sector and then shows the social outcomes from their collaboration. At the end of this chapter, the integrated analysis presents the relationship between different indicators of two variables. Thus, at the beginning of Chapter 5, the author will answer the four sub-questions demonstrated in Chapter 1. In the end, the answer to the main research question “*in what way do community-based organizations and public sector collaborate in the process of culture-led regeneration in Wanhua? And do these outcomes contributed by their cooperation lead to inclusive culture-led regeneration?*” will be presented based on these sub-questions.

### 5.1.1 The culture-led regeneration in Wanhua

The culture-led regeneration in Wanhua started with a top-down power from the city government in order to increase economic growth in old downtown areas in Taipei. Next, it is regenerated by locals and CBOs, which represent a power from gross roots and citizens. With the fighting experience before, the next generation in Wanhua started to think about how to preserve their culture and history. Meanwhile, the trend of globalization hit Taiwan. Numerous models of cultural creativity industry inspired public sector in Taiwan to “turn culture as a good business.” This phenomenon is in line with Zukin’s (1995, pp. 1–2) perspective that “*With the disappearance of local manufacturing industries and periodic crises in government and finance, culture is more and more the business of cities - the basis of their tourist attractions and their unique, competitive edge.*” The culture-led regeneration is promoted under this background, however, it is failed due to decontextualized cultural appropriation.

As the previous researches (F. Chen, 2003; Y. C. Huang, 2015; Wang, 2012) stated, the culture-led regeneration in Wanhua dominated by the city government is usually to cater to the government’s imagination and tourists’ gaze of a place, but not to locals’ expression for a sense of place. Thus, we see that the locals resist the gangster movie *Bangkah*. This phenomenon verifies what Urry and Larsen (2011, p. 116) have noted “*(...) tourists are constantly folded into a world of texts and images – books, magazines, paintings, postcards, ads, soap operas, movies, video games, music videos and so on – when gazing in and upon places.*” Therefore, the media-mediated tool is good for the government to attract more tourists to one place. The city government provides a place without residents to satisfy tourists’ demands for photographs and entertainment. In discussions of the reasons behind this phenomenon, Yeoh (2005) acknowledges that globalization forces cities to attract investors via culture-driven strategies nowadays. In Taiwan, the culture-led urban regeneration usually focuses on the creation of cultural economy. (Tsai, 2012) However, these concepts finally failed to meet the demands and expectations of the locals.

Public sector did not consult or communicate with the locals, which makes a resistance from local citizens. Indeed, facing more complex social issues, hierarchical-instrumental policymaking cannot satisfy citizens. (van Meerkerk, 2014) The power of resistance shows their anger toward public sector and forces them to rethink how to use and apply these heritages and history after historic heritage preservation. The concept of culture and history preservation remains in the mind of the following generation, and it has been raised again after the Sunflower Movement in 2014. A stream of “*Taiwanization*” spreads among young people, which motivate the young generation to seek their sense of place, culture, and history. (Au, 2017; Y. T. Chang, 2017; Kwan, 2016)

To satisfy these demands, public sector in Taiwan develops various cultural events or artworks which can illustrate Taiwanese culture and history. It seems that they want to develop a Taiwanese image through regenerating culture. There are two major reasons for choosing Wanhua as the basement of culture-led regeneration. First, the past slow urban redevelopment allows Wanhua to keep historical buildings and traditional events. Second, the lively and diverse CBOs are familiar with history, culture, and locals in Wanhua. In the culture-led regeneration process, they can supply a strong social network and knowledge backgrounds in Wanhua. When creating a plan, public sector always needs to consult even cooperate with community-based organizations in Wanhua to connect with locals. In conclusion, the culture-led regeneration in Wanhua experienced a top-down approach, resistance from locals, and now a bottom-up approach which is still adjusted by both public sector and community organizations. As a result, in some culture-led regeneration projects like Roar Now Bangkah, public sector, CBOs and local business owners participate in it together. Moreover, the composition of visitors is more diverse, including tourists, residents, and young people.

According to interview, we can find that CBOs' and public sector's goals or expectations toward culture-led regeneration in Wanhua are similar. They aim to revitalize their own culture and history through innovative methods like music performance and creative market to allow more young people, even international visitors, to know their hometown. With the Taiwanese trend and resistance from locals toward globalization, economic growth is not the only target for public sector to set up plans of culture-led regeneration in Taiwan. The achievement done by the CBOs changed public sector's perspectives.

Overall, the beginning of culture-led regeneration in the context of Wanhua reflects on several previous studies and theories that the cause of it is to get a higher economic position in competition with other global cities. Culture is a tool for the government to revitalize and gentrify a blighted area. However, in some CBOs and locals' perspectives, culture is about their life and memories in their hometown. Therefore, these CBOs make efforts to fight back their right to express their own history and culture. Nowadays, a new network including public sector and CBOs emerges in a culture-led regeneration process. It implies that the government starts to respect residents' opinions towards neighborhood development and returns the right to self-expression of history and culture. In the comparison of the comment made by Vickery (2007, p. 70) towards culture-led regeneration policies that “(...) cultural policy is either marginal, outside the mainstream of heavyweight urban and social policy areas, or is appended to these areas as a supplement” the culture-led regeneration in Wanhua now is actually about how to promote Taiwanese culture through these policies.

### **5.1.2 The collaborative process of CBOs and public sector in the case of Qingshan Festival**

In the cooperation of this case, each actor has different reasons for joining in Qingshan Festival. Still, the collective goal is that all actors hope their culture and history can attract more visitors to Wanhua. This phenomenon is in line with the definition Provan and Kenis (2008) give that network is composed of different groups to achieve their own goal and collective goal. When meeting serious social issues that locals cannot deal with by themselves, it is time to use network governance tools.(van Meerkerk, 2014) For example, in the case of Tshing San Fest, CATMA and Freddy Lim aimed to regenerate traditional temple fair through rock music, however, they failed in the end because of the breakup with Qingshan Temple.

As above stated, network governance is important for peace among each actor. It is found that the participation of a boundary spanner can reduce the tension and chaos in the collaborative process of culture-led regeneration. Boundary spanners are good at connecting different organizations and network governance processes to develop sustainable relationships among actors. (van Meerkerk, 2014) In the case of Qingshan Festival, CATMA, GACC, Suki Lane, and TCF show part of this characteristic when they interact with other actors. For instance, different from Tshing San Fest, GACC includes Qingshan Temple in Roar Now Bangkah to connect old and traditional CBO with new and young CBOs in Wanhua. Suki Lane invited the CBOs and local business owners from different neighborhoods in Wanhua to the market, and it provides a platform for locals to interact with each other.

As for the comparison between the collaboration done by GACC and TCF, they used different strategies to organize events for Qingshan Festival. GACC utilizes a project-oriented tool to set up their goal, make a general project, and search for their ideal groups to plan further details and organize the activities. Their cooperation is like a private company that the organizational structure is hierarchical, and the distribution of tasks is clear. On the other hand, from plan to implement, TCF does these kinds of stuff independently. They actively contact CBOs and local craftspeople, and they cooperate to complete activities such as workshops, walking tour, and lectures. Therefore, TCF put more effort into local connections when cooperating with CBOs and locals.

Building local connections is one of the targets for TCF, this public group has already interacted with CBOs in Wanhua for a long time. This time, they make folk culture as artwork to introduce Qingshan Temple and folk industry to other people. These boundary spanners are still trying to extend the network and the frequency of interaction for the locals and CBOs in Wanhua. It is not simple to be a boundary spanner in an area with complex social issues and groups. Further discussion of the characteristics of a boundary spanner in this case will be presented in the next section.

### **5.1.3 The nature of the collaboration as perceived by CBOs and public sector**

As for the nature of collaboration between CBOs and the public sector, all respondents provide their opinions and recommendations. We can view two different ways of interacting and cooperating with locals and CBOs by GACC and TCF during this collaborative process. Besides, some respondents also mention that boundary spanners can help them build a more stable network in Wanhua.

Chapter 4.2.2 presents the conflict between CBOs in Tshing San Fest, and it shows the problem that if the culture innovation needs to develop, only relying on the cooperation of locals is still not enough. As a result, boundary spanners with various resources and professions is a key role to participate in the governance of the local network. GACC and TFC are the new ones with

less political background for locals in Wanhua provide a platform for old and young community organizations can work together. According to the respondents' comments from CBOs, they feel that these cultural events allow them to extend their network with other groups.

As previous stated, boundary spanners are the key that makes several CBOs and public institutions cooperate together. In this case, GACC is an outside group for Wanhua. And as the profile of respondents described in Ch. 3.1.2, this group is a non-governmental cooperation, but its representative members are mainly from the central government. The double identities (cooperation and public) allow GACC to gain supports and funds from the government and carry on their plans more flexibly than traditional governmental institutions. Moreover, this condition also decreases GACC's political background. First, they are not officially from the government or any political party. Secondly, before Roar Now Bangkah, GACC has already made several cultural events in Taiwan that can show their professions and achievement to let locals easily accept them. As the perception by CBOs towards GACC in the cooperation, GACC is a professional group that helps them promote culture and history in Wanhua.

In conclusion, the nature of the collaboration the involved actors perceives is different depending on their position during this event. In GACC's opinion, neighborhood development and local connection are not their priority, so they recognize cooperation as a work task, while TCF acknowledge themselves as a member of Wanhua. They spend more time connecting and communicating with locals. Last, most respondents in CBOs are still trying to figure out how to cooperate with unfamiliar CBOs and the public sector. In this case, they view themselves as a guest but not a host. In other words, they do not feel that they "indeed" cooperate with someone in the preparation of Roar Now Bangkah.

#### **5.1.4 The perceptions of involved actors towards outcomes achieved by the cooperation**

Tshing San Fest started in 2016 and ended in 2017, it had been alive for only two years. In the beginning, the hosts of Tshing San Fest are Freddy Lim and CATMA, and both of whom have strong Taiwanese consciousness and tend to support DPP which is a different political spectrum from the leader of Qingshan Temple. The outbreak is that CATMA collected funding online in 2017 that the possibility of earning money under Qingshan Festival may upset Qingshan Temple. Next year, the connection between Qingshan Festival and Tshing San Fest has been ended forever. Except for finance and political issues, the anxiety of authenticity preservation is a possible reason for Qingshan Temple to apply trademark for themselves. However, it does not mean that this conflict among CBOs is negative. On the contrary, this conflict motivates the locals to rethink the image of their place and culture. As Zukin (2008) states, authenticity usually is regenerated and consumed by the middle-class in a capitalist society. Thus, "*claiming authenticity can be a means of gaining ownership for any group.*" (Zukin, 2009, p. xiii) The alternative of authenticity interpretation among different groups can ensure that there is no specific group that will take over and monopoly the right of regenerating culture and history of a place.

According to respondents' comments, although the participation of GACC improves the structure of Qingshan Festival and bring culture innovation elements into it, there are some drawbacks needed to be adapted in the future. First, the involvement of locals and community organizations in the decision-making process or reviewing process after the event was missing in this event. As Ch.4 illustrated, both residents and CBOs have many comments towards GACC, the city government, and Qingshan Temple, but there was no meeting or platform to collect their opinions. Only the Department of Civil Affairs of Taipei City Government published a review report which contained responses made by Qingshan Temple and other

departments in the municipality. There are nine plans in this report, and one of them is that Culture Affairs Department will be sent to help Qingshan Temple to hold raojing or other traditional activities next Qingshan festival. (Civil Affairs of Taipei City Government, 2020) The municipality hopes these temple activities can match the standard of tradition and culture, which have been uploaded in the intangible cultural heritage database of Taipei City. Interestingly, the author did not find details about the traditional performance of Qingshan Festival on the website of National Taiwan Cultural Heritage Database. (<https://nchdb.boch.gov.tw/>) Moreover, it is still questioned that how the municipality will be involved in the preparation and decision-making of Qingshan Festival this year (2021). In addition, the missing of CBOs in decision-making process is a block for CBOs to make progress in discussing complex public issues with other CBOs and public sector. I agree with the point addressed by Edelenbos and Klijn (2006) that decision-making involvement encourages stakeholders to activate their resources and absorb more knowledge for finding interesting and suitable solutions. That's why we need more stakeholders involved in decision-making process. It is not only about sharing the right but also helping stakeholders to improve their capacity of problem-solving and board their sights.

Second, the conflict between modern life and traditional culture is raised after this event. More exposure and promotion make Qingshan Festival have more chances to be discussed in public. During the event, there are several discussions and comments in local Facebook groups in Wanhua. Most residents accept the idea of culture preservation, but they still question which kind of culture should be passed down. And with some respondents' comments, some people in Wanhua are looking forward to seeing a temple fair like Japanese matsuri, elegant and peaceful. Moreover, according to the governmental report in the above paragraph, the city government will manage Qingshan Festival this year. In my view, it is a danger that the city government and middle class may claim and take over the right of expressing authenticity from locals. Also, a threat that may cause social exclusion in this district. As Zukin (2008) addresses, the middle-class may control the production and consumption of culture that excludes the working-class and vulnerable groups.

### 5.1.5 The reflection of the research question

In summary, the relation between the independent variables “ *cooperation of CBOs and public sector* ” and the dependent variable “ *social outcomes of culture-led regeneration* ” within the context of culture-led regeneration in Wanhua presents that boundary spanner in network governance can stabilize the relationship among different actors in a complex social issue. They can make the collective objective of all involved actors more concrete and clear and increase the information and resources distribution in the network. In this case, we see the efficiency of the collaborative process increase, however, the interaction between different kinds and levels of actors is not as some respondents imagined before.

As for social inclusion, according to the presentation of process outcomes, the hosts of Roar Now Bangkah indeed would like to invite diverse CBOs to join this event, and the involved CBOs also feel that the inclusion emerges. CBOs from different neighborhoods are all included in this event. However, this inclusion only presents the *geography inclusion*, meaning different identifiable groups defined by geographical borders can participate together. (Flint, 2003) This finding is not what the author predicted initially, which is supposed to be the social inclusion referred to that different economic levels of groups and social-welfare CBOs are included in the collaborative process.

From my point of view, two reasons can explain this situation. First, the collective purpose in network governance should be practicable, therefore, in comparison with social inclusion, the issues related to geography inclusion is less controversial and more feasible in Wanhua. As the problem statement illustrated in Chapter 1, problems of vulnerable groups (the ageing people, homeless, low-income families) are the main issues in Wanhua. Thus, people have stereotype Wanhua, such as poor and old, that sometimes upsets residents. (Y. C. Huang, 2015) These issues are still controversial in Wanhua, even though some CBOs try to use art and cultural activities to introduce these issues or social-welfare groups to residents. After all, the cultural representations of cities are still oriented by tastes and lifestyles of the upper-middle class, and people often accuse the working class or vulnerable groups of making bad reputations for the neighborhood. (Zukin, 2009) This situation also happens in Wanhua, therefore, social inclusion is hard to be a collective purpose for all involved actors in this event. And in terms of the point of network governance, Van Meerkerk's (van Meerkerk, 2014, p. 77) gives an opinion that “*(...) they (governance networks) often have a highly pragmatic and context-bound essence because they emerge as a result of interdependency between relatively autonomous actors around complex issues.*” In other words, the collective purpose should focus on a specific issue which is feasible and related to most actors' objectives. Because the social inclusion issue is too broad to solve in Wanhua, they finally choose geography inclusion to apply it into the plan. Secondly, the nature of Roar Now Bangkah perceived by the hosts is artistic and cultural, not including social issues and neighborhood development. Chapter 4.4.3 has already mentioned that GACC is a project-oriented group, and its limitation with neighborhood affairs does not allow them to connect their events with local social issues.

All in all, to answer the research question, “*in what way do community-based organizations and public sector collaborate in the process of culture-led regeneration in Wanhua? And do these outcomes contributed by their cooperation lead to inclusive culture-led regeneration?*”, the author traces back the development of the culture-led regeneration in Wanhua and explores the case of Qingshan Festival, the main cultural event promoted by the locals and public sector in Wanhua. In Roar Now Bangkah, the main cultural event to celebrate Qingshan Festival, the interactions between CBOs and the public sector are not frequent. Their cooperation is hierarchical that cannot show different perspectives from CBOs and locals in this event. Depending on the outcomes, the creation of plans and actors' involvement indeed achieve inclusion, however, it only reaches geography inclusion which allows people from different neighborhoods can gather and interact together. In the interviews, some respondents said they are willing to invite more social-welfare groups to join their plan if they have opportunities in the future. Thus, these promises can demonstrate that some involved actors are still trying to achieve social inclusion in culture-led regeneration in Wanhua.

## 5.2 Recommendations

After concluding the findings in this case study, the author will provide some academic recommendations for further researchers who are interested in culture-led regeneration and network governance on a neighborhood scale.

This research tries to explain the collaborative process among CBOs and public sector in the context of culture-led regeneration via exploring the case of Qingshan Festival in Wanhua district. Perhaps, because of the covid-19 pandemic, the interviews from different involved actors are not complete. Nevertheless, this research still can be a reference or inspiration for the following researchers who will conduct the topic about culture governance, network governance, and urban regeneration.

In this thesis, the author cannot do interviews with old and traditional CBOs in Wanhua. Most members in these CBOs are senior and not familiar with the tools of online meetings. Thus, they had a low willingness to have an interview with the author during the lockdown. I will recommend the future researchers ask for help from other CBOs. Let locals take the interviewer to meet traditional CBOs that will be quicker to let members from temples trust the interviewer. Also, the interview should be done face-to-face. As for other actors like young CBOs and the public sector in this research are all willing to share their opinions with the author. However, I am not sure that it will be easy to interview governmental officials. Maybe, the interview questions should be adapted from basic to deep to allow governmental officials to share more information. If the first question is too difficult to answer, governmental officials may not be motivated to answer the rest questions.

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# Annex 1: Research Instruments

## 1.1 The interview question

The interview questions are divided into three parts to guide respondents follow the context and answer questions smoothly. As the following three tables present, the questions are in line with the indicators made in Ch. 3.

### 1. How community-based organizations and public sector cooperate to develop culture-led regeneration in Wanhua?

<b>1-1</b>	What are your purposes of participating in Qingshan Festival?
<b>1-2</b>	How do you arrange all different ideas during /after the meeting?
<b>1-3</b>	How do you arrange all different ideas during /after the meeting?
<b>1-4</b>	Is there any platform provided in this event for you to exchange resources or information with other groups?
<b>1-5</b>	Have you been consulted by the host groups during this event? Do you think your groups' opinions are taken into this event?
<b>1-6</b>	Is there any conflict between you or other groups? If yes, how do you solve it?
<b>1-7</b>	How many times do you have groups meetings?
<b>1-8</b>	Who/Which groups do you connect more frequently?
<b>1-9</b>	During preparation, is there any impressive challenge for your team? And how did you solve it?
<b>1-10</b>	What kind of supports did you gain in this network?
<b>1-11</b>	Is there any relevant group excluded from the participative or collaborative process in this event?

### 2. The perceptions of you toward the cooperation

<b>2-1</b>	In the participation of Qingshang Festival, what did your group contribute to this event?
<b>2-2</b>	What should be improved in your group after this event?
<b>2-3</b>	Do you think is there anything should be improved for other groups or process in this preparation?
<b>2-4</b>	Do you think the participation of public sector can develop the inclusive culture-led regeneration in Wanhua?
<b>2-5</b>	Are you satisfied with the cooperation and preparation in this event? Why?
<b>2-6</b>	What level of influence do you recognize yourselves and other groups on decision-making?
<b>2-7</b>	Do you think each groups have equal right to make decision in this cooperation?
<b>2-8</b>	Do you feel open-minded to exchange resources with other groups? Which kind of resources can you supply?
<b>2-9</b>	Do you think the form of this collaborative process can be promoted in Wanhua in the future?
<b>2-10</b>	During the cooperation, do you have good interaction with other groups?
<b>2-11</b>	If there is a chance, will you cooperate with other involved groups in Qingshan Festival?

### 3. The perceptions toward Qingshan Festival and culture-led regeneration in Wanhua

<b>3-1</b>	This time, "Roar Now Bangkah" is the new name for this event. How do you feel about this name in terms of Qingshan Festival?
<b>3-2</b>	Since 2016, Qingshan Festival has attracted more young people. And last year, the city government and GACC were involved in this traditional event. How will you describe the revitalization of Qingshan Festival?
<b>3-3</b>	Bangkah Park is chosen for performance and market last year, and how do you feel about this place? Is there any cultural meaning of Qingshan Festival and Wanhua in this place?
<b>3-4</b>	In your perspective, how to develop culture-led regeneration in Wanhua?

<b>3-5</b>	Do you think Roar Now Bangkah achieve social inclusion in the context of culture-led regeneration in Wanhua? What influence did it make ?
<b>3-6</b>	As a Wanhua local, how will you describe your culture identity, and the meaning of Qingshan Festival towards Wanhua?
<b>3-7</b>	Traditional culture and modern city life is an controversial issue among Wanhua residents. As for the future development of Qingshan Festival, do you have any expectancy?

## Annex 2: Atlas. ti reports

### ATLAS.ti Report

#### Qingshan Festival

#### Quotations

Report created by Yuwen Tung on Nov 12, 2021

##### 8:1 ¶ 8 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

###### Codes:

- 2-5 Perception toward the cultural event

###### Content:

希望明年可以讓尊王在入廟前人山人海，而不是到了入廟，都沒人！也希望明年的爐主、副爐主、跟頭家們，可以把高空煙火的費用！統一讓青山宮來做一些實質的回饋給萬華的在地鄉親！這樣我覺得會更有意義！這樣文化才能紮根！信仰才能延續！香火才會更鼎盛！認同幫我刷愛心

##### 8:2 ¶ 10 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

###### Codes:

- 2-5 Perception toward the cultural event

###### Content:

高空煙火費用轉高額青山宮保證金保證不施放，青山宮收取設壇入關費，給廟方聘請人員蒐證，施放的紅壇保證金沒入捐給青山宮永續再發展，一舉兩得

##### 8:3 ¶ 12 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

###### Codes:

- 2-5 Perception toward the cultural event

###### Content:

明年多一些在地的宮廟出來讚境，爐主陣裡少一些外地的，不要像今年，老人家站半天都還沒等到尊王轎，繞境最重要的是出來巡視，保佑當地的居民，本來就跟外地的宮廟較沒關連，只是為了把場面用的更盛大，如果可以多一些傳統味，我覺得這樣比較好

##### 8:4 ¶ 14 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

###### Codes:

- 2-5 Perception toward the cultural event

###### Content:

爐主不是大老闆就是黑幫角頭當然很多外地兄弟宮廟會來挺

### 〔8:5 ¶ 19 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

外來政策，沒有融合當地人生活...

### 〔8:6 ¶ 20 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

台北市的發展史，是由艋舺奠基的，不幸它也衰退得最快，但歷史痕跡已刻於艋舺，任誰也不能磨平。

### 〔8:7 ¶ 22 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

但外來政策，如隨之而來的青山祭條款能否依然讓青山祭依然如往年那般被受期待和受到矚目？實令人擔憂...

### 〔8:8 ¶ 23 – 24 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

舉例多年前市政府將龍山廣場變成十二號公園，攤販改到捷運地下街營運，然而多數到訪艋舺的人群們習慣在小街道裡面穿梭購物，而不是地下街封閉式空間。如今地下街商家失去在地特色，只剩百元服飾、廉價佛教飾品等各地夜市都有的店家，公園變成遊民聚集地。在地復興，還是高級孤島？

再說到剝皮寮，是近年萬華最大的改變，但是仍有爭議。家住康定路的龍山寺監事吳祚明被問及對剝皮寮改建看法，他說，「那個是古蹟嗎？」

### 〔8:9 ¶ 26 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

艋舺復興需要更多新刺激，但需要用在地人接納的方式，產生新力量。國外經驗說穿了就是動態保存，留住原來的地方文化，盡量是原來的人做原來的事。可以改善，但不是過多的改變，甚至讓人無法想像其未來的樣貌..

### 8:10 ¶ 36 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

每次提到萬華大拜拜大家都喜歡說傳統，問題是，真的有人關心過傳統嗎？尊重過傳統嗎？不要以傳統之名行破壞傳統之事!!!

### 8:11 ¶ 38 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

廟宇活動與時俱進，活動規範制度要完整、遵守活動時間，噪音、垃圾、鞭炮、電音，節制有管理措施，不是留一推環保局人員清運，虛心檢討一句話，隔年又來。

### 8:12 ¶ 40 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

回想起來是美好的回憶，而不是像現在都看到滿地垃圾、小巨蛋等級的電音激進 16 小時不停、鞭炮放的毫無節制的恐怖場景。

### 8:13 ¶ 40 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

我也有小時候的回憶，阿公帶著小孩排領鹹光餅、看七爺八爺

### 8:14 ¶ 42 in C\_Facebook groups.docx

Created: 2021/7/10 by Yuwen Tung, Modified: 2021/7/10 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

反觀青山宮前面的貴陽街，平日假日都無法吸引人潮，最主要是沒有商家和文創產業願意進駐，如果貴陽街有商家進駐再配合華西街美食，青山宮應該會香火更加鼎盛。

### 〔8:15 ¶ 44 in C\_Facebook groups.docx

**Created:** 2021/7/10 by Yuwen Tung, **Modified:** 2021/7/10 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

別再自以為傳統就是像今年一樣啦，日治時期哪來的這種傳統，還是你的傳統才是傳統？

### 〔8:16 ¶ 45 in C\_Facebook groups.docx

**Created:** 2021/7/10 by Yuwen Tung, **Modified:** 2021/7/10 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

南有南的宮廟文化，北有北的文化！不要把南部的電音、沖天炮、鋼管、 噴呐加擴音器(噴呐樂器  
不加擴音已經夠大聲了)這種變相的邊境文化帶進來！

### 〔8:17 ¶ 45 in C\_Facebook groups.docx

**Created:** 2021/7/10 by Yuwen Tung, **Modified:** 2021/7/10 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

希望青山宮可以為未來的宮廟信仰文化立一個正面清心的標桿！而不是 擾民破壞環保！

### 〔8:18 ¶ 47 in C\_Facebook groups.docx

**Created:** 2021/7/10 by Yuwen Tung, **Modified:** 2021/7/10 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

恨不得把整個萬華都改成像信義區那種高樓大廈才叫進步？

### 〔8:19 ¶ 56 in C\_Facebook groups.docx

**Created:** 2021/7/11 by Yuwen Tung, **Modified:** 2021/7/11 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

但放鞭炮到三更半夜、今年甚至到清晨的活動是傳統嗎？日治時期極有代表性的《漢文台灣日日新報》對青山王祭的描述就不是如此。

### 〔8:20 ¶ 58 in C\_Facebook groups.docx

**Created:** 2021/7/11 by Yuwen Tung, **Modified:** 2021/7/11 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

青山王繞境其實分為農曆 10 月 20、21 日的暗訪，與 22 日的正日，「傳統上」暗訪是青山王低調在艋舺各處夜巡，繞境隊伍其實相當簡單，22 日當天才是熱鬧的遶境行程。從《漢文台灣日日新報》可以對證，當時的暗訪，從晚間 6 點到 10 點，正日則從中午 12 點到晚間 6 點。

9:1 ¶ 7 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-6 Creation of plan
- 2-7 Culture applied

**Content:**

們做在地的其實希望做很多不一樣，但是還是以常民生活為出發點，那再加上最近疫情的關係，在商業的受創很大，所以我們有一點想要吸引大家的目光回來看萬華正面的地方，那萬華其實很有趣因為它歷史悠久，全台灣沒有一個地方像萬華一樣，產業密集到這種地步，它從清代港口開始到日治時代，它就是很多人新埔的鄉下集中的交通集散地，所以它的產業種類跟發展是豐富的，那我們這次就是選擇菜市場，因為它跟人的生活最有關係，就是吃的部份

9:2 ¶ 9 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

沒有跟文總有活動跟活動上的串連，但是因為我們剛好在這個地方，又剛好我們以這個主題青山王季來做策展，所以我們在社群上或是一些文宣上面，我們就會提到對方這樣子

9:3 ¶ 10 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

剝:ㄟ，插個話你為甚麼會認為萬華大鬧熱是從文總切入的而不是青山宮本身的遶境活動？

9:4 ¶ 14 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-2-8 Willingness

**Content:**

公部門跟公部門之間本來就是會看場地,那我們那時候的圍牆博物館本來就是鎖定要做這個邊境,所以那時候我們跟文總還會有點,講直接一點就是諜對諜,就是你來看我的場地,然後看中了好多好多的場地,那我跟裡面的人有認識,所以我們私底下還會去套說,那你們的精神是甚麼,你們的目標是甚麼,因為我們很不希望同一個園區然後兩個跟青山宮相關的

### 9:5 ¶ 21 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 1-2-3 Conflict/Challenge resolution

**Content:**

文總承接了文化部這個案子,他們的預算不多,當初他們來看我們這邊場地的時候還不知道預算會這麼少,然後他們鎖定出來預算真的很少沒辦法做那麼多事的時候,它就最後沒有在我們這邊發生,我是指展覽的部分

### 9:6 ¶ 21 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-3 Conflict/Challenge resolution
- 1-2-4 Satisfaction of the solutions
- 2-1 Use of public space

**Content:**

東側是鄉土中心,鄉土中心上面是教育局,後來他們選定共用的空間是在東側,所以文總的展覽在剝皮寮其實有發生是這樣,其實到後來他的範圍縮小了,它比較 focus 在描述宗教來源,神明的部分,那時候是一拍即合,這樣子搭配得很好,又不衝突然後參觀的觀眾又可以了解,

### 9:7 ¶ 21 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 2-1 Use of public space
- 2-6 Culture identity
- 2-7 Culture applied

**Content:**

他去東側展間他看到的是繞境的起源或是神明怎麼來台灣然後是有哪些神蹟然後最後演變目前當代是怎麼樣,那我們講的是除了青山宮之外,我們還有講的是四大公廟然後從拜拜,雕刻這些圍繞者宗教信仰所產生的藝文活動,包含刺繡然後還有那些所謂的八將,軒社藝閣的部分,我們是展覽它文化的部分然後以及參與這些傳統技藝宗教人的生活,所以我們的團隊就去拜訪這些人,我們的主角是這些人以及他們產生出來的技藝,他們這些文化的精隨然後反而公廟的歷史是放在其中一個展間,因為我們還是要去回到說引發這些人的生活,不管是賣茶,雕刻,賣香,其實他們圍繞的精神是甚麼然後是哪些神這樣子,

### 9:8 ¶ 21 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

所以我們那時候跟文總,他們也鬆了一口氣就是說好棒喔,你們做這一塊那我們做這一塊,

### 9:9 ¶ 21 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-2-4 Satisfaction of the solutions
- 1-2-7 Use of different perspectives
- 2-7 Culture applied

**Content:**

因為老實說像宗教信仰這類的題目是一個很大很大的題目,因為就台灣人而言是生活裡面很大的一部份,我心裡面都覺得可惜那時候沒有另外一個團體出來做天主教跟基督教,就是宗教在萬華其實還蠻重要的

### 9:10 ¶ 27 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact
- 1-1-5 Understanding of other stakeholders

**Content:**

青山宮跟剝皮寮這三個不同的角度,那青山宮一直以來就是你剛剛有說過它其實是有一個叫青山宮的委員會,那它就是負責不管是繞境或是在規劃路線,夜巡或是祭典都是委員會在負責,

### 9:11 ¶ 27 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

關於最近幾年越來越多年輕人不知道這個文化或是慢慢讓它流逝,所以在於希望可以讓更多年輕人參與這個活動或是來到萬華可以知道這個祭典的發生所以在這兩年的時候都一直是積極地比較往一些年輕人比較知道的活動形式像是演唱會,市集,那像去年的時候他們就跟文總這個地方做合作,那就像是你應該有看去年他們有辦過演唱會跟舒喜巷合作市集但這部分就是

### 9:12 ¶ 27 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 2-5 Perception toward the cultural event

**Content:**

文總它們,就是文總會交給他們比較擅長的部份,擅長的區塊這樣子,所以他們會切成兩個部分,夜巡還是會有夜巡,還是會有傳統祭典發生,但是文創活動跟推廣活動的部分還是會交給文總,因為他們其實在媒體宣傳上面或是在活動的規劃上面是比較擅長的

9:13 ¶ 27 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan

**Content:**

我們剝皮寮其實就是用更以另一個角度來介紹萬華生活信仰是甚麼或是信仰對於萬華是甚麼然後我們也再延伸到青山宮,青山祭典隊萬華人,他們看青山季的角度是甚麼,

9:14 ¶ 27 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact
- 2-5 Perception toward the cultural event

**Content:**

所以其實是三個不一樣的東西但是都有連結到青山王季這件事,所以我想說,大家可能會混淆同一個主題然後不同的單位,不同的場館,不同的角度去述說,但是其實都是在萬華這個地方發生

9:15 ¶ 31 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

剝皮寮的城溪生活節跟文總的大鬧熱等於是官方對青山宮一個連結,就是公廟自己出來的東西是很純宗教的,它就是人民信仰中很神聖的地位,有它的作用

9:16 ¶ 33 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

直接合作的,這有點像是這真的是官方活動,很多人會搞不清楚,正因為你說它是文總,只不過一般人不知道呈現出來,他們就覺得是青山宮的活動

9:17 ¶ 33 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

剝皮寮這邊真的是用自己的預算,自動自發去共襄盛舉做這個地方的文化

⑩ 9:18 ¶ 42 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 2-5 Perception toward the cultural event

**Content:**

他們有點像為了把這個活動讓更多人知道或者是曝光更大,所以就是會有一些造勢活動或是宣傳行銷的方面去做得很用力

⑪ 9:19 ¶ 46 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 1-2-8 Willingness

**Content:**

我們那時候的確有點擔心被併掉,因為你們場地又寫剝皮寮歷史拮据會以為城溪生活節是他們辦的,

⑫ 9:20 ¶ 46 – 47 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation
- 1-1-6 Creation of plan
- 2-7 Culture applied

**Content:**

承接了比較在地的人去圍繞的這個繞境延伸出來的一些東西是比較扎實的文化探究

劉;像我們展覽之外,其實也有做一些講座,工作坊或者是一些表演藝術的部分,那這些圍繞著在常民信仰生活這件事所以像我們藝術表演,我們就會請藝術家把一些他們眼中的青山王季是甚麼,然後帶著這些他們消化的內容,表演的內容讓民眾可以來體驗,算是民眾可以親身再來剝皮寮這個地方體驗甚麼是青山王季,反而不是他們去用文字理解,而是用身體或是肢體甚至是有點像是沉浸式的表演去理解青山王季跟信仰是甚麼

⑬ 9:21 ¶ 48 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-6 Creation of plan
- 1-2-2 Inclusion of involvement
- 2-7 Culture applied

**Content:**

那我們面相就切的更多元而且它的多元性都是在扣合在地人的生活,怎麼讓來到剝皮寮,看到城溪生活節知道青山季這件事,所以知道萬華的信仰有這麼的多元,那它的包容性跟在地的豐富的文化就是可以透過城溪生活節來了解跟接觸,

### 9:22 ¶ 48 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

那這又再分出城溪生活節為甚麼在剝皮寮跟大鬧熱又有點不同

### 9:23 ¶ 53 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency

**Content:**

我們的溝通的確沒有很密切,

### 9:24 ¶ 55 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-2-3 Conflict/Challenge resolution

**Content:**

因為大部分預算都會拿來做架構或是展品那些東西,然後那時候還替他們擔心,因為也是有認識的人在裡面,還是替他們擔心說光籌備跟討論就要花三個月,製作就兩個月

### 9:25 ¶ 56 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-6 Creation of plan
- 2-7 Culture applied
- 2-8 Local connection

**Content:**

們是長期在這個地方,我們甚至是親自到廟宇去採訪,也有去一些店家,像是這個展覽裡面有一些百年店家像是老香鋪,繡莊或者是佛具店,其實我們做了很長很長的功課然後在內容的地方比較深入,所以說兩個東西不一樣,但都是圍繞著常民信仰生活或是在講青山王季這件事

### 9:26 ¶ 57 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact
- 1-2-3 Conflict/Challenge resolution
- 1-2-4 Satisfaction of the solutions

**Content:**

我覺得我們的團隊處裡的太好,所以沒有衝突

🕒 9:27 ¶ 57 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution
- 1-2-6 Support from GN
- 1-2-8 Willingness

**Content:**

我們直接公開講我們要做甚麼,如果你們要跟我們做一樣的話,我懷疑你的時間來不及而且錢也不夠,我們直接限縮了它辦展覽的範圍,所以我們之後還是有溝通,因為不可能浪費資源去做重複的事情

🕒 9:28 ¶ 57 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-5 Understanding of other stakeholders

**Content:**

他們做的就是宣傳面的而我們做的是文化探究,我們希望把真正的在地的狀況以藝文方式,

🕒 9:29 ¶ 57 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation
- 1-1-6 Creation of plan
- 2-7 Culture applied

**Content:**

我們有美化,不然我們不用規劃展場,我們不用論述,我們是用這種辦法來告訴來看展的觀眾然後他們那邊就是把邊境的歷史脈絡講清楚,

🕒 9:30 ¶ 57 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-2-5 Contact frequency
- 1-2-6 Support from GN
- 1-2-8 Willingness
- 2-4 Acceptance

**Content:**

做了很多的訪談,我們必須去跟人家去讓別人信任我們,我們拜訪很多次,去跟公廟的董事長說明我們的意圖我們才能借到這些展品,因為他們只是講一個歷史脈絡而已,可是這樣子也是很好,就是我們的溝通很順暢,大概互相打聽要做的事發現剛剛好,因為他們是做我們不會去做的這樣子,然後我們也做了他們沒辦法觸及的部分,變成分工合作這樣

### 🕒 9:31 ¶ 61 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-2-5 Contact frequency

**Content:**

沒有橋樑,我覺得文總就是任務編制,因為它的事做完之後,還是主要是對青山宮,他們跟我們之間沒有多大的交集,

### 🕒 9:32 ¶ 61 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-8 Willingness

**Content:**

反而它如果有需要我們甚麼配合是由青山宮,或是青山宮很多事情是文總沒辦法做的,它就會來我們這邊,比如說他們也是在我們這邊發了平安燈,所以它有點像是大家繞着青山宮去配合它的組織,去做共襄盛舉的工作,有些事情文總不能做我們做,可是我們幫忙發燈這件事情你不知道以為我們是苦中作樂,但其實不是,是青山宮的管委會或是邊境的人跟我們講說既然我們邊境經過你們這邊那我可不可以請你們幫忙發個燈,就讓出一個空間然後我們工作人員犧牲加班幫忙發

### 🕒 9:33 ¶ 62 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency
- 1-2-6 Support from GN
- 2-4 Acceptance

**Content:**

我們跟青山宮的連結蠻深的,其實不是跟他們的委員會反而是它們內部的軒社的人

### 🕒 9:34 ¶ 64 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency
- 2-8 Local connection

**Content:**

因為在我們田調那段時間其實是跟他們有非常密切的,真的是搏感情,剛開始並不是說我就是要採訪你而是說我們是要來了解萬華的歷史,為甚麼會有信仰這件事,為甚麼會有青山王季,然後變成越來越信任剝皮寮這個組織,剝皮寮的團隊,那到現在我們還是持續在連絡

### 🕒 9:35 ¶ 64 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 2-8 Local connection

**Content:**

我就簡單說一下,他們有一個軒社叫逸安社,以前逸安社他們的據點就在剝皮寮這個地方的展間裡,其實這是一個歷史的脈絡,那它覺得它跟剝皮寮合作有一個故事的脈絡,所以在青山王季的時候我們也可以利用這個方式去合作

### 🕒 9:36 ¶ 64 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-5 Understanding of other stakeholders

**Content:**

那變得如果它跟文總合作的話,沒有中間故事的連結,反而希望剝皮寮可以把這個故事或者青山王季這件事情宣傳出去

### 🕒 9:37 ¶ 68 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

講直接一點文總就是一個公關公司,它收到這個任務,它規劃很多活動然後執行,然後它跟你有官方上的連結

### 🕒 9:38 ¶ 68 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

可是我們變成真真正正的在地團隊,你有一些小需求你不用公文就來電話就好了

### 🕒 9:39 ¶ 69 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 2-4 Acceptance

**Content:**

剝皮寮不能有任何商業用途,不論是在展覽還是空間等等,甚至是任何的活動也是,所以我們的核心完全是叫做用藝文的方式,用教育的方式去做推廣的時候,你更能容易地去讓這些人信任你然後更願意地讓你去接觸他們

9:40 ¶ 69 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

文總是非常任務性政策面的,它有它的 KPI,有一個非常明確的 KPI 要去達到,這個東西可能也是要去促成這邊的觀光,

9:41 ¶ 69 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

可是在我們剝皮寮這邊,我們也有一些 KPI,但我們著重於我們是一個教育用地,我們在於內容跟藝文方面是我們非常大的核心,所以我們用這件事情去深入到在地

9:42 ¶ 69 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-2-6 Support from GN
- 1-2-8 Willingness
- 2-4 Acceptance
- 2-8 Local connection

**Content:**

所謂的軒社或是大家所想像的角頭也好,其實他們對於我們的警戒心是降低非常多的,所以到後面來說就是他們在合作的時候常常私下問我們可不可以有這樣的串聯,可不可以這樣試試看,甚至是我們特展裡面的展品都是用借的,都是跟每一個軒社每一個老闆去做借的,並不是說可能在這邊還有商業的買賣等等的都沒有,那我們就是展完了這些東西就是會一樣歸還給它們,所以我覺得這是青山宮,文總,剝皮寮很大的不同的一點

9:43 ¶ 73 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-6 Creation of plan

- 1-2-2 Inclusion of involvement
- 1-2-3 Conflict/Challenge resolution
- 1-2-4 Satisfaction of the solutions

**Content:**

稱讚我們團隊,你知道所有的長官級的人看到我們城溪生活節,看到我們宗教的展間就會說史無前例頭一遭,四個公廟擺在一起排排坐,

9:44 ¶ 73 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

其實這就是在策展前我最煩惱的事情,你知道每個人都有各自自己的勢力

9:45 ¶ 75 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

是長幼有序,就是宮廟跟宮廟之間比如說龍山寺一定是最大的,以前古時候的傳統就是這樣子,敬老尊賢,龍山寺站在那邊沒人敢去站在旁邊,

9:46 ¶ 78 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-2 Inclusion of involvement
- 2-7 Culture applied
- 2-8 Local connection

**Content:**

所以我們在採訪的時候就會很用力的介紹我們剝皮寮是用生活這方面或是藝文的角度去切入,我們就是會盡量把這個故事然後希望由他們自己講出來而不是由我們在轉述出來這件事

9:47 ¶ 78 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency
- 2-8 Local connection

**Content:**

以在前期的時候我們真的是三顧茅廬,去一個宮廟可能要去四五遍

9:48 ¶ 78 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-4 Satisfaction of the solutions
- 1-2-7 Use of different perspectives
- 1-2-8 Willingness

**Content:**

,跟他們說好我們會講這個部分,那對於這部分你們有甚麼建議或者是有甚麼不能講的地方,那他們就會覺得說這個團隊是可以信任的,那對於這個宮廟他們希望是可以推廣,他們最希望可以把這個故事推廣出去,把他們的東西告訴民眾,其實這是一個很好的合作方式

🕒 9:49 ¶ 78 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 1-2-3 Conflict/Challenge resolution

**Content:**

溝通方面,因為他們有很階級的組織,他們從上有董事長,更上面還有榮譽委員會,榮譽的董事長這樣子,所以我們要通過這層層的溝通,透過層層的把關才會讓這些展品可以借給我們

🕒 9:50 ¶ 79 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

我覺得我們團隊很真誠,很尊敬不怕麻煩

🕒 9:51 ¶ 79 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-2 Inclusion of involvement
- 1-2-7 Use of different perspectives

**Content:**

他 ppt 都會做然後跟我們董事長報告我們為甚麼人物要這樣設定用甚麼顏色我們完全尊重對方,而且不是去告知你而是問你這樣可以嗎?

🕒 9:52 ¶ 79 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-3 Potential future issue
- 2-4 Acceptance
- 2-5 Perception toward the cultural event

**Content:**

不怕麻煩,那當然我們就是年輕,所以我們很清楚我們就是只為了自己藝文推廣的理想在做事,所以我覺得就會比較容易被信任,但我自己覺得我團隊就是不怕辛苦,我今天都不怕人家會拒絕我,我就是去試,你拒絕了我就換另一種方式去試,就是用這種真誠的態度,這個辛苦我們沒有抱怨,因為我們得到了宮廟的認可觀眾的認可,雙重的認可,還有長官的認可,所以這個展的成就感來自這裡,所以才會覺得做的任何事情是有回報的,那它就變成我們心目中的 KPI

### 🕒 9:53 ¶ 84 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 2-7 Culture applied

**Content:**

故事的傳達或是在展覽的時候有些民眾可能對於歷史有深入的研究,但是它來看展的時候就會有疑問為甚麼你們要這樣寫,為甚麼我印象中做的研究青山季不是長這樣,所以在這部分我們團隊一直想說在介紹或是在故事傳遞的地方讓民眾知道他不只是只介紹這個歷史而是以更生活面或是以他們更知道的方式來傳達,

### 🕒 9:54 ¶ 86 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-2-4 Satisfaction of the solutions

**Content:**

宣傳行銷上面我們可能比較弱一點跟文總相比的話,如果時間能夠再拉長一點的話,我們可能可以再更前期的時間就把這些這些故事

### 🕒 9:55 ¶ 88 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-3 Potential future issue
- 1-2-3 Conflict/Challenge resolution

**Content:**

這全部加起來看到的內容其實最主要的只有三位,就是你目前已經看到兩位主要是籌備裡面內容跟規畫還有另外一位之前的同仁,就只有三位主責這次所有全部的東西,所以就像剛剛提到的,時間內跟人力上面確實會遇到很大的狀況就是說你要怎麼樣在前三個月,因為畢竟我們是辦公部門,有很多行政部門的東西然後同時間要進行這些公廟人員的採訪以及同時你要去準備這些內容活以後活動的連結等等東西確實在時間點上面對於這樣人力的話,其實在過程中確實會有一點點吃緊

### 🕒 9:56 ¶ 88 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 1-1-5 Understanding of other stakeholders

**Content:**

我們在任何宣傳的上面我們絕對不說四大公廟,因為萬華的廟宇太多了大家有各自的立足點,所以我們就會花很多的時間去了解這個部分

🕒 9:57 ¶ 88 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 1-2-1 Satisfaction of involvement
- 1-2-2 Inclusion of involvement
- 1-2-3 Conflict/Challenge resolution
- 1-2-4 Satisfaction of the solutions
- 2-7 Culture applied
- 2-8 Local connection

**Content:**

那這時候我們就想到一個方式就是剝皮寮一直以來都有在做所謂的志工實習燈,那我們就跟這些實習生們一起來合作,我們也邀請我們之前一直有在合作的林立青作家,因為他之前是我們第一屆城溪生活節配合的文編,那我們第二次邀請它是帶者我們實習生跟我們工作人員,大家一起去研究怎樣做內容扎實的採訪跟撰寫,那透過這樣子工作人員然後跟整個實習生大家一起來搭配甚至是大家在短時間內你要怎麼從了解整個架構到你今天已經選定有哪些廟宇你要怎麼去撰寫訪綱等等這些細節,我們都在這短短時間內一起來做琢磨然後當一個成品出來以後我們接者帶者這些實習生直接去做採訪的動作那其實這個東西就回應到剛剛在這個三個人主要的團隊裡面我們要怎樣去融合或是再去連結更多的人加入甚至是透過這個過程中是在做人才的培養,讓他們也有參與感然後甚至也可以透過這個方式去認識怎麼樣會是在地的信仰

🕒 9:58 ¶ 94 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-4 Satisfaction of the solutions

**Content:**

可是就是在這個橫向的聯絡上我覺得他們就會變成比較沒有那麼多時間跟人力來進行

🕒 9:59 ¶ 94 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-2 Stakeholder's impact

**Content:**

當然其實我覺得這個很重要你可以看到我們為甚麼第二屆關於宗教文化這個展我們可以在這麼複雜的狀況下做的那麼好是因為我們做了很多的連結,這連結的功勞來自於日常,我們就蹲點在這裡,我們日常每天的生活就是這樣,所以我們可以跟我們的受訪者或是我們要研究的目標做密切的結合,

### 🕒 9:60 ¶ 94 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-5 Understanding of other stakeholders
- 1-2-2 Inclusion of involvement

**Content:**

我覺得這就是文總沒有的優勢,如果未來還有機會它應該要善用我們優勢

### 🕒 9:61 ¶ 94 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-6 Creation of plan
- 1-2-4 Satisfaction of the solutions
- 2-7 Culture applied

**Content:**

如何把古代的信仰一直延續到現在甚至於讓年輕人接受,那年輕人分很多種,文總它所呈現的那個方式的受眾跟我們的受眾不一樣,因為我們就會去吸引本來對歷史文化有興趣的人然後它需要更多更多的知識,它需要更多的體驗然後它就會選擇我們這邊

### 🕒 9:62 ¶ 94 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-2 Stakeholder's impact
- 1-2-1 Satisfaction of involvement
- 1-2-2 Inclusion of involvement
- 1-2-4 Satisfaction of the solutions
- 1-2-7 Use of different perspectives
- 1-2-8 Willingness

**Content:**

可是如果對這些完全沒有興趣的話可能需要藉由聲光音響刺激,如果說文總要做的話它整個計畫下來,它有這個案子的話它可能要跟我們在地的幾個單位,我可以很驕傲地說剝皮寮應該要放在它屬於的在地的單位之一,它可能原本當作是,也是很安心的發現我們有做這一塊就算,可是明年我們不是做宗教我就不知道他會用什麼樣的角度來跟我們聯繫,但我會如果有甚麼是想要建議它會這樣

### 🕒 9:63 ¶ 98 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

文總他們要面對到的合作的對象比起我們來說比較複雜的更多

9:64 ¶ 98 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

不能不說就是文總他們的人有沒有更深入認識宮廟裡面的人還是等等的,一定都會有,但是宮廟跟角頭之間的關係是複雜,所以會不會在合作的過程中遇到什麼樣的東西,所以當你今天要做一個任務要達成的狀況下,你有任何的比例原則等等的東西,那這些可能要在籌備的過程中經歷過這些東西你才會知道,甚至衍伸出你為了達到目標或是任務完成而不得不調整的面向

9:65 ¶ 98 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-4 Satisfaction of the solutions

**Content:**

我們剝皮寮本身一直有在跟各個宮廟在合作,所以其實我們多多少少會了解或是宮廟跟軒社的人直接來跟我們抱怨,那這些東西都是私下跟你說,那這些東西確實會影響整個團隊跟一個組織單位再做後續活動或者是節慶祭典都會有的連結

9:66 ¶ 103 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 1-2-4 Satisfaction of the solutions
- 1-2-6 Support from GN
- 1-2-7 Use of different perspectives

**Content:**

它可能要借助這些團隊的力量,不只我們,因為變成是說它接觸的每一個人都只能貢獻一點點,因為每個人都有不同的 KPI,它自己要去整合這些東西

9:67 ¶ 105 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-8 Willingness

**Content:**

但這個應該不會是我們要主動去觸及或是計畫的,那他們有主動找我們然後希望我們在這個部分也可以規劃的話就可以談,因為我們現在也還在團期

### 〔9:68 ¶ 105 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-8 Willingness

**Content:**

所以在宣傳上我們一定會幫忙的,一定會共襄盛舉的,所以還是有在宣傳上,對外的宣傳上

### 〔9:69 ¶ 112 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions
- 2-5 Perception toward the cultural event

**Content:**

方向是正確的但是可能表現的方式要在細節一點要再活潑一點,不是這種大鳴大放就好了,它還要顧及在地人的心情或是遊客的需求或者是呈現的方式是不是單一以聲光為主,但是基本上造勢的東西的確不是萬華任何在地的單位可以挺出年度預算來做的,所以我會覺得那樣是好的,但我不知道在地人的想法

### 〔9:70 ¶ 112 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

做行銷出生的所以對我來說沒有甚麼不好

### 〔9:71 ¶ 114 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

青山王季還是青山王季,艋舺大鬧熱還是艋舺大鬧熱,我反而是覺得是兩件事情,因為艋舺青山王季它已經是一個百年的祭典它從以前到現在它一直都是有這個祭典這個夜巡 所以在於萬華大鬧熱進來我反而會覺得它是另外一個層面的推廣

### 〔9:72 ¶ 115 in T\_TCF.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

廟宇的人或是參與的在地人也會說,像是參加遶境也會有所謂的熱鬧陣,就是最大頭陣會有熱鬧陣,那個熱鬧陣它會順應時代的變化而做調整,

### 〔9:73 ¶ 115 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-4 Acceptance

**Content:**

傳統的東西如果你一直遵循最傳統最原始的話是必會有跟現代的鴻溝產生,那你要順應現代的潮流或當代的這件事情的話就一定要有當代的東西融合在裡面

### 〔9:74 ¶ 116 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

對於我們有更深的研究或是更深的了解的話會覺得說其實萬華大鬧熱是一件好事,

### 〔9:75 ¶ 116 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-4 Acceptance
- 2-5 Perception toward the cultural event

**Content:**

在地人可能有不同的看法,可能傳統的人會覺得說很吵,但是這對青山王季又是相反的,其實長輩會覺得說青山王季就是要這麼熱鬧但是現在的年輕人就會覺得說為甚麼要這麼吵,為甚麼要晚上放煙火放鞭炮,可能在報導上看到,所以我覺得這也是蠻有趣的一點就是在我們萬華人在地人在不同的時代對於這個祭典有不同的見解,那其實去年青山王季我們有觀察到這一點

### 〔9:76 ¶ 116 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 1-2-4 Satisfaction of the solutions

**Content:**

在萬華大鬧熱是以不同的世代去做推廣,我覺得這件事也是一件好事

### 〔9:77 ¶ 126 in T\_TCF.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact

**Content:**

我們其實是承接文化局的委託來管理這個地方,所以有很多事情我們沒有決定權,然後我們在有限的條件下來做營運跟空間的規劃,那有限是甚麼,有限是我們不能商業

## ⑩ 10:1 ¶ 41 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

### Codes:

- 2-6 Culture identity

### Content:

其實我們兩次是被邀請去參加,然後我記得,如果我有印象沒錯的話,因為其實,其實像我們剛剛有說到我們是在南萬華,其實也會有很多艋舺那邊的組織邀請我們活動,所以有時候我們活動也會因為一些覺得好像.....應該沒說錯吧,如果有說錯的話,其他人可以幫我們補充,覺得一些好像不符合我們的性質或著是沒辦法凸顯我們是加蚋仔人,所以我們就沒有參加

## ⑩ 10:2 ¶ 46 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

### Codes:

- 1-1-1 Self-measurement
- 1-2-6 Support from GN

### Content:

對青山王繞境這件事我們普遍是很感興趣,然後很想了解的,然後最近一次的青山季是邀請很多加蚋仔的店家跟組織,然後應該是很多在地的朋友引薦,再加上我們對這個青山季一直很感興趣,然後對於主辦單位可以給加蚋仔這麼多的攤位,我們也覺得是一個很棒的曝光的機會,這是我自己的觀察跟感覺

## ⑩ 10:3 ¶ 61 – 64 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

### Codes:

- 1-2-6 Support from GN

### Content:

2017 年也是舒喜巷嗎?

楊:是阿

江:喔喔兩次都是

楊:然後那時候我們就有認識,然後它有問我們要不要去,然後我們就去了

## ⑩ 10:4 ¶ 77 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

### Codes:

- 1-1-5 Understanding of other stakeholders
- 1-2-6 Support from GN

### Content:

這次也是舒喜巷跟我們,我們也是跟舒喜巷去做接洽,就我們這一 part 是舒喜巷負責的,然後,就是也因為我們團隊的一個夥伴,然後他跟舒喜巷的就是負責人聯繫蠻密切的,然後當然他也最愛加蚋仔,他也很想要把加蚋仔這裡的店家跟組織去做傳延,所以他就是,應該也是有大力推廣啦,再加上艋舺自己本身也有一些內部糾葛,對,我們也就獲得很多位置

### 〔10:5 ¶ 82 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

戰後或是日治時期好了,基本上艋舺就是艋舺那邊的事情,加蚋仔就是加蚋仔這邊的事情,那戰後因為有那個統一祭典,就是國民黨的政策,然後導致整個萬華區的拜拜都直接縮在同一天,然後那時候就是,印象中就是,當中好像有人提出說那乾脆整個萬華區都繞一繞好了,所以就是以前那個,那個我忘記甚麼時候,2020,2019 之前,就是那個 10 月 22 那天就是會邊境邊到雙園區這邊,就是分成三天,就是暗訪,第一天,第二天,然後正日,然後暗訪第一天通常是雙園區,然後就會來加蚋仔這邊,然後第二天龍安區,然後第三天正日,頂多擦邊球,就不會深入加蚋仔這邊,

### 〔10:6 ¶ 82 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

但是但是到 2019 之後,他們連第一天的暗訪,也不會很深入到加蚋仔,它頂多到西藏路那一帶,邊邊,或是到雙園街那一帶就邊回去,痾,這要怎麼講,這要看地圖講,反正就是繞加蚋仔的邊界就邊回去了

### 〔10:7 ¶ 90 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-5 Contact frequency

**Content:**

比較像是我們被邀請去某個市集擺攤這樣子的模式,就是它告訴你你的攤位有多大,然後它希望你大概有甚麼樣子的內容,然後其實你要說我們,其實我們不是在賣東西,我們在當天其實主要是在做加蚋仔的推廣這個部分,那他們其實也不會干涉我們太多我們攤位裡面的內容,對,就很像是去參加那種外面的市集那種感覺,就是我攤位給你,然後我給你所需要的,告訴你你會有甚麼裝備,會有甚麼樣的服務,然後剩下的就是你們自己來規劃,大致上就是這樣子

### 〔10:8 ¶ 97 – 101 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-2-3 Conflict/Challenge resolution
- 1-2-4 Satisfaction of the solutions
- 1-2-6 Support from GN

**Content:**

對,至少我們這邊沒有啦

江:而且我自己覺得跟舒喜巷,他們舒喜巷其實好像也對我們蠻好的

T:而且就是舒喜巷也規畫得很妥當,就是它會很清楚地告訴你要去甚麼地方拿甚麼東西,然後東西是要收到哪裡

楊:阿他們很會辦事情啦,真的

江:因為他們自己很有經驗這樣子,所以在合作上我們蠻愉快的這樣子

### 〔10:9 ¶ 120 – 125 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency
- 1-2-6 Support from GN

**Content:**

可是我記得我們收到的是 email ㄟ

楊:對對對,他請我們去報名,然後時間到之後它會寄一封 email 過來,然後有問題再私訊飛霖

江:對對,恩恩你是直接跟飛霖聯繫對不對

楊:對對

江:飛霖就是那個負責人

Y:所以就是只有一個窗口就是跟單位的,不太可能跟別的商圈的夥伴或是其他的組織有這樣的平台這樣子

### 〔10:10 ¶ 129 – 130 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency
- 1-2-6 Support from GN

**Content:**

是自己的南萬華的組織,商圈這些,我們都有連繫那如果是

江:我們會有一些討論

### 〔10:11 ¶ 152 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

江:主要是自己人力安排的問題吧,就是因為它的時間是很長的,所以我們輪班的時間蠻長的,但是因為我們可能,大家都是有自己的工作還是甚麼的,所以是我記得是在人力的安排上需要做協調,那其他跟主辦單位有關,好像沒有其他困難

### 〔10:12 ¶ 155 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-3 Composition of participants

**Content:**

些人是他以前住在這裡,但是後來搬走了,他就參加這個活動,發現有人在講加蚋仔的事情,所以他很好奇,就過來跟我們分享他小時候的經驗

③ **10:13 ¶ 155 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-3 Composition of participants

**Content:**

一部份人是年輕人,他可能對文史或是對這些有興趣,然後逛一逛,然後跟我們來聊天

③ **10:14 ¶ 165 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

楊:像是涼粉,呆呆他們不是都沒有參加?

③ **10:15 ¶ 175 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

本來舒喜巷辦市集持續合作的攤販或店商,他們本來跟萬華沒有甚麼太大的關係,但這次活動它們有來參加

③ **10:16 ¶ 177 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement

**Content:**

我覺得參與是有的,但是我覺得在籌備,可能是整個活動的形塑跟構成上,我覺得這部分就比較少

③ **10:17 ¶ 179 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

我自己的理解是這個活動是文總辦的,那市集這部分是交給舒喜巷,所以我覺得舒喜巷的操作方法,就很像它們以前做其他市集這樣的模式,就是可能因為其他人的推薦或是他們自己的選擇,

③ **10:18 ¶ 179 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

我覺得很大的一部份就是他們本來對於這個活動的定位就不是要廣納大家的意見,他們可能用他們自己的角度去選擇哪些是適合這個市集,

③ **10:19 ¶ 179 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN

**Content:**

我們就是因為有很多萬華的組織然後是一個很熱鬧的祭典,所以我們都是以一個參與者的角度去....感覺像是去湊熱鬧這樣

③ **10:20 ¶ 185 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 2-7 Culture applied

**Content:**

有點像是茶桌的小短講,然後就是會邀請不同的人去講一些關於文化,歷史或是各種東西的小短講活動,然後我也有被邀請去講場關於比較偏加蚋仔的故事跟歷史這樣子

③ **10:21 ¶ 187 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

.擺攤就是一個要給人家看,要懂得去吸引人,然後你要串起一連串動作的活動,然後我覺得我們好像一直面對這件事情沒有一個很明確的邏輯跟核心在做這件事情,每次都是有市集活動來了然後手邊有東西就湊一湊這樣子

③ **10:22 ¶ 192 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

舒喜巷要負責攤位的部份,那畢竟我們就是攤位,它對於攤商的照顧還有提供一些解決問題的協助都蠻好的,

### 〔10:23 ¶ 192 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

演唱會的部份,就是那些團體都是我們自己喜歡的走向,所以我們也蠻喜歡的,

### 〔10:24 ¶ 192 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

平常在艋舺公園活動的人,他們覺得這些被邀請的團體是跟他們有些距離的,比如說,鄭怡農,我會聽到旁邊一些居民或是長輩會覺得沒有共鳴

### 〔10:25 ¶ 194 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions
- 2-7 Culture applied
- 2-8 Local connection

**Content:**

這個活動的名字叫青山季,但我覺得跟青山王遶境也沒有直接的關連,不會說你這個市集走一走,你演唱會聽一聽就會了解整個萬華的文化,大部分的人來就是搭捷運過來,逛完市集,聽完演唱會,就坐捷運走了,然後甚至是青山王宮隊伍在附近的時候跟舞台上就是兩個不同的時空,就是我記得文總有一次五月十三,就是大稻埕大鬧熱那時候也是在城隍廟旁邊辦演唱會,但是就是城隍經過然後舞台上沒什麼任何反應,就覺得很荒謬,名稱是地方文化拜拜,然後但是跟地方文化完全沒有關係,就不只是去年,上一次的青山季也是

### 〔10:26 ¶ 196 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement

**Content:**

我覺得是他們找不到跟它互動的方式,因為不管是我們,年輕人,還是其他人生活都跟它有點距離了,你要怎麼去重新接上然後一方面不是說你有意,而是人家願不願意給你這樣子的互動就是另外一回事了

### 〔10:27 ¶ 197 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

並不是所有的參與者都會覺得他跟這件事是有關連的,而且這一次的場面非常盛大,鞭炮放得很兇,很誇張,我記得在現場很多人就會覺得怎麼放炮會這麼誇張,或是今天參與的人不知道今天發生甚麼事之類的

**10:28 ¶ 201 – 202 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

青山季,應該是一個新的名稱吧,以前是沒有這個名字的  
楊:恩,沒有人這樣講

**10:29 ¶ 211 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

就是說青山季它有點像是一年一度,可是一年一度的活動不應該只是在那段時間做而已,包括所有的一些配套觀光或是平常的城市行銷,可能就我現在來講,青山季已經過了,可是現在一直沒有後續的一些行銷面的,譬如說,青山季有什麼樣的文化,或是說地方上有什麼樣的文化的一些重點,它都沒有再喚醒大家對於這個祭典之後延伸出來的意識,那導致說有些人可能就像去年,大家都不會記得去年發生甚麼事情或者半年內,幾個月還是三個月好了,你不會記的你三個月做了哪些事情,那假設你三個月前參加過青山季,那青山季裡面有甚麼,如果裡面沒有甚麼記憶點的話,其實很難讓別人記得,

**10:30 ¶ 211 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

其實開演唱會的最主要目的就是吸引在地的青年,外地的青年可以瞭解這個文化,可是像剛剛有人講到的,就是說有點像是演唱會就是演唱會,店家就是店家然後邊境是邊境,就是他沒辦法都揉成一起,就是說我就是來聽音樂會的,我就是來逛擺攤的,我看邊境的熱鬧就是看邊境的熱鬧,大家都不知道為甚麼會有這些陣頭來表演,那這些陣頭表演的意義是甚麼,這些年輕人還是不知道,我覺得現在最主要的問題在於說你平常有沒有在經營讓這些年輕人去了解這樣的文化,包括從小時候去開始培養,就是為甚麼你家附近會有青山王公廟,然後為甚麼每年都要辦這樣的活動,那台北市只剩下這個,是最盛大的,那我覺得就是平常就應該要做的東西,不是說在這個月只做這段時間而已,

**10:31 ¶ 211 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 1-2-4 Satisfaction of the solutions
- 2-5 Perception toward the cultural event

**Content:**

也要考量到說在地人認不認同這樣的活動出現,就像剛剛講的,老年人可能會看說為甚麼年輕人在台上唱這些歌,這些歌跟青山王有沒有關係,

10:32 ¶ 211 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation
- 2-4 Acceptance
- 2-6 Culture identity
- 2-7 Culture applied
- 2-8 Local connection

**Content:**

其實大家還是可以接受新的東西,只是新的東西有沒有跟你所要的串連,就像德島阿波舞,其實他們從小開始會跳,它就是在旁邊看,那你耳濡目染之下就會知道說妳為了甚麼而跳,就因為你是德島人,你應該會這些基本的文化,

10:33 ¶ 211 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

就是說我覺得這些就是要從小培養的,可是變成是我們平常看不出來他們有做的行銷面的部份,

10:34 ¶ 211 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 2-5 Perception toward the cultural event
- 2-6 Culture identity

**Content:**

那我們屬於南萬華,其實就像有人剛剛講的,我們最大的目的就是去擺攤,那擺攤最主要的目的就是行銷我們南萬華自己的文化的一些傳統,那其實我們不能說就是很強迫我們就是要參與一些決策或甚麼的,因為畢竟青山王其實是他們的祭典,嚴格來講不算是我們的,那我們只能說就是我們是作客的方式嘗試融入他們,或者是他們來包容我們,或者是來接納我們這裡的文化,當然雖然說萬華地方比較小,大家說為甚麼你還要這樣做分化,其實也沒有,因為小地方也有小地方的文化,我們就是利用這樣的方式,別人願意接納我們,我們就是努力展現自己這樣子

10:35 ¶ 215 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

,因為畢竟青山季本來就不等於遶境,他就是青山季延伸出來的活動,那他的那個位置,我自己覺得它最理想的狀態應該是一個橋樑,我覺得在撤展或是活動計畫上要更把自己放在橋梁這個位置,文總他們有很多資源,我覺得他們有能力去做這件事情,就是透過撤展或是活動企劃,去把文化面的東西跟在地文化的內容去跟這些,譬如說我們這些新的年輕在地力量,在地聲音去把新的萬華或是舊的萬華去把它做個連結,那我覺得真的要執行,我覺得其實也沒有多大的困難,其實在執行面上主要在演唱會的節目的企劃上面可以做更細緻的安排,就是讓他們覺得不是只是參加音樂祭一樣只是讓不同團體上台演出,而是有更多的企劃去跟整個祭典去做呼應,

**10:36 ¶ 215 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation

**Content:**

祭典遶境雖然每年都會一直拖時間,但是他其實是有一個路線,那現在也都有 app ,讓我們知道現在轎子走到哪裡

**10:37 ¶ 215 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

尤其是像今年這麼盛大,各大大神都來了,就像北港媽祖也來了,我覺得可以去做一個很好企劃的包種,既然他就是一個盛大的活動,他可以吸引這麼多本來不認識這些東西的人來,那確實是這一個活動的優勢,那這些人本來不會來那他們現在來了,那當地的人本來他們不會來參加,不會來聽音樂會,不會來逛市集,可是因為他們本來就在這裡,所以他們也就來了

**10:38 ¶ 215 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-7 Culture applied
- 2-8 Local connection

**Content:**

做更多文化面的規劃,我覺得還是有辦法去做一個更好的連結,

**10:39 ¶ 220 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact

**Content:**

它是公部門,它就是類似給予指導的單位,主辦單位通常還是以地方為主,其實文總顧那麼多案子,最重要的還是維護地方一些傳統,那它只要地方能做的話,它通常就是放手讓地方去做,所以它變成只是一個監督的角色,我同意讓你做這些事情,你要怎麼做你必須回報給我這樣子,所以其實文總的用意其實對於地方的影響力沒那麼大,

🕒 10:40 ¶ 220 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact

**Content:**

最主要還是以地方的有力人士或是一些團體它必須要有所作為,就是說它想要怎樣做,那這些影響力才會擴大,那如果地方上沒有自己在做或者是平常沒有在做這些事情,其實多多少少都會有一些削減的影響,

🕒 10:41 ¶ 220 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-2-1 Satisfaction of involvement

**Content:**

我是覺得公部門如果介入當然是好的原因是因為它是有公部門的一些資源進去,那公部門人員的名聲比地方來的大,如果有公部門的支持其實對於整個台灣或是整個台北要了解我們文化的擴散度一定會更廣,單就我們自己在做活動的話,我們能抓到也只是一些地域性的人,就不能是全國性的,文總是以全國性的角度去看的,所以它通常幫你宣傳的部份都是以全國來做宣傳,那就不會以整個萬華或是整個台北角度

🕒 10:42 ¶ 225 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact

**Content:**

青山季來講的話,青山王宮他們自己也會有一些社團,那社團當然也分成很多層面,比如說,播音樂的,一些管樂社的,軒社,廟宇文化管理的人或者是一些周邊的社團,向涼粉之前設立的一些社團之類的,這些人應該也要串起來,但是因為他們的屬性比較複雜,關係比較複雜,

🕒 10:43 ¶ 225 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement

**Content:**

但是公部門介入的好處就是說以它為主導來做這件事情的話,如果底下的社團願意聽老大哥講話,執行起來會比較順利,我覺得文總它除了主導以外,其實如果地方上面真的沒辦法做的話,它也可以肩起類似領導的地位,可是通常文總是不會做這樣的事情,它通常是讓地方的去做

### 10:44 ¶ 232 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

我不太清楚今年他們跟青山宮的合作關係是甚麼,但是我覺得今年文總進來這件事給我的感覺是,他接了一個案子再來發包給別人,

### 10:45 ¶ 232 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

好處就是它把邊境這件事情放到官方認證的位置,

### 10:46 ¶ 232 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-4 Satisfaction of the solutions

**Content:**

但是在實際面上在演唱會跟市集看不到青山宮的位置,所以我會覺得說它把它包裝成萬華大鬧熱,這件事情如果可以在細節上跟在地勢力宮廟去做一個好的連接,我覺得這確實是會是一件好事

### 10:47 ¶ 237 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

不如說原本艋舺這些文化跟大拜拜這件事情,在年輕人這塊是缺席的,不要說外地的年輕人好了,就連在地的年輕人也不太清楚,然後今天終於有一個演唱會或是有一個市集擺攤,這些比較年輕人或是文青的活動,讓大家知道這裡有一個活動,讓大家知道這個事情,我覺得與其說是興起,不如說開始有以面對年輕人為導向的活動出現,但是就是僅限青山祭的部分

### 10:48 ¶ 242 in T\_Wonderful Galaa.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-2 Perception toward public space

**Content:**

萬華區最大的場地就是艋舺公園這一塊,那之前是因為活動沒這麼大,那綠地的部分也就那一塊最接近,所以他們才會辦在那邊,就我的觀察就是這樣子,所以活動要辦在哪裡其實跟青山王.....它也可以辦在貴陽街,只是說法規,因為道路有道路的使用規定,你要在道路上去做市集活動或是演唱會活動,那必須要串很多單位,部會,去簽名蓋章,那當然像去年這麼大的活動以艋舺公園最適合

🕒 10:49 ¶ 243 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-2 Perception toward public space

**Content:**

艋舺公園它自己本身的議題因素在裡面,因為艋舺公園本身就是一個備受討論的空間,就是他以前是怎麼被利用,或是它現在常常被貼標籤就是遊民聚集的地方或是一個沒有被活絡的地方大家不敢接近的地方

🕒 10:50 ¶ 243 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions
- 2-2 Perception toward public space

**Content:**

所以我不知道是不是刻意,但我覺得辦在那裏可能有某一些因素是要重新活絡這個場地的使用或是重新給予這個場地新的功能性,其實之前就有聽說艋舺公園要重新改建,就是之前也有關於艋舺公園新的規劃或是設計的討論,我覺得可能有某些因素是想要重新定位這個地方,但我自己參與來講,其實在艋舺公園,先不論它的地理位置,如果這個活動定位是萬華的話,這個場地是蠻適合的

🕒 10:51 ¶ 243 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-2 Perception toward public space
- 2-3 Composition of participants
- 2-8 Local connection

**Content:**

自己擺攤在那個位置,就是平常那些來下棋的老人常常聚集的地方,所以我們在擺攤的地方確實有很多平常我們不會去接觸的客群像是伯伯,平常在那邊生活的人,他們也會對我們的市集感到好奇,也會去想要來逛

🕒 10:52 ¶ 243 in T\_Wonderful Galaa.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-4 Satisfaction of the solutions

**Content:**

我覺得這可能是一個好的溝通契機,或是他們也會覺得就是如果只有一兩天,可能對他們來講應該或許有打擾但可能他們覺得還算是新鮮,還算是有趣

**10:53 ¶ 251 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

他們當天也是會在那邊走,其實也有另外一邊沒有擺攤的區域,他們就是會聚集在那一塊,就在旁邊,但他們的生活圈就在那邊,所以我覺得他們還是有參與到活動的部分,但我不確定他們對這個活動是怎麼樣的感受

**10:54 ¶ 256 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

我們雖然是萬華人,可是萬華人分地區,就我對青山季來講,其實對它是沒有多大的感情的,就是說我有自己的活動

**10:55 ¶ 256 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions
- 2-6 Culture identity

**Content:**

那現在他們做的最主要是說融合萬華所有在地文化進來,就有點像美國大融爐一樣,我包容你,你包容我這樣,其實青山季只是一個文化包容的媒介,它打一些各式各樣地區的小眾文化,當然包括台北的小眾文化,例如地下音樂,一些平常想不到的團體,塔羅牌或是占卜

**10:56 ¶ 256 in T\_Wonderful Galaa.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 1-2-4 Satisfaction of the solutions

**Content:**

就是讓萬華人,台北人,外縣市的人知道萬華是有活力的,就是說不是只有老一輩的才做邊境或是大拜拜這些事情,其實年輕人也在參與,我們也用不同的方式在參與,像 frady 就是開演唱會,從 2016 年就開始在做演唱會,所以就吸引到它的族群進來,只是說再回到剛剛所問的問題,後面主要應該要想的是怎樣去做結合而已,我覺得其實都 ok, 包容性來講的話,我們也覺得這也是一個很包容的活動

## 11:2 ¶ 40 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

我們對於老城區青年面對在地土地認同的議題上，我們是比較靠攏的。在政治面上來看的話，艋舺在地青年認同，艋舺在地認同，艋舺老城在面對老化乃至於近幾年有所創新上的認同，所以我們選擇參與

## 11:3 ¶ 44 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

市集的這個意象，自 2012 年後，多半給人一種吸引人潮的工具

## 11:4 ¶ 48 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

所以我們的任務是希望人潮能來，那我們理解這是我們的使命。

## 11:5 ¶ 54 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

就經濟層面來說，他們的資源是有限的，他們當時主要是把資源放在演唱會，所以市集的任務是這個狀態下（吸引人潮），我非常清楚舒喜巷在這個位置上，我的角色以及我要達成的效益是什麼

## 11:6 ¶ 26 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

我覺得家族在河岸老城區的這件事情是一個，不管在我們的工作或者生活中佔了重要的一環，因為對我來說我的幾個姑姑都是住在河岸區，所以我的童年幾乎都是在臺北、大稻埕、江子翠、樹林或是永和。而在大稻埕和艋舺的姑姑算是我比較有勢力的姑姑，因為我姑丈家裡的關係，都跟在地的連結比較深。然後文偉在大稻埕跟土林的連結很深，所以從家族的樣貌來看，家族的上一代或是上上一代，或是更早的時代，因為移居，比如說我的家族是從彰化移居到台北，文偉的家族，父親那

邊則是士林的老家族，然後他的媽媽則是大稻埕的老家族，他們算是比較在地，而我們家族則算是移居，所以說有那種時代下家族之間那種，異姓，就是那種不是同樣的姓氏，出外打拼在台北落地生根的那種深厚的情感。所以如果要讓我們能夠去連結“在地”的這個樣貌來看的話，必須是從老家族的這個連結，去知道如何進入一個老城區。比較不會說我是從哪個街道的脈絡而認識，還是有從家族的脈絡而串起的交際圈，像是奶奶、父親那一輩的好朋友。

### 11:7 ¶ 58 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

從 2018~2020 這三年的時間 ( 舒喜巷 ) 有做了一些事情，有被網路上的媒體、新聞所報導。我也去上政論節目，總之有些資訊可以被人查詢到，所以中華文化總會來找我們參與“萬華大鬧熱”。

### 11:8 ¶ 64 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-6 Creation of plan
- 2-8 Local connection

**Content:**

在市集這塊，滿大的任務就是要連結在地，就像我們以前做過的案例，是要挑選全台灣的脈絡進來 ( 市集攤位 )，但這一場是挑選在地的脈絡、老城的脈絡，所以需要花一點時間去認識在地的店家，了解他們近期的產品或是他們的需求，所以一些會議是定期舉辦

### 11:9 ¶ 69 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

我們面對的是文總，我們沒有對其他單位，我們的結構上蠻明確的，直屬單位就是文總

### 11:10 ¶ 75 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-2-3 Conflict/Challenge resolution

**Content:**

沒有，因為他們一定有他們的執行目標，就是要“大鬧熱”，希望能在年底的時候能與萬華當地有在地連結，我覺得認識在地、在地連結這塊，可能還是要讓文總他們自己去思考他們的標的是什麼。

### 11:11 ¶ 75 in T\_Suki Lane.docx

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

但文總的成員對於艋舺在地的關係跟家族連結的關係還是蠻重要的一環，裡頭有些人是萬華當地人，所以在政治面的思維上，他們對於萬華是有些想法

⑩ **11:12 ¶ 75 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

文總的成員對於艋舺在地的關係跟家族連結的關係還是蠻重要的一環，裡頭有些人是萬華當地人，所以在政治面的思維上，他們對於萬華是有些想法，

⑪ **11:13 ¶ 75 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders

**Content:**

但文總的成員對於艋舺在地的關係跟家族連結的關係還是蠻重要的一環，裡頭有些人是萬華當地人，所以在政治面的思維上，他們對於萬華是有些想法，

⑫ **11:14 ¶ 75 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

舒喜巷會希望留下一個 icon，一個讓人印象深刻的體驗，像是裝飾或攤位呈現的樣貌，讓大家覺得這是老城印象中很重要的一場活動。這是我們兩人給我們自己的一個焦慮感，希望這一場會是一個比大稻埕情人節還要好的經典

⑬ **11:15 ¶ 106 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

那比重最高的地區還是以中萬華為主。南萬華的這個部分呢，事實上這個地方大家過往比較少在當地舉辦活動，大家最遠就是跑到糖部那裡，如果北中萬華合為一體的話，那南萬華的狀況好像有點被重北輕南了，所以在市集討論的過程中，南萬華的這個部分也被提及需要被加強

### 11:16 ¶ 108 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-2 Inclusion of involvement
- 2-8 Local connection

**Content:**

在思考企劃與策略上來看，市集上中萬華店家的比例應該要少於南萬華。然後中萬華與北萬華的部分如何透過走讀、展演活動（大鬧熱中）以及我們在市集前就做過的走讀活動，這個不包含在大鬧熱的活動內，但我們承接了這個活動（市集）所以我們自己很難過地做了幾個與在地連結的活動，走入中萬華的店家裡面，能夠讓中萬華與北婉華的一些單位感受到被尊重、照顧的。

### 11:17 ¶ 110 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 2-3 Composition of participants

**Content:**

市集飲食攤的單位幾乎都是來自南萬華，中萬華的部分比較多是市場的，因為市場早上過後就休息了，這樣的話裡面的攤位中午過後就可以來市集準備擺攤。而北萬華則比較多偏文創類型的，但三個地區其實也約略有其他類型的攤位。

### 11:18 ¶ 113 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 2-7 Culture applied

**Content:**

文創的佔比其實比較末端了，所謂賣文創品這件事，依照萬華在地的個性來說的話，這場的主軸還是從飲食類、市場的部分（佔比比較大）

### 11:19 ¶ 117 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 2-7 Culture applied

**Content:**

因為我們常說一場市集要五味雜陳才能看得見人生，從市場味到廟宇周邊的廟味，巷弄裡面有些美食有些人，到巷弄內的職人味，我們覺得這個部分應該要讓它過來。

### 11:20 ¶ 117 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

到了第三次有些修改，因為有些人因故缺席，或是有單位想再加進來，像是被我們忽略到的龍山B2，因為他們就在我們樓下啊！他們應該是有跟我們串連到啊！但最後他們也是有部分的品牌上來擺攤。

⑩ 11:21 ¶ 121 in T\_Suki Lane.docx

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation
- 2-7 Culture applied

**Content:**

小時尚體驗工坊”，他們的人員以前是在大理街那邊工作，像這樣的體驗工坊就是要呈現比較新意一點的樣貌，除了在地店家有的東西外，我們還需要一點包裝。像這樣的“小時尚工坊”最後呈現出的實品，衣服，最後去穿著它們提著燈籠上街。

⑩ 11:22 ¶ 124 in T\_Suki Lane.docx

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 2-3 Composition of participants

**Content:**

比如說跟我們比較親近的一定會來嘛！然後比較不友好的本來就不會過來嘛！我本來就不會去找一個比較“藍”或是有軍政背景的人來，

⑩ 11:23 ¶ 131 in T\_Suki Lane.docx

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan

**Content:**

比如說在討論的過程中，我們會丟給他們一個守則去看，讓他們知道擺攤可能需要什麼觀念，所以他們會收到一份落落長的規定、規則

⑩ 11:24 ¶ 78 in T\_Suki Lane.docx

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan

**Content:**

文總他是中央層級的單位，所以會有點該有的預算，但是我後來才打聽到，原來我們市集在總體大鬧熱的預算內只佔一小塊。

⑩ 11:25 ¶ 84 in T\_Suki Lane.docx

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-2-1 Satisfaction of involvement

**Content:**

不會啦！因為那一小塊對我們來說是很大一塊。至少我們能做到我們想要的目標，也能邀請到我們想邀請的人，這筆預算在我們去年賺不到什麼錢的情況下，又能幫我們留下經典，在年底也給了我們些利潤好過年，所以我們已經很感恩了

③ **11:26 ¶ 131 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 2-3 Composition of participants

**Content:**

但參與市集的人有 80%都是年輕人

③ **11:27 ¶ 131 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 2-3 Composition of participants

**Content:**

中年人等其他族群參與的可能比較多是文化議題上的活動。像中年人，他們是去跑邊境，可能中間經過時會跑去買東西吃

③ **11:28 ¶ 131 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-3 Conflict/Challenge resolution

**Content:**

其實來逛市集的主要族群還是年輕人，所以有些比較傳統的攤位，我們就需要去跟他們溝通，要如何設計包裝，我們（舒喜巷）已經幫大家做好基礎的設計了，但在擺設上，各個攤位要去思考如何去連結我們已經設定的主題以及會面對到的主要客群，所以就門檻來說，其實它還是停留在一個文創市集的概念

③ **11:29 ¶ 131 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-1-6 Creation of plan
- 2-7 Culture applied

**Content:**

主辦單位也就是文總會認為它是一個展演的環境，此外，還是一個可以感受到在地、巷弄、市場、廟宇味道，周邊也有音樂可以聆聽很熱血的地方

### ③ 11:30 ¶ 135 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

我是市集籌辦單位，對於地區的敏感性也比較高，且作為一個有策展經驗、目標導向型的工作室（公司），我很坦白說，他們（文總）其實沒有給我任何壓力，我自己會去尋找自己的標的

### ③ 11:31 ¶ 135 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

因為台北市文化局已經在紅樓做了一個文創市集且立了一個紅壇在那裡，必然在大家的互動過程中，表演活動、市集平台、藝陣等等都會被互相比較，

### ③ 11:32 ¶ 135 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-2-3 Conflict/Challenge resolution

**Content:**

但我是勇於接受挑戰的人，我也不想輸啊！所以我會自動去更新我的內容，我不知道人家會不會也把我們當假想敵，但我們是會啦！我們是敢於在那個工作狀態之下，我會希望自己的內容不會讓大家說話，

### ③ 11:33 ¶ 139 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan

**Content:**

在展演上，比如說我有邀請軒社

### ③ 11:34 ¶ 139 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 2-7 Culture applied

**Content:**

開場時我當然會希望設計一個比較傳統民俗一點，比較藝陣一點的表演

### 11:35 ¶ 139 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 2-7 Culture applied

**Content:**

在台北的無形文化資產裡面，萬華的無形文化資產，比如說主辦青山王繞境的四大/三大軒社，他們其實就會在路上繞了，所以大家就會思考，如果你想要有傳統的，那你應該要找外地的（非萬華）的團體來表演，那外地的也要找有規格、規模的單位，所以我的第一個目標要找靈安社，再來我要找大龍峒金獅團

### 11:36 ¶ 139 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-6 Creation of plan
- 2-6 Culture identity
- 2-8 Local connection

**Content:**

一來是他們是擁有百年以上歷史的團體，二來他們是國家指定的無形文化資產，他們是有經過文化局認證的。所以他們不會因為輩份不夠或非在地性等等的萬華因素，而被萬華人反感，這兩個團體來到萬華，他們自己會知道要怎麼應對，此外他們也是地緣互動關係下，兩個重要的團隊。

### 11:37 ¶ 139 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

靈安社，跟我們這們好的團隊，竟然跑去參加台北市的，我用這樣的字眼就已經表達了我的訝異，我自己本身就是你們祭典委員會的家族之一唉！感覺有點失望，哈哈！

### 11:38 ¶ 143 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

我們邀了這兩個團隊，最後大龍峒金獅團有答應我們的邀約，來我們的市集上表演，這樣有讓我們感到心理平衡了，這局我們算是平手。

### 11:39 ¶ 146 in T\_Suki Lane.docx

Created: 2021/8/21 by Yuwen Tung, Modified: 2021/8/21 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

就文化與地緣上，他們是有政治上的競爭，而在市集品牌上，我們彼此也在爭逐與在地的關係網絡的緊密性

③ **11:40 ¶ 146 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

所以我們（舒喜巷）也是被選擇的，我們要去選別人，別人也要選我們，在這一場裡面我們就是個微妙的角色，我也只能希望我所預計的目標團隊能夠參與進來，基本上我們預計的名單跟實際上有來參與的團隊有九成是相符的

③ **11:41 ¶ 149 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan

**Content:**

因為在設攤裡面，還是需要有幾個別的老城區的內容，要有別的東西能夠在這個市集被看見，你說都只是在地的話，大家都已經逛過了，有些缺乏吸引力（對在地人而言），還是需要有些新的東西，所以有從其他老城區找攤位過來

③ **11:42 ¶ 154 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact
- 2-6 Culture identity

**Content:**

萬華在地的個性比較生猛，你看從這次的疫情裡面，萬華就是直接喊出來、罵出來，這個是在媒體印象上或與萬華人的互動過程中感受比較深刻的，萬華人士必較勇於發聲，很生猛的。

③ **11:43 ¶ 158 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

而萬華本身具備的生猛氣質裡面，他還是有很多的巷弄、廟宇這種古老歷史的氛圍

③ **11:44 ¶ 158 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

在地家族間的關係是正在持續發酵的，還在凝聚著，集結了整個台灣的力量，在去年的遶境完全展現了它如何在全台灣交朋友。

**11:45 ¶ 158 in T\_Suki Lane.docx**

**Created:** 2021/8/21 by Yuwen Tung, **Modified:** 2021/8/21 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

1995 年以後，它的第一大廟會印象就逐年降低，逐漸轉移到萬華這裡。所謂“第一大”的觀念是指在地老城跟全台灣老城，乃至於國際上的連結上，透過神明與移民的信仰在凝聚著、結交著。所以去年的遶境帶來超多人，這是滿讓人感到驚訝

**11:46 ¶ 158 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

我們的危機處理是我認為我自己都處理得乾乾淨淨，也有拍照存證，但隔天使用場地還是有垃圾，然後文總馬上派清潔工，花了兩萬多塊再去公園打掃一次。

**11:47 ¶ 158 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

真正可以看到的是林昶佐的民調，火災發生後的第一時間他站出來道歉，但明明遶境與火災都不是他處理的，但也對，他應該要道歉，也因此他的民調有上升。

**11:48 ¶ 161 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement

**Content:**

我是覺得去年所達到的效益是有超乎預期的，不能說是整體，如果單就市集而言是有超過我的預期的。原來萬華也可以做這樣的事情，其實是蠻難得的一次機會

**11:49 ¶ 161 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

因為我有去參與過京都的祇園祭，也有參加過千葉新勝山的成田祇園祭，整個城鎮都動起來了，他們在面對祭典跟在地寺廟，以及鄰里（町）之間的關係，他們把整體串連起來，比如說公部門負責商圈振興，文化部門負責設計藝陣表演的內容，市集如何在公園街道規劃臨時攤位，還有他們如何整合學校或其他單位參與這個活動、扮演什麼角色。我在去年的萬華大鬧熱上有看到這樣的影子。

**11:50 ¶ 169 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-7 Culture applied

**Content:**

所以鐵路文化連結萬華，我覺也是蠻重要，因為鐵路之於萬華在當代不被認為是一個很重要的地景，但是它（鐵路）在這次的大鬧熱活動裡面，這次的青山王繞境中被凸顯出來。

**11:51 ¶ 169 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 2-7 Culture applied

**Content:**

它不只是因為去年萬華大鬧熱而突然蹦出來的一個活動，它應該是有百年歷史基礎下的光景回溯，我在面對市集上也是有一些文本，想要去瞭解在地可能有哪些歷史，

**11:52 ¶ 174 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 2-7 Culture applied

**Content:**

們還是在某個基礎上加入宗教文化慶典的元素，還有他們（文總 + 城西）也在剝皮寮做了一個展覽，那個展覽就做的非常好，城西生活節就有介紹青山王祭、軒社歷史等等，其實文總在這邊也是有弄一個展覽，但兩個比較起來，論規格與扎實度，是蠻顯而易見的，他們（城西）真的很用心。

**11:53 ¶ 187 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

我覺得有 3.5~4 之間，我們事後有做檢討與評估，還是有些能做改進的地方，我自己是覺得應該要讓來參加這場活動的萬華鄉親們，或是其他客群能夠更加認識萬華，我覺得關於這個部份能做更多的加強

### 11:54 ¶ 192 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution
- 2-1 Use of public space

**Content:**

我們很明確地決定我們絕對要在晚上九點半結束整個活動（包含善後整理），希望舞台能夠完全淨空，十點一定要關燈，我們整個會場的燈在 10 點關，跟他們（遊民）平常的作息並不違背，這個是執行活動時一個非常明確的目標，所以當外面還在邊境的時候我們已經關燈了

### 11:55 ¶ 192 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN

**Content:**

是我們市集單位在開會的時候就提出來的，我們不可以打擾到別人，這是我跟在地的社福團隊、社區組織互動的過程中所學習到的，

### 11:56 ¶ 194 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

今年若是要比去年好，我可能會在社會福利與弱勢關懷的比重上，應該要更加突破，去年是沒有的，去年在思考層面是希望不要有的，很誠實地說這個部分是被排除的。

### 11:57 ¶ 194 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 1-2-2 Inclusion of involvement
- 1-2-3 Conflict/Challenge resolution

**Content:**

青山祭的時候我們有找人生百味，也希望能夠邀請到芒草心，而這次活動在社區組織上有邀請實踐協會，但沒有夢想城鄉，我們是透過使用夢想城鄉的空間進行講座活動而有互動的，是比較沒被包裝在萬華大鬧熱活動內，但我們的資源是有用在不同時間段，等於說提前暖身時，我們是有跟他們合作的，但主題就不是萬華大鬧熱了。

### 〔11:58 ¶ 194 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

這就要分開來看萬華大鬧熱這個品牌畢竟不屬於我們，舒喜巷只是其中的執行單位，所以在面對整題的企劃上時，需要站在整體去看

### 〔11:59 ¶ 198 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 2-2 Perception toward public space
- 2-4 Acceptance

**Content:**

其實在地居民是連艋舺公園都不能接受的！特別是這次疫情又再度成為一個標靶，之前有些走讀會去茶室、酒店，甚至會請媽媽桑去導覽介紹，這樣的活動很受年輕人歡迎，但在地人是完全不能接受的

### 〔11:60 ¶ 198 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-5 Understanding of other stakeholders
- 1-2-4 Satisfaction of the solutions

**Content:**

站在萬華大鬧熱的架構下，我能理解跟認同因為它是一個初創的展演平台，它有太多面向需要關心，特別在面對在地這塊，所以這個因素（社福）被排除了，但在執行前的內容上，我們還是可以為它做些事。或是我們做市集的單位不一定需要用到萬華大鬧熱這個名稱，我們可以從其他角度去與他們互動，我覺得還是可以思考一下。去年的檢討會議中我有把這件事提出來。

### 〔11:61 ¶ 210 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan

**Content:**

我們有提案的能力，我們提供各種菜單讓文總來選，而且可以複選，也許選出 abcd 四項，那我們再從這四個裡面進行搭配，看看會有什麼效果。

### 〔11:62 ¶ 210 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-6 Support from GN
- 1-2-7 Use of different perspectives
- 2-8 Local connection

**Content:**

我們自己是有些調查與理解，從開始進入社區到發生，面對這個工作就花了半年多，但是我們在在地的觀察已有4~5年的時間，不一定是舉辦大型的活動，而是去參與一些在地組織所舉辦的活動，或是我們自己辦理的小活動，例如走讀、講座。跟在地的家族、組織、宮廟，在互動的過程中所瞭解到的輿情。

11:63 ¶ 210 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation
- 1-1-6 Creation of plan
- 1-2-7 Use of different perspectives
- 2-7 Culture applied

**Content:**

像去年在市集內有做了一個活動叫“大辦桌”，以大家來吃辦桌的這個概念，來參與廟會吃流水席，這是過往台北老城區的一個傳統，但這樣的傳統已經快消失了，過去邀請大家吃辦桌過小過年的情景，在艋舺也逐漸看不到了。我們這次做了一個十人內的小講座，讓大家在講談的過程中吃一些在地的美食，帶著大家以互動分享的方式去了解萬華的在地文化

11:64 ¶ 210 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

最後做檢討會時，這個“大辦桌”有被其他人留下深刻的印象，甚至希望今年的內容上可以保留並改進這個小活動。

11:65 ¶ 210 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 2-5 Perception toward the cultural event
- 2-7 Culture applied
- 2-8 Local connection

**Content:**

有一個女生的長輩大概50多歲，她看到大辦桌就坐下來，她是萬華人之後嫁到蘆洲，在與老師互動的過程中吃了麻荖，這讓她想起她的奶奶，她想到小時候在萬華的回憶，在圓桌上聊天的過程中她幾乎要掉淚，我覺得食物能夠讓人串起回憶，而且在這樣的大拜拜活動內，有個像流水席一樣的講座，我覺得這樣有找到對過往時光的眷戀，這就是我們一直在努力的方向，大辦桌這個活動也確實

讓一些人得以回望過去，我並沒有要美化我們的市集，大辦桌的成本並不高，但是在呈現上所表達的精神是我想要的。

### 〔11:66 ¶ 210 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-3 Composition of participants

**Content:**

而我也以為來參加的人都是年輕人，但沒想到幾乎都是年長者，一來是有人覺得年長者看到有椅子就自動坐下來，但我不這麼認為，

### 〔11:67 ¶ 210 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact

**Content:**

我會知道 abcd 搭配的方法可以怎麼呈現

### 〔11:68 ¶ 210 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity
- 2-8 Local connection

**Content:**

我對於艋舺的情感來自於我的姑姑，艋舺與我的關係，以及我想請大家吃清粥小菜，我想跟大家說這個地方曾經是我姑姑擺攤的地方，他以前嫁到萬華林家，在這裡曾經有間歷史悠久的醬菜株式會社，我姑姑也因此學到百種製造醬菜的做法，我母親跟我姑姑情同姊妹，也學習到了一些撇步，之後加入到醬菜工會，所以我覺得這個公園曾經是個市場，裡面的醬菜攤位也跟我有些情感的連結在，這是我的童年回憶，藉由這個活動去回望，也去反省過去怎麼那麼不珍惜長輩們的記憶，那些製作醬菜的方法現在學起來是那麼地困難。

### 〔11:69 ¶ 213 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-7 Use of different perspectives
- 2-7 Culture applied

**Content:**

老師們也以不同角度，提供他們與艋舺間的故事，有些人從職人的角度，有些人從職人的角度，有些人是從老店的角度，有些人是從巷弄的角度

### 〔11:70 ¶ 213 in T\_Suki Lane.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-8 Willingness
- 2-7 Culture applied

**Content:**

尋找老城區的五種味道，第一個是水，如水溝水圳隱藏在道路下的水路，水在哪裡聚落就會在哪裡。第二個是巷弄老街，再來就是廟味，廟旁邊形成商店街讓家族間有連結。第四個是市場味，最後是青春味，這些都找到後就會形成一個回憶的動力，我的市集設計其實是在這個架構下的，我很樂於跟大家分享這樣佈置市集的方法，如果能找到這五種味道，市集自然會有味道出來。

**11:71 ¶ 216 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

但我們又多了這樣的元素在，感覺又跟別人有些不同，我們有花了時間去陪伴在地，去挖掘當地的故事，所以萬華大鬧熱雖然有它本身的架構與目標，但舒喜巷這個品牌在這場活動內的目標應該是去找回萬華過往的青春與眷戀

**11:72 ¶ 251 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-2 Inclusion of involvement
- 2-4 Acceptance

**Content:**

就連我不是一個被認為是艋舺組織的人都可以參與到這個活動，我會希望能成為艋舺的一份子，在互動的過程中我會去思考我是主還是客，但在活動的過程中可以模糊這樣的界線，像是在萬華這些社福組織也不一定都是萬華人，他們本身可能來自外縣市，然後來到艋舺服務，我覺得血緣並不會影響到對艋舺的熱愛

**11:73 ¶ 255 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-4 Satisfaction of the solutions
- 1-2-6 Support from GN
- 2-8 Local connection

**Content:**

我覺得從這個活動中，我有獲得機會與在地人互動，我也願意去支持他們

**11:74 ¶ 258 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

文化認同或所謂文化自主性抬頭的範圍從過去的廣域有慢慢回到小區域，它變得更細緻，人與人的連結好像回到過去農村時代庄頭對庄頭的互動。

⑤ **11:75 ¶ 261 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue

**Content:**

類似萬華大鬧熱這樣的活動，如果一開始沒有那麼政治，是以商圈振興與地方節慶的角度出發，找像舒喜巷這樣飛在地組織去參與，比較不會去捲入地方派系的紛爭

⑤ **11:76 ¶ 223 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-2-6 Support from GN

**Content:**

而且舒喜巷也是因為有文總的邀請才有機會在大鬧熱上出現，要在那個公園裡辦活動要跑許多法規，那個公園基本上是不能辦市集與演唱會，花了很多的力量才爭取到這個機會，以舒喜巷的力量是完全爭取不到的。

⑤ **11:77 ¶ 223 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-5 Understanding of other stakeholders

**Content:**

文總的角色是在大事情上去做協調，而市集是舒喜巷本身的任務與專業

⑤ **11:78 ¶ 223 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency

**Content:**

我們有大概半年的時間都在開會，所以他們也把我們給摸透了

⑤ **11:79 ¶ 223 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-2-8 Willingness

**Content:**

他們（文總）是一間大公司，什麼場合、難搞的人都遇過，我們這種的不算什麼。我是樂於分享的，我寧可寫多一點東西讓我的合作夥伴知道我們的規矩與目標是什麼，

③ **11:80 ¶ 187 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-2 Perception toward public space

**Content:**

萬華（艋舺）公園本身面對社會福利跟弱勢、遊民等等議題

③ **11:81 ¶ 192 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-2 Perception toward public space
- 2-8 Local connection

**Content:**

我們不管怎麼做都不該讓環境變得髒亂甚至打擾到他們的睡眠，這是我所堅持的

③ **11:82 ¶ 226 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-3 Potential future issue
- 1-1-5 Understanding of other stakeholders

**Content:**

對於執行單位來說，他希望所有參與的人都能被照顧到，一起共榮，如果找在地的組織，那就是某個特定的族群，而且容易受到人情壓力，舒喜巷可以解決這件事

③ **11:83 ¶ 226 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-3 Potential future issue

**Content:**

我們也不是那種為了賺錢而把錢留在身上的人，我們是願意去做的，有人如果去質疑我在這場活動上賺多少錢的話，他可以去看現場市集的佈置，軟硬體設施等等，有人如果質疑我靠萬華賺錢，我敢把單子攤出來讓他們看。就萬華的組織脈絡來看，他們很容易用這點來攻擊你，但這次很奇妙的，沒人質疑我。

③ **11:84 ¶ 230 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-4 Acceptance
- 2-6 Culture identity
- 2-8 Local connection

**Content:**

從脈絡上，如果你沒有一個在地的戶籍，你就不會被認同是個在地人，這對萬華人來說是很重要的，就好像我們不把工作設在士林而是大稻埕那邊，主要是因為我們在這裡很迅速地被認為是大稻埕的一份子，所以有沒有在一個老城區與他們一起奮鬥是很重要的

③ **11:85 ¶ 230 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue

**Content:**

如何做到平衡或是有表態性地告訴大家面對在地我們需要做到哪種程度，這些都需要被思考

③ **11:86 ¶ 230 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-8 Willingness
- 2-6 Culture identity

**Content:**

因為艋舺有很多的內容都非常排外，但他們也很團結，如果把我當外來者來看，我認為舒喜巷有自己的形式，我不怕別人來學，如果萬華人有覺得我們有哪些地方是做得好的，有些模式想拿去用，我也覺得沒什麼不好。大家應該要打破工作上或合作上的成見，來去做出你自己的樣貌，

③ **11:87 ¶ 240 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement

**Content:**

所以我們能在鎧會的過程中不斷釐清某些問題，不過與其他執行單位比起來，我們遇到的問題是比較小的。我們在工作過程中會不斷被文總審視，所以執行時都要拍照留證紀錄，但在互動的過程中能感受到文總隊我們的尊重，所以我願意給他們 4 分，確實他們很照顧我們。

③ **11:88 ¶ 246 in T\_Suki Lane.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity
- 2-7 Culture applied

**Content:**

艋舺的人對於艋舺歷史的理解與詮釋是非常在意的

### 〔11:89 ¶ 246 in T\_Suki Lane.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 2-7 Culture applied

**Content:**

萬華在執行上是以史為基礎，不能把原本沒有的講成有的，不管是跟文總還是青山祭的單位，這件事是不斷被提起、被重視的。

### 〔11:90 ¶ 183 in T\_Suki Lane.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 2-4 Acceptance
- 2-5 Perception toward the cultural event

**Content:**

其實在地店家跟其他參與的人都給我們很好的評價，這個活動不只兩天，而是整整 14 天，時間很長但資源夠入是很足夠的。如果有人跟我抱怨的話，我還是會親自跟他們解釋，並想辦法解決。蠻多人給我們的回覆是如果今年還有舉辦的話，還是會過來參加

### 〔12:1 ¶ 3 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

前兩三年在城南地區舉辦“城南有意思”的活動，後來這個模式被萬華的議員與立委看到，覺得萬華也可以以這樣的模式來舉辦活動，有這樣的想法後經過幾次討論，彼此有個共識是這個活動如果搭配萬華某個重要的時間（活動）會帶來比較大的效益

### 〔12:2 ¶ 3 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 2-7 Culture applied

**Content:**

另外也剛好遇到疫情，萬華青山宮的靈安尊王本身就是驅逐瘟疫的神，隨著 2020 年所遇到的狀況，這樣的結合又更好

### 〔12:3 ¶ 3 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 2-7 Culture applied

**Content:**

加上又遇到 165 年，宗教活動逢 5 逢時都是比較重要的，會盛大舉辦，幾個元素結合在一起後便啟動了這個計畫

12:4 ¶ 8 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency
- 1-2-6 Support from GN

**Content:**

有的，我們有與之前籌備青山祭的團隊進行交流，也就是大台北文化協會

12:5 ¶ 12 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

他們的團隊大概是走音樂相關的，那我們這次有在音樂類的活動中邀請他們團隊內部分的成員一同參與籌備。因為他們在舉辦兩年之後就沒再舉辦過青山祭了。

12:6 ¶ 14 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement

**Content:**

去年舉辦時有跟他們部份的成員合作並交換意見，當時的發起人也蠻樂觀其成的，因為當時他們也有別的事情要忙

12:7 ¶ 18 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-6 Creation of plan

**Content:**

把我們原本的計畫進行分類，裡面涵蓋音樂、市集、導覽，與展覽，做好規劃後才去找團隊，所以這些團隊到不一定要找長期耕耘社區，我們是依照計畫來找。比如音樂的部分，火氣過去與文總有多次的合作，他們在創作音樂與獨立音樂上比較擅長，所以我們找他們合作。我們與舒喜巷是第一次合作，過去也看到他們在大稻埕有許多成功的經驗，在討論的過程中也是相談甚歡，覺得這符合我們所想要的，因為他們對於在地歷史甚至台北的歷史發展十分了解，由他們來做市集會比較到

位。再來是島內散步，我們因為城南有意思已經合作多年，他們當然是導覽的不二人選。文總這幾年的活動跟不同的單位合作展覽，當時在討論大鬧熱時，桔禾創意對這有興趣，因為他們有做過台北市水溝蓋的美化，將上面的圖案與台北的歷史結合，他們當時也有做萬華地區的水溝蓋，其實我們是一時之選，但跟他們聊後發現他們也願意做，所以就找了他們

### 〔12:8 ¶ 24 in T\_GACC.docx〕

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 2-6 Culture identity

**Content:**

因為我本身是萬華人，我從小就在西門町長大，綜觀過去，還是會覺得這只有萬華在熱鬧，人家說青山王繞境就是萬華小過年，這好像也真的只有萬華人知道，這幾年我有這樣的角色就有機會，希望能讓更多人走進萬華，萬華不是只有電影中那樣的刻板描述，過去萬華因為是老社區就會有比較負面的印象，我覺得萬華其實有更多有趣的地方，我們可以透過一些方式與活動，看看能不能吸引到人。

### 〔12:9 ¶ 29 in T\_GACC.docx〕

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-2 Inclusion of involvement
- 2-8 Local connection

**Content:**

除了與執行團隊聯繫外，也有與青山宮、區公所、里長做交流，是靠實際拜訪，那個時候台灣的狀況比較好，我們可以直接拜訪。雖然我自己本身不是萬華人，但除了做這個計畫外，我們也有進行田調，有親自走訪萬華的街道

### 〔12:10 ¶ 34 in T\_GACC.docx〕

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

文總只是統籌的單位，下面的四個執行單位會針對子項活動進行聯繫，整個活動的架構還是由文總處理，至於跟地方聯繫的部分，不管是議員還是立委，他們在地方耕耘很久，我們是透過他們的關係與地方組織連結，等於說文總在這之間做聯繫，這邊給我們回饋意見後我們會再轉達給執行單位。如果是場地和活動內容的確認，都會由文總做中介、溝通者的角色，與雙方聯繫。

### 〔12:11 ¶ 36 – 38 in T\_GACC.docx〕

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN

**Content:**

當初是怎麼聯絡到青山宮的？）

00:11:49

Y:是透過民代。

〔12:12 ¶ 41 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

只是意見不同的時候，我們就會幫大家轉化，有時候其實只是語言上或是認知上的不同，這點在萬華大鬧熱裡面算是比較平和的，我們沒有太大的衝突

〔12:13 ¶ 41 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

文總這次來做萬華大鬧熱其實是為了讓更多人知道青山王遶境，基於這個出發點，大家都是為了萬華好，我覺得擬定出發點的基礎上，我們做得還不錯，大家至少溝通很順暢

〔12:14 ¶ 46 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution
- 1-2-6 Support from GN

**Content:**

里長他們想辦活動，萬華大鬧熱的活動時間軸拉長，如果是作地方活動我們都會把時間軸拉長，這時候如果社區中有些發展活動，我們就會把這些活動一並納進來做行銷與宣傳，像是剛剛提到的市政府、區公所、青山宮的青山王遶境，或是萬華大鬧熱，其實他們都是分屬於不同的內容但在同一個時間內發生，文總就覺得說這樣有點可惜，分散大家的行銷無法更有力地宣傳，所以文總都會把這些納進來討論。

〔12:15 ¶ 46 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

里長的活動，畢竟跟社區發展有關，他也是宮裡的委員之一，他也希望有些小活動能由青山宮或里長舉辦。他們的想法就比較傳統，會希望有大量的摸彩、抽獎，以及社區媽媽的舞蹈演出，但他們又期待演出的品質能更好，這時就有衝突產生了，你本身定義活動的屬性是社區發展型，但你又期待你的活動更有質感更有能見度，這時候我們就有協助一些事，我們有找來九天民俗技藝團來表演

### 〔12:16 12:16 ¶ 46 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions
- 2-5 Perception toward the cultural event

**Content:**

這時候大家對活動內容的認知又不一樣了，大家會覺得活動變得很有趣很有質感，但對於非內部的參與人員來說，他們會覺得這只是個只有地方媽媽會參與的社區活動，我們就是想辦法讓活動內容更好更不一樣。

### 〔12:17 12:17 ¶ 54 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency

**Content:**

與其他執行單位及青山宮大概是每個月一次，我們一定會訂出時間，把大家都集合起來（不包含青山宮），青山宮的角色比較特別，我們大概是每兩個月與他們報告我們的進度

### 〔12:18 12:18 ¶ 57 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

其實萬華大鬧熱、青山王祭、青山祭是三個不一樣的東西，青山祭跟萬華大鬧熱有些雷同，都是在青山王祭期間，由民間組織發起的活動

### 〔12:19 12:19 ¶ 57 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-5 Contact frequency

**Content:**

那青山王祭就是青山宮針對遶境所舉辦的活動，在廟前所舉辦的活動都是以廟方為主導，他們會隨時，我們也會主動去問，大概每隔三週就會拜訪他們，會問遶境的路線確定了嗎？紅壇設置的位置確定了嗎？往年他們大概會在九月確定遶境路線與紅壇設置位置，所以到了九月我們就會不斷地去煩他們，希望他們能趕快回覆，頻率上來說，九月後我們與青山宮的連結會比較密切。

### 〔12:20 12:20 ¶ 61 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-8 Willingness
- 2-4 Acceptance
- 2-8 Local connection

**Content:**

第一次算是拜訪，我們與廟方解釋為何要舉辦這個活動，這次拜訪的目標是要取得廟方的理解，我們不是想跟他們搶風頭，讓他們同意我們用萬華大鬧熱的名稱，我們必須要跟他們解釋艋舺青山王祭一直都在，我們不會去掠他之美，萬華大鬧熱有點像啦啦隊，希望讓更多人知道萬華有這個傳統，讓更多人到萬華走走，我們用這樣簡單的方式去跟他們解釋，第一個會議是讓他們接受這個名稱

③ **12:21 ¶ 61 in T\_GACC.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN

**Content:**

其他委員會有不同身份，他可能是里長、地方重要人士等等。像是剛剛提到的里長活動，其實他們也是利用這個機會，看看能不能爭取與文總的合作機會，在青山祭暖身前，讓他們自己的活動有更多曝光率，所以會衍生這些活動，

③ **12:22 ¶ 61 in T\_GACC.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan

**Content:**

在廟方的主旋律下，我們萬華大鬧熱要怎麼去搭配，如何做暖身，如何相輔相成做話題的拉抬以及議題的結合，第二次的重點是與廟方進行重要時間點的確認。第三次是討論技術性的細節，如舉辦的地點、邊境、媽祖參與的規劃，我們要如何炒熱這件事

③ **12:23 ¶ 61 in T\_GACC.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation
- 2-7 Culture applied

**Content:**

甚至也去獲得他們的同意，過去的青山王祭是沒有在畫地圖的，他們只會提供路觀表（單純文字敘述），我們向他們提出這個點子，他們也不用擔心地圖的繪製，這些交給文總來處理。有人會覺得看文字就好了啊！但我們會覺得有一張圖給其他參與的人或是年輕人來看，會方便許多，也能更加瞭解邊境是怎樣的形式。

③ **12:24 ¶ 69 in T\_GACC.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN

**Content:**

L:我們是在宣傳上相互呼應，兩邊互相分享留言這樣。

〔12:25 ¶ 73 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

針對邊境所造成的噪音、鞭炮，跟後續新聞的報導，我們文總其實是有在規定範圍內，甚至是沒有放到任何一個鞭炮，剛好共同主辦是青山宮，所以輿論的矛頭會指向文總

〔12:26 ¶ 73 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

最大的挑戰其實是活動場地的選擇，有空間上的限制，還有邊境時間難以掌握，因為他們是步行的，在現場有很多人會問我們邊境走到哪裡了，還好青山宮有裝一個 gps 的系統，我們在邊境、科儀時間的掌握度沒有那麼高。

〔12:27 ¶ 73 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

活動過程中，場地協調是一個大問題，我們會什麼會選擇艋舺公園，有個原因是因為萬華在空間上的限制，它其實街廓狹小，附近最大的腹地就是艋舺公園，這裡地理位置好，但屬於台北市政府管轄，上面也有非常多人使用，像是無家者，我自己個人是覺得這算是個蠻大的挑戰，畢竟這裡不是一個常辦理大型活動的場地。

〔12:28 ¶ 77 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN

**Content:**

有，民意代表其實從中扮演了重要的協調角色，尤其是對公部們的接洽，艋舺公園的管理者是台北市政府，但不是只有單一局處在管理，它橫跨了公園處、大地處、文化局，以及區公所。透過民意代表與他們接觸並開了協調會後，後續的執行就變得蠻順利的

〔12:29 ¶ 81 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN
- 2-8 Local connection

**Content:**

所以另外的一半就要找民間企業贊助，這次我們試著從地方的企業上找尋補助，像是第一銀行，他們有個分行就在康定路與貴陽街口，它是一間非常有歷史的銀行

12:30 ¶ 81 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN

**Content:**

一半會從公部門來支援，其中包含中央以及地方單位，像是台北市政府的局處，我們會從他們每年所列的補助項目，去找尋在這次活動中可以符合的類別，等於說是用湊的，金額不定，可能有的只有五萬、十萬，中央部會可能有百萬

12:31 ¶ 81 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation
- 1-2-6 Support from GN
- 2-7 Culture applied

**Content:**

有少部分是國營企業，例如中油有個加油站在萬華，還有台酒，我們與他們提了一個概念，希望能夠針對在地慶典設計一款特殊包裝的啤酒，他們也覺得不錯，後來加上全家便利商店的加入，也在宣傳上創造了些話題。

12:32 ¶ 84 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

第一個是希望台灣在地、本土文化能讓更多人看到，第二是希望串接台灣的設計力、創造力，或是音樂、藝術等等各方面，年輕一代的力量，讓他們可以與在地文化做結合，最後是希望讓世界看見台灣。透過這些要素就構成文總歷年的工作計畫

12:33 ¶ 84 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 2-8 Local connection

**Content:**

我們其實不太能做深耕的事情，因為我們的會長會換，所有文總的團隊會有一個認知是我們不會永遠待在某個地區，但我們會把握時機、階段，去思考如何在這個氛圍以及時代下能做些什麼。回到活動本身，關於在地的發展，我覺得我們文總可以做出一個 model，我們不敢說我們能做完全台灣所有跟在地連結有關的活動，但或許我們可以透過城南有意思、萬華大鬧熱等活動，把這樣的模式複製到其他地方，並在當地創造更多可能。

### 12:34 ¶ 89 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-8 Willingness

**Content:**

當然，這個沒有專利啊！像我們之前與霞海城隍廟合作大稻埕的活動，大稻埕算是成熟很多，舒喜巷等很多團隊都有在做，但是我們也不會說這是文總的東西，你們不能複製，我們很歡迎，不只是活動，其他製作的影像、宣傳台灣的動畫，只要是公部門或是民間團體，不做商業使用的話，我們都是盡量授權。

### 12:35 ¶ 96 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-2 Inclusion of involvement

**Content:**

關於萬華大鬧熱的命名，我們也有做許多討論，原本其實是要叫艋舺大鬧熱，但萬華人說艋舺是指中萬華，像在南萬華的加蚋子就不屬於艋舺的範圍內，所以他們就會覺得這個名字把他們給排除在外，所以選名上就用“萬華大鬧熱”

### 12:36 ¶ 96 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN
- 1-2-8 Willingness

**Content:**

南萬華的組織，像是做成衣批發的商圈就希望與我們合作，我自己對這個發展是蠻開放的，如果大家接下來都有興趣參與的話，我們都很歡迎。

### 12:37 ¶ 100 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-4 Satisfaction of the solutions
- 1-2-8 Willingness
- 2-4 Acceptance

**Content:**

但青山王繞境還是比較傳統，還是社區型的，他們其實有想改變這個現狀，不再只有自己人參與，他們想要有更多的民眾以及觀光客參與，這方面他們的接受度蠻高的

〔12:38 ¶ 103 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

望透過觀光能夠讓這些團隊被看到

〔12:39 ¶ 105 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-2 Inclusion of involvement

**Content:**

社福社團都蠻熟悉的，我們這次的活動比較偏藝文類，以這次的活動定為我們沒有納入這些團隊的原因是因為他們是比較在做社區的服務以及在地居民、無家者的聯繫，未來如果有機會會開放，但這次也是以音樂、藝術，以及在地產業為主，而不是探討人文歷史的議題，如果未來有機會，自己也是私心也希望他們也能參加。

〔12:40 ¶ 109 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-4 Satisfaction of the solutions

**Content:**

遶境地圖畫出來真的滿了不起的，其實這張地圖在製作的過程中滿痛苦的，其實他們的路觀表只是一份文字檔，像是哪條路幾巷，他們描述的也很快，對於非萬華人來說聽得很痛苦。後來我們把這張圖精簡了一下並加入一些特色，我們前前後後跟設計師調整滿久的，而且從製作到印出不到十幾天，設計師其實很快速確認好路線後就開始製作，設計師也不是萬華人，我們當時也是開著google，好幾個人一起對路線是否正確。希望也能把一些在地的東西放進圖裡面，有些萬華人也給我們諫言，告訴我們有些小圖不是很精準，我們當時確實沒有太多時間去校正，所以我們虛心接受這些指教。我們之後有把地圖輸出成海報貼在剝皮寮，也發現有很多民眾會去仔細看這份地圖，是滿開心的

〔12:41 ¶ 111 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-2-4 Satisfaction of the solutions

- 2-4 Acceptance
- 2-6 Culture identity

**Content:**

透過這個活動讓來到萬華的人的年齡層下降，會來萬華的人大概都是老一輩的人要來參拜，年輕比較不會走進萬華，大多只到西門町，兩三天的活動可以看到很多年輕面孔，有些人是第一次來，他們也分享說以前不敢來萬華，因為覺得這裡有街友，或是說不知道廟會活動會不會有人打架，我覺得我們讓年輕一輩走進來，讓他們知道萬華不是他們所想像的那個樣子

12:42 ¶ 111 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation
- 1-2-4 Satisfaction of the solutions
- 1-2-6 Support from GN
- 2-8 Local connection

**Content:**

其實萬華本來就有許多傳統組織，他們也不會主動去參與這些新創團隊，而萬華大鬧熱透過活動平台把這些人串起來，他們之後到底會結盟，還是自己創了一個新的活動，這我不清楚，但我覺得文總在辦在地的活動時，其實當地已經有很多很好的活動或是特色，我把它們比喻成珍珠，文總就當繩子，幫忙把珍珠串起來成為項鍊。所以文總在這方面的貢獻，總結來說：1.讓年輕一代近來萬華  
2.讓年輕一代的創業可以串連，能更有能見度，也幫助他們每年至少有個目標可以實踐。

12:43 ¶ 116 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-2 Stakeholder's impact
- 1-1-5 Understanding of other stakeholders
- 1-2-2 Inclusion of involvement
- 2-7 Culture applied

**Content:**

我會覺得公務單位比較是輔助角色，我覺得他們還是不太能去做（執行、設計活動）他們還是需要由民間串連，因為公部門進來，他們會有他們的目標與限制，發展包容性文化再生這件事對他們的某些政策是矛盾的，

12:44 ¶ 116 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 1-1-5 Understanding of other stakeholders
- 1-2-4 Satisfaction of the solutions

**Content:**

地方是有種優雅的協調性一起在那邊共生，我不認為公部門能夠主導，他們能成為一個協辦的角色，包含資源、法規諮詢的提供，由他們主導的話，味道就變了

〔12:45 ¶ 119 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity
- 2-8 Local connection

**Content:**

因為萬華有很多的事是由民間團隊的組成與發起，這些是去影響萬華的文化再生，以及包容性、多元性

〔12:46 ¶ 119 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Content:**

在政府的角色來講，他們應該要給予更多的協助，如果他們以支持民間團隊的角度切入，他們的能量會更大

〔12:47 ¶ 119 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact

**Content:**

在政府的角色來講，他們應該要給予更多的協助，如果他們以支持民間團隊的角度切入，他們的能量會更大。

〔12:48 ¶ 122 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact

**Content:**

團隊影響力：4.5，文總是主責

〔12:49 ¶ 123 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact

**Content:**

參與決策的權力：3.5

〔12:50 ¶ 124 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-8 Willingness

**Content:**

Cooperation of Community-based Organizations and Public Sector in Culture-led Regeneration :

Exploring the case of Qingshan Festival in Wanhua, Taipei

團隊信任度：5

12:51 ¶ 130 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan

**Content:**

他們有心想要讓年輕人看到廟會生猛的文化，第二個是他們有意讓傳統祭典慢慢地倒向日本精緻的宗教活動模式，那次的包裝也確實吸引到年輕人進來，

12:52 ¶ 130 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue

**Content:**

但也因為與廟方的默契、溝通沒有很好，因此產生誤會，所以我們 2020 的準備過程中，不管是對廟方還是地方的耆老、團隊，我們都希望先做完溝通才開始執行這件事。

12:53 ¶ 132 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

我們小時候就常看到一些生猛的活動與文化，就像萬華會有遶境就是因為萬華各地有角頭，角頭可能是勞動者或地方勢力組成的，遶境的活動無疑就是地方各個族群展現實力的時候，自然就衍生出幫派的元素。另外萬華跟台北其他行政區比起來，勞動者特別多，尤其是南萬華，勞動者所展現的氣息又跟大安區、信義區的文教文化有所不同，可能是經由比較才有這種“生猛”的印象。

12:54 ¶ 135 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-2 Perception toward public space

**Content:**

之後大家達到共識是因為，萬華大拜拜除了青山宮外，對另外三個萬華的廟宇也很重要，至少在龍山寺前面，他們也算共同主辦的單位，也算是可以接受，龍山寺也是繞境的必經之地，我覺得選在艋舺公園也能讓參與大鬧熱的人也感受到遶境的氛圍

12:55 ¶ 138 in T\_GACC.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-2-8 Willingness

**Content:**

我們是覺得可以一起舉辦，去年城西生活節的內容比較早就決定了，其實去年有這個想法想一起合作，但他們的性質有點偏向公務機構，所以他們很難改變已經決定好的計畫，那我們就以互相拉抬的方式做合作。而今年他們的組織好像有調整，所以目前還沒聽到城西生活節的想法，不過我們會去跟他們聯繫，畢竟  $1+1>2$ ，我們沒有想跟他們競爭的意思，而且兩方的內容並不衝突，我覺得生活節在萬華歷史元素下去做藝術結合，並在剝皮寮展演，他們的藝術性比較高。而文總辦理的大鬧熱，其大眾性比較高。

**12:56 ¶ 142 in T\_GACC.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 2-4 Acceptance
- 2-5 Perception toward the cultural event

**Content:**

萬華在這幾年陸續有都更的案子，也因此來了許多新的住民，大家可能是因為房價便宜才加入，老萬華的居民都習慣一年有一次的大拜拜，新住民可能不習慣。但去年不論新、老住民都有被嚇到，鞭炮竟然放到天亮，這樣真的有點誇張，

**12:57 ¶ 142 in T\_GACC.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution
- 1-2-5 Contact frequency
- 1-2-6 Support from GN
- 1-2-8 Willingness

**Content:**

我會覺得去年的這個危機反而是種轉機，但這個危機可能不在文總，反而是主辦邊境的青山宮，有去年這樣的危機讓青山宮跟文總有更多的互動，他們會希望我們提供意見跟協助，我們也不是活動辦完後就不理他們，我們也是持續與他們聯絡

**12:58 ¶ 142 in T\_GACC.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency
- 1-2-6 Support from GN
- 1-2-8 Willingness

**Content:**

青山宮其實一直希望能幫在地做一些事情，今年因為疫情，我們有與全家一起合作物資募集的活動，我們合作的很愉快，他們也信任我們

**12:59 ¶ 142 in T\_GACC.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement
- 1-1-4 Innovation
- 1-1-5 Understanding of other stakeholders
- 1-2-8 Willingness

**Content:**

我們也拿捏自己的尺度，廟宇有自己的宗教傳統，我們不會去批評，對外的形象與在地的連結，還有今年的邊境，他們（青山宮）還蠻聽我們的意見的，我覺得要如何讓傳統不消失，同時現代不被過度打擾影響到生活品質，這是文總能協助的。當然他們也有這樣的企圖心，漸漸轉型，發展成保留傳統文化但又與時俱進的廟會形式。這一兩年我們有感受到他們有想這麼做，不可能一兩年就改變成功，但方向是有的。

12:60 ¶ 144 in T\_GACC.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 2-8 Local connection

**Content:**

他們也想擴大範圍，希望能與社福團隊合作，當他們參加後就能以新的角度去看待這個活動。文總會協助他們，但我們是有任期的，沒辦法永遠待在這裡，真正協助在地發展的還是仰賴於在地團隊與居民。

13:1 ¶ 2 in T\_Wanhua community school.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

青山祭對萬華來說是個很重要的活動，一直以來我們不管是以團隊身分或是個人身份去參與邊境，去年有市集我們當然是義不容辭參加

13:2 ¶ 6 in T\_Wanhua community school.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-6 Creation of plan
- 1-2-2 Inclusion of involvement
- 2-8 Local connection

**Content:**

他們有打算把跟青山王繞境有關的活動串連起來，而區公所的這場有點像是打頭陣，對我們來說這是在地活動，能參與就參與

13:3 ¶ 6 in T\_Wanhua community school.docx

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 2-4 Acceptance

**Content:**

區公所的海報叫“2020 青山王祭”，跟城西生活節的“千變萬華”特展也有關係，也有舉辦走讀，而我們這一場叫做音樂會暨傳統市集。他們的海報上也有列上我們的單位名稱

③ **13:4 ¶ 6 in T\_Wanhua community school.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 2-4 Acceptance

**Content:**

龍山 B2 的文創限時展也是

③ **13:5 ¶ 9 in T\_Wanhua community school.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency

**Content:**

沒有

③ **13:6 ¶ 11 in T\_Wanhua community school.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

舞台邊要麻是沒人，要嘛是人很多，雙舞台的形式導致人群會在兩個舞台前時常轉換場地。我們去年遇到蠻有趣的狀況是，聽歌仔不容易在市集攤位前駐留，後來發現這些來聽歌的人只知道今天有什麼樂團來演出，對青山王祭一點概念都沒有

③ **13:7 ¶ 11 in T\_Wanhua community school.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution

**Content:**

德君當時就跑去一起聽歌，順便搭訕旁邊的人，告訴他們這個活動是什麼，把他們拉來攤位做交流

③ **13:8 ¶ 14 in T\_Wanhua community school.docx**

**Created:** 2021/8/22 by Yuwen Tung, **Modified:** 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-5 Contact frequency

**Content:**

我們跟六庄的關係比較好，有時會從他們那邊得知一些場地的狀況

### 13:9 ¶ 16 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-8 Willingness

**Content:**

隔壁是實踐協會，我們會跟客人推銷彼此的攤位。

### 13:10 ¶ 20 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

小學內部幾乎沒開什麼會，沒有特別針對這個開專案會，只有例會上偶爾會提到。我們其實已經在民俗市集擺過一次攤了，這兩次的攤位形式大同小異，艋舺公園的市集上有多了點線香的小遊戲，大概是這樣

### 13:11 ¶ 24 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN

**Content:**

有與大豐魚丸的人更加認識。也有與來往的民眾做推廣，與在地的團隊本來就認識了，就沒有特別的。

### 13:12 ¶ 26 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement
- 1-2-3 Conflict/Challenge resolution

**Content:**

像是涼粉，因為她前面有搞砸一件事，委婉地說是她前面剛忙完一件事情，目前還在休息，但事實是這件事情產生了許多流言蜚語，因為她前段時間與主辦方（民代）的關係不太好，文總能進來萬華辦這個活動主要是依靠議員跟立委的牽線，那涼粉主要是跟這兩位關係不好

### 13:13 ¶ 26 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-2 Inclusion of involvement

**Content:**

社福機構如果想參與的話，他們自己本身就有許多考量，像是婦女館，他們的宗教信仰不一定相同，雖然他們服務的時候不會有太明顯的宗教色彩，但青山王祭畢竟還是宗教活動

### 13:14 ¶ 26 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-2 Inclusion of involvement

**Content:**

對我來說我是希望擴大參與，各個信仰都能加入，學校端也可以參加，學校會說宗教信仰不能帶進教育機構，但我看大甲媽祖遶境也是進學校啊！有沒有其他參與方式是可以納入他們的？像是做花燈遊行之類的，讓更多人加入，信仰的色彩不要太強烈，去包容不同信仰的人能夠參與。這是我所希望未來能夠新加入這些單位進行籌備，其實這次的籌辦公、私部門都蠻多的，公部門例如市政府、文總、區公所，如果有觀傳局會更好。

### 13:15 ¶ 30 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-2 Inclusion of involvement
- 1-2-7 Use of different perspectives
- 2-8 Local connection

**Content:**

還是希望能有更多元的聲音，像是被打擾的人，到底要怎麼跟他們溝通或補償，如果沒有告知就把活動搞大，那後續的反彈就會更大。其實萬華也沒多少里，可以在五六個里為一個單位，辦個公聽會，讓大家事前就知道這件事，做好事前溝通。活動過後他們也有來跟在地團體徵詢意見，像是吳沛憶議員就有找我們，文總基本上就是透過民代作為窗口與在地人、在地組織進行交流。

### 13:16 ¶ 33 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

還是要地方機構，中央有挹注當然是好事，能見度能提到

### 13:17 ¶ 33 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

例如把北港媽祖請上來，如果以市府去邀請，促成的可能性不大。去年因為疫情等等的因素，使得資源能夠在萬華被整合，光是有媽祖就吸引一堆人了，又加上文總，整個活動的規模其實是青山宮無法負荷的，不小心弄太大了。

### 13:18 ¶ 35 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-6 Support from GN
- 2-4 Acceptance

**Content:**

我們參與的話，一些在萬華的親朋好友也會跟著參加

### 13:19 ¶ 35 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-2 Inclusion of involvement
- 2-4 Acceptance
- 2-5 Perception toward the cultural event

**Content:**

只有邊境的話，也是會有門檻讓我們難以參與，大鬧熱跟青山祭反而是降低參與門檻，讓我可以以聽歌、市集等方式參加，或是我可能認識其中參加的組織，藉由這個方式拉進更多人，我覺得舉辦這樣的活動可以降低參與門檻。如果只是邊境，那就只是個宗教活動，有些人就會對此無感，或是有些刻板印象而因此排斥

### 13:20 ¶ 38 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-1 Self-measurement

**Content:**

基本上都是依靠德君的個人魅力去吸引客人，這也是我們本身的侷限，想改進也比較困難。或許人力上可以多找一點志工幫忙，當時我自己到別的攤位串門子的時間變少了

### 13:21 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-3 Conflict/Challenge resolution
- 1-2-4 Satisfaction of the solutions

**Content:**

總跟青山宮有點踢皮球，文總會說他們的活動只辦到九點十點，後面的問題，像是放鞭炮，就跟他們無關，這就有點“有趣”了。文總主要是做演唱會，但與在地信仰的關連性與統整性有些薄弱，不過我覺得兩方的合作需要時間累積

🕒 13:22 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 1-2-4 Satisfaction of the solutions

**Content:**

場地的規劃也是問題，我們主要是做互動性質的攤位，結果大家的目光都被演唱會吸走，停留的人不多

🕒 13:23 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

我覺得文總跟青山宮能協調出用艋舺公園當舉辦地點已經是很大的進步了

🕒 13:24 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-3 Conflict/Challenge resolution
- 1-2-4 Satisfaction of the solutions

**Content:**

但後面出現公關危機時到底是誰要出來負責？這次文總幾乎沒出來，都是青山宮出來解釋，畢竟我們在看活動主辦，幾乎都是文總，權責不太清楚。文總說他們只負責幫遶境畫地圖，遶境的其他事物與他們無關，這樣完全撇開來看起來不太好。像這次因為噪音鞭炮而被抗議的對象只有林昶佐跟青山宮，文總就比較沒有。

🕒 13:25 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 1-2-2 Inclusion of involvement
- 2-5 Perception toward the cultural event

**Content:**

青山祭當初會舉辦，可能是因為想做共融，讓活動有個模糊性，讓更多單位可以加入

🕒 13:26 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

但核心主體還是遶境，音樂會跟市集都是附加的，如果我們都在關注附加活動而不討論遶境

🕒 13:27 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue

**Content:**

遶境出包的時候，尤其這次支持、反對傳統信仰的人都被鬧得不高興，傳統信仰的人希望遶境可以繞完，但這次根本繞不完，前面每個壇場的時間都太久，導致後面的路線草草結束，鞭炮也不被約束

🕒 13:28 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue

**Content:**

本來有附加活動是美事，但這次規模太大反而不知道在麼收尾

🕒 13:29 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement

**Content:**

青山宮本來就沒有太多的人力去執行以及管理，大部分的組成還是志工，文總、舒喜巷等團隊加入，感覺這次還是各自處理自己的場子，文總就是簡單地幫忙畫路線，點綴一下，實際上根本沒去管理遶境，他們只是畫一個主場做自己的事，時間一到就收工

🕒 13:30 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-2 Inclusion of involvement

**Content:**

希望未來能有新的或在地的團隊加入，讓青山王遶境有些變革，希望能夠更加在地化，讓更多在地人參與，讓反彈聲浪可以降低

🕒 13:31 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event
- 2-8 Local connection

**Content:**

，整條巷子的人都出來，這就很感動，整個社區都重視這件事並扶老攜幼地看熱鬧，不管是不是這個信仰，大家一起參與，有個聚在一起做一件事的機會，這是遶境或廟會活動最具意義的地方。而對於不是這個信仰的人，我們做到尊重，不打擾他們。

### 🕒 13:32 ¶ 45 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact

**Content:**

我們還是有點方法利用在地連結去影響，像是舒喜巷、議員我們都認識，其他在地團體、區公所，以及青山宮、義安社我們也有接觸，如果決策過程中有發生什麼事，我們是可以動員的，我們有信心。

### 🕒 13:33 ¶ 49 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-4 Satisfaction of the solutions
- 1-2-5 Contact frequency

**Content:**

舒喜巷 5 分，我們跟他們關係密切

### 🕒 13:34 ¶ 49 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-5 Contact frequency

**Content:**

文總 2 分，畢竟跟他們沒有太多合作

### 🕒 13:35 ¶ 49 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-5 Understanding of other stakeholders
- 2-4 Acceptance
- 2-7 Culture applied
- 2-8 Local connection

**Content:**

應該是說如果文總今天是找公關公司來做市集的話，應該不會像舒喜巷這麼成功，畢竟他們跟萬華連結比較深，認識的人比較多，舒喜巷也是作文創市集的專業單位，其他公關公司做出來的東西，在地感的營造可能沒有他們多。如果公關公司沒有像舒喜巷有做過田野調查、在地關係建立的過程，可能秤現出來的效果會有落差。

13:36 ¶ 40 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-4 Innovation
- 2-7 Culture applied

**Content:**

可以保留一些有趣的傳統元素並在上面做創新

13:37 ¶ 52 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

沒有特別的想法

13:38 ¶ 53 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-4 Satisfaction of the solutions

**Content:**

我覺得有新的視覺不是壞事，好的設計可以吸引到人，納入音樂表演等等的活動也可以間接讓大家認識到青山王邊境跟萬華，也不錯

13:39 ¶ 55 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue

**Content:**

林昶佐在這邊做了一個演唱會，但是才兩年就因為各種因素被擋下來

13:40 ¶ 55 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-3 Potential future issue
- 1-1-6 Creation of plan
- 1-2-1 Satisfaction of involvement
- 1-2-4 Satisfaction of the solutions

**Content:**

之後找文總加入，除了去調解與青山宮僵持的局面，同時也在擴大自己的影響力，文化、對外來客的吸引，知道外地人的眼光、他們所關注的特色去行銷，這是他們的長處，以他們的定位來說，走向文化觀光是很正常的。閃靈是唱一些在地本土的歌曲，這個一些文化活動是很合的。

### 🕒 13:41 ¶ 58 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-2 Perception toward public space

**Content:**

萬華人對個公園又愛又恨，它在萬華的核心，而萬華常被批評或誇讚的地方都在艋舺公園發生，這裡是一個投射熱點，活動放在這裡，讓大家對此有不同的想像很好的，過去可能只是個老人聚集的地方，現在這裡多了一個舉辦演唱會的印象，也是不錯。

### 🕒 13:42 ¶ 11 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-1 Use of public space

**Content:**

我們攤位的形式跟其他人有點不同，我們與實踐協會被分配到舞台旁邊，其他攤位是在迴廊，陸陸續續都有人流

### 🕒 13:43 ¶ 59 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

萬華的文化保存度滿高的，包容性的問題，像這次的疫情，萬華的問題又再次浮現，過去老人家可能會說大家互相包容，他們也是艱苦人，晚上讓人家在店前睡一下是沒關係的

### 🕒 13:44 ¶ 59 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-6 Culture identity

**Content:**

要想辦法不要讓居民一直覺得有包容心是一件委屈的事，還是希望萬華能有些正面的報導可以被傳播。這些人在萬華也不一定都是壞事，他們也在某種程度為萬華帶來經濟產值，雖然大多是非正式的，像是茶室、旅宿等等，不是只有負面的東西。

### 🕒 13:45 ¶ 62 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-2-1 Satisfaction of involvement
- 1-2-4 Satisfaction of the solutions
- 2-5 Perception toward the cultural event

**Content:**

其實這幾年的活動確實吸引到更多同溫層以外的人參加，我自己如果沒有這些活動，其實是沒太大的興趣去參加遶境，但是自從有這個祭典後，我們參加起來也比較名正言順，也比較方便邀請別人參加，這個活動辦下去是好事，不管是對文化還是觀光

### 13:46 ¶ 62 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact
- 1-1-3 Potential future issue
- 1-2-1 Satisfaction of involvement
- 2-4 Acceptance

**Content:**

但這次對政府的反彈聲浪過大，可能就壓縮未來的活動內容，以前也是發生過青山宮必須派人去警察局調解居民的申訴

### 13:47 ¶ 62 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-8 Local connection

**Content:**

畢竟新的居民不斷加入，還是要事先與他們溝通。讓新的人更加融入在地，引起自豪感，讓他們覺得萬華很有文化很有歷史。

### 13:48 ¶ 64 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 1-1-2 Stakeholder's impact
- 1-2-4 Satisfaction of the solutions

**Content:**

在地的頭人還是以傳統的方式去溝通，但現在網路社群興起，也需要有人在社群上發布與溝通，我覺得林昶佐他們是適合的，他們知道怎麼運用社群與其他人溝通

### 13:49 ¶ 66 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-5 Perception toward the cultural event

**Content:**

青山王遶境這個活動，以前會覺得他們很吵，大多是負面印象，之後有了青山祭跟大鬧熱後也沒參加過。這幾次的印象也是很吵

### 13:50 ¶ 66 in T\_Wanhua community school.docx

Created: 2021/8/22 by Yuwen Tung, Modified: 2021/8/22 by Yuwen Tung

**Codes:**

- 2-4 Acceptance
- 2-6 Culture identity

**Content:**

不過即便我是基督徒，我還是願意傳承這份文化。我也上了大學後才知道青山王遶境，目前的期許是希望大家能來認識萬華大鬧熱，認識這個傳統祭典，甚至可以透過這個活動認識萬華，也希望不同背景的人也能夠接觸到這塊

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