

Relation between Ecomuseum Management and Local Community Development, Case Study on New Taipei City Gold Museum of Taiwan

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Abstract

Jinguashi settlement mining sites located in Taiwan's potential World Heritage Site. After the shutdown of the mining industry in 1987, there was a significant wave of emigration, causing a great depression to the settlement. However, the lifestyle, landscape as well as the historical features is now being considered the microcosm of Taiwan's mining industry over a hundred years. Therefore, with the aim of preserving local history and landscape features, and boosting the local economy, the first ecomuseum in Taiwan - New Taipei City Gold Museum, was established in 2005.

This study attempts to understand the effects of the establishment of Gold Museum on Jinguashi settlements after the shutdown and emigration in early time. With the support from the government, a local communication platform – Gold Museum, has been established, and the issues on collective memory preservation, presentation of local history, restoration of abandoned facility and population decline can now be confronted through this platform. Additionally, the Museum is trying to interpret the relation between

“Ecomuseum” and “local community economy” from “government and expert's role”, “local residents” and “tourists and investors” sides of view. The transitional timeline was started from 1987, where mining industry ended; 1994, where the project of establishing Gold Museum took place and to the grand opening in 2005 until now. Besides, the Museum has looked into the changes in the number of visitors and the interaction with local community over the past decade, and the effects of the changes on environment. Hoping that the experience gained from this case study can become the foundation for the further development on the industrial relics' tourism in Jinguashi with the concept of “sustainable development on Ecomuseum” and “boosting the economy in local community” in long term.

I. Introduction

Taiwan's potential World Heritage Site - “Shuinandong-Jinguashi-Jiufen mining site” is divided by the ridgeline of Keelung Mountain into Jinguashi mine (currently the Shuinandong and Jinguashi area) in the east, and Ruifang mine (currently the Jiufen area) in the west with the surrounding areas. During 1895 – 1945 in the Japanese Colonial Period, mechanized excavation has provided high efficiency in precious metals mining due to its industrialized processes; therefore, Jinguashi was the so-called “No.1 Precious Metal Mountain in Asia”. After WWII, the Kuomintang Government took over the mining right in 1946. However, the mining industry in Jinguashi has been shut down in 1987 because of the inefficient excavation caused by its poor management and the exhaustion of precious metals in mines. The mining history over a century is being considered the microcosm of Taiwan's mining industry.

After the shutdown of mining, the population of resident was declined dramatically, all the tunnels were being locked down, transportation systems were being abandoned, and the infrastructures were being damaged by several Typhoon, making Jinguashi and its surrounding areas have become a nearly-empty town in 1988. However, during 1989 – 1992, “A City of Sadness”, a Taiwanese historical drama film directed by Hou, Hsiao-hsien, was filmed in Jinguashi and Jiufen areas, tells the story of the controversial “228 incident”. A City of Sadness won the Golden Lion award at the Venice Film Festival, and the great success has led to a run on filming in Jinguashi; “Hill of No Return”, a film influenced by “A City of Sadness” that describes the local gold miners' life during Japanese Colonial Period, drew great attention and boosted local tourism.

Due to the land in Jiufen area, formerly known as Ruifang Mine, mostly belongs to a private sector - Taiyang Mining Corp, so therefore, land trading is available within Jiufen. In addition, the “movie fever” makes tourism in Jiufen in high demand, which turns the nearly-30-year-old Jiufen area into a world class tourist attraction.

On the other side of the Keelung Mountain ridgeline, the former Jinguashi Mine, currently Jinguashi and shuinandong area was originally belonged to Japanese Mine Corp in the early years, and the right was then transferred to Taiwan Metal Mining Corp, corporate management and salary scheme were implemented at the same time. After the shutdown of the mining business, the management right was assigned to two state-run organizations: Taiwan Power Company and Taiwan Sugar Corporation. The future development within this area is now restricted under their management for the aim of preserving the industrial relics; therefore, Jinguashi area has a relatively good condition relics in comparison with Jiufen area. However, it also comes with a shortfall of low population of around 1000 in town, where it used to have over 20000 populations in old time, owing to its lack of infrastructure and poor economy, especially after several severe damages caused by natural disasters. Therefore, the local community started to find a way out for their life, residents worked along with organizations on the community's future. After experienced the preparation during 1995 – 2001, the local government started planning on the first ever museum of industry and mining in Taiwan – Gold Museum, which is also the research objective in here, and hoping that the local mining history can be properly preserved and the economy can be boosted.

Additionally, due to the fact that all the facilities those were built over a hundred years ago such as factories, tunnels and the sites of open-cut mining, and the sites of amenities such as Japanese shrine, canals, transportation and convenience store are properly preserved, Jinguashi has been registered to the list of “Taiwan’s Potential World Heritage Site” in 2002.

The research objective started the renovation in 2001, and has been opening to the public since 2005 for almost 10 years, and this case study is on government, community relations and devolution issues from “government and expert’s role” and “museum and community relations” sides of view.

II. Research Approach and Documents Review

2.1 Research Approaches

The research set the Taiwan’s first ecomuseum “Gold Museum of New Taipei City” up as research objective, trying to understand how does Gold Museum changes Jinguashi mining settlement since its existence, and the government’s role as a communication platform for local community and tourists.

(1) Documents Analysis:

1. Collect research and case study related to “Industrial Relics” and “Ecomuseum” from around the world, and try to comprehend the situation and case study in France, UK and USA in comparison with the case of Gold Museum.

2. Focus on analyzing the research objective’s historical documents, related government’s regula-

tions, Museum’s publications and news clippings, in order to study the decline of mining, formation of the settlements and the history of local residents; from historical changes and policy planning phases explain the tourism development of mining relics in Jinguashi.

(2) Field Investigation: In-depth interview: Targeting at residents’ daily life, people’s thought about the Museum and the development of tourism industry. Interviewees include Chief of Village, opinion leaders, local development associations, cultural work teams, government officials, elected representatives, architects, members of staff in Gold Museum, owner of hotels and restaurants, and local artists. The aim is to comprehend the communication of Gold Museum with local.

(3) Questionnaire Survey: Mainly based on the analysis on the questionnaire for tourists in 2013 (1050 valid questionnaires/ year). “Tourists’ behavior” is a closed questionnaire that gathers and analyzes visitors experience at Gold Museum.

2.2 Documents Review

When looking back at researches on ecomuseum and industrial heritages, industrial heritage is generally to be considered important tourism resources; however, inappropriate management will leads to its exhaustion eventually (Peil, 2005). Furthermore, the plan would not be achieved, if the recognition from local people could not be obtained. Hence, the vitalization of the industrial heritages should not only be focusing on its economic value, but also on its cultural phase; by obtaining local people’s recognition and participation on the project makes it sustainable (Lowenthal, 1998).

Apart from relying on the rapid transition in the tourism industry to keep the Heritage alive, the vision of being listed on World Heritage Site is equally important; local residents’ outlook on life and the core value of environment preservation should also be concerned. On top of the plans on preservation, creating an overall management mechanism with plan is needed (Jimura, 2011).

In the 1970s in Europe, the development of “ecomuseum” was trying to run museum in a way of combining industrial heritages and landscapes in order to maintain local economy level and the sustainability of local culture. In the last 40 years, the implementation of this idea has created around 300 ecomuseums at the peak time. However, due to the reasons of improper exploitation, financial issues and local community’s unwillingness to cooperate, the museums were forced to shut down, only less than a hundred of them remained today (Qu, 2005). It can be seen that the idea of “combining ecomuseum with local community to develop regional tourism” still needs a breakthrough in reality.

III. Background and History of Museum

3.1 Timeline 1890 – 1987

The start of gold mining in this region can be traced back to 1890, where gold sands were accidentally found in the river, then it was Xiaojingua outcrop in Jiufen came after, and finally the Dajingua outcrop in Jinguashi; furthermore, the large scale excavation was started during Japanese Colonial Period in 1895. In 1945, after the surrender of Japan at the end of WWII, the KMT government took over all the factories and facilities in Jinguashi; “Taiwan Preparatory Office of the

Bureau of Gold and Copper Mines” was established in 1946; the company was reorganized and “Taiwan Metal Mining Corp” (Taijin Company for short) was formed in 1955; In 1981, Li-Le Copper Refinery was built near Shuinandong by Taijin Company to increase the productivity of mine processing. However, Taijin Company was unable to repay their debit owing to the significant price fall in copper in 1987; it has been shut down eventually. The lands and factories have been sold to Taiwan Power Company and Taisuger Company for debt redemption, and the gold mining industry for nearly a hundred years in Jinguashi has come to an end.

3.2 Turnaround and Planning Phase 1987– 2000

In 1987, the movie “A City of Sadness” was shot in Jiufen and Jinguashi areas and has won the Golden Lion award at the Venice Film Festival. The great success of the film led to a series of filming of movies, dramas and TV commercials in Jiufen; it also boosted the local tourism industry at the same time. However, historical issues have restricted the land development and trade; residents only own the superficies that comes with restriction on building modification, making housing trade and development even more difficult. Therefore, industrial relics seem to be one of the few attractions for Jiufen’s tourists, and people in here can only rely on retailing and hotel business to keep the local economy alive, which makes the scale of emigration and living environment go from bad to worse. In the early days of the Museum, the local government hired experts for establishing local resident workstation to induce the people participating in environmental investigation of buildings, holding community party and doing environmental education. On top of that,

the government finished off the exemplary model of beautification by subsidizing the community.

In 1995 – 2001, the blueprint of “Jinguashi Living Museum” was drawn which is based on the three major routes: exemplary models of landscapes were being linked up successively. Local hotels and backpackers’ mining exploration tours have been put in

Route 1: The Mining Trail: Jinguashi Bus Station, The House of Mike Kikujiro, Japanese Residential Areas, Prince Chalet, Benshan No.5 Tunnel and Gold Building. The route is mainly form by the gold mine, administrative facilities and mining machineries, Japanese Residence as the tourists’ main directions.

Route 2: Environmental and Educational Trail of Community: Jinguashi Bus Station, Shogakko (Shihyu High School), Zhongshan Hall (Movie Theater), Central Shop, Sanliecuo, Copper Refinery, Public School (Guashan Elementary School) and residents living paths. The route is featured by community’s life, school life, streets and alleys that provided communication to the miners in the early days, and no to forget local hotels, kids’ leisure, environmental heritages and education.

Route 3: Old High Street Living Trail: Prince Chalet, Hospital Site, Qitang Old Street, WWII POW, Cyuanji Temple, Old High Street. Main Street for leisure trades that linked up with Japanese Residential Areas and Taiwanese miners’ living areas, providing tourists with retailing and dining.

3.3 Preparations, Planning and Investments of the Museum during 2001 – 2005

Based on foundation that has been built on the three touring routes mentioned above, the government collaborated with local residents and professionals as a team has decided to establish a museum of mining relics following the core concept of “ecomuseum”. Beyond that, signing a “Gold Ecological Park Tripartite Cooperation Developmental Letter of Intent” with the landlords (Taisuger and Taipower) was the next step, hoping that the restriction on the usage of lands can be lifted, and the mining industry can be restructured into tourism industry.

During the preparation phase, in consideration of the resources of finance and the sustainability of management, the local government has established “Museum Preparatory Work Team” that following British Scholar Conybeare’s theory. In the beginning of the investment, the government was mainly aiming at the repairs and maintenance of the core facilities. Moving onto the mid to long term period, foreign funds were brought in to invest on building hotels, restaurants and other commercial facilities. This is how Jinguashi’s vitalization could be operated by attracting financial resources from private sectors instead of by government funding. In the beginning, the planning was being divided into two phases:

Phase I: Aiming at developing the core area, where the old mining trails located, during 2001 – 2005 invested by the government. The areas mainly provided infrastructures of administration, education and exhibition facilities, and have been done and opened in 2005.

The core area is now formed by seven exhibition halls, and the objections of the maintenance and operations can be divided into the following three catalogues:

(1) Recovering the architectures’ original look in Japanese Colonial Period, and building up the ambience in the old days.

(2) Keeping architectures’ appearance, renovating their interior to give the building new functions.

(3) The architectures, facilities and relics those were under the protection of Cultural Heritage Protection Act within the area.

Phase II: Outsourcing the old high streets and alleys with its surrounding areas, and hoping to boost private sectors’ investment by BOT the following facilities:

Restaurants, Hotels, Art Studios, Gift Shops, Transportations and Leisure. The plan was to start recruitment in 2007, 2 years of construction period and 20 years of concession. Hoping that this could fulfill the commercial demands of tourists attracted by the facilities built in Phase I.

IV. Significant Changes and Operational Adjustments After the Open of the Museum during 2005 – 2013

4.1 The Failure and Changes of the Phase II of BOT project

After accomplishing the development in Phase I in 2005, the Museum started the recruiting project of

“Private Phase I Sectors’ Participation and Phase II of BOT development plans” in Phase II, which including Japanese Hotel with 132 rooms, 3 featured restaurants and 1 featured shop(20 years of concession). However, after been through several times of unsold, the Phase II project was terminated. In the meantime, the Museum has opened ancillary facilities to the public, which means the local residents now can provide retail shops and hotels services to tourist in the community; therefore, the old high street started to have foreigner and returner running small business in town since then.

To sum up the causes of failure in recruiting project are as followed: (1) Market in recession, and building costs were high; (2) The lands are for mining industry-specific, which increased the uncertainty of the investments; (3) The inconvenience of the communication increased the risks of the investments; (4) Scattered distribution of local hotels increased the operational costs; (5) Large-scale investments from foreigners were unable to energize the unused facilities, and the new construction mode leads to a concern of changing the original look of the Jinguashi settlement; (6) The business projects were collided with the existing local hotel and retailing business, it leads to a concern of foreigners competing with the local people, and the protest by residents increased the level of risk of the investments.

Therefore, the pre-developed lands in the project of Phase II have been transferred to the Museum, and the lands are now fully managed by the Museum. The Museum runs an art studio by itself, and, on top of that, it outsources a small portion of shops to local residents for them to start up business like restaurants and gift

shops. Furthermore, the aged and collapsed Two-Joint-Ed Japanese Residence was undergoing maintenance of “repair the old as old” in 2011, and soon after it became a residence for international artists-in-residence to stay and create their artwork, giving them chances to interact with tourist and local people, and also avoiding the Museum to compete against the local business at the same time.

The Museum was firstly trying to imply Conybeare’s theory of attracting large amount of tourists and recruiting private sectors’ investment in the phased development experience. Nevertheless, in our case study, the implementation of Conybeare’s theory raised the intensity between the government and community, which making the communication with local more difficult; on the other hand, in the later period of the development, the Museum collaborated with local community by small OT. Both small investment from foreigners and returners in this case study looked similar to French ecomuseum theory, where the Museum collaborates with local residents and grow the local economy in 2 phased developments.

4.2 Changes in the Museum’s Management and Admission

In early 2005, there was an admission fee for visitors and the visitors’ access was under restriction. In 2008, in respond to the preparatory of Taipei County’s administrative status upgrade (Taipei County’s status has upgraded and renamed to New Taipei City in 2011), admission fee on all museums within Taipei County were being canceled. Therefore, the Museum no longer needed to control visitors’ access, and the old community living spaces is now free to everyone.

The neighborhood can freely access to the entire main and sub stream lines within the Museum, and retailing and restaurant business are benefit from it. On top of that, the boundary between the Museum and community faded away, the neighborhood renovated their property matching the architectural features of Gold Museum to attract tourists, which making the Museum seems to blend into the surrounding scenery.

Owing to the above changes, the Museum needs to be facing customer complaint, and dealing with the maintenance of interface and the pavement, signs, interpretative signs and street furniture within the settlement. Moreover, the Museum is also dedicating in working with the community on celebrating the traditional festivals: Welcoming Mazu, Guangong Festival, Green Grass Ceremony and etc.; holding theme exhibition, publishing traveling guidebook and filming micro movie with local people. This is how Gold Museum promotes the Museum and mining settlements as a whole, and the community has gradually become the commercial facilities that the Museum demanded.

As the changes have benefited the neighborhood, the relationship between the Museum and the community has been improved, or we shall say that there is some real partnership between them. The core area of the Museum has overlapped with the living area of the local community, and the tourists flowed in the streets and alleys; even though there was a concern about privacy being invaded by the tourists, the benefits of small-scaled tourism economy have given neighborhood and investors imaginations about the approaches of stimulating the economy of local settlements.

4.3 The Effects of the Changes in the Architectural Languages of the Museum on the Community Environment

During the early period of hardware improving project, the Museum was trying to repair the old as old, making the settlement back to what it was look like at the peak time of mining industry in Japanese Colonial Period. As the numbers of visitors were increasing steadily during 2008 – 2013, more and more residents have contributed in the renovation of their property; more and more mid and small-sized foreign investors willing to put their money in renting and buying superficialities those unused facilities and old houses to renovate them. However, the lands in Jinguashi were in the Limited Construction Area under the restriction of “Mining Purposes Only” Policy, so the residents expanded and renovated their house slowly, and they also built their houses by imitating the Japanese-styled sloping roof (generally, light-gauge steel framed roof or asphalt felt roof were most likely to be seen in consideration of the costs). During renovation, large-scaled construction and RC, glasses, modern material should be avoided to ensure the integrity of the community, or forced removals policy will be executed by the government. This is why the Museum and the community are always dedicating in keeping black roofs, small-scale and wood-like construction as the core of the language of architecture in Jinguashi. The boundaries between the Museum and community are vague in the eyes of tourist, the territory of the Museum seemed to become bigger, and the language of architecture in the Museum can now be found in the neighborhood. These kinds of imitations on house renovation finished by the residents have changed the unwritten rule of how the exterior style of the architecture should be looked like in

local community.

4.4 The Changes in the Exhibition and the Policy of Collection

In 2005 – 2008, the Museum was focusing on the business establishing in the core area of it, and its spirit of the exhibition was mainly aiming at the expert-oriented presentation of the history of mining settlements. As the relationship between the Museum and community are getting better in recent year, connection with the local has become another topic for the Museum. “Gold Mine Hiking” is an activity that has been holding by the Museum for years. The local experts and volunteers lead the tourists to explore the nature way of life, mining scene, the living story of local people and themed religious ceremony (Welcoming Mazu, Guangong Festival and Green Grass Ceremony). In addition, the Museum also promotes the local traditions, surroundings features and stories, by filming the interaction between tourist and residents within the streets, hotels and other living areas. The Museum is hoping that the people and the community themselves could become a permanent exhibition.

For example, the Museum collaborated with the community in holding a “Sweets and Desserts Competition”, and the Champion has the privilege of setting up the “Mountain Peak Tofu Pudding” booth beside the Benshan No. 5 Tunnel. Tourists can taste the traditional sweets that miners usually have before they enter the mine to work, and can experience the atmosphere at the very place, the booth itself is just like a permanent exhibition. As the new idea of exhibition has thought outside the box, the collection of the Museum also have been changed from mining machineries, tools and

precious metal crafts to oral histories, documentaries, videos, books, living appliances, cultural and historical documents and etc.

4.5 The Changes and Trends of the Visitors to the Museum

To sum up the data of the visitor numbers in the recent 9 years (see table 1.), it illustrated that the numbers of visitors were declining steadily in the first 4 years. The reason of this was due to lack of related facilities, and the negative effects caused by poor relationship between the Museum and local community. However, after the failure of BOT recruiting project in the Phase II in 2008, the Museum canceled the admission fee and removed the restriction on the steam lines within the Museum. Soon after since 2009, the numbers of visitors have positive growths of 31%, 17%, 13%, 7%, and 7% each year accordingly, and the number of visitors has reached the peak of 1.339 million in 2013. The reason for the slow increase in the last few years was because of the traffic tolerance in Jinguashi has reached its limit, and the communication in surrounding areas is poor. Before there is any improvement on this issue, the number of visitors will still be barred.

Table 1. The numbers of visitors since 2005

Year	Visitors/Yr
2005	924,390
2006	793,263
2007	664,694
2008	665,479
2009	874,479
2010	1,026,248
2011	1,167,203
2012	1,252,415
2013	1,339,683

(This table does not include per-year average visits at Shengping Theatre of 500 thousands)

4.6 The Activities and Events Held by the Museum and the Community

In 2011 – 2013, the Museum has started a few permanent exhibitions in collaboration with the local community and its resources:

4.6.1 Gold Mine Hiking

The Museum in this case study is located in a suburban area, which leads to a high demission rate on the public servants who have been assigned to the Museum, causing difficulties in accumulating work experience and passing the experience down to the successors. Therefore, how to recruit volunteers and part-time tour guides with the help of the local community has become a topic for the Museum from aspects of human resource. “Gold Mine Hiking” is one of the theme activities that were prepared by the Museum together with the volunteer. The tourists have to finish their application process a week in advanced to the hiking day, and they will be guided by the volunteers, who are well-trained by the Museum, to hike the gold mine. There will be an introduction before started, and the tourists will receive tools for playing a one-day mountain cleaner, helping the gold mine and settlements’ environment for good. Afterwards, the tourists will be provided with cups of tea in local household, enjoying the atmosphere of the local hotels. By the end of the event, the garbage collected by the participants can be traded in for a miner lunch box in return for their efforts.

4.6.2 Bonding by Destiny, Visiting Jinguashi Shrine

The Museum works with the largest religious center “Cyuanji on the Guangong Festival, due to the risks of mining in early days, there was a tradition

among miners that blood bothers should look after each other’s family; therefore, the community will hold a “feast of blood brotherhood” each year on the birthday of Guangong, and it has become a reunion day for local people and the people who left their hometown for work. Additionally, because of the fact that the feasts are always taking place in the summer vacation every year, the Museum will conduct an event of “Bonding by Destiny, Visiting Jinguashi Shrine” with the community. This event encourages people to invite their schoolmates, friends, sisters, fans and student unions to visit Jinguashi Shrine. The Museum provides group souvenir photos to participants, which is taken at the Shrine, plus a certificate of this special achievement. The event responds to the spirit of Guangong Festival held by the community. Moreover, the Museum arouses participants to join “Feast of Blood Brotherhood” one day ahead and stay in local hotels for a night. In the following day, visit the Shrine together and leave a memorable picture at the end of the event, witnessing the long lasting friendship.

4.6.3 Looking for LOHAS Talents, Exchanging Stay for Work

Gold Museum has provided the Japanese residence to domestic and international art and design related creative workers. For applying this program, applicants need to provide the notion of their artwork that they are going to do during the stay and combine it with the topic of spreading cultural seeds. Applicants also have to provide the reason for applying the program with no restriction on the format of applicants’ proposal, however, the concept of their proposal should be based on working holiday, and explain how they are going to share their artwork with the community and

the tourists. Gold Museum will work with local editors, bloggers and press, plus the local artists and the owners of hotel to share their creating experience together, and hopefully it can be transformed into the nutrition of art creation. Moreover, the Museum provides venues and natural scenery to the applicants and the local artist as a joint creating platform, and provides watching and interacting experience to the tourists.

4.6.4 Paper Film of Mine

Gold Museum has taken the outcome of the study on oral history in recent years, and using it as the materials for film making. The entire hometown is the movie scene, including local hotels, people and mine relics, and the residents play a storytelling role in the film, giving a nostalgic ambience of the fallen mine town in the early period; the film has been made into short video clips, micro movie and creative souvenirs by the Museum. Nonetheless, after the movie showing the history background and the vintage atmosphere of Jinguashi, the true meaning and the fun part of the mine town are expected to be interpreted by the tourists by visiting the scenes and the people; also by staying in local hotels. No to forget the True Heart Café and its hotel, granny’s grocery store and Qitang Temple within Qitang Old Street; all of these have now become attractions around the Museum.

4.6.5 Mazu Pilgrimage Procession in Jinguashi

In Taiwanese folk religion, the March 12th in lunar calendar is the birthday of Mazu, and there is a pilgrimage procession starting in Jinguashi’s Cyuanji Temple each year on the day, and each of the Chief of Village take turns at leading the Mazu Pilgrimage Procession each year. During Japanese Colonial Pe-

riod, the Procession route had even passed by the Japanese Shrine, making it a special cultural fusion phenomenon. Procession ceremonies are very common in Taiwanese culture; however, procession in the mine town is relatively difficult because of the rugged terrain around the Museum. On top of that, Gold Museum is located in the core area and admission center of the mountain town; as well as the mid-point of the Procession route. Therefore, the layout of the main route in the Museum must be designed to correspond to the requirement of the religion. The handrail on stairs must be set closer to one side than at the center, and the plants along the side of the stairs must be trimmed to a specific height. This special phenomenon of Mazu Pilgrimage Procession has attracted tons of people to participate in it; photographers and tourists stay in the local hotels, making it an important collaboration between the Museum and the local community.

V. Discussion

5.1 Case Study on the Sustainability of “Ecomuseum”, and the Key Role of the Local Residents

After the termination of the mining industry, more than half of the people in the settlements were left for a better work and future, and the people who stayed in the community were mostly elders and youths that do not have productivity. Hence, the original intention of establishing the Museum in this case study was to provide the energy for economic restructuring to the community. The persuasion at the early stage of the preparatory by the local people and the preservation on local community were the two greatest forces that facilitated the establishment of Gold Museum. Otherwise, the project is most likely still be in the planning

phase, just like the failed economic restructuring of the car industry in Toledo in the USA.

At the beginning of the operation in 2005, the Gold Museum did boost the local economy as the number of tourist has risen remarkably. However, the transportation in surrounding areas was not ready for this big increase; the admission fee policy and restriction on the visiting routes in the Museum have caused some inconvenience in the residents’ daily life. Besides, the huge amount of waste brought by visitors and the impact on traffic were the reasons of what making the residents upset. On top of that, owing to the Museum’s business investment recruiting plan in the Phase II of BOT project, the business catalogs include hotels, restaurants and grocery stores; from the local business’ point of view, these outcomes will lead the locally owned business to competitions. Since the local residents were the major catalysts and fully supported the establishment of Gold Museum, the unfavorable operating policy implemented by the Museum had made the local people upset and cold, and there were even conflicts happened sometimes.

However, the things have changed after the failure of recruiting plan in 2008, the cancelation of admission fee, the adjustment in operating policy, the overall marketing plan on the local hotels, landscapes, retailing shops, the imitation on the architectural language finished by the community; all of which making the Museum and the community gradually combing together. The community has burdened the role of subsidiary services in the development of Gold Museum and their daily routine are now bonded with the Museum’s opening hours; the number of visitors has a sta-

ble increase over the years, and the local business and economy are growing steadily.

In this case study, the development of regional mining tourism has become what it is best for the local residents. Later, the persuasion of the community raised the attention and the funding of the government, even though the government and the local have been through the complex processes of preparatory, execution, competition, conflict and cooperation; eventually, the fusion of public and private sectors have led the “ecomuseum” to a huge successful experience.

5.2 The Components and Development Tendency of “Ecomuseum” in This Case Study

The developments in this case study consist of the two following parts so far:

First, the core facilities of the Museum: Funded by the government, the facilities simulated the architectural features during the Japanese Colonial Period including exhibition, education, promotion, administrative facilities.

Second, the residential settlements areas: Residents self-funded business including restaurants, hotels and retail shops.

Observing the difference in the numbers of visitors after the changes of free admission fee policy and the cooperation with the residents, the numbers of visitors have risen significantly from 0.665 million in 2009 to 1.339 million in 2013; besides, the government operating expenses have been decreasing since it reached the peak in 2010.

This phenomenon represented that the development of the core facilities operated by the government are progressing gradually. On the other hand, the numbers of visitors who choose to stay in local hotels have a stable increase as well as the numbers of hotels; all of these progressing have boosted the local economy, and have shown that the developing areas are expanding over the years.

During the preparation phase the term ecomuseum in French were being used in this case study and the theory of British scholar - Conybeare were being implemented during the planning phase of the opening and operation, hoping the introduction of external funding will facilitate the sustainable management. However, in this case study, because of the failure in recruiting foreign investment and the absence of ancillary commercial facilities, the number of visitors was fallen from 0.924 million in 2005 to 0.665 in 2008. Nonetheless, instead of making the situation worse, the failure in recruiting foreign investment stimulated the local funds to invest in unused facilities within the community, and also the return of the residents had given new life to the local; not to mention the community has solved the issue of lacking ancillary commercial facilities that the Museum needed. Therefore, it showed a steady growth on the number of tourists between 2009 and 2013.

It can be found in this case that after the government funded the Phase I development in early stage, the focus on the mining industry have shifted to the development of cultural tourism. On the other hand, if the Museum could create a friendly community environment and curatorial directions under its operation,

the community and the bottom-up community can generate energy that makes both the core area of the Museum and the local better off.

5.3 Organization and Financial Resources, Power and Recognition of the Management Institutions

From the operational point of view in reality, the museum itself is a continuing investment, and a business that required huge amount of funding (Y.T. Chang, 2003). Museums required stable funding, which makes the traditional museums resulting in their centralized management. Furthermore, it is difficult to obtain resources from the cultural activities outside the central cultural and educational systems, and if the local government wanted to acquire the initiative of ecomuseum, then it has to try to be spiritually and financially independent on the operational phase. Taking the management of The Museum of Man and Industry, Le Creusot-Montceau-les-Mines in France for example, the management of organization has been changed from the traditional pyramid form system to flat form system, and the use of a large amount of local and foreign experts, and encouraging the local people to participate in the operation, all of which have often causing arguments between the experts and the local people and also leading to lack of academic rigor.

In this case study, although ecomuseum theory was the initial concept of the management; however, due to limited sources of funding, the management of the core areas in the Museum could not get rid of the traditional top-down management approach, and the directions of the exhibitions and policies were still determined by the manager. Additionally, because the Museum is part of the assets of the Department of Cul-

tural Affairs of local government, and on top of that, the other museums that are under the jurisdiction of the local government, such as Yingge Ceramics Museum, Shihsanhang Museum of Archaeology and Tamsui Historical Museum, those of whom are still running the museums in the traditional ways caused Gold Museum was unable to adopt the flat form management according to the French experience.

However, in response to the changes in the composition and the tourism development tendency of the Museum in this case study, the local settlements have been included in the core areas of the Museum, and the tourists are now shuttling around the core areas of the Museum and the local settlements. Therefore, the Museum is now responsibility for setting up road signs and tourists maps and street cleaning is also included in the management of the Museum; on the other hand, due to the increasing number of tourists shuttling across the settlements, it has caused some privacy issues to the local residents. Therefore, parts of the living spaces in the first floor have been renovated to shops or exhibition spaces, and the locally operated hotels and restaurants have been expanded as the same time. The mentioned renovations and decorations on above were conducted by the residents, and the exterior of the buildings were imitated the architectural features of the core facilities within the Museum.

Those changes on retail shops, exhibition venues and displays reflected the living patterns of local cultural workers and artists, as well as the local stories.

Therefore, the Museum in this case study containing “top-down” expert-led scheme within the core

area, and also showing “bottom-up” scenes of life and memory in local community. In addition, to observe the patterns of the development in history from this case study, from the shutdown of mining industry a century ago, to the depression, to the new movies that triggered the mining tourism and the development for economic transformation and the survival of the community; the failure of the investment recruiting plan stimulated the fusion of the two systems (the core area of the Museum and the residents within the developing area) becoming as a whole.

Additionally, talking about building repair, the community recovers the exterior of their properties by imitating the architectural languages of the buildings during Japanese Colonial Period, which also have effects on the presentation of modern buildings in the community, showing a new style of regional architecture. Therefore, the Museum in this case study is different in the collection from the traditional museums’ “object-oriented” collection, it presented the transition between mining industry transition and regional cultural tourism instead. The curatorial concept of the Museum not only focuses on the mining history over a hundred years, but also shows the interaction between the residents and the tourists at the present day, and to imagine the possibility of future.

VI. Conclusion

The term “Ecomuseum”, which there are different definitions and models of operation for it; however, it appears from the experience of this study that there is no “ideal model” in terms of the operation of the development. Nevertheless, there are still important factors in the “Ecomuseum” in the present case that is able to effectively maintain the sustainable development of the case:

1. Facing the community that is forced to accept the economic transformation to live, and gathering the energy for the preparatory works.
2. The investment from the public sector and the helps from the experts in the early stage that initiated the imagination and the communication platform of the local community.
3. The cooperation and the bond between the operation of the Museum and the economy of the local community.

The development of industrial heritage tourism, the government’s funding and the intervention of the experts on the integration is necessary. In addition, considering the balance of the regional economy at the same time is equally important for the sustainable development; however, the two requirements as mentioned above must respect the role played by the local residents.

In the case study, the government has intervention on the renovation approach by following the guide of

“repair the old as the old” within the core area and the renovation approach has been adopted by the community. In recent year, the attempt of making the local life as a permanent exhibition has reduced the public funding in evidence; on the other hand, the mid to small-scale funding from private sector and the investment made by the local residents have expanded the territory of the Museum as well as the time spend by the visitors within the Museum. The case firstly experienced the government funding, preparation of the platform and the inventory of resources in the community as the same time, and the mid and small-scale funding was then introduced to create community-based industries. The scale and approach of the economic development conducted by the Museum were adjusted according to the interactive experience between the visitors and the local residents. Furthermore, the residents of community and the new residents transferred the cultural power to the community as the time goes by, and the Museum offers a platform to play the role of a good neighbor.

The community in this case study was the most important mining region of Taiwan; however, the shut-down of the mining industry and the survival needs of the community have prompted the government to made an investment in the construction of the Museum. The economic pattern in its surrounding areas has been transformed from a simple mining economy to mining and cultural tourism economy conducted by the government and the local settlements. Moreover, as the price of the precious metals has gone up sharply over the last 26 years, along with advances in mining technology, professional teams from Australia, Germany and local units of geological survey have started

the assessment of the likelihood of re-mining in this region. Besides, there are also large enterprise “Taiwan Sugar” and “Hsinchu freight” would like to combine the world-class art performing team “U-Theatre” with the local natural landscape to create a “Repertory Theater” by all means.

From the experience in the development of ecomuseum in this case study, the museum is just a “platform”, a platform that gathers the consensus of the local. Its appearance and role-playing shall not forget relationship and the possibility with the main character in the scenes – The Residents, and the fact that the residents are living in the real and in this special appearance. “Museum” is an organic life form, and neither officials nor professionals shall conduct the time or the appearance of the development. The “ecomuseum” in this case study led the development of industrial relics’ tourism showing the process of self- definition re- defined, and the interaction between the tourists and local residents have created these unique features. The Jinguashi region and Jiufen region, where “Gold Museum of New Taipei City” located in, have shown different local cultural experiences owing to their gold mining background, and they have become Taiwan’s most important world-class tourist center in recent years.

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