

Digitization and the Depoliticization of Museum Access

The Situation at the National Palace Museum

Michelle Chaotzu Wang

National Palace Museum
Department of Education, Exhibition, and Information Services
Taipei, 11143, Taiwan
mwang@npm.gov.tw

Abstract

Ranked tenth amongst museums across the globe, the National Palace Museum (NPM) in Taipei is a significant interpreter of treasures belonging to the entire ethnic Chinese. But, unlike other national museums of monolithic stature in Europe and the Americas that have largely left political concerns of museum identity and authority to the previous century to adopt a freer identity as an institution of the global age, the National Palace Museum remains dilatory in its level of disclosure. This paper contextualizes a presentation of the National Palace Museum's most recently created digital platform, NPM iPalace Channel, with an analysis of the impact digitization has had upon depoliticizing museum access.

Keywords: *National Palace Museum; Google Art Project; Open Data; iPalace Channel; Digital Access*

1. Background

1.1 The Public Access of National Museums

The issue of access has always been a central concern even before museums became a professional field. For much of the nineteenth and twentieth centuries, the evolution of museums has followed closely the political developments in the societies of which they are a part. Most museum institutions with roots in private royal collections, such as the Hermitage in St. Petersburg, the Louvre in Paris, and the National Palace Museum, whose collections immensity and fineness were solely possible in hegemonic societies with highly centralized political control and distribution of wealth, have come a long way to become public institutions in the present day. The Louvre, originally the seat of monarchy since the medieval Capetian dynasty until the reign of Louis XIV, was converted into a public museum only after the cataclysmic overthrow of the monarchy in 1792. [1] Similarly, at the Hermitage, the home of the Russian imperial family for most of the nineteenth century, the collection was initiated by Catherine the Great as far back as 1764 for her individual viewing pleasure. In the age of absolutism, monarchs competed with one another to demonstrate the prestige of

their respective sovereign states by building impressive imperial collections. Under Catherine the Great's reign from 1762 to 1796, the collection at the Hermitage grew the fastest, showcasing the prowess of her empire, and her successive heirs continued in this pattern, expanding the palace space and adding items to the collection with the ambition to rival activities at the Louvre, Altes, and National Gallery. [2] But the collection did not become open to the public until 1852 during the reign of Nicolas I when the idea of a public museum for public consumption arose. Even so, visits were only available to the privileged few by court application. [3] And, as with the Louvre, it took a bloody revolution preceding the first World War to truly open the Hermitage to the common public. Neither transitions was without revolution and strife.

1.2 National Palace Museum in Modern History

In Asia, no other museum can boast of a longer and more tumultuous history than the National Palace Museum. According to the 2014 Museum Index, the NPM is ranked tenth worldwide and second in all of Asia. [4] It received 5.4 million visitors in 2014 and 5.3 million visitors in 2015, its popularity accounting for its significant place among museums in the world. [5] Like other museums with imperial roots, the National Palace Museums road to democratization is ridden with strife. The NPM traces its roots to the Old Palace Museum in the Forbidden City, home to Chinese emperors from the Ming dynasty to the end of the Qing dynasty, and the museum's development is closely connected to the social changes affecting modern China. Thirteen years after the founding of the Republic of China, the last Qing Emperor Puyi was exiled from the Forbidden City. The cultural artifacts left within the palaces were collectively itemized, and the National Palace Museum was born, officially opening on October 10, 1925, when the public was allowed to enter the Palace and admire their cultural inheritance for the first time. Shortly after the 1931 September 18th Crisis, the NPM, for fear that the artifacts would fall into the hands of the Japanese army prepared them for evacuation. Five groups of artifacts totaling 19,557 crates were relocated to

Shanghai. In the December of 1936, the Nanjing Branch of the Palace Museum was inaugurated, and the objects moved to the newly-constructed treasury within the Taoist monastery Chaotian Gong of Nanjing. During the Second Sino-Japanese War, the collection moved westward via three routes to several places, including Anshun and Leshan, until the surrender of Japan in 1945, when the objects returned to Nanjing.

Following this turbulent journey, the ensuing Chinese Civil War brought about the permanent split of the Old Palace Museum into the Palace Museum in Beijing and the National Palace Museum in Taipei. During the war, the Nationalist Government made the decision to send the most precious objects in the collection to Taiwan. Documents and files from the collections of the National Central Library, Institute of History and Philology of Academia Sinica, Ministry of Foreign Affairs, and Ministry of Education traveled with the main collection. A total of 2,972 crates out of the original 13,491 crates from the Old Palace Museum, representing the very best of the collection, moved to Taiwan, where the current museum building opened in the Taipei suburbs of Waishuangxi in 1965. [6]

1.3 National Identity and Politics

Since the National Palace Museum's permanent installment in Taiwan, it has since been granted the highest status amongst museums in Taiwan, designated as the only "Grade Two" museum while the top grade is purposefully left vacant. To this day, the NPM remains closely state-administered, its directors still appointed by the Executive Yuan at each instatement of a new administration. As a result, the museum continues to be at the mercy of the changing policies of the ruling party. Its move to Taiwan, initially, was implemented by the Nationalist government as a symbol of legitimacy, and, throughout the Martial Law era, the Nationalist government continued to use the museum to nurture in its citizens a national identity of the Republic of China, extending to mainland China. After Chiang Ching-kuo lifted the martial law in 1987, followed by the development of Taiwanese nativism ideologies under Lee Teng-hui and the rise of the Democratic Progressive Party (DPP), a purely Taiwanese identity slowly arose and sought to separate itself from the Han Chinese identity. Once political control shifted to the newly minted and more popular DPP upon Chen Shui-Bian's winning the election in 2000, the National Palace Museum, likewise, was appropriated as an instrument of Taiwan-centric cultural policies. In the May of 2000, Tu Cheng-Sheng, one of the chief architects of de-sinicizing the national school curriculum, was appointed director of the National Palace Museum. Using the museum as a platform, he immediately began to reconstruct Taiwan's

historical lineage from within an Asian-Pacific rather than a Chinese context. [7]

1.4 National Palace Museum Southern Branch

In just the second year of the DPP's rule, Tu Cheng-Sheng promulgated the New Century project proposal, which called for the building of a NPM branch museum in Southern Taiwan. The establishment of the Southern Branch of the National Palace museum traces back to the two central political causes, the demand for establishing NPM's relevance to the local and indigenous peoples and for achieving cultural equity between Northern and Southern Taiwan. In 2003, a 70 acre piece of land situated in Chiayi County was secured for building the Southern branch. The Executive Yuan approved the building project in the December of the next year, and the completion was scheduled for 2008. However, disaster struck in the form of Typhoon Marakot on August 8, 2009, which flooded the entire construction site. The building project was revised again by the then director, Chou Kung-shin, who scheduled for the opening to occur at the end of 2015. [8] Finally, after fifteen years of planning and five different museum directors, the Southern Branch officially opened on schedule, on December 28th, 2015. In keeping with its original conception as an Asian art and culture museum, the Southern Branch employs a macro-perspective and places the local culture of Taiwan within the larger Asian-Pacific history. [9]

As late as March 2016, controversies were still being voiced over which political party has rightful authority over the treasures housed at the National Palace Museum; [10] nevertheless, the building of the Southern Branch marks the most significant move from its post-war xenophobic years of enclosure. In the recent decades of global communication and openness, which permitted such a gesture, we have witnessed NPM's gradual debarring of its cultural assets against internal and external pressures in its willing incorporation of the local Taiwanese identity and its opening to mainland Chinese tourist starting in 2008. Tourist numbers which leveled off below 3 million in the years before 2008 saw a consistent rise to the 5.3 million today, showing that the NPM is indeed opening up to the world. As most museums of the world are becoming increasingly depoliticized by the greater sweeping forces of globalization and digital technology, National Palace Museum, too, will inevitably begin to see an erosion of its reticence and participate in the global scene.

2. Digital Access

2.1 Museum Digitization

Museums endure because they satisfy very fundamental human impulses, mainly the impulse to collect and share

things of perceived value. In this age, it is becoming quite impossible for museums to remain as socially enclosed spaces with restricted access. The global internet and other forms of digital technology have irreversibly changed the way people interact with the world, acting as a battering ram against any attempt at institutional restriction and isolation. Starting from the digital revolution in the 1960s, because of the interdisciplinary nature of digital technology, it quickly became a topic of active discussion for art institutions. While the traditional museums of yesteryear were inwardly focused on collecting, preserving, interpreting, and displaying the objects in their collection, in the last decades, museums, to remain relevant, have been challenged to become popular public spaces with active physical and digital dimensions. In 1974, at the International Council of Museums (ICOM) conference in Copenhagen, that museums have transitioned from “self-contained professional units” to “cultural centers for the communities within which they operate” was acknowledged. [11] The advent of digital photography and film further increased the utility and ease of technology, making it a worthwhile effort to incorporate into museum operations. But this transition did not occur overnight.

The idea of “information society” arose in the nineties, when government attention and public awareness of this idea led to significant integration of digital technology into all aspects of social activities. Information access became the new norm. The top world museums were the first to jump onto the wagon. Two years before Google was registered as a domain, the Metropolitan Museum of Art, officially inaugurated its website on October 13th 1995. [12] Elsewhere in Europe, the British Museum started to use software developed by System Simulation Ltd. Though technically its different departments did begin to digitize their disparate collections by piecemeal as early as the 1970s, it was only in 1999 when the museum as a whole considered an integrated digital collection a core museum responsibility. After the millennium, museums across the world began to catch on and gradually and systematically digitize their collections and place them online. In 2004, the British Museum began to add digital image files to the collection database, and in 2007 it made the decision to place its database on the museum website. [13] Museums have come to use its digitized collections to enrich their services and experiment with new museum experiences using videos, sound effects, lighting, and other forms of digital media. At this point, the museum’s digital resources have become an asset in itself, and the museum’s digital dimensions have irreversibly entered into the museum proper.

2.2 Open Cultural Heritage

In a presentation from the *Sharing is Caring* seminars beginning at Copenhagen since 2011, Michael Edson

points out that 2.4 billion people, 34% of humanity, are now online and connected. He argues that the falling of computer chip prices by half every 700 days in the past fifty years has led to the massive distribution of powerful and cheap computing devices, empowering and connecting people no matter their level of income. [14] The emergence of a global village is immensely real; political communities can communicate with one another and social protests can be more easily voiced than ever. People now expect to be able to find everything on the internet. With this expectation, museums, likewise, are pressured to share information with the rest of the world, and most have very literally realized the “museum without walls” concept originally proposed by the 20th century art historian André Malraux. According to the Center for the Future of Museums 2015 Trendswatch report, the biggest trend is museum participation in the “open” economy. “Open” economy is defined by “a fundamental cultural shift from the assumption that information should be tightly controlled to the presumption that content should be made available to everybody.” [15] The different permutations of the “open” movement—open source, open software, open content licensing, or, in the case of cultural institutions, open cultural heritage—are all racing to put content out to the world for people to engage with, re-appropriate, and recreate for various purposes. As early as 2008, the European Union started the online portal, Europeana, which made all public domain masterpieces accessible [16]. Currently, in 2016, there are already almost 50 million items on the portal. The information giant, Google, also put forth its own Google Art Project in 2011. Large world renowned museums, such as the British Museum and MoMA, participate in the Creative Commons, which help museum institutions distribute and monitor public copyright licenses. The Smithsonian, Cooper-Hewitt and the Tate Modern both have their entire collections on GitHub, an open source platform. [17]

Museums traditionally offered institutionalized and selective interpretations of art and artifacts created by the human race, but an important consideration that comes with openly exchanging cultural heritage resources is “open authority” and the question of whether museums are truly comfortable with giving up their political and academic authority to voices outside their walls. For, the fact of the matter is, virtual museums are a thing of the nineties and modern day consumers of digital content expect to be involved in the meaning-making process. There is, nevertheless, anxiety and enthusiasm from either side of the argument. Mike Pepi, in his 2014 article reviewing *Art Project 2023*, an interactive physical interface taking place in Whitney Museum’s Breuer building, which imagines the future of the Google Art Project, considers the question of whether museums still matter when it seems like everyone is a curator these days.

As museums digitize its collection and accommodate digital technology, they must confront their existential anxiety of becoming digital databases with all its associated notions of transparency, democratization, and accessibility. Pepi argues that digitization is not just a matter of organization, but it poses the threat of having Silicon Valley tech logic and entrepreneurial paradigms encroach upon an academic institution, further divorcing museums from their objects. [18] However, as Rodney correctly points out in the “Virtues of Promiscuity,” giving away a digital image is not equivalent to giving away the object. [19] In the same logic, the museum, to remain relevant, must necessarily reflect the structure of society at any given age, but inclusion of outside voices does not render the institution mute.

3. Changes at the National Palace Museum

3.1 Challenges in the Digital Age

Under the pressure of changes in the world, The National Palace Museum’s Information Technology center was established in 1987, but, due to heavy demand in projects, it combined in 2011 with the Department of Exhibition to form the current Department of Education, Exhibition, and Information Services. It has worked tirelessly since to realize three developmental phases--the digital archive, “museum without walls,” and the mobile museum. The National Palace Museum first began updating its traditional museum cataloguing operations in 1996. After the Department of Rare Books and Historical Documents published the *Grand Council Archives*, a process which took a protracted length of 20 years to complete, the NPM started to apply digital photography and computer technology to its archival structure. The first collection to be digitized was the *Military Affairs Department: Monthly Memoranda Archive*. The project plan was known as “Historical CD Documentation Production,” which, in 1997, created the first digital archive with all the card catalogue images of the Military Affairs Department documents. Soon after, as a result of a national concern to keep Taiwan up-to-date with technological trends in Europe and the U.S., the Executive Yuan organized the National Digital Archives Project, which the NPM joined in 2002. The NPM’s different departments existing at the time—the Department of Rare Books and Historical Documents, the Department of Antiquities, the Department of Painting and Calligraphy, the Department of Registration and Conservation, and the Department of Education, Exhibition, and Information Services—split up into seven subordinate projects for execution, establishing a total of 21 different databases. The National Palace Museum completed its digital archive by 2012, taking a total of ten years. By then, the NPM has accumulated over a decade of experience applying digital technology to all aspects of its operations to keep the institution up to date

with new digital technological developments. It is positioned to employ its rich digital content to its major challenges at home and abroad—mainly, establishing global visibility and mediating the issues of regional Taiwanese representation and cultural equity.

3.2 International Visibility

The NPM entered into cooperation with Taoyuan International Airport in 2008, agreeing to permanently display digital creations at the Customer Service Area of Terminal 2 with the hope of increasing its international visibility. The cooperation was realized by 2012, with the “Future Museum” exhibition, which utilizes 3D display and interactive technologies to bring national treasures in the NPM’s collection to life in the terminal for all international visitors to see. [20] Upon official completion of the digital archive in that same year, the NPM made an even more powerful maneuver by joining the second phase of the Google Art Project (GAP), a global collaboration between the information giant and many world renowned museums.

The Google Art Project is conceived from Google’s “20-percent project,” where Google’s employees are encouraged to dedicate 20% of their weekly work hours to come up with new ideas. [21] The project applies the technologies of Picasa, Street View, YouTube, and Google Maps to allow museums to exhibit their collections online. Phase I of the project, completed in 2011, included 17 museums partners, such as MoMA, the Met, and the Tate. These museums offered up images of their collections, which the GAP staff then combined with interior Street View technology to produce virtual gallery tours. In the following year, Google expanded into Phase II of the project, this time partnering with 151 museums across 40 countries. [22] At this point, the National Palace Museum made the decision to join the initiative in order to enhance its international visibility and offer its international audiences better access channels to the museum’s resources. The GAP includes 18 high resolution images of the finest items in the National Palace Museum’s collection and virtual tours of all three levels of the museum building. After joining the project, the National Palace Museum conducted a study measuring the effects being a part of the GAP has had on NPM’s visibility using Web log analysis. The NPM’s website visitor volume and location for 2011, the year prior to joining GAP, and for 2012, the first year as a GAP partner, were compared. The results were positive, showing an 83% increase in percentage of total visits by foreign visitors. [23] Therefore, NPM’s joining of the Google Art Project was a success.

In response to the advancement of technology, since the completion of the digital archive in 2012, the National Palace Museum is currently in the third phase of

development, working on expanding its cloud services and realizing its vision of the mobile museum. In pace with the worldwide development of open cultural heritage platforms, the National Palace Museum has been working on its own platforms like the Google Art Project. It released its first open data platform in mid-October 2015. For the very first time, artifact images, descriptions, exhibition packages, nominal and numerical datasets are free for download and public use. As of May 2016, there are only 260 items for download on the platform, but the building of this platform and promise of its future growth marks a favorable development in the National Palace Museum's participation in the open culture movement.

3.3 Cultural Equity and iPalace Channel

The biggest digital project the National Palace Museum has conducted with the purpose to optimize access channels to museum resources and achieve cultural equity is the iPalace Channel. The iPalace Channel is the National Palace Museum's cloud multimedia platform, founded upon the combined resources of NPM's multimedia materials and the National Center for High-Performance Computing's hardware. Having both English and Chinese versions, it contains 35 multimedia works and a wide range of digital learning resources. The hope is to create a digital learning resource center and provide learning services to teachers and members of the general public. In so doing, the NPM aims to break the constraints of the physical museum, extend the possibilities of museum education, shorten the gap between urban and rural areas, and actively encourage cooperation between the museum and schools.

The iPalace Channel currently contains 35 videos in the genres of animation, promotional shorts, micro-movies, dramas, and documentaries. (Table 1) *Adventures in the NPM* animated series is by far the most popular video series on the Channel and has received high international profile, having won many international awards such as Worldfest Houston and FIAMP awards. *Adventures in the NPM* series contains a total of five animations: *Adventures in the NPM*, *Adventures in the NPM: Meet the Painting and Calligraphy Masterpieces*, *Adventures in the NPM: Lost in the Art of Landscape Painting*, *Adventures in the NPM: the Formosa Odyssey*, and *Adventure of the Mythical Creatures at the NPM*. The series anthropomorphizes popular collection items, such as the child shaped white Ding ware pillow, the Song dynasty jade duck, the Han dynasty jade *pi-hsieh*, into characters that go on all sorts of adventures.

Digital educational resources include NPM e-Learning, Lesson Plans, Learning Sheets, and Demo Videos. NPM e-Learning is an educational series of nine instructional videos on the Channel, which includes courses on, bronze, ceramics, jade, paintings, calligraphy, books, documents,

and cultural artifact restoration. (Table 2) Courses use animation and story-telling techniques in layman's language to maintain audience interest. The addition of resources to the channel is an ongoing project. As of May 2016, the iPalace Channel has a total of 131,957 downloads.

iPalace Channel and Outreach

From the iPalace Channel's induction in early 2014 to the present time, the NPM has organized many educational outreach activities and continuing education programs based on the resources in this channel. In order to stimulate people to use the channel, the NPM designed a series of outreach programs to educational priority schools across Taiwan using lesson plans based on the channel's contents.

Starting in 2014, the NPM began a trial operation by teaching its lesson plans based on the iPalace Channel to 10 primary and secondary schools in educational priority areas. In 2015, the NPM began the first phase of outreach, extending its educational outreach operations to 21 schools (19 rural schools, 2 educational priority schools). Due to the positive reception of the trial and the first operation, the NPM continued on to the ongoing second operation, this time covering 23 schools. The second operation combines the resources of the iPalace Channel, the National Palace Museum Permanent Exhibitions APP, iPad learning, 3D printing, virtual reality, and other new technology into a "Digital Learning Experience Program." The final step in the outreach is to bring students in educational priority areas to the actual museum so, in second half of 2015, the NPM sought out corporate sponsorships to allow students who participated in the Digital Learning Experience Program to visit the museum in Taipei. In 2015, a total of 44 schools and over 1000 students participated in NPM's educational outreach programs.

Educating Students from Educational Priority and Rural Areas

In 2014, the NPM began a trial operation by teaching its iPalace Channel lesson plans to 10 primary and secondary schools in educational priority areas from Hsinchu County and Pingtung County. A total of 613 students participated, aboriginal students accounting for 15.4 %, new immigrant children 14.7 % , Taiwanese students 66.3%, Hakka students 3.6 % of the total. After the trial operation was enthusiastically received in the first year, it began the first phase of outreach in 2015. The NPM extended its educational outreach operations to 21 schools (19 rural, 2 educational priority). A total of 537 students participated, aboriginal students accounting for 41% of the total, marking a significant improvement. Examples of memorable lessons include a visit to Ms. Dai from Ma-Ming Elementary School in Taichung City. Students looked at *Along the River During the Qingming Festival* to learn about daily life in an ancient Chinese city and then

constructed their own long scroll drawing of events in their own lives titled *Going to School at Ma-Ming*. Ms Lin from King Young Elementary School in Yilan County took interest in the theme of time travel and based a lesson on one of the micro movies on iPalace Channel, *A Trip to the Present: Lost in Time*. In the film, the Han Dynasty painter, Mao Yan-shou accidentally time travels to the present time and explores the streets of Taipei. The film is a lead in for a lesson on *Spring Morning in the Han Palace*, painted by the Ming Dynasty painter Chou Ying, in which Mao Yan-Shou is depicted painting a portrait of one of the palace maidens. This lesson encourages students to think about the differences between ancient and modern life and also to imagine the problems they would face and how to solve them if they time traveled to the past.

Bringing Students and Teachers to the NPM

In the second half of 2015, due to the positive reception of the trial and the first phase, the NPM continued to the second phase, this time covering 23 schools. The NPM collaborated with HCT Logistics Foundation to bring rural schools to the National Palace Museum in Taipei. The second phase combines the resources of the iPalace Channel, the NPM Permanent Exhibitions APP, iPads, 3D printing, virtual reality, and other new technology into a "Digital Learning Experience Program." In order to make educational trips to the NPM more memorable, NPM lecturers first traveled to target schools and taught the newly devised "Digital Learning Experience Program," a curriculum combining NPM produced *Adventures at the NPM series* with the National Palace Museum Permanent Exhibitions App on iPads sponsored by HCT Logistics. The lesson opens with the animation, *Adventures in the National Palace Museum*, which casts important cultural artifacts in the collection as the main characters, and then guides students to explore the Permanent Exhibitions App with the digital tablet. Using a question-and-answer approach, students are prompted to observe, investigate, and discover the artifacts on their own terms. The goal is to develop an enduring interest and ability to pursue knowledge regarding the treasures of their heritage and also to familiarize themselves with the NPM and its important artifacts before the actual visit. Alongside the artifact introduction lesson, teachers from the National Center for High-performance Computing (NCHC) taught the course, "Understanding 3D Printing," a lesson introducing the basic principles and multidisciplinary applications of this new technology. Short demonstrations also print some of the popular artifacts on the spot, such as the *Jadeite Cabbage*, so students can handle and play with the replicas.

After many schools completed the lessons, children still did not have a clear idea about the National Palace Museum and its important artifacts. Therefore, students who participated in the second phase were then invited to

the museum. The NPM sought out corporate sponsorships from HCT Logistics, the Kingbus, and Mukden Palace sponsorship to cover travel, room, and board to ensure that more students from educational priority areas can visit the National Palace Museum free of charge.

Creative Lesson Plan Competition

Finally, in order to actively promote the NPM iPalace Channel to schools across Taiwan, the NPM organized the "NPM Fun Learning – Creative Lesson Plan Competition" in the winter of 2015. This competition opened up brainstorming to all teachers in Taiwan in hopes of yielding more diverse lesson plans to choose from and adopt into iPalace Channel. Eighteen finalists were chosen and they were invited to present their lessons at the museum in Taipei. Their lesson plans, learning sheets, and lesson demos were all uploaded to the iPalace Channel. (Table 3) The iPalace Channel is the first digital platform with which the NPM has shared its educational and curatorial authority with the audience it is supposed to serve. Though activity volume may not be as high as that of European and American institutions, the creation of this platform demonstrate a conscious effort to follow the open cultural movement.

4. Tables and Figures

Table 1: *Adventures in the NPM Video Views*

Video	Views
Adventures in the NPM	5854
Adventures in the NPM: Meet the Paintig and Calligraphy Masterpieces	1342
Adventures in the NPM: Lost in the Art of Landscape Painting-2D	3540
Adventures in the NPM: the Formosa Odyssey!	24579
Adventures of the Mythical Creatures at the National Palace Museum	11780
Total	47095

Collected on 5/14/2016

Table 2: NPM e-Learning Video Series Views

Video Series	Views
A Marvelous Journey Through Bronzes	4072
Exploring Chinese Ceramics with Dr. Dragon	2401
Cracking China: Porcelain Manufacturing in the 18 th Century	1520
Caring for Collectible Objects	504
Chinese Paintings	1192
Protecting Your Valuable Collections	273
Chinese Calligraphy and Opus Collections	1309
New Understanding of Antiquities	358
Chinese Jade Program	1070
Total	12699

Collected on 5/14/2016

Table 3: Lesson Demo Views

Lesson Demo	Views
His Majesty's Contact Book	2004
NPM Maze: Jadeite Cabbage	283
Explore Kunyu	234
Birds Upon Branches	189
Stepping in the Virtual NPM	273
NPM Maze	191
5 th Prince Teaches Calligraphy	232
Evolution of Words	220
Pirates on the Island Wu	657
The Tongan Ships	181
Step into NPM's Past	210
I Can Hear One Hundred Horses	168
Tongan Ships: Weapon of the Qing Empire	294
Understanding Ming Law through Paintings	204
Befriending the Ancients	174
Traveling to the Past	204
A Lesson on the Red Cliff	178
Exploring the NPM	182
Total	6078

Collected on 5/14/2016

5. Conclusions

This paper provided an overview of the National Palace Museum's current attempts to optimize digital access in accordance with the evolving information consumption habits of its audience members. The NPM iPalace Channel platform is a prototypical product of the open culture movement, which seeks to stimulate public activity in both the physical and digital dimensions of the museum space. Only in its second year of implementation, the iPalace Channel will continue to grow and evolve to meet the needs of the digital age.

References

- [1] B.W. Oliver, "From Royal to National: The Louvre Museum and the Bibliotheque Nationale", Lanham: Lexington Books, 2007, p. 7.
- [2] A. E. Digout, "Renewal in the New Hermitage: The Restoration of Leo von Klenze's Galleries in the State Hermitage Museum", *St. Andrews Journal of Art History and Museum Studies*, Vol.13, 2009, p. 70.
- [3] A. Stow, "Digitisation of Museum Collections. A Worthwhile Effort?", 2011, p. 15.
- [4] Themed Entertainment Association, "Global Attractions Attendance Report", *2014 Theme Index and Museum Index*, 2014, p. 20.
- [5] The National Palace Museum, Southern Branch "International Investment Project", 2012, p. 3. Retrieved from: http://www.fapda.com/download/active04_en.pdf

- [6] NPM Website. Retrieved from: <http://www.npm.gov.tw/en/Article.aspx?sNo=03001502>
- [7] R. F. Ash, *Taiwan's Democracy: Economic and Political Challenges*, Milton Park, Abingdon, Oxon: Routledge, 2011, pp. 53-4.
- [8] Y. C. Chen, "Museum Releases Design for Southern Branch", *Taipei Times*, 2011.
- [9] National Palace Museum Southern Branch Website. Retrieved from: <http://south.npm.gov.tw/en-US/IntroMuseum>
- [10] S. Cheng and L. Wu, "NPM collection belongs to nation, not KMT", *Focus Taiwan News Channel*, March 16, 2016. Retrieved from: <http://focustaiwan.tw/news/aedu/201603160017.aspx>
- [11] Smithsonian Institution, *21st Century Roles of National Museums: A Conversation in Progress*, Washington, DC: Smithsonian Institution, 2002, p. 2.
- [12] The Metropolitan Museum of Art, "Metropolitan museum to inaugurate internet homepage on world wide web", 1995, Retrieved from: <http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll1/2/id/11107>
- [13] The British Museum Official Website. Retrieved from: http://www.britishmuseum.org/research/search_the_collection_database/about_the_database/history_of_the_project.aspx
- [14] M.P. Edson, "Boom", *Sharing is Caring*, 2014, pp. 13-9
- [15] American Alliance of Museums, *Center for the Future of Museums, "Trendswatch 2015"*, 2015, p. 10.
- [16] A. Isaac, R. Clayphan & B. Haslhofer, "Europeana: Moving to Linked Open Data", *Information Standards Quarterly*, Vol. 24, Issue 2/3, 2012, p. 34.
- [17] S. Weber, "Open Data and the Arts: What's Next", *Arts Management & Technology Laboratory*, Carnegie Mellon University, April 4th, 2016. Retrieved from: <http://amt-lab.org/blog/2016/3/the-future-of-open-data-and-the-arts-whats-next>
- [18] M. Pepi, "Is a Museum a Database?: Institutional Conditions in Net Utopia", *E-flux Journal*, 2014, p. 2.
- [19] E. Rodney, "The Virtues of Promiscuity, or Why Giving it Away is the Future", *Code Words: Technology and Theory in the Museum*, 2014, p. 9.
- [20] The Future Museum of NPM Website. Retrieved from: http://www.npm.gov.tw/exh100/3d_npm/en/en_01.htm
- [21] A. Bayer, "Evanglizing the 'Gallery of the Future': A Critical Analysis of the Google Art Project Narrative and its Political, Cultural, and Technological Stakes", *Electronic Thesis and Dissertation Repository*, 2014, p. 12.
- [22] J. Knowles, "Google's Art Project grows larger with 151 museums online across 40 countries", *The Next Web*, 2012. Retrieved from: <http://thenextweb.com/google/2012/04/03/googles-art-project-grows-larger-with-151-museums-online-across-40-countries/#gref>
- [23] S. Wu, "Asia Art Museum on Google Art Project: A Web Log Analysis of the National Palace Museum's Participation", *Museums and the Web ASIA 2013*, 2013, p. 9.

Michelle C. Wang is a research assistant working in the Department of Education, Exhibition, and Information Services at the National Palace Museum. She graduated from Wellesley College in 2014 and has published many papers on media trends in the museum field.