

An Aesthetic Practice in Higher Education through Exhibition Transformation: A Case Study of “NCCU Very Fun Park” in Taiwan

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Abstract

*This study takes the NCCU Very Fun Park exhibit, collaboratively carried out by the NCCU Art and Culture Center and the Fubon Art Foundation in Taiwan, as its primary object of investigation. Using archive analysis and participant observation, this study aims to map out the cooperative strategies between two institutions in transforming the Very Fun Park into the NCCU Very Fun Park on the National Chengchi University campus. In addition, it uses *audience* surveys to gauge the success of this collaborative effort. The results of this study show the benefits and specific positive results of collaboration between a university art center and outside foundation. This case study can serve as a reference guide for other universities under budget restraints hoping to combine resources with an outside institution; through the concept of the “wall-less museum,” NCCU successfully transformed the Very Fun Park into its own experiential aesthetic education project for students and the public.*

Keywords: aesthetic education, university art center, exhibition transformation

Introduction

In 1986, when the Taiwanese government announced the end of martial law, Taiwanese society moved toward a democratic era where art, culture, and education flourished and diversified. In 1980, Taiwanese universities began to emphasize the importance of a holistic education including the arts. But even during this time, most universities did not establish Fine Art departments, nor did they construct art museums or art centers; the art classes that they did provide for general education requirements were mostly limited to art history or art appreciation courses. From 1988 onward, many Taiwanese universities began to establish art centers, hold art events, and promote art education outside of the classroom to reverse this lack of artistic training in the country’s education system, and to expose students to creative pursuits.

After the global economic recession of 2008, Taiwan greatly decreased its budget for higher education. The low birth rate in Taiwan, compiled with these financial ails and other issues in university planning, led to a great reduction in university budgets, and the financial situations of Taiwanese higher education were at great risk. Under these difficult circumstances, university art centers were faced with the task of finding and making best use of limited resources if they wanted to continue to promote aesthetic endeavors on university campuses. National Taiwan Chengchi University (hereafter referred to as “NCCU”) was established in 1927 in Nanjing. After the KMT government relocated to Taiwan, the university was re-established in the Muzha district of Taipei in 1954. Although the campus was blessed with the beautiful mountains and rivers that surrounded its campus, the architecture of the university was stark and plain. The university was made up of nine colleges with a total of 15,000 students. The academic program focused on the humanities and social sciences and the

university graduated many important government officials. Although the university did not officially have a Fine Arts department, the university's **Art and Culture Center** organized art exhibits, performances, workshops, and lectures, promoting an artistic atmosphere on the campus.

The Fubon Art Foundation is one of the most important art foundations in Taiwan, founded to promote "the liveliness of art, and the artfulness of living"; that is, to bring art into our everyday lives. In 2000, the Fubon Art Foundation initiated the project "Very Fun Park: Taipei Contemporary Art" for the Hong Kong Arts Center, primarily focusing on the works of young artists. After receiving critical acclaim abroad, the project was brought back to Taipei and the organizing team began to look for a location and new topics to explore. The project theme of "wall-less museum" brought contemporary art to the bustling streets of the Taipei East District. This project was a true contribution to the Taipei art world, bringing the idea of the "wall-less museum" to people's everyday lives for an extended exhibition.

After the 2008 financial crisis, Taiwan decreased its budgeting for higher education, which in turn led to decreased funding for university art centers. University art centers during this time faced a number of difficulties, including high cost of art programming amid decreased funding, compiled with lower student participation in university art events. The question of how to creatively secure funding while simultaneously promoting art events on campus was a challenge not only for NCCU, but also for all university art centers around Taiwan.

As a solution to these issues, the NCCU **Art and Culture Center** invited the Fubon Art Foundation to expand the Very Fun Park project to three years (2010-2012) as an experiment to promote artistic life education on the NCCU campus. The NCCU Very Fun Park marked the first time that this project was brought from city centers to a college campus; it was also the first time that a university had collaborated with a financial enterprise to create a "wall-less museum."

This study responds to the following questions through analysis and observation of this three-year artistic education project on the NCCU campus:

- (1) How did NCCU cooperate with the **Art and Culture Center** and outside enterprises in order to promote artistic living on campus through the "wall-less museum" concept?
- (2) How was an artistic exhibit originally located in a business district finally relocated to a college campus? How should this be carried out, and how did the two institutions cooperate?
- (3) What were the methods used for adapting the Very Fun Park exhibit onto the specific topographical layout of the NCCU campus? What was the response of the audience? What issues were raised?
What was its effect on campus culture? What was its effect on artistic education on the campus?

This study has the following goals:

- (1) Analyze the methods of cooperation and organization between the Fubon Art Foundation and the NCCU **Art and Culture Center**.
- (2) Explore the planning strategies of the NCCU Very Fun Park Exhibit and to investigate the practical methods used for adapting the project to a college campus.
- (3) Analyze the NCCU Very Fun Park Audience Surveys and understand visitors' opinion of the exhibit's impact on artistic education on the NCCU campus.

Due to the limited range of this study, I will use results from the first year of operation (2010) as my main object of research. Results from the second and third years will be used for specific cases in order to paint a clearer picture of the entire project's outcome.

Document Investigations

The “wall-less museum” concept allows art to leave the confines of the white-walled image of museum. Instead, art objects enter daily living space and create a new kind of dialogue with their surroundings. Viewers are not limited to those who purposely come into the space to look at art; individuals passing through the space of the wall-less museum might find themselves looking at art displays even without the initial intention of doing so. The name “Very Fun Park” emphasizes the joy and accessibility of this artistic space; this annual project has been operated for 9 consecutive years since 2001 in the flourishing shopping zone of Taipei’s east district. Since the project’s initial establishment, the park’s 30-100 art spots have included everywhere from office buildings, department stores, Taipei 101, bookstores, and coffee shops, to clothing stores, or even residential neighborhoods. The types of artwork exhibited include painting, sculpture, installation and even action art, all reflecting the heterogeneous and multi-faced lifestyles of people in this city space. The exhibit has always taken place in the summer (July to September) due to increased volunteer and audience participation at this time of year.

The Very Fun Park exhibit includes a stamp collecting game each year, enabling viewers to explore Taipei’s East district as they look at each artwork. This game rewards a souvenir from the year’s exhibit to audience members who have their guide maps stamped at every artwork location spread around lanes and alleys in this district. In this way it encourages the audience to explore artworks that they would not normally see. During the exhibit season, the Park also holds “face to face with the artist” lectures, art workshops, Park opening parties, concerts, films, art fairs and other creative events to diversify and enrich the exhibit’s offerings with carnival-like aura (Huang and Chuang, 2013).

For the Fubon Art Foundation, the goal of relocating the Very Fun Park to NCCU was to explore other possibilities of promoting art education in a university without Fine Arts department not only through the presence of the exhibit itself, but also through volunteer trainings and other events. For NCCU, this opportunity to collaborate with an outside institution to bring contemporary art to campus through the concept of the “wall-less museum” also opened a number of important discussions about the role of art and public participation on the NCCU campus.

Unlike professional art schools, most university art education has the goal of teaching students to have a globalized appreciation of art in their daily lives, without necessarily training them to become artists. Most art classes in universities focus on the connection between art and the world around us and seek out learning opportunities that can cultivate this spirit of combining art and life (Delacruz 2009; Oxtoby, 2012) .

Under the influence of globalization and new media developments, art and culture are irremovable from daily life and comprise a key part of it: environmental activism, gender, race, and identity have all become important issues in contemporary art. Twenty-first century art education not only emphasizes mental and intellectual development of individual student, but also the way in which the student personally experiences and interacts with art in the world (Sandell, 2006 · 2009; Eisner, 2009; La Porte, Speirs and Young, 2008).

In recent years, more and more contemporary artists have chosen everyday living spaces as their sites of creation. They argue that when art enters everyday living spaces, it becomes accessible to a diverse array of audience members and is of benefit to the public. Moreover, the public nature of these creation process and exhibits enables the audience to interact with and participate in the artwork; in this way, it restructures the ways in which audiences and artwork interact and cohabit a space. Critics have called this sort of cooperative setup “dialogical art” or “relational aesthetics” (Lacy, 1994). Looking at this open artistic framework through the context of “relational aesthetics,” we can really see that the interactivity is the key concept of Very Fun Park. Following the exhibit across different sites and spaces, new dialogues and new relationship were generated between audience and artworks (Hu, 2001).

Liu (2011), one of the curators of Very Fun Park, developed the concept of “Off-site Art.” From the idea of the “wall-less museum,” she argued that once an artwork leaves its intended space in the museum, the artist begins to reinvent and rethink the artwork’s relationship to its surroundings. This framework with the features of “presence,” “event” and “participation” is interlaced by the inter-relations of artwork, surrounding context and participant. This sort of artistic practice can be seen as a sort of attitude, spirit, or energy—just as it departs from the systematized logic of the museum, it enters the world of the everyday, interacting with economic and social trends of the time. The art object holds not only aesthetic value, but also social and cultural meaning (Liu, 2011). This study will use the concept of “Off-site Art” to analyze the Very Fun Park’s relocation and transformation to the NCCU campus, along with the educational impact of this exhibit on the university.

Research Method and Process

The NCCU Art and Culture Center has used the FTCC Model (Art= Form+Theme+Context+Costs) to analyze the costs and benefits of hosting the Very Fun Park on the NCCU campus; this model served as the strategic plan of practicing “wall-less museum” for Fubon Art Foundation and NCCU for the duration of the three year project. The authors of this paper have already published the strategy development of using FTCC Model to decide hosting the NCCU Very Fun Park (Huang and Chuang, 2013). This study further investigates the outcomes and efficacy of these development strategies. The methods used are as follows:

- (1) Since one of the authors of this paper was also the primary organizer of the NCCU Very Fun Park, the author not only experienced the exhibit as a participant, but also closely observed the cooperative methods between NCCU and Fubon, and became very familiar with the project and all of its workings; the author also recorded notes and suggestions during this process.
- (2) The author analyzed audience surveys as a way of gauging the success of the exhibit. The Fubon Art Foundation designed the questionnaire and the NCCU Art and Culture Center was in charge of distributing and analyzing the surveys. The questionnaire recipients were visitors who have visited all of the exhibit’s art spots; the author also recorded notes from interviews with staff and volunteers.
- (3) The questionnaire was divided into four main sections: a. Visitor’s general information b. Visitor’s most favorite artwork and reason why, rated with an agreement scale on various topics: “fittingness of the artwork to its surroundings,” “concept of the artwork,” “the interaction between the artwork and audience,” and “overall aesthetic quality of the artwork.” c. Visitor’s favorite exhibit site, and reason why, rated with an agreement scale on various topics: “uniqueness of the exhibit site,” “improvement of the aesthetic value of the surroundings,” “intrigue of the site/the power of originality and interest of the space to make viewers look at the campus with new eyes,” d. Agreement on the following NCCU Very Fun Park achievements: “profoundly interacting with the community,” “bringing people closer to art,” “bringing a new spirit to the university,” “helping people to know and appreciate art.” The first parts of question b. and c. were single-response questions; of the remaining scaled parts, respondents could respond from a scale of one (strongly disagree) to five (strongly agree). Question d. was multiple-response question.
- (4) After the end of the exhibit, the NCCU Art and Culture team compiled and analyzed the data from the surveys, and weighed the results for future discussions on the plausibility of similar projects in the future. Unless otherwise noted, the results are from the park’s first year of exhibition.

Results

In accordance with the above listed methods and procedures, this study on the cooperation between NCCU and the Fubon Art Foundation and the relocation of the Very Fun Park exhibit to the NCCU campus found the following results:

Presentation and Cooperation

(1) Presentation

This study has created a table (Table 1.) for distinguishing the guiding concepts, themes, location, and audience between the Very Fun Park (in Taipei east district) and the NCCU Very Fun Park exhibits.

Table 1. Comparison between the Taipei East District Very Fun Park and NCCU Very Fun Park exhibits.

Item of interest	Very Fun Park	Very Fun Park NCCU
Concept	Promote concept of “Wall-less museum”, put into practice idea of “making art lively, making life artful”	Promote an artistic education focused on the connection among life, creativity, and experience.
Location	Taipei east district commercial area	NCCU campus
Number of Artworks	30 – 100 art sites	9-17 art sites
Audience	Visitors of Taipei east district	University students, community Residents
Theme	2010 The Endlessness of Hope 2011 Light up 2012 Power of Color	Same as original event
Time	7-9 July-September	October-November, annually
Strategy	Attract viewers through theme and connection to surrounding businesses. alliance among different trades Concept of “wall-less museum” Culture map for shopping zone	Use the concept of the “wall-less museum” to counteract the inflexibility of the old buildings. Amplify the value of exhibit through extend exhibition. Cooperation between businesses and schools; alliance between professions. Use art to transform the campus. Stimulate the university community’s creativity through exposure to contemporary artists’ works. Strengthen volunteer training program.

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Differences between the two exhibits:

- Location: The original Very Fun Park was primarily located in the commercial area of the east district of Taipei; here, old and new buildings of many different styles stand next to each other. The NCCU Very Fun Park was located at the NCCU campus in the southern part of Taipei; mountains and streams surround the university and the design of the campus is generally uniform. Because of the general tendency for

more people to visit the east district, the city version of the Very Fun Park was much larger in scope than the NCCU extension, shown as the maps in Figure 1.

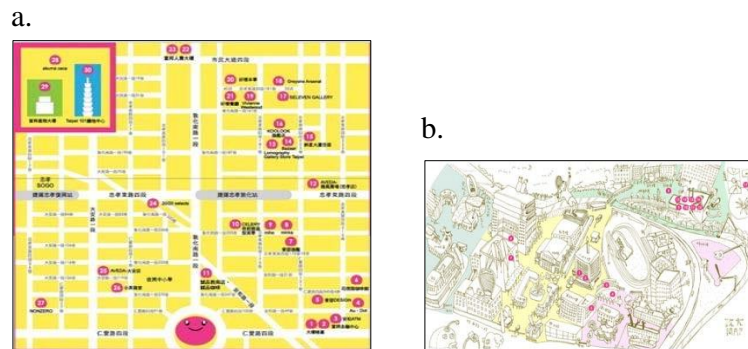


Figure 1. Comparative maps of the two sites. a. east district map. b. NCCU campus (provided by Fubon Foundation and NCCU Art and Culture Center)

- Audience: The audience of the original Very Fun Park was very diverse and ever-changing. The audience at the NCCU Very Fun Park was comparatively homogenous, mostly consisting of university students and local residents—there was also increased interaction with artworks at the campus.

In addition, the NCCU extension exhibit’s visual design included: logo, exhibit handbook, and artwork map, all in the same style and format as the original one. However, in the NCCU logo, the school’s mascot was added to the original image. The exhibit map and artwork map for the NCCU exhibit were also drawn by hand in a unique style to demonstrate the individuality of the campus exhibit (Figure 2).



Figure 2. Theme logo comparisons. a. east district logo. b. NCCU logo.

(2) Cooperation Model

As this was the first time for the Very Fun Park exhibit to relocate to a university campus, and for the **two** institutions to cooperate together as work partners, it was an opportunity for both parties to learn about each other’s approaches to art administration and education. The cooperation layout of these two institutions over three years is as follows:

Table 2. NCCU Very Fun Park Cooperation Plan Analysis

Aspect of Administration		Means of Cooperation
Resource	Staff	NCCU Art and Culture Center team: Art supervisor, Project manager, Assistants, University volunteers Very Fun Park Team: Supervisor, Exhibit division, Design division, Education division, Activity division
	Fees	NCCU provides routine exhibit fees; the rest is covered by Fubon (an approximate 1:1 proportion)
Curating	Selection of Artwork	The Very Fun Park staff provides a list of possible works; NCCU staff provide commentary on the works — a final decision is made cooperatively.
	Artist Invitation	Very Fun Park staff invites artists; NCCU Art Center provides support
	Site Planning	NCCU Art and Culture Center staffs suggest sites for artworks. Afterwards, both parties check the sites and confirm with artists. Very Fun Park staffs are in charge of site design, while NCCU staffs provide support and handle administrative affairs.
	Exhibit Administration	Both teams cooperate for setup of the sites.
Education	Volunteer Training	Very Fun Park staffs plan and lead volunteer training. NCCU helps to recruit volunteers and provides support.
	Workshops/Lectures	Very Fun Park staffs design courses and invite teachers; NCCU staffs promote events and help with carrying out events.
Promotion	Opening Ceremony	The Very Fun Park team plans the procedures for the ceremony, while the NCCU team organizes the programming. Both parties help to promote the event.
	Sales	The Very Fun Park team is in charge of promotion outside of the university; the NCCU team is in charge of promotion inside the university.

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As the table above shows, the cooperation between the NCCU Art and Culture Center and the Very Fun Park staff not only enabled the two teams to exchange personal experiences, but also enabled them to share resources, simplify planning processes, save time, and more effectively run the exhibit.

Relocation Strategies

(1) Strategy of artwork selection

After selecting a small set of artworks (a total of 17) from the original exhibit to be shown on the NCCU campus, the teams worked together to determine appropriate sites and layout of the works.



Figure 3. Photos of artworks exhibited at NCCU Very Fun Park

Note: The artworks are coded by an artwork number from A1-A17 to denote the rank from most favorite to least favorite artwork according to audience votes and a site number from S1-S17 denoting the rank from most favorite to least favorite site according to audience votes. (Image source: NCCU Art and Culture Center)

Among the 17 artworks, artworks from the East District Very Fun Park exhibit of the same year included: A2, A6, A7, A12, A14 (total of 5; 29.4%). Artworks from the previous year included: A1, A3, A4, A9, A11, A13, A15, A17 (a total of 8; 47.1%). Artworks designed specifically for NCCU included: A5, A8, A10, A16 (total of 4; 23.5%)

(2) Diverse Activity Planning, Increased Volunteer Participation

The 2010-2012 NCCU Very Fun Park hosted 47 participating artists from around the world; the exhibition sites included the college square, administrative center, library, computer center, dorm area, and Art and Culture

Center (a total of 37 sites for 44 works). The works exhibited included: paintings, sculpture, and interactive media, among others. The exhibit featured many educational events including 3 opening ceremonies, 8 lectures, 6 workshops, and 6 video showings or performance arts. 13,315 visitors participated in the events (not including passersby), with an average of 4,400 visitors per year. In comparison with past events with an average of 300-500 visitors, this showed great growth of participants.

The volunteer training program combined service learning with activity-based learning, with a total of 128 volunteers were trained. The accumulated volunteer service hours amounted to approximately 3,300 hours (or, about 26 hours per volunteer). The primary tasks of volunteers were setup of exhibits, overseeing works, cleanup of exhibits, and guiding (Figure 4). This all-inclusive training process improved the quality of NCCU Art and Culture Center volunteers.



Figure 4. Campus volunteers at the recruiting, training, and other educational activities. (Image source: NCCU Art and Culture Center)

Although the training for the Very Fun Park community volunteers was similar to that for university volunteers, student volunteers were able to work closely with university staff and combine learning about art with practical service experience and hands-on workshops. These sorts of experiences filled the gaps in students’ education for real, hands-on training. One returning student volunteer said:

“Preparing for the exhibit was, for me, a very good experience. I had the opportunity to talk directly with artists and thoroughly understand the ideas behind their works.”

(3) Emphasizing “learning through doing”

The NCCU Very Fun Park team invited artists to create site-specific works for particular spaces around campus under tight budget constraints. Students in related fields at NCCU worked under the guidance of these artists and participated in the artistic process of these works; this sort of artistic education with an emphasis on experience is one of the most important contributions of the Very Fun Park to the students of NCCU.



Figure 5. Artist collaborates with NCCU students to complete an artwork. (Image source: NCCU Art and Culture Center)

Taking one 2011 exhibit artwork called “Flow: At NCCU,” as an example, the artist Huang Peiying and the Very Fun Park staff decided to stage one artwork at the university’s administrative building. After the artist had explained the procedure, plan, and concepts of the work, a volunteer team of 80 teachers and students were organized into small groups and, after six workdays, piled 80,000 pieces of cardboard to make a completed

project (Figure 5). During the creative process, students had face-to-face contact with the artist and gained firsthand experience in the creation of the work. Students who passed through the administrative office each day came up to the project's volunteers out of curiosity and asked them about the work. In a normally serious and sterile administrative building, students and teachers took to conversation with one another and forged friendships with individuals who would otherwise be strangers. This artwork brought community members of the university closer together.

In the 2012 "Maple Path Color Workshop" students repainted the university's longest plank pathway. Once covered with austere red paint that was beginning to peel, students repainted the pathway with colors of blue and green symbolizing running river, blue sky and green trees to resonate in perfect harmony with the natural surrounding (Figure 6); students who were once only passive viewers of the on-campus exhibit now became active participants in the transformation of the university campus—the NCCU Very Fun Park workshops gave them this priceless experience. These sorts of activities that were being held for the first time at NCCU stimulated new conversations about the relationship between art and the university.

For example, in 2013, the NCCU Art and Culture Center



Figure 6. Students actively participated in the

Hosted a Campus Environment Art Festival which built improvement of the campus through a color workshop. (Image source: NCCU Art and Culture off of conversations that were first initiated at the NCCU Center) Very Fun Park exhibit.

Effect Evaluation

In 2010 the NCCU Art and Culture Center provided questionnaires to visitors who have completely visited the 17 sites of the NCCU Very Fun Park exhibit in order to best understand the success of the program. A total of 501 visitors completed the surveys; however, 28 of the surveys were removed from the final count because of incompleteness (if more than 10% of the questions were unanswered), leaving 473 completed surveys, or 94% of the original pool. A statistical analysis of the surveys regarding the audience, the artworks, the sites of the exhibit, and the achievements of the exhibit (four aspects), yielded the following results: (1) Audience
The Artwork Of the accepted surveys, the three largest populations of visitors to the exhibit included: individuals not affiliated with the university (22.2%), persons affiliated with the College of Commerce (16.1%), and persons affiliated with the College of Foreign Languages and Literature (15.9%). In comparison with previous events with an average of 3-5% participants having no affiliation with the university, the amount was increased 4 to 7 times. This demonstrates that the Very Fun Park was successful at promoting NCCU Art and Culture Center event participation for individuals outside of the university.

(2) The Artwork

As shown in Table 3, the most highly appraised artworks at this year’s program were A1 (26.2%), A2 (11.2%), and A3 (8.5%) and the least selected as favorite works were: A17 (0.4%), A16 (1.3%), and A15 (1.5%). For audience members’ favorite works, 85.6% agreed that the work had a high level of “fittingness with its surroundings,” with an average score of 4.25 (out of 5). In addition, 94.3% of audience members agreed with their favorite work’s “concept of the artwork,” with an average score of 4.46. In the category of “interaction between artwork and audience,” 86.9% of audience members responded favorably, with an average score of 4.25. In the category of “overall aesthetic quality of the artwork,” 93.6% of audience members responded favorably, with an average of 4.55. The aspects of the artworks with highest audience satisfaction were aesthetic value, interactivity, and fittingness with surroundings.

Table 3. Aspects of Favorite Works: Average Satisfaction Scores

Artwork number	Sample size	Percentage	Fittingness with surroundings	Concept of the artwork	Audience-Art work Interaction	Overall Aesthetic Value
A1	124	26.2	4.50(0.618)	4.48(0.577)	4.55(0.667)	4.48(0.533)
A2	53	11.2	4.19(0.900)	4.68(0.510)	4.62(0.562)	4.62(0.596)
A3	40	8.5	4.32(0.730)	4.52(0.679)	4.65(0.622)	4.37(0.705)
A4	32	6.8	4.16(0.847)	4.50(0.718)	4.20(0.960)	4.66(0.602)
A5	32	6.8	4.03(0.740)	4.41(0.560)	4.53(0.671)	4.41(0.665)
A6	30	6.3	4.20(0.997)	4.03(0.928)	4.17(0.874)	4.40(0.894)
A7	26	5.5	4.15(0.967)	4.27(0.919)	3.73(0.827)	4.35(0.977)
A8	22	4.7	4.18(1.006)	4.59(0.590)	4.18(0.664)	4.77(0.429)
A9	22	4.7	4.05(0.785)	4.59(0.666)	4.50(0.740)	4.32(0.716)
A10	19	4.0	4.47(0.697)	4.43(0.496)	4.37(0.684)	4.58(0.507)
A11	19	4.0	4.21(0.855)	4.53(0.513)	4.32(0.749)	4.63(0.597)
A12	15	3.2	3.67(1.175)	4.53(0.834)	4.20(1.207)	4.27(1.163)
A13	14	3.0	4.29(0.825)	4.36(0.633)	3.93(1.072)	4.43(0.852)
A14	10	2.1	4.60(0.516)	4.60(0.516)	4.50(0.707)	4.60(0.516)
A15	7	1.5	4.86(0.378)	4.43(0.535)	4.71(0.488)	4.57(0.535)
A16	6	1.3	4.33(0.816)	4.33(0.516)	3.67(1.033)	4.83(0.408)
A17	2	0.4	4.00(0.000)	4.50(0.707)	3.50(0.707)	5.00(0.000)
AVG.			4.25	4.46	4.25	4.55

Note: Number listed in parentheses is the standard deviation. (Source: NCCU Art and Culture Center. Compiled by the authors.

(3) Exhibit Site

Table 4 showed that survey respondents responded the “Most Favorite Exhibit Site,” accordingly: S1 (15.6%), S2 (13.1%), and S3 (11.6%). The least popular sites were S17 (1.3%), S16 (2.3%), and S15 (2.3%). 92.8% of respondents agreed that their favorite site “improved upon the aesthetic value of the surroundings,” with an average score of 4.54. 87.5% of respondents agreed that their favorite site “used space in an intriguing way and caused viewers look at the campus with new eyes,” with an average score of 4.44. 83.9% of respondents agreed that their favorite site “unique,” with an average score of 4.24. Overall, most audience members agreed that their favorite site excelled best at “improving upon the aesthetic value of the surroundings.”

Further analysis demonstrates that satisfaction with the artwork itself and the satisfaction with the site were very strongly correlated, with a correlation coefficient of .69 (N=17, p<0.05); indeed, the artwork and the environment worked in tandem to create a complete work of art.

Table 4. Favorite Art Site: Average Score for Different Aspects

Site number	Sample size	Percentage	Uniqueness of site	Improves aesthetic value of environment	Fresh perspective on campus
S 1	74	15.6	4.12 (0.776)	4.65 (0.560)	4.76 (0.569)
S 2	62	13.1	4.42 (0.879)	4.56 (0.861)	4.34 (0.829)
S 3	55	11.6	4.25 (0.799)	4.40 (0.710)	4.42 (0.786)
S 4	39	8.2	4.41 (0.880)	4.54 (0.643)	4.44 (0.718)
S 5	38	8.0	4.39 (0.755)	4.66 (0.582)	4.24 (0.786)
S 6	29	6.1	4.41 (0.834)	4.52 (0.634)	4.34 (1.060)
S 7	28	5.9	4.43 (0.959)	4.68 (0.670)	4.29 (0.854)
S 8	25	5.3	4.28 (0.678)	4.48 (0.918)	4.56 (0.917)
S 9	23	4.9	3.61 (1.118)	4.65 (0.487)	4.22 (0.600)
S 10	21	4.4	4.43 (0.676)	4.67 (0.730)	4.76 (0.625)
S 11	15	3.2	4.47 (0.834)	4.07 (0.884)	4.13 (1.060)
S 12	12	2.5	4.58 (0.515)	4.67 (0.492)	4.50 (0.674)
S 13	12	2.5	4.00 (0.853)	4.33 (0.985)	4.67 (0.492)
S 14	12	2.5	4.08 (1.084)	4.75 (0.622)	4.58 (0.515)
S 15	11	2.3	4.45(0.688)	4.64(0.505)	4.36 (0.674)
S 16	11	2.3	3.91 (1.221)	4.09 (1.221)	3.82 (1.250)
S 17	6	1.3	4.50 (0.548)	4.83 (0.408)	5.00 (0.000)
AVG.			4.28	4.54	4.44

Note: parentheses denote standard deviation. Source: NCCU Art and Culture Center. Compiled by the authors.

(4) Achievements

For the survey questions regarding the program's achievements, 86.9% of respondents agreed that the program "brought a new spirit to the university"; 80.1% agreed that the wall-less museum concept "Brought people closer to art"; 45.2% agreed that the event "profoundly interacted with the community"; 34.9% agreed that the program "helped people to know and appreciate art."

Conclusion

With a very limited amount of resources, the NCCU Art and Culture Center collaborated with the Fubon Art Foundation to bring the Very Fun Park to NCCU's campus for exhibition. This study has investigated the cooperation methods, relocation strategies, and exhibition outcomes for the implementation of this three-year experiential art education plan, with the following results:

- (1) The mutually beneficial cooperation plan: the two professional teams cooperated extensively on planning, promotion, and sales aspects of this experiential art education plan; throughout the cooperative process, there was a strong spirit of combined creativity between the two teams. The primary benefit of this cooperative working model was that the NCCU Art and Culture Center team could use its connection and familiarity with the university to support the Very Fun Park team to quickly understand the campus culture, converse about the exhibit with a single channel, and efficiently carry out project plans. One less satisfactory aspect of the cooperative plan was that the local NCCU team had little say in the initial selection of the artworks brought to campus—but through active participation in the setup and administration of the exhibit, the team gained invaluable hands-on experience and grew stronger as a professional working unit.
- (2) A successful relocation strategy: The principle of selecting past artworks from Very Fun Park and bringing them to NCCU was successful because it not only expounded upon the theme of the original Very Fun Park exhibit, but also brought new meaning and audience interaction to the artworks through the NCCU version's emphasis on site specificity. The diversity and abundance of events designed for this project greatly increased participation in NCCU art activities. Through the combination of service learning and art education, the volunteer training and practice gave students an unforgettable opportunity to participate and experience in the making of these artworks first hand. Since artists and students collaborated together to bring artworks to specific sites at the university, it was as if the NCCU campus became the artists' workshop. Volunteers and audience members also actively participated in the creation of the artworks around the campus, such that preparation for the artworks actually became part of the art itself.
- (3) Favorable exhibit effects: It is clear through analysis of the audience surveys that visitors enjoyed the process of participating in and viewing the exhibit's artworks. This demonstrates that the exhibit planning team's selection of artworks was also in line with the audience's preferences. Visitors agreed that the exhibit works improved the campus's aesthetic quality, opened up fresh perspectives of seeing the campus, and that the works were well-tailored to bring out the inherent aesthetic value of their specific sites. All of these survey results show that the artworks worked well within the space of the campus and that artistic installments have the potential truly beautify the university; indeed, the artists were able to create a new dialogue between their artwork and the specific sites on campus where they found themselves.

The Very Fun Park uses the “wall-less museum” concept to combine art with everyday life in urban settings. Over the past 14 years, it has evolved into an art exhibit that takes pride in its own “eventfulness” in the context of “off-site art”—that is, its interactivity, transience, repeated evolution, and constant extension. This emphasis on temporariness has the potential to be far much more attractive to viewers than the traditional concept of permanence or fixedness in the museum. When the exhibit ends, the artwork immediately transitions from “presence” to “absence.” This sudden disappearance begets a sense of longing and melancholy; within this absence, another sort of presence emerges. This strong emotion link between artwork and audience was especially notable when the exhibit relocated to the NCCU campus where people and place are closely interconnected.

For example, in the 2010 NCCU Very Fun Park exhibit, one artwork, the “Big Onion” (A2) was particularly beloved by members of the university. The “Big Onion” was a miniature architectural installation with radio-transmitting capability; it was designed so that within the busy city there would be an isolated space for people to relax and take a deep breath. This installation is constantly on the move, and always encountering new people. One day, an NCCU freshman discovered that the “Big Onion” had disappeared, and then went to the Art and Culture Center just to ask its whereabouts. When she discovered that it had been moved from campus to another site, she became very sad and disappointed. She wrote this letter, which she agreed to make public:

Dear Teacher:

...

I am a newly arrived freshman at NCCU.

Not long after the beginning of the semester the Very Fun Park gradually made its way to our campus.

The “Big Onion” was in the Art and Culture Center—at first I didn’t notice it.

Until one day I went inside with a friend. We played music, and finally realized how amazing it was. It was such an incredible spot—It didn’t give me a sense of restrictedness, but of security.

After this, whenever I was in a bad mood, or had a problem that I couldn’t solve,

I would pass by the Art and Culture Center, either by myself or with a friend, and naturally fall into the embrace of the “Big Onions.”

It has accompanied me from the first day that I came to NCCU until now.

...

Yesterday, when I walked into the Art Center, I discovered that the Big Onion had disappeared.

I turned around and only then realized that it had been taken apart and would be taken away.

At first I hoped that it would only leave for a while; I couldn’t believe that it was going to be gone.

I know that the melancholy that I felt would be difficult for others to understand.

But without the Big Onion, the Art Center felt empty; it didn’t feel like the same place.

It seemed that that empty space was left for the Big Onion—nothing could replace it.

With it left the memories and feelings of so many NCCU students. So many students, including myself, felt that it was such a pity.

...

Everyone began to think of the Big Onion as a part of the Art Center.

I hope that wherever it goes, it will remember this place, and that it has a home here. From those who miss it,

Freshman in Philosophy Department, Anonymous

When the Very Fun Park temporarily moved onto the NCCU campus, it inspired students and other audience members to actively participate in its creation—in the end, this audience involvement in the artworks, became

part of the artworks themselves. The interaction between the artwork and its surroundings, and between the artwork and the audience, became a key theme of this extended art festival. By enabling university students to bring art education into the space of their own campus, they sparked new conversations about what it means to make a place their own. Its success at NCCU was eminent. This successful experience of exhibition transformation might be generalized as a model for assisting colleges in Taiwan, or even in the world, to promote general art education under resource constraints.

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