

Innovation in Cultural Heritage Preservation in Taiwan: Lessons for Indonesia

Riela Provi Drianda
School of Social Sciences, Waseda University, Japan

Laila Zohrah
Department of Architecture, Singaperbangsa University

Adiwan Fahlan Aritenang
SAPPK, Institut Teknologi Bandung

Abstract

Despite having a long and rich culture, the preservation of cultural heritage in Indonesian cities is still facing numerous challenges. Modernization has gradually replaced countless historical monuments, and museums displaying the glory of previous civilizations are not as popular as other urban attractions. Different approaches should be considered to prevent further cultural loss and the fragmentation of Indonesian urban history. In this study, we attempt to learn from Taiwanese practices of preserving cultural heritage. In recent years, Indonesia and Taiwan have been developing intense economic and cultural ties through several cultural promotion projects. While the study identified the same challenges for Taiwan to protect built heritage from rapid urbanization, there are some good model practices in place that can be adopted by Indonesian society. First is the digitalization of cultural heritage that contributed to data preservation and availability to the public. Secondly, is the importance of defining those cultural practices/artifacts that reflect a nation's identity. Thirdly, attention to the design and enforcement of the heritage preservation act. The last point concerns creativity and initiatives to collaborate with the creatives and other potential collaborators.

Keywords: cultural heritage, Indonesia, innovation, preservation, Taiwan

The preservation of historic urban environments is important in order to maintain the social and cultural fabric of a community. Buildings, communal spaces, streets, passageways, traditional activities, and objects from daily life help modern people understand the values and the way our ancestors tried to adapt to urban environments. However, over the past years, historic areas and cultural artifacts are increasingly threatened by rapid urbanization, demographic changes, and even rampant commercialization. With the increasing destruction of urban heritage sites, new modes of preservation have become indispensable.

Besides preserving the architectural heritage and historic urban environments, another challenge is to attract young people to urban history and ancient artifacts. A survey by the Department for Digital, Culture, Media, and Sport (DCMS UK) in 2018 showed the significant decline of children's visits to museums, as well as other engagement with cultural facilities. The lack of young people's interest in their cultural heritage and museums as the place to exhibit artifacts and display the civilization history is possibly related to the lack of creativity and design of such facilities. As Fleming (2016) argued, the design of many old-fashioned museums forced the visitors to figure out how to interact with the objects that are placed behind glass. No touching, no possessing, and just looking are holding back visitors from enjoying the museum. Similar to this, Radua (2019) and Fadillah (2014) also highlighted how teenagers do not see the museum as an interesting space because it gives them a hierarchical structure that limits their space to grow and their voices to be heard. Therefore, some scholars have proposed the digitalization of heritage to engage people with historic urban environments or objects (Bozzelli et al., 2019, Cirulis et al., 2015). Other than preserving and documenting important artifacts from the past, digital heritage enables people to learn about past civilizations in a more interesting way.

In this study, we purposely chose Taiwan as the study area based on the growing cordial relationship between Indonesia and Taiwan. A relationship between Indonesia and Taiwan was established during the late Dutch Occupation in Indonesia (Paramitaningrum and Herlijanto, 2016). After the independence of the Republic of Indonesia, the two countries did not develop any diplomatic relations (Kabinawa, 2013). Despite not having such diplomatic ties, the socio-cultural interactions between Indonesia and Taiwan have been getting stronger in recent years. Taiwan has established several academic agreements with Indonesian universities to promote the Taiwanese education system and invite more Indonesians to learn about Taiwan. Additionally, Taiwan also established the Taipei Economic and Trade Office (TETO) in Indonesia to secure its position in potential Indonesian markets. In terms of cultural promotion, Taiwan has supported many performing arts and Taiwan-related cultural events, such as the Taiwan Excellence Happy Run in Indonesia and the Indonesia-related cultural exhibition in the Taiwan National Museum (Rahmat and Tingai, 2020). Kabinawa (2013) argued that the intimate socio-cultural interactions among Indonesian and Taiwanese occurred because of the large population of Indonesian migrant workers and students in Taiwan and the presence of Taiwanese businesspeople in Indonesia. It seems that both countries have seen the importance of one another (Rahmat and Tingai, 2020), and this cordial relationship has created a strong reason for Taiwan and Indonesia to advance their economic and cultural ties.

There are many potential lessons that Indonesia can learn from Taiwan, for example, in the field of cultural preservation. Taiwan has been showing remarkable achievements in the digital preservation and promotion of its cultural heritage. All public museums in Taiwan had been challenged to digitize their collections by 2007 (Lin, 2015). According to Hou (2020), this digitization helped the Taiwanese society design more collaborative movements to preserve and promote cultural heritage. The global audience also acknowledges Taiwan's achievement

in promoting cultural heritage. In 2019, the National Palace Museum in Taipei was ranked 6th in the Top 20 Asia-Pacific Museums Attendance List (The 2019 AECOM and TEA Theme Index and Museum Index Report).

Emerging from this, we are interested in understanding how Taiwanese society preserves and promotes cultural heritage. Subsequently, we highlight lessons that can be adopted by Indonesian cities to better protect their remaining cultural heritage. To begin, the article describes and discusses findings on heritage preservation in Taiwan. The following section will focus on heritage preservation in Indonesia. The article will be closed with a concluding discussion that highlights the lessons learned for Indonesia.

Heritage Preservation in Taiwan

Chinese Cultural Renaissance

The cultural renaissance in Taiwan began as a countermovement to the cultural revolution in China. It was led by President Chiang Kai-Shek in 1966 to preserve the country's culture based on *tao t' ung*, the orthodox transmission of the Tao, or described by Tozer (1970) as the historical and cultural traditions of the sages. The movement also created to preserve Dr Sun Yat Sen's *san-min chu-i* (Three principles of the people) that President Chiang argued would protect the national tradition from the mainland's communism and cultural revolution. The cultural renaissance movement officially started on July 28, 1967, with the establishment of the Chinese Cultural Renaissance movement's promotion council. The council had several functions, mainly to promote cultural reconstruction based on Chinese culture.

However, Tozer (1970) also highlighted how the renaissance movement was lacking in cultural goals. The action was more of a political movement that repressed the development of Taiwanese cultural artists' arts and culture. The use of dialects, such as Taiwanese and Hakka, was restricted and was not allowed to dominate the Taiwanese broadcasting of radio and TV programming (Wai-chung, 2006). The architecture style developed during the cultural renaissance was mainly adopted from the Sinicism Style. (Wang and Heath, 2008). The Sinicization in architecture had three functions, (1) To demonstrate the grandeur of Mainland imperial cities to the native Taiwanese; (2) To serve a set of substitutes for the mainlanders who miss their hometowns; (3) To serve as a reminder to all people in the land to reconquer the mainland and fight the communist party (Wang and Heath, 2008).

Nevertheless, some scholars argue that the buildings produced during the cultural renaissance did not bring any resurgence to the Taiwanese culture (Deeney and Lefeuvre, 1968 in Tozer, 1970). While there was no official declaration about the end of the cultural renaissance movement, in the late 1980s the emphasis in Taiwan shifted to promoting cultural reconstruction. This reconstruction aimed to promote Chinese and uniquely Taiwanese traditions on the local level, so that culture could be categorized, commodified, and totalized (Chun, 1994). The cultural reconstruction enabled the local and indigenous culture to flourish and negotiate with the dominant Sino-Culture.

The Beginning and Development of Cultural Heritage Preservation in Taiwan

The act to preserve Taiwan's traditional architecture was in turn carried out by young Taiwanese intellectuals. They started the early historic preservation movement to strengthen the cultural identity of Taiwanese people and preserve cultural heritage threatened by the country's rapid urbanization. Taiwanese famed historical literature scholar Heng-Dao Lin

described the destruction of ancient monuments during the 1970s to the 1980s thus: “Watching monuments is like watching flowers, they would be gone if you are too slow” (Wang, 2015). The preservation of The Lin-An-Tai in 1976 symbolizes the beginning of the country’s monument preservation movement. The Lin-An-Tai’s house was completed during the Qing Dynasty by a Chinese merchant named Lin Chin-Ming. The house was named An Tai to represent Anxi County, where he came from, and Rong Tai, the company built by his son. The house was demolished during the expansion of the Dunhua South Road. However, parts of the building were removed to preserve one of the remaining Fujianese-style architectures in Taiwan. The success in Lin-An-Tai home preservation generated more attempts to protect such traditions structures. In 1982, Taiwan finally established the Council for Cultural Affairs and promulgated the Cultural Heritage Preservation Act.

However, Wang (2015) discovered the Nationalist Government’s tendency to prioritize the protection of monuments built by Chinese migrants and represented mostly culture attached to Mainland China. After the Cultural Heritage Preservation Act’s approval, 24 historical monuments were listed in the first-grade category. The list included Lukang Longshan Temple, Tainan Confucius Temple, Beinan Archaeological Site, and Fort Zeelandia. Few of them were the cultural heritage of the indigenous people, and none of them were built during the Japanese occupation.

This cultural heritage preservation act was amended in April 1997, making the county or city governments responsible for managing cultural heritage. As a result, historical monuments built by *Vereenigde Oostindische Compagnie* (VOC) and Japanese were also registered in the protection list. The preservation act was again amended in 2005 and this marked a new milestone for cultural asset preservation in Taiwan (Chen and Fu, 2015). Compared to the previous laws, the 2005 version embraced the adoption of modern technologies and materials for repairs, citizen participation, and more attention was to be given to the concept of intangible cultural heritage (ibid, 2015).

The latest preservation act was amended in 2016, followed by the amendment of the enforcement rules of the cultural heritage preservation act in December 2019. To date, the Cultural Heritage Preservation Act in Taiwan has been amended seven times. However, Chiou (2017) argued that this Cultural Heritage Preservation Act was again used to serve political struggles. Morris (2018) highlighted the ignorance of Taipei’s government and even the historical society insisted on the protection of the Xindian Cemetery Heritage from the threat of rapid modernization in Taiwan’s capital city. Not long after Morris published his text, researchers wrote on artifacts from the Xindian Cemetery Site. The objects are texts dating to the Qing Dynasty and could reveal the history of Taipei Basin’s earliest settlers. These problems confirmed Bor’s argument about the chaotic situations of conservation against plural interest concerns in Taiwan (Chiou, 2017).

Innovation in the Preservation and Promotion of Cultural Heritage in Taiwan

Despite these negative facets, the country once famous as Formosa or beautiful island does exhibit some good practices in heritage preservation and promotion to learn from as well. These shall be listed below.

a. *Encouragement of Community Participation*

The rise of community participation in Taiwan began in 1994 with the initiation of a community empowerment program known as The Integrated Community Building Programme (Chan, 2011). Much of the proposed projects took the theme of identification, conservation,

and or revitalization of local heritage as those themes aligned with the cultural reconstruction as the significant political agenda at that time (Den, 2014). Some examples of the projects are the development of Baimi community and the Beitou Area. In the case of the Baimi community, the project started in the early 1990s to fight against environmental pollution caused by cement factories in the Baimi area. The community established the Baimi Community Development Association (BCDA) to develop the cultural potential of the area. The association finally spotted a potential in the wooden clogs that were famous during the Japanese occupation era. They received funding from several organizations to bring back the clog-making culture (Chan, 2011). To preserve the culture, the community transformed an abandoned dormitory into a local cultural museum and named it Baimi Wooden Clogs Museum. The Baimi area was then rebranded as the home of wooden clogs. Tourists were able to participate in making the clogs before finally buying pairs as souvenirs.

As for Beitou, the turning point for heritage preservation was triggered by school children's initiatives to save a neglected colonial complex of public baths. The abolishment of sex services in the public baths complex in 1979 made the area stagnant for a long time. As a result, many buildings were dilapidated and needed repair. In 1997, the government designated the area as a historical site. Local people participated in the investigation and planning of Beitou Hot Spring Baths as a community museum. Through the implementation of public-private partnerships, Beitou's image as the former red-light district in Taiwan gradually diminished. The movement was the starting point for the residents to explore the richness of their culture, history, and natural heritage. The participation of local people enabled the area to preserve an ancient stone archway from the Qing Dynasty that was nearly forgotten by most locals and recreate Beitou's identity as a new tourist hotspot in Taipei.

b. Digitalization of Cultural Heritage

The launch of the Digital Museum Project in 1998 marked the beginning of Taiwan's efforts to digitize its cultural heritage. In 2002, the government initiated a program aiming at digitizing cultural heritage in public and private institutions in Taiwan. In 2003, another program called National Science and Technology Program for e-learning was launched. However, the two programs were merged in 2008 to form the current Taiwan e-Learning and Digital Archives Program (TELDAP). Through TELDAP, the country is expected to be able to sustainably manage national cultural assets, promote national digital archives and e-learning applications. As well as facilitate the development of Taiwan's culture, society, industry, and economy (Homepage of TELDAP, n.d.), TELDAP facilitated public cultural institutions such as the National Palace Museum and National Museum of Taiwan History to digitize their collections. Later, TELDAP developed a multi-language portal called Digital Taiwan- Culture & Nature. The portal enables the global community to explore Taiwan's culture and digitization collections. The major contents of Digital Taiwan- Culture & Nature included a collection level, Facets of Taiwan, Slice of Wonder, educational resources, a photo gallery, and multimedia projections. In Facets of Taiwan, visitors can search digital information related to various categories such as arts and illustrations, lives and cultures, maps and architectures, biosphere and nature, archives and databases, as well as languages and multimedia.

One example of old literature presented in the Facets of Taiwan is the Shan Hai Jing, (The Classic of Mountains and Seas). This collection of texts is the earliest cultural and geographical record in China describing ancient myths, legends, and folk customs. Visitors can see parts of the digital book in the National Palace Museum. Apart from providing digital resources in the Facets of Taiwan, The National Palace Museum also provides open data information on its

homepage. Visitors can explore the museum's collections by dynasty or categories such as lacquer wares, rare books, and Qing archival documents.

Other than the National Palace Museum, the National Museum of Taiwan's History also provides open data for its visitors. The museum has stored digital audio tapes and recordings of Taiwanese pop music from the early Japanese occupation period. Likewise, the Traces to Taiwan's history can be tracked in an open-data platform provided by the National Central Library. Under the name of Taiwan's Memory, the National Central Library compiled old images and archives related to the country's history. In 2021, the collection reached more than 260,000 items and 2.7 million pages of images.

TELDAP came to an end in 2012 and Academia Sinica was appointed to continue the mission of digitizing Taiwan's cultural heritage. The institution executed the Sustainable Management of Taiwan Digital Archives Project from 2013 to 2015. Academia Sinica Center for Digital Culture has produced various creative heritage projects, including a series of creative comic collection in which 71 creators and 300 stories are included to reinterpret stories about Taiwanese society. The institution also produced books promoting old Tainan, Taipei, and Taichung (See Figure 1). The series are accompanied by free interactive historical maps that allow users to observe the new and old map at the same time. The utilization of graphic characters and technology clearly indicates the attempt of the institutions to attract the younger generation and foreigners to have knowledge of Taiwanese urban history and cultural heritage. Attracting a wider audience to become accustomed to knowing Taiwanese culture seemed to be one of the goals of some cultural institutions in Taiwan. Besides the Academia Sinica Center for Digital Culture, we also investigated the National Palace Museum's strategy to attract more youngsters to visit the facility. The National Palace Museum is actively promoting Linked Open Data (LOD) to increase the level of public participation and improve the effectiveness of information dissemination (Wu, 2014). In addition to this, the museum is currently collaborating with Nintendo's ANIMAL CROSSING game. Users can download a total of 22 images collections for free, including the famous Jadeite Cabbage and Meat-shaped Stone sculptures from the Qing Dynasty.

Figure 1

Books about Taiwanese Urban History (Author, 2020)



Heritage Preservation in Indonesia: Issues and Challenges

The Heritage Preservation Movement in Indonesia

The conservation law in Indonesia was initially limited to the preservation of historical monuments, as stated in *Monumenten Ordonantie Statsblad* No. 238, enacted in 1931 by the Dutch Colonial Government. According to this act, all objects or parts of unmovable objects that are older than 50 years and have great importance for Indonesian prehistory, history, and art, as well as sites strongly estimated to have such objects, must be preserved. After the Republic of Indonesia's independence, the conservation activities in Indonesia were upheld due to the unstable political climate and an overlap in which authority should lead cultural heritage protection (Soekmono, 1992 in Isnen et al., 2016).

In 1988, the law was updated to give more attention to protect cultural heritage and improve its management. The bill was amended in 1992 to adjust to the changing structure of the Indonesian government at the time. However, the conservation orientation still focused on the objects that had archaeological values and antiques. Therein, the relationship between the objects and the site environment was, to some extent, overlooked (Isnen et al., 2016). This law was once again amended in 2010 as the previous act could not tackle many issues, particularly those that arose from the decentralization of Indonesia (Supartiyah, 2017).

In the current Indonesian Heritage Law, Indonesian residents are allowed to own and transfer cultural properties such as old houses and ancient objects to other people. However, several conditions need to be met by those who want to sell cultural properties. Those who wish to sell buildings of absolute architectural uniqueness may renovate the buildings only without changing their architectural style. For those who want to sell artifacts and other ancient objects, they may transfer the ownership as long as the next owner lives within the territory of Indonesia. However, they should report the artifacts and objects they discovered to the local authority before selling them to other parties.

However, cultural activists believe that this law is counterproductive. Some articles seem to legalize the demolition and destruction of cultural properties in Indonesia, such as Articles 71 and 72 (Adhi, 2010). Activists argue that the law is not strong enough to protect heritage buildings and sites from rapid urbanization and modernization threats. The concern about the remaining Indonesian heritage has been widely discussed since the first decade of the 21st century (Adhisakti, 1997; Zanchetti & Jokilehto 1997; JPPI, 2003; Mashuri, 2011; Harimu et al. 2012; Noviarti et al., 2012). The discourse led Indonesian scholars in 2003 to draft the Indonesian Charter for Heritage Conservation (ICOMOS, BPPI, 2003). This charter marked the first movement of heritage preservation in Indonesia. Instead of using the term "heritage preservation", the charter utilizes the word "conservation" that is argued to better cover the such preservation action.

Remaining Issues and Challenges

Efforts to save and protect cultural heritage in Indonesia have always been fraught with difficulty. Three decades have passed since the beginning of the heritage movement in Indonesia, but there are still many issues to address.

a. *The Loss of Heritage and the Difficulty of Enforcing the Law*

The economic transformation and lack of political will are two factors behind the loss of built heritage in Indonesian cities. After independence, the demolition of colonial buildings had been continuously reoccurring, mostly in urban areas. The first president of Indonesia purposively

demolished the buildings with ancient Greek architecture and Amsterdam style to wipe out the colonization image from Indonesian cities. Soekarno even discontinued the tram network from the cities to make them less Dutch. However, under the new order regime, the demolition of buildings was triggered more by economic reasons and practical use than ideological reasons. After the 1980s, countless historic buildings were demolished for the sake of development and modernization. One example is the demolition of Societeit Harmonie Jakarta in 1985. Despite its history and strategic location, the building was torn down and replaced by a parking lot. Even to date, the heritage law seems to have no supreme power over Indonesian built heritage. Rahardjo (2013) argued that the different interpretations of urban stakeholders regarding the definition of cultural heritage had contributed to the loss of historical monuments or areas in Indonesia. The recent case of the Saripetojo Ice Factory in Solo supported this argument. The factory became disputed land between the Provincial Government of Center Java and the Municipal Government of Solo City. The government of Center Java insisted on building a mall while Solo City wanted to leverage the status of the ice factory into a cultural heritage site. The dispute turned into a personal conflict between the Central Java governor and the Solo City Mayor. In the end, the government of Solo City could not defend its remaining heritage. The ice factory met its final fate and it was demolished.

b. *The Challenges of Community Participation in Heritage Preservation*

Since 1980, community participation has been a fundamental issue within the development and involvement of heritage management in Indonesia. The government established *Pembinaan Kesejahteraan Keluarga* (Family Welfare Guidance Program), *Lembaga Ketahanan Masyarakat Desa* (Council of the Village People), and *Karang Taruna* (Youth Organization) to facilitate a forum for encouraging Indonesian solidarity. The end of the new order era, which marked the beginning of the reformation era, promoted popular campaign freedom and human rights in Indonesian development. As a result, the discourse of community participation among Indonesian scholars revolves around specific thematic issues such as empowerment, capacity strengthening, local institutions, local wisdom, social capital, and local initiatives. The focus of community participation in Indonesia is on building a democratic society through political, social, and citizen participation (Slamet, 2003). In the case of cultural heritage, Wirastari and Suprihardjo (2012) argued that the community should be given the authority to protect and manage heritage assets and be nurtured by the government. This argument is in line with Isnén et al. (2019), who suggest that community participation should be facilitated to achieve a long-term strategy in cultural heritage preservation, such as aiming for sites to acquire world heritage status.

Due to the rise of decentralization in Indonesian regions, heritage preservation can easily become a top-down process. This top-down process often decreases the opportunity for local communities to engage in heritage preservation. From time to time, we discovered cases that show the preference of local governments to work with profit-driven entrepreneurs in the development or regeneration of heritage sites. One example is the regeneration of Braga Street in Bandung that chose a property-led regeneration to revive the city's historic district's vitality. The government worked with a real-estate developer to build Braga City Walk as the new magnet for Braga's regeneration project (Savitri, 2017). The residents were less likely to be involved in the decision-making process and preservation programs. Similar cases are also situated in the Old Town Semarang neighborhood (See Figure 2). The residents living near the old town area were involved but only up to the manipulation phase, as described by Arnstein in her Ladder of Participation (1969). Indeed, there are still challenges to promoting the bottom-up processes of decision-making in Indonesia. The government must involve the

people living within and near the historical sites to participate in cultural heritage preservation and management.

Figure 2

The Old Town Semarang Neighborhood (Author 2020)



c. Digitalization of Cultural Heritage in Indonesia

Indonesia has acknowledged the importance of digital preservation. Sitokdana (2015) has identified two previous attempts to digitize the local Indonesian culture. The first attempt was conducted in the Surakarta Sunanate Kingdom to develop the SECI (Socialization, Externalization, Combination, and Internationalization) of cultural knowledge. The second attempt was made during research to promote local cultural understanding in East Nusa Tenggara and based on knowledge management systems. As time passed, the initiatives to digitize culture in Indonesia increased significantly. In 2019, a startup called Indonesia Digital Museum developed a platform to introduce regional museums and their digital collections. This startup is being mentored and supported by the Innovative Academy, Gadjah Mada University, and the Ministry of Communication and Informatics. In the same year, Padjajaran University also established a digital center for Sundanese culture and its development. Yet another platform called Indonesiaheritage.org was established under the Pusaka Saujana Indonesia Foundation. Like Indonesia's Digital Museum, this platform offers i-heritage apps, an application aiming at integrating heritage databases from all across the country.

Another digitalization success is the increasing number of Indonesian museums with official websites and virtual tours. Museum Nasional Indonesia is one of the most advanced museums that promotes online exhibition and virtual tour. The museum has provided a platform to display cultural heritage documents and e-photos of old Indonesia. Unfortunately, the available information is still minimal. Faced with many less visitors due to COVID-19, the museum has been trying to communicate actively with interested parties by conducting webinars, online discussions, and infographic contests. Other museums also provide a virtual tour through their website or on Google Arts & Culture Platform, as listed in Table 1. However, we cannot measure the level of engagement due to the limited research time and opportunity.

Table 1
Museum's Virtual Tour Service

No.	Nama	Museum's official website	Google Arts & Culture	Website of Ministry of Education and Culture
1	Museum Nasional Indonesia	o	o	o
2	Museum Kepresidenan Balai Kirti	x	x	o
3	Museum Sumpah Pemuda	x	x	o
4	Museum Kebangkitan Nasional	o	x	o
5	Museum Perumusan Naskah Proklamasi	x	x	o
6	Galeri Nasional	x	o	o
7	Museum Basuki Abdullah	o	x	o
8	Museum Tekstil	x	o	x
9	Museum Seni Rupa Keramik	x	o	x
10	Agung Rai Museum of Art	x	o	x
11	Yayasan Biennale Yogyakarta	x	o	x
12	Monumen Nasional	x	o	x
13	Galeri Batik YBI	x	o	x
14	Balai Konservasi Borobudur	o	o	x
15	Balai Pelestarian Situs Manusia Purba Sangiran	x	o	o
16	Museum Benteng Vredeburg	o	x	o

Source: Adapted from Ramadhian, 2020

Our research discovered that there are still many museums in Indonesia without official websites, especially those situated in smaller cities and remote locations. Many museums appeared to depend on Instagram as the primary platform to engage with the public. Correspondingly, their challenges are providing sites for the visitors and digitizing their collections, such as old manuscripts and books that are deteriorating (Prastiani and Subekti, 2019). The challenge of digitizing a museum's collections included the lack of human resources who can carry out and assist the digitization process, the deterioration of the old manuscripts and documents, the past and broken equipment, and the distraction from the museum visitors (ibid, 2019). Certainly, digitalization needs to speed up and be supported for the future of cultural preservation in Indonesia. Instagram as the primary platform to engage with the public might not suffice. Improvement should be continuously promoted and facilitated on diverse sites to enable more Indonesians to learn about their cultural heritage.

Concluding Discussion: Lessons for Indonesia

This study shows that Taiwan was once experiencing similar problems when compared to Indonesia in protecting its cultural heritage from the pressure of urbanization and economic development. While the country is still facing challenges to preserve its heritage assets, Indonesian cities can consider adopting some good model practices to support the current movement in cultural heritage preservation in the country.

First on the list is the early decision to digitize cultural heritage. The digitalization movement that started in 1998 indeed contributed to the data richness that Taiwan now has. The collections of Taiwanese cultural institutions are enormous, enabling the users to search for various information ranging from the image of the lost landscape heritage to the recording of old pop music dating back to Japan's early occupation. The decision to increase LOD (Linked Open Data) is one of the best strategies to encourage public participation in cultural heritage preservation. At the same time, when museums serve as the providers and promoters of open data LOD, they can increase the public's attachment to the museums (Wu, 2014). The utilization of LOD also enables the public to access more comprehensive information available in different museums easily. As such, Indonesian cities and museums could follow this initiative to address the lack of cultural heritage data and people's lack of attachment to the museums. Certainly, we need to appreciate the growing movement to digitalize the cultural

heritage and reconnect the museums, as is done by the Indonesia Digital Museum and other platforms. However, speedy improvements are required as actions are not integrated yet and the number of collections and information on them is minimal.

Second, the movement to identify Taiwanese culture that reflects the nation's identity. Taiwan also experienced a phase where a new ruler decided to destroy the built heritage from the former colonists to establish a new urban image. However, the cultural reconstruction in the 1990s had contributed to the safeguarding of Sino-culture. It also contributed to the promotion and protection of Taiwanese local and indigenous culture. A similar movement should be carried out by Indonesia to promote the safeguarding of local culture that is threatened by rapid urbanization. We currently witness how cities are being developed without much appreciation of vernacular architecture and urban history. Without further action to increase the awareness of how valuable our local heritage for civic identity is, Indonesian cities will grow into dystopian places with far less integrity.

The third point is the importance of the Cultural Heritage Preservation Act, not only to guarantee cultural asset preservation, but also to determine the use of modern technologies and materials, citizen participation, and more attention to intangible cultural heritage such as knowledge and people's memory. For instance, digital media could preserve geographical records describing ancient myths, legends, folk customs, parts of the digital-book, digital audio tape and music recording, and old images and archives related to the country's history. With the cultural richness that Indonesia has, the state must increase the enforcement of heritage law that includes tangible and intangible culture. As we live in the digital era, the law must also cover and support the use of such technologies and materials to safeguard Indonesian cultural heritage. In addition, it is also important to ensure that local and regional governments understand and implement the law at the local level.

Fourth is creativity and initiatives to collaborate with creative classes and other potential collaborators. The narration of The National Palace Museum in Taiwan is here of interest. Unlike the traditional museum that often has a "boring" image, the National Palace Museum transformed itself into a fun place for everyone. It is actively working with creators to show different images of the museums and offer anti-mainstream activities for people to enjoy. The collaboration with Nintendo is an interesting example that breaks people's perception of how a traditional museum should be. While we have to acknowledge that Indonesian museums and other cultural facilities are getting better, we need to be honest that they still cannot attract the younger generation to become passionate about and enjoy the facilities. The way the Academia Sinica Center for Digital Cultures created an interactive map and comic series that introduces urban history is an eye-opening revelation in this respect. A technology that can be perceived as "cool" enough and the use of visual graphics are indeed important to catch the millennials and young people's attention. For that purpose, we need to pay attention to the quality and presentations of illustrations and graphic characters. To date, we are much focused on the education mission and neglecting the importance of presenting such interesting and eye-catching visual characters. Undoubtedly, it is time for Indonesia to leverage the quality of visual materials and graphic characters used to promote cultural heritage in museums and other facilities. The study highly recommends that Indonesian authorities consider more creative schemes and encourage participatory culture to preserve their cultural heritage.

Authors' Contributions

All authors contributed equally to this work.

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Corresponding Author: Riela P. Drianda

Email: reetea.bdg@gmail.com