

# Art for Social Impact: Aging & Disability Research in Taiwan

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## Overview

As a byproduct of culture, art reflects its social contexts. If art is not an expensive luxury, but a symbol of human wisdom, the accessibility of art is an indicator of societal progression. How does contemporary arts and culture impact the everyday lives of Taiwanese citizens? Is art available to underprivileged communities? What does “art participation” look like for the increasing disabled and aging populations in Taiwan? What’s the likelihood for them to participate in art and culture-making?

This research surveys the existing arts and culture practices within the disability and aging communities in Taiwan. It focuses on the experiences of disabled people and the elderly, and the perspectives of “arts service providers,” who may be social workers, arts educators, policy makers, arts administration staff or the companions of the disabled and the elderly. This report will present the current phenomena and challenges that have been impacted by social and cultural structures as disability arts inclusion develops in Taiwan.

The data collected for this research includes existing literature, individual interviews, unpublished results of a focus group and online surveys. To capture the essence of this research within this brief document, this report will build its body by citing and analyzing the interview and survey results and presenting ten case studies. This research has its limitations: most of the interviewees are in Taipei and central Taiwan, with only one interviewee in the South; and only a few national service organizations. This research does not cover the experiences in east coast and rural areas in Taiwan.

The research team is a long-term, grass-roots disability rights and advocacy organization in Taiwan. Its lead researcher is a disability studies and Disability Arts<sup>1</sup> scholar, who has cross-cultural experiences with both Taiwan and the United States. The research team approached the research topic from an interdisciplinary perspective, and will provide recommendations for arts inclusion based on the existing trends and social contexts in Taiwan. The result of this report aims to provide insights for individuals and/or organizations with interests in international collaborations with Taiwan.

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<sup>1</sup> “Disability Art” began in the 60-70s during the International Disabled People’s movement in the UK and the USA. It refers to artwork that addresses various aspects of disability experiences, including disability identity, the relational dynamics between the disabled people and others, and/or the aesthetics created as a reflection of disability.

## Introduction Section

### Approach

To capture the experiences of arts and culture in disability and aging communities, the research team utilized the following methods:

1. Literature review
2. Distributed two sets of surveys<sup>2</sup>
3. Conducted individual interviews
4. Conducted one focus group<sup>3</sup>
5. Researched case studies

The following sections of this report highlight the experiences and perspectives that the research team collected. The experiences and reflections the team collected from the surveys, focus group and individual interviews will be used as references and supporting documents for the body of this report.

### Background: Disability and Aging in Taiwan

In 2016, the population<sup>4</sup> of Taiwan is 23.54 million, with disabled people reaching to 1.16 million<sup>5</sup>, only taking up 4.74% of the total population. Questions about the disability classification in Taiwan have been raised, as the disabled population is significantly, 10-15%, lower than most countries in Europe and in the USA<sup>6</sup>. According to the World Health Organization, Taiwan entered the aged society in 1993. National Development Council (NDC) of Taiwan<sup>7</sup> estimates that Taiwan will enter the super aged society by 2025. Meaning, there will be one elderly person out of five. Compared to the UK, USA and France, Taiwan will enter the super aged society 22 years earlier<sup>8</sup>. The average life expectancy<sup>9</sup> is 80.2 years old in 2016. According to a NDC report, the old age dependency ratio is 1 to 6.7 care-giver in 2012; it will decrease to 1 to 1.3 in 2060. Taiwan has the lowest birth rate in East Asia. It is an alarming crisis for the care resources needed for aging care.

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<sup>2</sup> The research team distributed two sets of surveys on social media, including facebook, websites and emails. The research team collected 100 surveys for **Survey 1**: disabled, the elderly and their companions who have experiences with attending arts and culture events with the disabled/elderly. The research team collected 100 surveys for **Survey 2**: arts service providers, who may be social workers, arts educators, policy makers, arts administration staff, etc.

<sup>3</sup> Seven people signed up, including one person with a physical disability (wheelchair user), two people who are hard of hearing and one spouse of a disabled person. The lead researcher is someone with a physical disability and two real-time captioning providers are able-bodied. Two elderly people (94 years old and 89 years old) cancelled their participation due to the cold weather. The lead researcher ended up conducting house visits on a separate date.

<sup>4</sup> <http://www.moi.gov.tw/stat/index.aspx>

<sup>5</sup> <http://www.sfaa.gov.tw/SFAA/default.aspx>

<sup>6</sup> 2017 Review meeting of Taiwan's Second Report under the International Covenant on Civil and Political Rights and the International Covenant on Economic Social and Cultural Rights

<sup>7</sup> <http://www.ndc.gov.tw/en/>

<sup>8</sup> According to Taiwan Active Aging Association's Report, UK will enter the super aged society in 47 years; USA will enter the super aged society in 73 years and France in 115 years. <http://www.activeagingtw.org/AAA/>

<sup>9</sup> The ministry of Interior, Taiwan <http://www.moi.gov.tw/stat/index.aspx>

## **Models of Disability: Impact of Ableism on Disability & Aging**

Taiwanese society predominately considers disability as an individual problem through the perspective of the medical model. The medical model considers individual's impairments as "abnormal" and "defective." The medical model supports the belief that disability must be corrected through medical or rehabilitation interventions and it expects the individual to perform as well as their able-bodied counterpart. This ideology sees disability as a societal burden when the disabled and the elderly need accessible accommodations or assistance. Unlike the medical model, the social model values individual differences and understands that the concept of normalcy is the real problem. For example, the medical model defines normalcy as walking with two feet, using hearing and sight to enjoy music in a concert hall. But the social model would say that if the concert hall does not provide disability access, it is creating barriers and discriminating against people with impairments.

Ableism stigmatizes disability especially for people who live in a capitalist society where productivity is highly valued. Ableism impacts how the elderly are treated: disability is a part of the human spectrum. Everyone eventually will become disabled in old age. The elderly people in Taiwan often say, *"I am old, I am useless!"* They consider "aging" to be different from disability. Trista Chen (personal communication, July 13<sup>th</sup>, 2016), a power chair user, once suggested the use of a wheelchair to an elderly woman who was having a hard time walking on the street. The elderly woman responded, *"I don't have what you have, I am not THAT 'disabled!'"* It is clear that ableism contributes to the stigma of assistive technologies as symbols of "the weak, the useless."

## Issues of Culture Inclusion and Equality in Taiwan

### Social Participation

Most disabled people in Taiwan participate in indoor leisure activities. It is only very recently that Taiwanese people have become enthusiasts for hand-cycling and marathons. For a long time, The Disability Rights Protection Act (DRPA) and Building Act in Taiwan regulated indoor disability access in buildings. It was only when Taiwan Access for All Association and a few ecological protection organizations began advocating for outdoor accessibility in 2006, that the Taiwanese government began addressing disabled people's access to outdoor leisure culture.

Research on elders with disability indicates that disabled elders rated “entertainment events,” “social events” and “sports” over their preferences for arts and culture (Zhong, Lin & Wu, 2010)<sup>10</sup>. There is limited literature on the topic of this research in Taiwan. Current literature covering the use of art as an intervention for the disabled and the elderly are produced in the field of rehabilitation, counseling, special education or social welfare. For example, art is used as a counseling tool in clinical art therapy. Most able-bodied professionals who provide art to the disabled and the elders received training influenced by the medical model perspective. As a result the voices of the disabled and the elderly may be absent and the power dynamics within the helping profession are rarely addressed. Taiwanese government has focused its social welfare support on access to medical services, education and employment for disabled people. It was only in recent years, with the advocacy efforts of cross-disability rights organizations, that the Taiwanese government began addressing other aspects of social participation for disabled people. Currently, disabled and elderly people's access to arts and culture have focused on education, socialization and health promotion. The meaning of the artwork produced by disabled and elderly people is still missing the perspectives of Disability Art in disability studies, arts practice, art history and the humanities.

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<sup>10</sup> <https://goo.gl/nhQoGg> (In Chinese)

## Challenges in Participating and Accessing Arts & Culture

Oscar Wilde said, “Life imitates Art far more than Art imitates Life.” If art has the power to elevate the mundane, does art have the power to create positive change in society? If life imitates art, and art reflects everyday reality, it can be said that the lives of the disabled and elders is a true reflection of the social conditions in society. In 2010, staff at a museum in Taipei asked several wheelchair users to return when there is a smaller crowd because the exhibition was crowded and *“it is not healthy for disabled people.”* In 2015, disability rights groups protested against a city art festival, which had chosen an inaccessible performance space, and stated, *“do not recommend wheelchair users to attend.”* Most arts and culture programming have not yet provided sign language, captioning and audio description services. Disabled people experience prejudice against their disability and behaviors at public art events, such as public reactions towards to stimming or talking to oneself when they see people with learning disabilities or mental illnesses. Theaters have asked wheelchair user to watch another film not of their choice or were asked to leave due to lack of accessible space (Wen-ling Liu, 2017)<sup>11</sup>. Deaf persons have been asked to pay for captioning/sign language interpretation out of their own pockets or they were asked to read the scripts prior to the performance (Yiru Hou, 2017).<sup>12</sup> These examples show that the disabled and the elderly consumers of the arts still face segregation and isolation, including single events, following the fashion of “make-a-wish,” which exclusively remove barriers only on the day of the “special” event. It may be well-intended, but without addressing the fundamental physical and systematic barriers in society, the gesture of providing such events may risk ghettoizing disability and create further stigma against disability and human differences.



2014 Labor Equality, cross-disability rally in Taiwan  
(Photo Credit: Sandwiches Studio)

<sup>11</sup> Focus group participant. January 20, 2017, Taipei, Taiwan.

<sup>12</sup> Focus group participant. January 20, 2017, Taipei, Taiwan.

## **Government Policy Response & Actions**

### **Policy 1: The Disability Rights Protection Act (DRPA)**

The protection for disabled citizens is covered under The Disability Rights Protection Act (DRPA)<sup>13</sup>. Article 1 states, to ensure disabled people's rights and equal access to participate in society, politics, economics and culture. Article 52-1-1 addresses the government officials' responsibility in assisting disabled people's leisure and cultural participation. However, the extent of DRPA's protection for leisure and cultural participation only focus on offering reduced fees for tickets and entrance fees. The law includes accessibility of information distribution, but the enforcement is the responsibility of governmental agencies. Other public accommodations include access to websites (article 52-2), public transportation (article 53), public buildings (article 57) and access to service-dogs in public (article 60) and sign language and captioning services shall be provided in all city/county governments (article 61)<sup>14</sup>.

The Design Specifications of Accessible and Usable Buildings and Facilities<sup>15</sup> provides generalized standard guidelines for central and local governments, but no specifics for arts and culture venues. As a result, various aspects of accessibility required for arts and culture events are absent for the disabled and the elderly, including interior space design, line of sight, height of displays or information materials. Facilities for public accommodations and services are required to provide full accessibility in Taiwan, especially for newly constructed facilities, for example, the Southern Branch of The National Palace Museum in Chia-yi County. Its buildings and designs provide disability access, but the county itself does not provide public and accessible transportation from the city. Disabled and elderly people will need to rely on personal vehicles to visit the museum.

In summary, there are basic accessibility features in public facilities in Taiwan, but the following challenges are still present:

1. Privately owned arts and culture events and venues are outside of the law regulation.
2. Wheelchair accessible public transportation only exists in a few major cities and townships.
3. Sign language interpretation and captioning services are mostly available for group events and activities.

Therefore, individual persons will still be discriminated against if they are going to a private venue, an arts and culture venue in a rural area, where no public transit is available, or if they require interpretation.

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<sup>13</sup> DRPA was first titled as "The Disabled Social Welfare Act" in 1980. After 16 years, it changed to "Disability Protection Act" in 1997. It was renamed as "Disability Rights Act" in 2007.

<sup>14</sup> Our research shows that all city/county governments have designated social welfare service departments or contracted Deaf/Hard of Hearing organizations to manage sign language interpretation services. Service for captioning is relatively new and four counties (I-lan county, Keelung City, Taoyuan City and Chia-yi city) have not yet provided the service, but they are in the process of developing the programs.

<sup>15</sup> Construction and Planning Agency Ministry of the Interior. <https://goo.gl/ABlxx>



Lastly, Taiwanese government's increasing historic site revitalization projects have facilitated many public arts and culture events; however, article 57-3-2 of DRPA states that military and historic sites, natural ecological sites and architectures and facilities with special conditions are exempted from providing disability access to avoid undue burden. This article provides leeway for historic sites in Taiwan where access to the facilities is limited and there are no plans for renovation to support most people with physical disabilities to participate in the arts.

The Taiwanese government has pushed to include “universal design” in city planning, however, lack of access to address the basic needs of disabled people and the elderly, including access to get through the doors, is the very reality that people are living with in Taiwan. The idea of “universal” remains an ideal, with no real effect. The general public unfortunately assumes that “accessibility” is only required by disabled people for having impairments. The myth of “access for the disabled” leaves out how other communities speak to how ableism and reverse discrimination functions in facing disability issues in Taiwan (Yi, 2016, p 14)<sup>16</sup>. The majority of disabled people are living in poverty and environmental inaccessibility further forces their aging processes more so than their able-bodied counterparts. In the near future, aging populations will also face societal and systematic discrimination in Taiwan.



*“Taiwan does not yet think about it (creating accessible arts opportunities), it lacks art and culture at the fundamental level. Windmillpaper Theatre make its performance accessible for audiences in country sides, but I don’t think that they have considered disability accessibility...”*

---Tsong-jyi Lin

University professor in political science

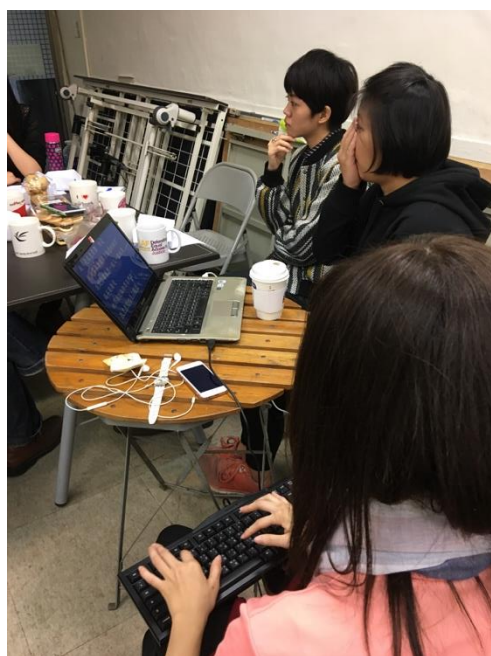
Frequent audio-described movie goer with visual impairment

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<sup>16</sup> Yi, C. (2016). Disability Culture, Social Justice and Power in Museum Service and Accessibility Practices. *Journal of Museum & Culture* 12:5~42. <https://goo.gl/ibsk30> (In Chinese; abstract in English)

## Policy 2: Policy on Culture Equality and Inclusion

In 2012, the Ministry of Culture (MOC) formed a committee on “Cultural Inclusion for People with Disabilities (CIPD)” and “Culture Inclusion Guidelines” to address disabled people’s cultural rights. MOC approached the issue by conducting disability and accessibility audits in arts and culture venues and setting up plans for disability-centered performances and art spaces for supporting disabled peoples’ talents and careers as artists. The former addressed an urgent need and it paved the way for further accessibility implementations; the latter policy, although well-intended, lacks consideration for larger socio-economic and cultural realities, namely the limitations of the art market and the lack of long-term access to quality art education in Taiwan. In 2013, Blue Dragon Art Company<sup>17</sup> conducted research on “Promoting Arts and Culture Participation and Culture Rights” for MOC. In 2016, the Minister of Culture, Li-Chun Cheng decided to advance the level of CIPD to the Department of General Planning, which will meet twice a year. MOC has ordered its affiliated arts and culture venues to implement disability access policies by following the tradition of the social welfare system: including grants to support programming for impairment-based groups and designating each museum with providing accessibility to a specific disability community. For example, the Nation Taiwan Museum of Fine Arts is the model museum for people with visual impairments and National Changhua Living Art Center is the model for people with physical disabilities. Such policy direction does not reflect equality and inclusivity (Hsin-lan Wang, 2017)<sup>18</sup>. However, the policy itself has pushed arts and cultural institutions to address the issues of access.



worse than the wheelchair

---Hsin-lan Wang  
Designer

Reflections on accessibility to arts and culture as fundamental rights from the focus group:

*“Art world has no concepts of accessibility and people do not think about providing wheelchair accessible seating areas... people mistakenly think that providing access to disabled people is an act of ‘love’ and a gesture of being ‘friendly.’”*

---Wen-lin Liu

wheelchair user who loves performing arts

*“Disabled people have limited resources and economic means for survival... it was a rare opportunity to see an accessible seating area (at a concert), but some able-bodied people complained. One well-known writer wrote on his facebook saying that ‘I spent so much money, but my seat is*

*people”*

*Focus group in session: a view of the discussion capturing two real-time captioning users and a provider. Photo Credit: Sylvia Yu*

<sup>17</sup> <http://www.bluedragonart.com.tw/>

<sup>18</sup> Focus group participants. January 20, 2017, Taipei, Taiwan.

## **Arts and Service Organizations: Responses to Culture Inclusion and Equality**

The Taiwanese government has planned to set up seven thousand community care centers, but so far there are close to 2600 (R. Lee, personal communication, Jan 2, 2017).<sup>19</sup> It is a priority to provide training programs for the psycho-social wellbeing for the elderly in communities. Japan has been a leading country in providing aging care. It has inspired Taiwan to follow the trend of silver age products and a long-term care system. Hondao Senior Citizen's Welfare Foundation and Silverlining Global have brought the Stanford Center on Longevity Design Challenge to Taiwan for two years. Since then, many Taiwanese artists have showcased their creative product designs at the design competition. There has been an increased awareness of disability and aging in the design and technology industry in Taiwan.

In the 1990s, museums have programmed their education outreach to disabled people in Taiwan. In recent years, "disability and aging inclusion" has become a central topic in museum practice and museum studies. The Chinese Association of Museums<sup>20</sup> and Museum Creative Aging Actions<sup>21</sup> have set up extensive networks of learning, training and publishing opportunities for museum practitioners and academics. They have organized symposiums and international exchanges with guest speakers from Japan, the UK and the USA.

In the past, social service organizations did not always qualify for applying for arts grants to support their arts and culture programming. Hsiao-Ting Lin (personal communication, Jan 10, 2017), staff at Parents' Association for Persons with Intellectual Disability expressed that with MOC's culture inclusion policy they are now qualified to apply for grants supporting their art exhibitions as one of the minority groups. The Integrated Arts Education Association of Taipei (IAEA Taipei) was registered with the Department of Social Welfare in Taipei. As a "social service" organization providing interdisciplinary art education, they have faced challenges with funding support from the Department of Culture Affairs in Taipei City Government. Many small organizations like IAEA Taipei face challenges with consistent funding. Each department at Taipei City Government operates independently and there has been limited inter-departmental collaborations and resource-sharing. City departments have not made "accessibility" a part of their funding requirements. Many arts organizations are unaware of the importance of creating access for disabled and elderly people. For the organizations that are interested in making their arts programs accessible, they too face frustrations within the current system.

Despite the existing issues and limitations, many non-profit organizations are devoted to creating cultural and social inclusions for the disabled and the elderly people in Taiwan. Please see appendix F for a list of people and organizations.

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<sup>19</sup> CEO of Hondao Senior Citizen's Welfare Foundation

<sup>20</sup> <http://www.cam.org.tw/>

<sup>21</sup> <http://tnnuagiccrm.wixsite.com/creatingageing>

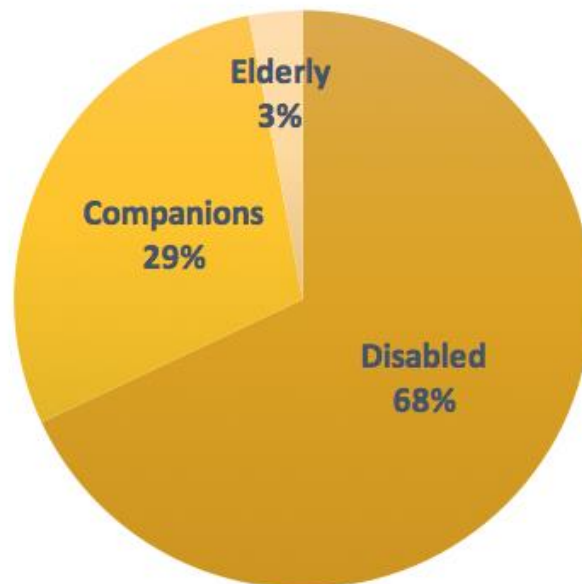
## Experiences of the Individuals

How does the current policy on Culture Equality and Inclusion impact the arts experiences of disabled people/elder people and their companions, and the arts service providers?

### Experiences of disabled/elders/companions

The research team asked disabled/elderly/companions to rate culture equality in the survey. Here are their responses: (100 surveys)

#### Identity Background

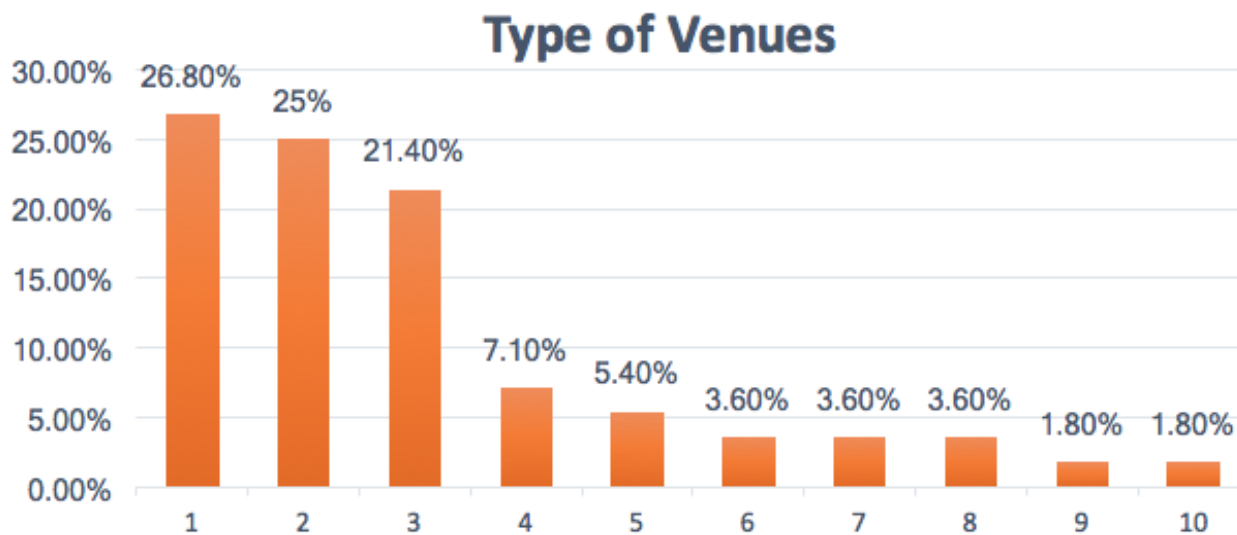


#### Rating of Culture Equality in Taiwan (Total score 10pts)



## Experiences of the arts service providers

The research team asked arts service providers to rate culture equality in the survey, including their arts and culture venues and their own readiness to provide support to the disabled and elderly people. Here are their responses. ( 54 surveys )



1. Small-mid size private arts and culture venues
2. National arts & performing arts venues
3. Governmental arts & culture venues
4. Art Education organizations
5. City arts festivals
6. Historic sites
7. Artist studios
8. Others
9. Non-profit Associations/organizations
10. Social welfare service organizations

## Arts service providers' own readiness to assist disabled & elderly people

Rating of Culture Equality in Taiwan

5.68

6.98

Rating of their venue

5.98

Total score for each rating: 10pts

What challenges or barriers do disabled and elderly people experience when they participate in arts and culture programs? This chart shows how each survey group responded to the questions. The yellow blocks highlight the top 5 choices for each survey group. Rating 1-10, 1 for most challenged, 10 for the least challenged.

| <b>Disabled/Elderly /Companion</b> | <b>Rating</b> | <b>Options</b>   | <b>Rating</b> | <b>Arts service providers</b> |
|------------------------------------|---------------|--|---------------|-------------------------------|
| 19.1                               | 9             | Money (Ticket price)   | 9             | 11.8%                         |
| 38.2                               | 5             | Unable to purchase tickets online  | 7             | 19.6%                         |
| 17.6                               | 10            | Difficulties with picking up tickets   | 7             | 19.6%                         |
| 47.1%                              | 3             | Transportation   | 5             | 43.1%                         |
| 42.4                               | 4             | Location of the events   | 8             | 17.6%                         |
| 22.1%                              | 8             | The availability of companions/assistants  | 6             | 33.3%                         |
| 58.8%                              | 1             | Lack of disability accommodations and accessibility information available during the events  | 2             | 62.7%                         |
| 27.9                               | 6             | Event information lacks clarity  | 8             | 17.6                          |
| 23.5%                              | 7             | Programing: tour, font size of reading materials or ease of understanding information  | 3             | 49%                           |
| 23.5%                              | 7             | Venue space: building, entrances, bathroom and seats, etc.   | 1             | 70.6%                         |
| 51.5%                              | 2             | Service providers' attitude and communication (for example: lack of sign language interpretation or audio description, or service attitudes) | 4             | 45.1%                         |



## Case Studies

### 1. The Integrated Arts Education Association of Taipei

Founded in 2011

Location: Taipei

<https://goo.gl/7528wZ>

#### Introduction

IAEA Taipei was founded by professional dancer and educator Ssu-Tuan Lin. Watching ballet students in class, Lin realized that the disciplined and structured dance confined youngsters' bodies. Lin's teaching philosophy has since changed, and she now focuses on activating students' innate potential to create dances from the body's natural movements. Her teaching attracted students with autism and she began offering classes at social service organizations for people with learning disabilities.

IAEA is a non-profit social service organization and its organization philosophy centers on the teaching of aesthetics through integrated art and special education. Professional educators in special education, creative arts and horticultural therapy designed their core programs. Their programs include movement arts and multi-media arts, both indoor and in nature. IAEA Taipei believes that integrated arts education has the therapeutic potential to activate students' creativity and sensorial intelligence. It provides a learning platform for special education teachers, parents and social service providers.



Group activities at one of IAEA Taipei's art exhibition  
(Photo Credit: IAEA Taipei)

## Program & Services

“There is no so-called ‘right’ teaching method, it all depends on the educator’s sensibility to engage with children and their needs. We shall not teach by the book, we must connect with children with authenticity as we learn to see them for who they are.”

—IAEA Taipei Founder, Ssu-Tuan Lin<sup>22</sup>

IAEA Taipei primarily works with children and youth with learning disabilities. Classes continue throughout the year. During the early years of IAEA, they only had “weekend schools,” but now there are children’s and youths’ classes. The integration of the movement and visual arts enable students to connect with their everyday experiences and cultivate life skills. In addition, the group setting provides students an opportunity to, not only express themselves, but also build interpersonal, cognitive and language skills.

Overall, the art classes here are not about learning specific techniques; rather, the teaching philosophy values the process of fostering self-determination in students. In 2018, IAEA will be relocating to a new site where they will provide “Work school” for young adults with learning disabilities who will graduate from the school system. “Work school” will approach job training through integrated arts education; it will provide a structure for young adults with learning disabilities to further create arts and culture focused productions to sustain self-sufficiency as a community.



Students made art in nature  
(Photo Credit: IAEA Taipei)

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<sup>22</sup> <https://goo.gl/QsJkoU> (In Chinese)



## Values & Impact

“It takes a trusting environment and people to support one’s creativity and self-expression... It takes the language and the actions we perform. IAEA Taipei is the channel for supporting the cycle of creative expressions...” —Chuan-Nian Chiang, senior staff of IAEA Taipei

IAEA Taipei has created a community of teachers, parents and students who are committed to a long-term learning relationship. Through exhibiting students’ artwork, IAEA Taipei creates dialogues about disability, especially about autism, in the community. At the end of 2016, IAEA collaborated with Guling Street Avant-garde Theatre and presented their work on a Human Rights in Performance Art panel. In Taiwan, disability service organizations have not yet worked with professional theatres in the art world; IAEA Taipei’s effort in bridging the two fields has provided a working model for other organizations.

The highlights of IAEA Taipei include,

- Providing long-term integrated arts education to people with learning disabilities as a NPO.
- Class structures focus on interdisciplinary arts.
- Centering its core value on “aesthetics of living.”



Movement art exercise in IAEA Taipei’s studio  
(Photo Credit: IAEA Taipei)

## Assets

Historically, Taiwan has not been a pluralistic society. The issue of “diversity” has only been in debates and social movements in recent years. IAEA Taipei is a gem in its teaching philosophy and approaches to integrated arts education in Taiwan. As a small organization, it values multiplicity in creative arts as a means to explore and represent the diversity of people with disabilities. IAEA Taipei’s model is highly adaptive and flexible and it values differences as strength. It is valuable for not only educators who are interested in integrated arts education, its model also makes it a great potential partner for developing international collaborations, such as learning opportunities for teachers and curating travel exhibitions.

- The mainstream arts education practices are based on an ableist approach. For example, students are expected to master skills and the ability to complete artwork at a timely manner, especially if they wish to advance their education in professional art schools. The standardized learning method largely ignores the value of multiple intelligence in students. It further creates frustrations and barriers to disabled students. In Taiwan, disabled students face environmental barriers and the lack of qualified art educators who understand disability and the needs of disabled students. IAEA Taipei’s integrated approach provides a nurturing space for disabled people to learn about their bodies through art making.
- In Taiwan, disabled children who require early intervention and therapies spend most of their “play time” in treatment settings. Parents often describe therapies and rehab sessions as “classes” to their children. As a result, attending classes might be associated as “corrective interventions,” rather than building skills based on their strength and personality. IAEA Taipei offers a new understanding of learning through classes structured based on creativity and diversity.



Students create art through play (Photo Credit: IAEA Taipei)

## 2. Parents' Association for Persons with Intellectual Disability

Founded in 1992

Location: Main office in Taipei

<http://www.papmh.org.tw/>

### Introduction

Parents' Association for Persons with Intellectual Disability (PAPID) was founded by parents of children with learning disabilities. PAPID was initially a response to the lack of disabled people's rights and access to special education and early intervention. PAPID has close to fifteen thousand members with satellite chapters all over Taiwan, including 40 parents' chapters, 12 institutions for people with intellectual disabilities and 12 special education steering committee members. PAPID's advocacy work covers both national and local policy making. PAPID's main office works closely with legislations for social welfare and the rights of people with intellectual disabilities as well as local chapters that provide direct services. PAPID has a national and international network of collaborators. It promotes awareness, inclusivity and knowledge about intellectual disabilities through trainings and community outreach programs.



PAPID's art exhibition (Photo credit: PAPID)

### Programs & Services

PAPID's programs and services include early intervention, special education, employment, law and policy, social security, support networks, leisure activities, self-advocacy, international affairs and research, etc. The following programs focus on arts and culture participation for people with intellectual disabilities:

- **Art Contest:**

Since 2012, PAPID has organized eight art contests showcasing art by people with intellectual disabilities. The purpose of the contest is for people with intellectual disabilities to express themselves and their own uniqueness. The judges include professional art educators and art therapists, who offer interpretations and potential meanings of the artwork.

- **Exhibition: “Of This World: Art Brut Exhibition”**

Shigaraki Youth Dormitory<sup>23</sup> in Japan has collaborated with PAPID and curated exhibitions since 2011. The exhibitions have showcased drawings, paintings and ceramic sculptures. The exhibition follows the genre of “art brut” or “outsider art” and focuses on presenting artists without professional academic art training. The style is often based on artists’ own intuitions, and it is considered a “pure” form of art. The title of the traveling exhibition, “Of This World,” asks artists to present their imagination, people, life events and things they care about in their art.



Group photo of artists and PAPID staff at Yingge Ceramics Museum  
(Photo credit: PAPID)

### Values & Impact

PAPID’s organizational mission is to support people with intellectual disabilities to live with dignity throughout their lives. The purposes of both the art contest and the “Of This World” exhibition are to provide a platform for people with intellectual disabilities to present and express themselves as a part of self-advocacy. PAPID’s exhibition manager, Hsiao-Ting Lin, states that social inclusion and participation are the core values of their programs. *“It is important for people with intellectual disabilities to show up at their own exhibition both in Taiwan and abroad, they need to know that there are people who care about their artwork... It helps to increase their communication skills and the ability for self-care when they travel in another country. It is not quantifiable to record how much they ‘progress,’ but it is clear that artists with intellectual disabilities became more relaxed, show more self-determination and they became proud of themselves.”*

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<sup>23</sup> <http://www.shigaraki.or.tv>



By seeing the creativity of people with intellectual disabilities exhibitions provide parents an entry way to the inner world of their children. Exhibitions also help the public to learn about intellectual disabilities. The nature and the style of “art brut” often elicits the joy of art making as young children in the audience Lin says.

“Of This World” exhibition has traveled to Taipei, Taichung and Chia-Yi in Taiwan, Shigaraki, Japan and Bangkok, Thailand. PAPID’s exhibition collaborators include Hung-Ai Social Welfare Center and Taipei Happy Mount Home for People with Disabilities<sup>24</sup> in Taiwan, Shigaraki Youth Dormitory in Japan and St. James Creation, in Hong Kong. The exhibition was held at the following locations: Longshan Temple Culture Plaza (Taipei), Taipei Public Hall in Shihlin (Taipei), Seaport Art Center (Taichung), Art Center at Cingshuei Senior High School (Taichung) and Yingge Ceramics Museum (New Taipei City).

PAPID first funded the traveling exhibition by government grants and donations. As NPO and NGOs, PAPID and its collaborators began collecting funding resources collectively for exhibitions and travel expenses. PAPID is devoted to international exchange and learning opportunities on the issue of human rights for its staff. It also serves as a platform for international allyship for parents and people with intellectual disabilities in Taiwan and in other countries.



The easy-read brochure at “Of the World” Exhibition at Yingge Ceramics Museum (Photo credit: Sandie Yi)

<sup>24</sup> <http://www.happymount.org.tw/node/478>

## Assets

PAPID is strong in its youth self-advocacy program and its goal of social inclusivity for people with intellectual disabilities. PAPID includes self-advocates who participate in its art and culture programming as gallery staff. PAPID offers two unique working models for people from social welfare, arts education or funding providers to consider:

- Overall, Taiwan lacks accessible city planning. As a result, most art exhibitions are housed in inaccessible spaces without any disability accommodations. For example, exhibitions featuring art by people with intellectual disabilities or psychiatric illness often end up in gallery spaces that are impossible for wheelchair users to enter, or no sign language or verbal imaging tour is provided to the Deaf/Hard of hearing community and the blind community. Unlike other organizations, PAPID intentionally addresses inclusivity and accessibility in its exhibitions, including wheelchair accessible spaces, audio description, sign language tours and easy-read brochures.
- PAPID believes in community and team work building and it shares international resources with other organizations in the field.



Artists with intellectual disability perform during the opening ceremony at the art exhibition, “The Wind from Shigaraki” (Photo credit: PAPID)

### 3. National Taiwan Museum of Fine Arts

Founded in 1988

Location: Taichung City

<https://www.ntmofa.gov.tw>

NTMoFA's Access Program <https://youtu.be/w3tQjAUK7a4>

#### Introduction

The collection and research work of National Taiwan Museum of Fine Arts (NTMoFA) focuses on Taiwanese visual arts. NTMoFA strives to promote equal access to the arts and culture in communities, and builds domestic and international arts and cultural exchanges. In 2013, the Ministry of Culture's Committee on Disability Cultural Rights appointed NTMoFA to be the Model Museum for people with visual impairments. In 2014, NTMoFA formed a committee on Disability Equality and began providing training programs for staff and educators. NTMoFA now provides a Beacon technology app and programs for "non-visual learners," sign language tours, art programs for the elderly and people with dementia and their care-givers. Ms. Li-Chun Wu, Education department Assistant Researcher, has implemented the practice of "co-learning" in their museum programs. She is committed to sharing NTMoFA's experience with other organizations in rural areas to ascertain the practice of cultural equality.

#### Program & Services<sup>25</sup>

##### Sign language tour

- Monthly, 1.5 hour tour on the current exhibits.



Sign language tour in the gallery space (Photo Credit: NTMoFA)

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<sup>25</sup> [http://accessibility.ntmofa.gov.tw/content\\_45.html](http://accessibility.ntmofa.gov.tw/content_45.html) (In Chinese)

### Programs for people with visual impairments

- On-going programs for groups of 5-10 people with visual impairments. Program includes a 2-hour verbal-imaging tour, touch tour, and art-making workshop. For example, the Print Exhibit for the 2017 Year of the Rooster, provides multi-sensory art experiences through 3-D technology sculptures, scented art and print-making art activities.



“Non-visual learner exploration program” (Photo Credit: NTMoFA)



- Inclusive Summer Camp for children with and without visual impairments  
This program creates an inclusive learning opportunity to cultivate a positive attitude and respect for all. Activities include a verbal-imaging tour, reading picture books, games, and multi-media arts. This program teaches non-disabled children how to be sighted guides for their peers with visual impairments.



Inclusive summer camp. (Photo Credit: NTMoFA)

#### Special Education Art Class

- Two-hour long programs for secondary school aged students with Autism, emotional issues and/or hyperactivity from a few special education schools.  
Example: Art therapy group for a group of 8 kindergarten children on the autism spectrum. Children explore the use of painting, installation art, photography and create movement arts, centered on the theme of the current exhibition.

#### Services for the Elderly

- Program for the elderly who live alone  
NTMoFA works with social service organizations for the elderly who live alone. For instance, Hua-Shan Social Welfare Foundation is a program that provides tour and art making for groups of 8-10 people. This program was further developed into co-learning with younger children.
- Inter-generation Group  
This group organizes teams of up to 8 elderly people and 16 children from neighboring nursery schools for two museum visits. The aim of the program is to rejuvenate the life of the elderly and provide an opportunity for the elders to teach the young and for the young to learn how to respect and to accompany the elders.

- **Dementia Group: Elderly and caregivers**  
 (1) Art therapy for people with dementia from day-program centers. (The two-hour group of 6-8 people meets for 8 sessions. (Once a year) (2) Art therapy group for elderly people with dementia and their primary care-givers, who may be partners, family members, children or grandchildren. Four pairs of elders and one care-giver meet for 2 hours for eight sessions. Both groups are designed to enhance self-expression and creativity, and to relieve stress through art-making in the museum.



"Museums and us"—Dementia group  
 (Photo Credit: NTMoFA)

#### Other services:

NTMoFA provides tactile map and app technology for museum patrons to access audio description and sign language tours.

#### **Values and Impact**

Front-line museum staff and social service providers have first-hand experience with the needs of the disability and aging communities. Unfortunately, non-profit social service agencies often lack funding and human resources to address these communities' needs. As a national art museum supervised by the Ministry of Culture, NTMoFA's funding for programs comes from government grants. NTMoFA maximizes its impact by creating collaborations that pool resources and form inter-organizational partnerships across county and city. NTMoFA and other museums have partnered through the Committee on Culture Equality at the Chinese Association of Museums in producing research papers on providing cultural equality.

NTMoFA's programs have brought forth the following values and impact:

- Museum's responsibility for social change
- Technology application in museums
- Inter-generation and mixed age education
- Access to aesthetic expressions as human rights
- Commitment to creating sustainability of cultural equality by empowering other organizations in rural areas.

## Assets

NTMoFA offers two valuable working models for other institutions with interests in partnering with arts and social service organizations:

- Arts and culture programs for the elderly rarely address the needs of elders who live alone. NTMoFA uses the models of “inter-generation” and “co-learning” to serve the elderly community, youngsters and students in special education. NTMoFA’s program intends to address the lack of creative arts education within the special education curriculum in school systems. NTMoFA’s model of “co-learning in museums” is innovative and exemplary within the field of museums nationally and internationally.
- Living in an inaccessible society, disabled and elderly people are often the subjects of stigma for having impairments. NTMoFA’s therapeutic arts education programs provide de-medicalized and de-stigmatized psychological healing<sup>26</sup> for the disabled and elderly. It advocates for museums’ role in promoting health and mental well-being.

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<sup>26</sup> [http://web2.nmns.edu.tw/PubLib/Library/quaterly/201204\\_89.pdf](http://web2.nmns.edu.tw/PubLib/Library/quaterly/201204_89.pdf) (In Chinese)

#### 4. Hondao Senior Citizen's Welfare Foundation

Founded: 1995

Location: Taichung (Main office)

<http://www.hondao.org.tw/>

##### Introduction

Hondao began as a regional social service agency. With the increase of service demands, Hondao expanded its organizational structure to a national foundation in 2010. Hondao has three core programs: “filial piety,” “community care,” and “dreams never get old.” The programs are designed to promote active participation and physiological and psycho-social well-being for the elderly. Hondao stresses the importance of creative aging in local communities with focuses on health promotion and dementia prevention. Hondao provides diverse programs and services in community neighborhoods nationally. Hondao is well known for its innovative program designs, including the famous “Go Grandriders” Project<sup>27</sup>—a 13-day motorcycle-riding trip with senior citizens—which has supported 249 motorcycle-riders in seven years.



Documentary Film Poster (Photo Credit: Hondao)

<sup>27</sup> [http://www.hondao.org.tw/activity\\_page/gograndrider/index.html](http://www.hondao.org.tw/activity_page/gograndrider/index.html)



## **Program & Services**

Every organization has its limits in providing direct services. CEO Ros Lee recognizes the importance of cultivating grass-roots organizations by empowering communities through training and education. Hondao has invested resources in designing model programs and mentoring emerging leaders in community care centers. Here are some of the services that Hondao provides:

### Art Contest:

- Annual contest to promote inter-generational relationships and filial piety. This contest invites young children to make art about their relationships with their grandparents. Many talented senior citizens also showcased their art during the early years of the contests.



“Life Story Book” (Photo Credit: Hondao)

### Life Review:

“Life Review” is the core project for the elderly who have participated in Hondao’s community programs since 2010. This project is designed as a 10-week long class. The facilitator guides the elders to create a “Life Story Book” by exploring their life issues, including relationships with family, friends, life regrets and dreams. In 2013 social workers began offering this project to elders during home-visits.

### Community Dream-Life Mural:

Elders’ life stories and memories of their towns are made into designs and painted on the Dream-Life mural by the elders and volunteers, who are mostly women in their 50s. Dream-Life mural is Hondao’s on-going community project.

### “Never Old Band”:

The music band program began at community care centers nationally in 2010. Elders learn to use musical instruments and they also create hand-made instruments out of recycled objects. There are currently 1200 members and 47 “Never Old Bands” throughout Taiwan. Music provides stimuli for cognitive and motor coordination for the elders. The bands travel and perform at schools and nursing homes.

### Community Theatre:

Elders learn movement arts and drama skills as self-expression. They also participate in creating stories and performing on stage.



“Never Old Band” (Photo Credit: Hondao)

### Senior on Broadway:

A panel of judges audition ten elderly groups to perform on stage. It has attracted foreign groups to participate. Performances may include singing, hip-hop dance, drumming, crown and swim suit and dance. Hondao provides professional stage equipment and lighting. “Senior on Broadway”<sup>28</sup> has showcased the talents and spirits of the elders to millions of audiences. Taiwan Tourism Bureau has designated “Senior on Broadway” as one of the highlights of Taiwanese tourism activities.

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<sup>28</sup> [http://www.hondao.org.tw/activity\\_page/Seniors/about.htm](http://www.hondao.org.tw/activity_page/Seniors/about.htm)

## Values & Impact

Hondao considers innovative creative arts as the media and tool to advocate for social services for the elders. The goal is to create health promotion programs to support satellite community care centers. Hondao is currently supervising 200 centers in Taiwan and it steps out of the supervision role when the centers have steady development. Serving the elderly means systematic grass-root empowerment work for Hondao. It believes in collaborations with diverse organizations, including governmental institutions, corporations, medical and rehab fields, schools and social service agencies. Hondao also works with creative arts groups. For example, the documentary film “Go Grand-Riders” was a joint effort between Hondao and a group of young film production companies in Taiwan.

Hondao’s values and impact include the following:

- Creative aging and health in the community
- Diverse programs that defy the stereotypical images of aging
- Senior citizen inclusion
- Investing in resources to develop model programs and provide trainings to communities nationwide.

### Quotes from the elders:

Ching-Yen Lai (87 years old), captain of Grandriders

“Let’s be brave, old people. Don’t give up on yourself. Make your dream come true. None of us wanted to give up during the trip, now I feel awesome.”

Gerry Larson (80 years old)

American society praises youth. Filial piety is an unfamiliar value in my culture. I am thankful for Hondao for making our dreams come true and showing the rich life experiences and wisdom of the elders to the public. You (Hondao) has developed a successful model and I cannot think of any American organizations like yours. Can you come to the States?”



Grandriders with their motorcycles (Photo Credit: Hondao)

## **Assets**

As a nation-wide foundation with a service network extending to small towns and rural areas, Hondao has developed a cohesive and empowering service program structure. Its philosophy and programs present valuable working models for organizations that are interested in investing resources in community work for the elders:

- Hondao's programs are designed based on grass-roots experiences of working with elders. Hondao provides supervision to community care centers and modifies the programs with community leaders according to the needs of the community.
- Hondao's innovative approaches in designing programs diversify its outreach programs and its marketing strategies have successfully attracted people from a wide age group. Many young people end up volunteering and bringing their grandparents to participate in Hondao's events and programs. Hondao does not see "art" as a specialized and elite practice. It values the everyday creativity and wisdom of the elders. Hondao has modeled all-inclusive propaganda and brings the issues of aging to the forefront.



## 5. Taiwan Catholic Foundation of Alzheimer's Disease and Related Dementia

Founded in: 1998

Location: Taipei (Main Office)

<http://www.cfad.org.tw/>

### Introduction

Taiwan Catholic Foundation of Alzheimer's Disease and Related Dementia (CFAD) is a care provider for the elderly and people with dementia. It is also a social welfare charity foundation. To meet the demands of an aging society, CFAD also founded a nursing home for seniors with dementia since its inception. Currently, the Department of Social Welfare of Taipei City government designates CFAD to operate Wan-Hua Senior Service Center in Taipei City. While other nursing homes accommodate elders with various disabilities, CFAD is the only dementia long-term care institutions in Taiwan. Its mission includes building and connecting a long-term care network for the elderly, and providing a community living environment for the elders with respect, dignity and self-determination.

CFAD provides diverse programs, including nursing homes, home service, community service, public education, training and outreach. It provides skill trainings to care-providers and it also approaches outreach education through creative media. CFAD has utilized multimedia technology, including documentary film, short films and animations, to educate the public about dementia. It also has built on-going relationships with artist communities, collaborating on various arts-based exhibitions.

### Programs & Services

The following programs highlight CFAD's approaches to art and aging/dementia population:

- Wan-Hua Senior Center offers various classes through its "Evergreen School" program. Including horticultural therapy, singing class, Chinese music instrument "Erhu," calligraphy, Chinese ink painting, exercise class and cards and game activities. The primary purpose is to facilitate peer support and social interactions for the elders. Learning is its secondary purpose. Evergreen school follows the curriculum in most senior citizens' community classes and prioritizes health promotion through its arts and leisure programming. It utilizes art and storytelling for the elders to use their life experiences as a way to express themselves, make adjustments with the aging process and distract them from depression. It is used as a non-medical intervention.
- CFAD has published numerous books, brochures and produced films<sup>29</sup>, animations, plays and dementia-related exhibitions about raising awareness of dementia. Its outreach materials have been distributed as teaching materials for other dementia organizations in various parts of Taiwan. It has recruited well-

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<sup>29</sup> <https://goo.gl/XXcER0>

known Taiwanese actors or artists from the art and entertainment business in its promotional materials. Film director Li-Chou Yang spent two years making a film, *The Long Goodbye*<sup>30</sup>, documenting six dementia patients' lives at the St. Joseph Dementia facility. CFAD also worked with film director Wen-Jen Tseng, on a documentary film on long-term care providers' experiences with working with elders in a film, *"What makes love last"*<sup>31</sup>. CFAD has organized several traveling film festivals and brings the issues of dementia to campuses and theatres in Taiwan.

### CFAD Film Festival Outcome<sup>32</sup>:

| Year | Title of Film Festivals  | Number of screenings | Attendance |
|------|--|----------------------|------------|
| 2008 | "Minus the memories & Add the Love" Dementia Care Film Festival                                | 40                   | 2176       |
| 2009 | 921 International Dementia Film Festival, Department of Health, Taipei City Government         | 10                   | 1616       |
| 2010 | "The Long Goodbye" Touring Festival, Department of Health, Taipei City Government              | 4                    | 1034       |
| 2010 | Inter-generation Inclusion Film Festival, Department of Social Welfare, Taipei City Government | 9                    | 1927       |

### Values & Impact

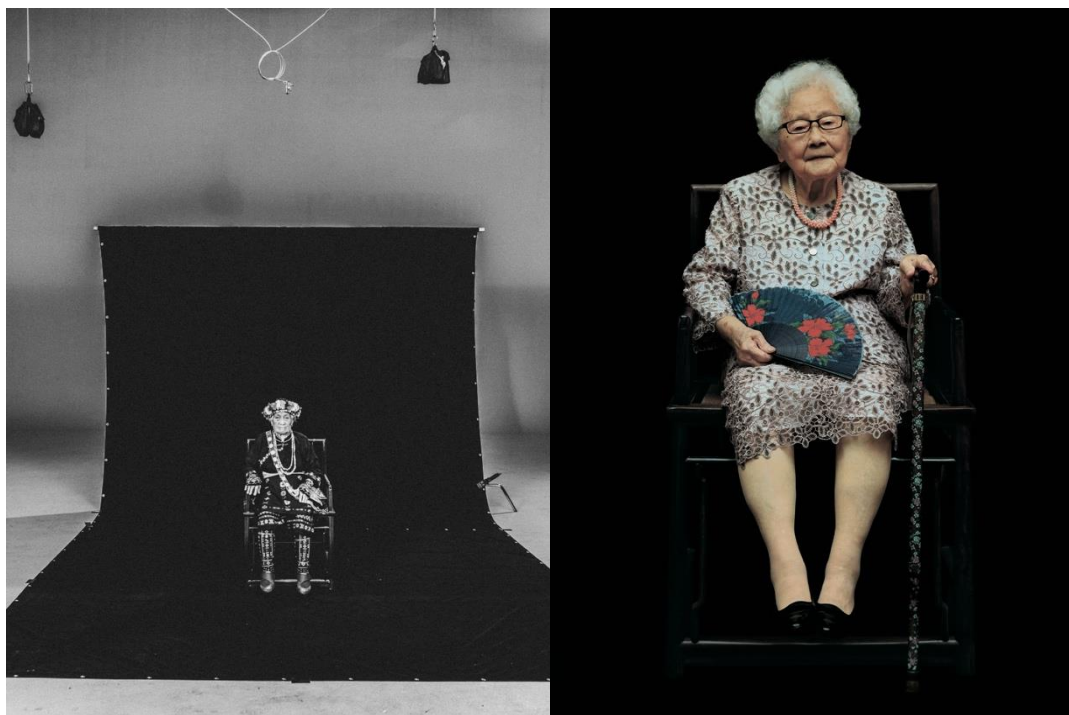
CFAD not only works with film directors, it also collaborates with artists in contemporary art. CFAD is keen to provide dementia-related resources and brainstorm with artists in creating artwork about dementia. It also encourages artists to present their own interpretations of dementia in art. From December 2016 to early 2017, well-known artist, Chun-Te Hsieh, exhibited his solo exhibition, *"The Parallel Universe of Hsieh Chun-te — Brave The World"*<sup>33</sup>, at the Museum of Contemporary Art, Taipei. He used still photography, installation, high-speed video recording and digital post-production to capture interviews with four well-known artists and actors who had been family members and care-givers of dementia patients. He also made portraits of two women who are 103 and 98 years old. His video installations aim to take audiences through a process of contemplation, exploration and interpretation of dementia and the meaning of human existence. His work calls for social awareness on the issues of care for dementia and aging.

<sup>30</sup> <https://youtu.be/uguuk9sn1AA>

<sup>31</sup> <https://goo.gl/VxBD8x>

<sup>32</sup> <https://goo.gl/BdqcaU>

<sup>33</sup> <https://goo.gl/NAqcPJ>



Left: Work-in-progress shot of the making of “Portrait of 103 Yeas-old, Paelabang Tivitiv”

Right: “Portrait of 98 Years-old, Chen Chuang, King-Chi”  
(Photo credit: Chun-Te Hsieh)

### **Assets**

There are about 260, 000 dementia patients in Taiwan, but most people are still unaware of dementia and do not have knowledge of dementia prevention and care. These reasons motivated CFAD to produce diverse teaching materials for its outreach programs. CFAD values artists’ and film makers’ creativity and the transformative potential of art to create public awareness about dementia. The use of multi-media art and technology speaks to younger generations and their media and information preferences in pop culture. The use of online media, films and art exhibitions create public engagements and encourages artists to further engage their practice with social issues. CFAD’s approach in partnering artists, humanists and dementia care and prevention work is valuable for other organizations to model.

## 6. Silver Linings Global

Founded in 2014

Location: Taipei

<http://silverliningsglobal.com/>

### Introduction

Silver Linings Global (SLG) is a social enterprise in advocating for active aging and aging-in-place. Their services include building global partnerships, providing global consultations, empowerment and promoting aging innovations. In 2015, SLG and Hondao Senior Citizen's Welfare Foundation began collaborating with Stanford Center on Longevity and presenting the "Design Challenge Asia." SLG aims to provide a platform to facilitate knowledge transfer and engage industry leaders in creating quality services and products for the elderly.



"Aging Innovation Week" event  
(Photo credit: Hondao Senior Citizen's Welfare Foundation)

### Program & Services

Here is a list of SLG's services:

- Design Challenge Asia
- SLG meet-up
- Global exchange opportunities
- International symposiums and workshops
- International marketing for care-provider empowerment programs
- International training programs
- Distribution of news and best practices in the field

SLG is unique in its approach to creative aging by utilizing the elements of design and technology through the following programs:

- Design challenge: provides opportunities for young designers to showcase their creativity and design skills that maximize the power of technology to produce innovative products and services for the elderly community.

Example:

Winner of 2016 Design Challenge: Memoir Monopoly

Szu-Yang Cho (Designer) Ya-Fang Cheng (Designer)

University: National Taiwan University of Science and Technology

The “Memoir Monopoly” aims to increase social interactions for the elders. It utilizes photographs of the elders and their family members. The photographs help to provide visual cues for the elders with dementia to tell their life stories through playing the game in a group. The elders provided users’ experiences to the designers to modify the game. “Memoir Monopoly” is available at seven day-program centers in Taiwan. The design team has held 50 testing sessions<sup>34</sup> and invited a total of 200 attendees who experimented with “Memoir Monopoly.” They also made a short video documenting their creation to generate more awareness of such designs.



A designer was testing “Memory Monopoly” with the elderly  
(Photo credit: Grey Whale Design)

*“... after running tests of this game with the elders in the nursing home, I saw the elders smile and they began socializing with others. This is the goal of our design! I decided to commit my time and energy to the design because I saw the meaning and our calling in the elders.”*

--Ya-Fang Cheng, Designer at Grey Whale Design

<sup>34</sup> <http://www.seinsights.asia/article/3290/3268/4064> (In Chinese)



“Memoir Monopoly” website:

<https://readymag.com/MemoirMonopoly/home/>

Grey Whale Design:

<https://readymag.com/MemoirMonopoly/GrayWhaleDesign/>

Designers’ slide presentation:

<http://www.slideshare.net/taya86315/ss-16215963> (In Chinese)

Stanford Center on Longevity Design Challenge website:

<https://goo.gl/l0gSqr>



Design process included mock-ups on paper  
(Photo credit: Grey Whale Design)

- SLG Meet-Up: The monthly meet-up focuses on the topics of “elders’ needs” and “social enterprise.” It builds a learning network and platform with people from various fields and disciplines. The meet-up started in 2015 and SLG had organized seven meet-ups with 60 attendees for each session by the end of 2016. The meeting minutes are available online and the attendees participated in co-writing.
- International symposiums and workshops: curate international exchange and learning opportunities.
- On-line information:  
SLG collects, generates and distributes information on design, development and case studies from Taiwan and other countries. SLG is committed to making the materials transparent and accessible on web technology, including website, facebook and blogs.

## Values & Impact

SLG has successfully built global networks with corporations and non-profit organizations within a few years. It strives to support and develop Taiwanese experiences with providing aging care. SLG has been in charge of the Design Challenge Asia for two consecutive years.

SLG's partnership:

| Organization Type           | Organization Names  |
|-----------------------------|---|
| Government                  | Social and Family Affairs Administration<br>Ministry of Health and Welfare<br>Workforce Development Agency  |
| NPO/NGO<br>Foundations      | Hondao Senior Citizen's Welfare Foundation<br>Epoch Foundation<br>Foundation of Universal Design Education<br>Fubon Charity Foundation<br>YuShou Education Foundation |
| Research Institutions       | Yuan Ze University Gerontechnology Research Center  |
| Corporations                | 104 Aging Plus<br>Duofu Care and Service<br>Origin Ltd. Co (A Good Village)<br>SolutionMakers, Inc<br>iHealth<br>L'elan Enterprise Co., Ltd                           |
| Non-profit organizations    | Yunlin Elder Welfare Protection Association<br>TWHO2025<br>Social Enterprise Insights<br>NPOST.TW<br>Silverpsynews<br>Smart Aging Alliance<br>Home for Aging Heart    |
| International organizations | Stanford Center on Longevity<br>Aging 2.0   |

## Assets

The issue of providing care for the aging population is global. The field of design has also made its way to the terrain of creative aging. SLG provides a working model for organizations that are interested in international collaborations.

There is an increase in design competitions on creative aging in Taiwan. SLG brought Design Challenge Asia to Taiwan and has helped to create visibility of Taiwan. SLG has also helped to create awareness in creative aging care in Taiwanese designers and design educators. It has successfully supported Taiwanese designers to showcase their work on creative aging.



2016 Aging Innovation Week  
(Photo credit: Hondao Senior Citizen's Welfare Foundation)



## 7. Sandwiches Studio

Founded in 2012

Location: Taipei

<http://www.3sandwiches.com/>

### Introduction

Two art students, Hang Li and Yun-Je Tseng, collaborated with Taipei Happy Mount Home for People with Disabilities through taking a class, “Art and Social Participation,” at Taipei National University of the Arts. They explored the potential of “art and social design” through their roles as the artist-in-residence at Happy Mount, an institution for people with learning disabilities. At the end of their residency, the director of Happy Mount proposed a commission to them to create products for fundraising. In 2012, Jo-Lin Hsieh joined Li and Tseng, with consultation and support from the Kd Arts Culture Industry Innovation Incubation Center<sup>35</sup>. They founded “Sandwiches Studio.”

Sandwiches Studio centers on community collaboration through multimedia art and design. Their organization philosophy is:

1. Develop art-based social projects: Use art to create social change and challenge stereotypical representation and stigmatization of marginalized communities.
2. Discover individualized uniqueness: Focus on clients’ history, stories and legacy. Create art and design to reflect individualized unique qualities and narratives.
3. Bridge resources: Promote inter-organizational collaborations by co-creating projects and designs.



Left: Collage workshop with tea. Right: Package design on display in a shop  
(Photo credit: Sandwiches Studio)

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<sup>35</sup> <http://kdarts.tnua.edu.tw/>

## Programs & Services

Sandwiches Studio have done most of their design cases for NPOs, NGOs, disability rights organizations and business corporations. There is a small percentage of design cases supported by grants. Their services focus on design, art and exhibition curation.

- **Project example: Happy Mount**

Hede Corporation, a co-op organic farmer's platform, hired Sandwiches Studio to create package designs for a tea gift set. Sandwiches designers first facilitated a collage art workshop with residents at Happy Mount. The workshop included a series of sensory explorations, such as drinking, observing, and smelling tea and tea leaves before the participants made collage art to reflect on their experiences. Designers then turned the collage art into a package design. Sandwiches then partnered up with the Women's Association of Danshui County to package the tea set. Sandwiches Studio has worked for four consecutive years with Happy Mount and has produced calendars, stickers and pillows from the art made by residents at Happy Mount.



Paper tapes made with drawings from residents at Happy Mount  
(Photo credit: Sandwiches Studio)

- **Project example: Taiwan Access For All Association (TAFAA)**

Sandwiches Studio and TAFAA have committed to a long-term working relationship and have co-created the following projects:

1. TAFAA provides assistive technology rental services and collected recycled wheelchairs, walkers and crutches. Sandwiches designers recreated new devices by reassembling parts of broken assistive technology. The new design product is embodied with histories of the objects, but its new form altered the fate of what was once “broken” and created a different concept of disability: assistive technology is the extension of disabled people’s bodies; those recycled devices represent how society considers disabled people defective. Through the process of art making, disability is redefined. It is a metaphorical reflection of how disabled people have become vocal about disability issues in recent years in Taiwan.



A table made with recycled wheelchair and crutches  
(Photo credit: Sandwiches Studio)

Sandwiches Studio presented the recycled device-sculptures along with the reproduction of art made by the residents at Happy Mount in an art exhibition, “My Travel.” The designers created an interactive sound scape installation for the audience to connect with people with learning disabilities through everyday objects, such as eating utensils and rice bowls, which were made into musical instruments. Sandwiches Studio and TAFAA reject the use of the charity model to represent disabled people. At the exhibition designers invited audience members to join “tea time with cookies” by reading the artist brochure of three social welfare service organizations. The recycled table—an assemblage of a wheelchair and crutches—was used to hold the brochures and the cookies.



Sound Installation (Photo credit: Sandwiches Studio)

2. Sandwiches Studio joined a disability rights rally organized by TAFAA and Disability Rights Alliances. The rally demanded employment opportunities from the Ministry of Labor. Sandwiches designers created large graphic props reflecting the lack of accessible public transportation, restrooms and employment opportunities.



2014 Labor Equality Rally (Photo credit: Sandwiches Studio)



3. Legend of Speed Project explores the relationships between the disabled and the non-disabled through the common experience of speed and movement. It is an interactive table car-race in which audience members participate in the game as they experience barriers, which reflect the inaccessible infrastructures<sup>36</sup> in Taiwan.



Exhibition visitors played with “Legend of speed”  
(Photo credit: Sandwiches Studio)

### Values & Impact

Jo-Lin Hsieh says, *“In Legend of Speed Project, audiences only realized that they learned about social barriers and inaccessibility after they played the interactive game. Our project approaches social issues from a different angle compared to what has been done in the past. This project taught us that it is only possible to communicate and address social issues if the design is inviting and engages with the audience’s empathic responses.”*

In the design field, a successful design depends on its communicative power. Sandwiches Studio recognizes that providing accessibility is essential in creating communication in exhibitions as well. Sandwiches designers have gained insights about disability and the issues of accessibility after they worked with TAFAA and other disability organizations. They are now active agents in creating dialogues about disability access in exhibition spaces. Lin says, *“The issues of equality and disability access do not undermine the aesthetic quality of design and exhibitions... Now, I have the experience (of creating accessible exhibitions), it is my intuition to ‘get it right.’ It feels like opening the box of Pandora, there is no going back, I cannot ignore inaccessibility and discrimination against disabled people.”*

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<sup>36</sup> <http://www.sunable.net/node/6153> (In Chinese)



## Assets

Sandwiches Studio is a unique case study in their pursuit of art, design and social issues. Its approach to design work offers designers and likeminded people who have sought models the opportunity to enrich the vocabulary of design:

- Designers and artists are often subjective about their creation. Sandwiches Studio presents a new way of making design work which values disability access and cultural equality, and their work demonstrates how designers can exercise their social responsibilities.
- In Taiwan, most social welfare organizations run their fundraising events through labor production, for example, selling baked goods. Sandwiches Studio considers “creativity” a labor as well. Creativity can impact social values and change people’s perceptions of disability.
- Sandwiches Studio sees itself as a conduit for connecting social issues and the general public through creative and interactive art experiences.



Poster design of “Legend of Speed”  
(Photo credit: Sandwiches Studio)

## 8. Ama Museum: Peace and Women's Rights

Founded in 2016

Location: Taipei City

<https://www.twrf.org.tw>

### Introduction

During World War II, the Imperial Japanese Army forced poor, young Taiwanese women to provide sex slavery as “comfort women” to Japanese soldiers. The violent, abusive and stigmatizing experiences silenced the “comfort women” for more than half a century (TWRF, 1999). The Taipei Women's Rescue Foundation (TWRF) was founded in 1987 and has since focused its mission on rescuing young victims of human trafficking, domestic abuse and sexual violence. Since 1992 TWRF remains as the only organization working on the human rights issue of the “comfort women” in Taiwan. It has done extensive research, created documentaries and worked to preserve the historical materials of Taiwanese comfort women. TWRF's core value is “rescue from trauma, advocacy and creating social change.” TWRF began providing a therapeutic support group—Mind, Body, Care Workshop—for the comfort women who were already aged into seniors as grandmas. (Meghann, I hope this makes sense.) “Grandma” in Taiwanese is “Ama.” The series of workshops is intended to process Amas' individual trauma and abuse by the war. It also created group dynamics as peer support for collective healing. Amas helped each other and turned their roles as victims into activists for women's rights. There were 58 comfort women who were willing to stand out and voice their experiences, now many of them have experienced aging and death. There are only three Amas who are in their 90s in Taiwan.



Exhibition at Ama Museum  
(Photo credit: Sylvia Yu)

TWRF hoped to preserve historical materials about comfort women, Amas', experiences. Due to lack of funding resources and space, it set up "Taiwan's Virtual Museum on Sexual Slavery by Japanese Military"<sup>37</sup> in 2008. Ama Museum was funded with one million dollars through crowd sourcing in early 2016; by the end of 2016, Ama Museum opened in the District of Dadaocheng, in Taipei City. Ama Museum now houses collections of Amas' oral history, as well as art and artifacts of the comfort women's history.

### Program & Services

TWRF designed diverse long-term support programs before Ama Museum was founded:

- Drama workshop:  
Amas used storytelling to speak of and explore the beauty of their bodies, to converse with their younger selves, and to reflect on the issues of aging and death through drama and movement activities.
- Art and photography workshop:  
As a part of the art and psychotherapy sessions, Amas learned to express themselves through digital photography, mask painting and collage making about their bodies and their experiences with aging.



Amas' artwork in the permanent collection in the museum.  
(Photo credit: Sylvia Yu)

- Talk therapy:  
Group therapy helped Amas to create insights by reflecting on their shared experiences as comfort women, presenting life issues and pain.

<sup>37</sup> Taiwan's Virtual Museum on Sexual Slavery by Japanese Military <http://www.womandpeace.org.tw/index.html>

- Other programs:

In 2006, TWRF initiated “Make-A-Wish” Project, which helped Amas to fulfill their dreams, including wearing wedding gowns as brides and working as a police woman and a mailwoman for a day. TWRF also held a graduation ceremony for Amas who were unable to continue their education during the war time. TWRF’s public programming includes exhibitions about comfort women, lectures, a book club, education outreach, workshops and events with comfort women in other countries. TWRF has tirelessly extended their empowerment work with Amas to the broader definition of abused victims, gender violence and prevention education.

## **Values & Impact**

“they feel nurtured when they are here, and they get power to recharge themselves.”

--- CEO of TWRF, Shu-Hua Kang

Ama Museum is a platform for public conversations and engagements. It offers abused women survivors employment opportunities at the museum café and gift shop. Amas’ art is printed on silk scarfs and stationaries in the gift shop. There is also a library and a space for public events. Currently TWRF has built working relationships with human rights organizations in Japan and Korea. It is interested in developing international networks and collaborations with other countries as well.

TWRF stands out from other organization serving the elders in Taiwan for the following reasons:

- Supporting the elderly to make an impact on society
- Supporting the elderly in their transformation from victims to activists for women’s rights
- Approaching life stories of the elders through creative arts and media

## **Assets**

Ama Museum’s approaches to the issue of aging is unique for individuals and organizations with interests in promoting human rights for the elders through art and museums:

- The majority of social welfare organizations provide arts and culture events to the aging community to serve the purpose of dementia prevention and health promotion in Taiwan. Ama Museum’s focus on the issue of gender and the elders is one of a kind.
- “Social justice based art and advocacy” is not an abstract term or concept in Ama Museum. TWRF’s work is grounded in long-term empowerment work, including devoting time and energy to process life experiences and trauma, and to document oral history with the elders. All social welfare organizations in Taiwan are constantly pressured by the expectation of instant results. Ama Museum’s long-term efforts consider the healing process as the foundational work for social actions. Its approaches motivate the public to become involved in the issue of gender violence and human rights.

## 9. Guling Street Avant-garde Theatre

Founded in: 1998

Location: Taipei

<http://www.glt.org.tw/>

### Introduction

Taiwanese Theatre pioneer, Mo-Lin Wang, founded a non-profit performing arts group, “Body Phase Studio”<sup>38</sup>, in 1991. Wang has been a pioneer in curating international performance art exchange programs and festivals. In 2001, he launched the “Six Sense in Performance Arts Festival (SSPAF),” focusing on cultivating performance arts training for disabled people. In 2005, the department of Cultural Affairs in Taipei designated the operation and administration of Guling Street Avant-garde Theatre (GLTAGT)<sup>39</sup> to “Body Phase Studio” and prioritized its organizational mission to promote avant-garde performance art and experiential and interdisciplinary arts in Asia. SSPAF became the signature festival housed under the theatre. The theatre resides in a three-floor 1906 historical building. The building was retrofitted with a wheelchair accessible ramp and toilet in 2009. Currently it does not have any elevators to access the upper floors. It provides studio space for rehearsal and performances for rent. The theatre also produces in-house programs, a performance-art centered newsletter, as well as workshops and symposiums.



Movement exercise at a Workshop  
(Photo credit: GLTAGT)

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<sup>38</sup> Body Phase Studio—GLT website <https://www.indievox.com/bodyphasestudio/intro>

<sup>39</sup> <http://pareviews.ncafroc.org.tw/?p=18070> (In Chinese)



## Program & Services

Body Phase Studio relocated their training program with the “Xin-Bao-Dao (New Island) Visual Impairment Performance Group” to the theatre in 2005. As a part of the “Employment Training Program for Blind people,” under the Department of Social Welfare of Taipei City, trainees with visual impairments came to the training workshop and received \$200 (equivalent to 5 British pounds) to cover travel expenses and a waiver to cover the “tuition.” The program was designed to support disabled people to develop employment skills. Not all participants were interested in performance arts, but most of them ended up building peer support and a community network. The theatre hired professional artists as instructors and produced performance work, which traveled to Japan, Hong Kong and Beijing, China.

Director Lee-chun Yao first worked in sound control for the performance group, but with limited artist-educators who were experienced with disabled people, Yao became a choreographer and director for the training program in 2005. “Xin-Bao-Dao (New Island) Visual Impairment Performance Group” ended when its leader passed away, but Yao continues to work with the remaining artists with visual impairments and Chuh-Chung Cheng, a performance artist with physical disability.



Rehearsal (Photo credit: GLTAGT)

SSPAF organizes annual performances, panel discussions and workshops focusing on the issue of disability, marginalized experiences and identity/social hierarchy. The festival presents itself as a platform for theorizing the discourse of disabled bodies in performance. It also aims to cultivate conversations around bodies by presenting the aesthetics projected by disability. To address the issues of “Human rights in performance,” the annual symposium curates conversation sessions by experts from the field, and aims to expand the meaning and potential of disability representations.



2012 Festival performance (Photo credit: GLTAGT)

### **Values & Impact**

GLTAGT mostly works with individual artists and/or performance groups. Each SSPAF generates cultural and artistic exchanges between local and international artists. Director Yao hopes to present Taiwanese disabled artists' performance work to other International theatres.

The values and social impact of GLTAGT include:

- Promoting disabled artists' original and innovative artistic expressions.
- Supporting disabled people's potential to become performing artists.
- Providing professional performance art training models for disabled people.
- Challenging the existing framework of disability representation in art.
- Creating discourses on disabled bodies and aesthetics through curating performances and symposiums.
- Modeling the meaning, the practice and the core value of "cultural rights" in the professional performing arts field.



2012 Festival performance  
(Photo credit: GLTAGT)

### **Assets**

GLTAGT is experienced with curating disability performance art festivals. Its cutting-edge approach to performances and disability make it a strong partner for developing international collaboration and disability arts festivals, and cultivating a network for professional disabled artists in South East Asia.

- Director Yao creates performance work based on exploring the beauty of life and building long-term relationships with disabled artists. GLTAGT is the only Taiwanese professional training and working model for disabled artists in the performing arts. SSPAF is one of a kind in developing work on disability representation that is both highly aesthetic and innovative in Taiwan.
- Disabled people have limited opportunities to acquire professional art training. The majority of art studios and classrooms are inaccessible and art educators lack experience with teaching disabled students who have a solid understanding of disability culture. As a result, disabled artists may not always create high quality work. GLTAGT provides a place for artists with visual impairments and physical disabilities to cultivate their potential for developing a professional career in art.

## 10. 68 Theatre Artistic Director, Chia-Fun Hsu

Founded in 2003

Location: Kaohsiung

<http://www.facebook.com/68theatre>

### Introduction

Performing arts group was initiated by a group of passionate artists in 2003 and they decided to officially register as a theatre group in 2015. 68 Theatre presents itself as an “organic art making platform.” It produces theatre work, dances, visual arts and literature arts. The artistic director, Chia-Fun Hsu, acquired blindness as a young adult. He has a background in theatre and worked in various theatre groups in administration and production for eight years before he became disabled. He has worked as an editor for an art magazine for three years. His current practices include directing, acting, writing and teaching. Some of his teaching includes, Crip-Queer Support group, Syin-Lu Social Welfare Foundation for people with learning disabilities and community colleges.



*Chia-Fun Hsu  
(Photo Credit:  
68 Theatre)*

### Program & Services

Hsu has been teaching theatre and performances to adults with learning disabilities and students at a community college in a Southern rural area in Taiwan. As a Blind teacher, Hsu’s teaching philosophy values multiple sensorial expressions and aesthetics, including interactive movement exercises and community conversations. In his teaching, his adult students with learning disabilities participate in screenplay writing and critique performance work as a group. His approaches to performance arts reflect the philosophy of the Independent Living movement in the disability rights community. As a Blind artist who is challenging the notion of visual art, Hsu has recently been writing exhibition reviews. By recruiting people to verbally describe the art for him, he is exploring the potential of collaborative viewing experiences as a new language in art.

### Value & Impact

Actors, actresses and artists strive to make a living in the art world especially performers who are in smaller theatre groups. It is fair to say that “passion for art” is what sustains the art making career for the majority of artists. 68 Theatre is relatively a new theatre company and produces one performance each year. There are no full-time artists in the company. The company survives based on grants from the local department of Cultural Affairs and the National Culture and Arts Foundation.

The director of 68 Theatre, Wen-Hao Chang, was influenced by the collegial relationship with Hsu and decided to include disability as a topic of their future productions. In addition, 68 Theatre is committed to performing only at sites where accessibility and disability accommodations are provided, including free tickets to disabled audience members and half priced tickets for their companions. In May 2017,



68 Theatre will perform “The Invisible View” as their first theatre piece, speaking from a blind person’s perspective about relationships and disability. There are currently no disabled artists who are trained with a theatre background professionally in Taiwan. The practices that 68 Theatre and Hsu share are unique and exemplary for cultural equality in Taiwan. However, their funding resources are often strained.



“The Rite for Tanah to Indai Kitae” (2015) (Photo Credit: 68 Theatre)

## Assets

In Taiwan, disabled people may receive funding or opportunities to showcase their talents from the sponsorship of corporations and charity organizations. Often times, the sponsorship is limited to one-time public programming, for example, the entertainment for corporations’ New Year party, talent shows, art contests or exhibitions. Currently, there are no supportive structures for disabled people to develop their art practice professionally in Taiwan. 68 Theatre and Hsu’s work show the potential of centering disability experience to develop new art languages. Their example can offer ideas for organizations that are interested in developing professional training programs and artist-in-residency opportunities for disabled artists.

- The right to participate in cultural activities shall not limit disabled people’s role as an audience of the arts or the recipients of rehabilitation art making services. The particularity of disabled people’s life experiences offer the individuals distinguishable aesthetic language in their creative work, especially when disabled people become directors or educators. Hsu’s role as an artist, artistic director and theatre teacher is one of the very few cases in Taiwan. At the very moment, there is no documentation nor aesthetic discourses on dramaturgical work by Blind artists. It is essential to create a supportive structure for advancing disabled artists’ practices in order to develop the Taiwanese “Disability Art Movement.”
- Theatre work brings cohesiveness to communities. However, small theatre companies like 68 Theatre often face tremendous challenges with the lack of accessible theatre spaces in Taiwan. 68 Theatre’s commitment to creating accessible theatre experiences is one of a kind, especially as it is a small theatre company with emerging performers. The core value of accessibility at 68 Theatre presents a model for other performing groups. We hope that there will be



potential funding support for small theatre groups with interests in cultural equality.

## Analysis

How has the art world provided disability access in meeting with the policy on Culture Equality and Inclusion?

In Taiwan, parents expect their children to fulfill their full potential and live with prosperity. Many people have grown up hearing their parents, teachers or mentors ask, *“Can art be the breadwinner? Can you feed yourself with art?”* Such mentality speaks to the value of monetary resources as the symbol of success in Taiwanese culture. When disabled people demand to participate as audience members in the arts, arts service providers who live off limited resources will not be able to find a quick fix to the issue of inaccessibility. Knowing that funding is always going to be a roadblock for artists and disabled people no matter what, the research team still wanted to find out the perspectives of art service providers concerning creating disability access. Here are the key points the research team discovered:

The top four challenges that arts service providers identified:

1. Buildings/facilities 65.3%
2. Lack of systematic policies 59.2%
3. Lack of knowledge, skills and how-tos for providing disability accessibility 55.1%
4. Unfamiliarity with disabled/elderly people, not sure how to provide help 46.9%

The top four motivations for creating disability access that arts service providers identified:

1. Audience/patrons of the arts express their needs 63.3%
  2. Responding to the International trend in disability accessibility 46.9%
  3. Staff discover the need of audience/patrons of the arts 44.9%
- After learning about the basic ideas of disability accommodations and accessibility, staff was motivated to give it a try 42.9%

- Despite of the impact of the challenges identified above overall, arts service providers show a high willingness in learning about disability accessibility and providing services to disabled/elderly people. Item number 2 and 4 listed above have encouraged advanced learning
- MOC's policy on Culture Equality and Inclusion has the most impact on National arts and culture institutions and arts facilities that are affiliated with governmental departments.

## **Economy and social factors in determining disabled/elders' participation in arts**

Here is what the research discovered about people's responses DRPA's protection for leisure and cultural participation only focus on offering reduced fees for tickets and entrance fees

### **1. Economic consideration**

- Inaccessible facilities, and costs of transportation, companion/assistant or sign language interpreter/real-time captioner impact disabled/elders' motivation to participate. Reduced price encourages people to be active.
- "Elderly people do not consider it valuable to pay for art events."<sup>40</sup>

### **2. The necessity of removing environmental inaccessibility**

- ½ priced ticket does not solve the fundamental problems within the system.
- "½ priced ticket motivates people to attend arts events, but the venue must provide accessible services."<sup>41</sup>

In summary:

**The disabled and the elderly people's participation in the arts depend on the quality service systematically supported by the government. ½ priced ticket may either be a barrier or a protection of the disabled and the elderly people's participation.**

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<sup>40</sup> Quote from an anonymous companion from the survey result.

<sup>41</sup> Quote from an anonymous arts service provider from the survey result.

### **Disabled people's political awareness and self-advocacy**

When a disability organization is in charge of hosting an arts and culture event, it is often equipped with disability accessibility. However, one survey result brought up an incident of a disabled artist's decision to showcase her artwork in an inaccessible gallery and she chose to be carried down the steps by others. It is not surprising to find disabled people making compromises about their own access needs when living in an inaccessible society. How do you make a decision between a rare opportunity to showcase your art and the needs of accessibility? It seems that consciousness-raising work on disability politics is needed in Taiwan.



*Shiu-Chih Yu, a disabled writer, radio show host and a columnist living in Taipei. Photo credit: Shiu-Chih Yu*

In recent years, there has been an increase in cross-disability rights rallies and team-work building in Taiwan. It has helped various disability groups exchange their personal experiences and understand the needs of fellow disabled people. The increase of understanding is reflected in the wheelchair accessible art exhibitions organized by the Parents' Association for Persons with Intellectual Disability. As a wheelchair user with spinal cord injury, Shiu-Chih Yu (2017)<sup>42</sup> expressed that after attending the Bodies of Work: Disability Arts and Culture Festival in Chicago, Disability Art Movement gave her a broader perspective about disability and art. She also witnessed the potential in curating fully accessible arts and culture programs for disabled people. As a writer, columnist and a radio show host, she has been contributing to the knowledge of disability access in the arts to readers and listeners via her social media network.

In summary:

**Culture equality of disabled people is a human right; learning about culture rights and self-advocacy is a process. It is a part of consciousness-raising based education, and arts education for disabled people.**

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<sup>42</sup> Reference from the survey result.

## **Society's view on disabled people making art and performances**

Here are the approaches<sup>43</sup> of disabled and elderly people's art productions:

- Educational approach
- Medical/rehabilitation/counseling approach
- Leisure activity (performed as talent shows/entertainment activities)
- Professional approach (aesthetics)

Here are some of disabled people's experiences:

Wen-lin Liu's experience:

Liu performed at a charity fundraising event, which had the slogan "helping the disabled to walk out of their own confinement." Liu noticed that the invitation-only guests were friends and benefactors of the event organizers. She overheard one rich wife of a government official saying, *"I doubt that the disabled would show anything good!"* Liu felt her performance became a subject of pity.

Tsong-jyi Lin responded to Liu: *"This is a shared experience for disabled people. Everyone thinks that disabled people are limited."*

Yiru Hou's experience:

Hou took on a dancing gig. The dance itself had nothing to do with being Deaf/Hard of hearing, but the press capitalized on her inability to hear. She felt that disability became the central focus, rather than the dance itself.

Wen-lin Liu chimed in: *"Taiwan ignores disabled people's power, we are considered as minority... for the art world, people think that it's a waste to turn the backstage dressing room into an accessible space because disabled performers only show up so rarely. People do not connect disabled people's life to art... when we show ourselves, they turn our impairment and differences into something larger than life."*



Focus Group. (Photo credit: Sylvia Yu)

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<sup>43</sup> The categories of approaches are a work-in-progress theory of the lead researcher, Chun-Shan (Sandie) Yi.

In summary:

- Audiences feel inspired and encouraged by the disabled artists who “overcome their own confinement and limitations,” based on the audience’s own assumptions and stereotypes of disabled people being weak, vulnerable and incapable.
- Disabled artists experience pity and sympathy from the audience.
- “Impairment” becomes the center of attention, rather than the quality of the art.
- Disabled people have limited access to quality education due to inaccessible classroom/studio, lack of assistive technology and instructors who are well equipped to work with disabled people. When disabled people showcase their art and they encounter the situations described above, it does not help the disabled person to advance his/her artistic skills.
- Disabled artists are hungry for platforms, but the way that the audience views their work upsets and frustrates them.
- **Most viewers look at disabled artists’ work from the perspective of the medical model. They tend to be interested in seeing how the individual overcomes his/her own impairment. The conversations about disabled people’s art rarely addresses the context, artistic concepts, aesthetics or social meanings.**
- **In Taiwan, there is a very limited example of “Disability Art,” which often centers the politicized disability identity and/or disability aesthetics.**
- Most of the performances by disabled people fall into the category of talent shows/entertainment shows, or they are amateur performances with a focus on leisure and the rehabilitation process.
- Guling Avant-garde Theatre is a unique example of art practice which stands out as one of a kind in Taiwan. For more details, please refer to the case studies number.



## **Aging and participation in the arts**

Here is a list of highlights from this research:

- The most challenging aspects of attending arts programs for the elderly include access to transportation, technology (online ticketing system), cost and the availability of a companion/assistant.
- The purpose of their participation in art is not about the market value of what they produce, rather the focus of their engagement is social connection and health promotion.
- The elderly need direct human contact. The best approach to encourage the elderly to be active participants is to involve them in the activities (R. Lee, personal communication, 2017; C. Chen, personal communication, 2017).
- People in the aging and disability community need disability accommodations and accessibility in arts venues. When the lead researcher asked, *“How shall young people support the needs of the elders?”* Grandma Wu<sup>44</sup> responded, *“It’s the best when ramps and wheelchairs are available for us to use. I don’t want to block other audiences’ views, it’s best when there is a wheelchair seating area and my children(companions) can sit by me.”*

This report identified two Taiwanese cultural values, which may support the issue of aging care:

- Family value and filial piety
- Most Taiwanese value inter-relationships and people have the tendency to help strangers on the street

In summary:

As Taiwan is about to enter super aged society, the art world needs to begin thinking about the issues and realities of aging. Especially when most arts venues are still inaccessible, the art world must recognize that most of its audience members will be aging soon. In Taiwan, elders’ quality of life is seen as the responsibility of their children and caregivers. When the aging care system is not yet fully in place, caregivers carry tremendous pressure and are often exhausted. The issue of aging includes a support system for the caregivers. To see examples of holistic creative aging care, please refer to case studies number 3 and number 4.

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<sup>44</sup> Zhi-Fong Wu, individual interviewee, 2017

## **Recommendations**

To implement a policy of cultural inclusion and equality for disabled and elderly people in Taiwan, this research recommends the following directions:

### **1. Government policy makers:**

- 1) As funders, require funding recipients to comply with the inclusion of disability accommodations as a part of the funding requirements.
- 2) Produce practical guidelines, how-tos and case studies as training materials to support disability inclusion in arts and culture venues.
- 3) Provide scholarships to disabled people or disability groups for short-term study trips and/or attending professional conferences on disability accessibility in arts. Upon returning to Taiwan, make the learning experiences available to others.
- 4) Set up short to long-term goals for addressing the lack of arts education within school systems for disabled students. Include arts and culture as a part of the long-term aging care system.

### **2. Arts service providers:**

- 1) Collect existing stories, scenarios and experiences of working with disabled/elderly people at arts and culture organizations. Mobilize front-line arts service providers and become resources for each other. Build a network of partners, including disabled people who are the audience and the artists.
- 2) Organize monthly or bi-monthly training and learning opportunities by reaching out to practitioners who are already making contributions to the field.
- 3) Set up workshops or classes for disabled and elderly people. Recruit artists with and without disabilities who can teach art to community members who have had limited access to quality art education. Seek collaborations from practitioners and disabled artists abroad.

3. Disabled people:
  - 1) Recognize that Disability Culture and Disability Art Movement must come from grassroots, proactive actions, including voicing disability experiences through arts both as audience and artists.
  - 2) Build a cross-disability advocacy and education network for people who are interested in addressing the issues of access in arts and culture.
  - 3) Create peer support and Disability Culture community through arts and culture programs/events, centering on disability experiences through the social model.
4. International collaborations seekers:
  - 1) As funders, require Taiwanese funding recipients to comply with the inclusion of disability accommodations as a part of the funding requirements.
  - 2) When working with Taiwanese organizations, international collaborators may feel compelled to follow the charitable approach influenced by the medical/charity model rooted in Taiwanese culture out of respect, but it is equally important to address disability accommodations from the human rights and social justice perspectives.
  - 3) International collaborators might want to seek expertise from Taiwanese practitioners, including disabled people and their allies, who have an intersectional perspective on disability and aging from disability studies, Disability Art, advocacy, arts education and arts administration, etc.

## Appendix

### Appendix A: Glossary/Terminologies

| English  | 中文         |
|--|------------|
| Disability   | 障礙、身心障礙    |
| Impairment   | 損傷         |
| Access/Accessibility                                 | 無障礙、無障礙可及性 |
| Disability Accommodations & Disability Accessibility | 無障礙設備相關需求  |
| Universal Design                                     | 通用設計       |
| Medical Model  | 醫療模式       |
| Social Model   | 社會模式       |
| Aging  | 老化         |
| Disability Art <sup>45</sup>                         | 障礙藝術       |

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<sup>45</sup> Please refer to page 60 in this report.

## Appendix B: Survey Questions (disabled/elderly/companions)

Your age

- |                                |                                       |
|--------------------------------|---------------------------------------|
| <input type="checkbox"/> 13-18 | <input type="checkbox"/> 55-64        |
| <input type="checkbox"/> 19-24 | <input type="checkbox"/> 65-74        |
| <input type="checkbox"/> 25-34 | <input type="checkbox"/> 75-84        |
| <input type="checkbox"/> 35-44 | <input type="checkbox"/> More than 85 |
| <input type="checkbox"/> 45-54 |                                       |

Education level

- ☐ Home school/self-taught
- ☐ Elementary school
- ☐ Junior high school
- ☐ High school
- ☐ College
- ☐ Graduate school
- ☐ Which of the following best describe you?
- ☐ Disabled people (Go to section 2)
- ☐ Elderly people (Go to section 3)
- ☐ Companions/assistants who have accompanied disabled/elderly attending arts and culture events (Go to section 4)

Section 2 Questionnaires for disabled people

What is your disability?

- ☐ Physical disability
- ☐ Deaf or Hard of hearing
- ☐ Visual impairment
- ☐ Learning disability
- ☐ Psychiatric disability or mental illness
- ☐ Other

What kind of assistive technology/aids/services do you use? (Please check all applied)

- |  |  |
|--|--|
| <input type="checkbox"/> Manual wheelchair | <input type="checkbox"/> Large prints                  |
| <input type="checkbox"/> Power wheelchair  | <input type="checkbox"/> Communication pad             |
| <input type="checkbox"/> Scooter           | <input type="checkbox"/> Sign language interpretations |
| <input type="checkbox"/> Hearing aids      | <input type="checkbox"/> Real time captioning          |
| <input type="checkbox"/> Crutch/Cane       | <input type="checkbox"/> None                          |
| <input type="checkbox"/> White cane        | <input type="checkbox"/> Other                         |
| <input type="checkbox"/> Braille           |  |

What are your favorite arts and culture activities? (Please check all applied)

- |  |                                     |
|--|-------------------------------------|
| <input type="checkbox"/> Concerts                | <input type="checkbox"/> Movie      |
| <input type="checkbox"/> Exhibitions             | <input type="checkbox"/> Literature |
| <input type="checkbox"/> Drama/Dance/Performance | <input type="checkbox"/> Other      |

In your experience, what organizations often provide arts and culture programs for disabled and elderly people? Please share one to two organizations.



Have you ever attended any arts and culture programs with performers who are disabled or elderly people? If yes, please briefly describe your experiences.

Are you a practicing artist who exhibits/performs on a regular basis? If so, please briefly describe your experiences.

How do you usually obtain accessibility information about arts and culture programs?  
(Please check all applied)

- ☐ Call the organizer by phone
- ☐ Contact organizer via writing letters
- ☐ Word of mouth
- ☐ Facebook
- ☐ Websites
- ☐ My family or friends took me there
- ☐ Go to the event location and find out if there is any luck with good access.
- ☐ Other

In your opinion, what challenges or barriers do disabled and elderly people experience when they participate in arts and culture programs? (Please check all applied)

- ☐ Money (Ticket price)
- ☐ Unable to purchase tickets online
- ☐ Difficulties with picking up tickets
- ☐ Transportation
- ☐ Location of the events
- ☐ The availability of companions/assistants
- ☐ Lack of disability accommodations and accessibility information available during the events
- ☐ Event information lacks clarity
- ☐ Programing: tour, font size of reading materials or ease of understanding information
- ☐ Venue space: building, entrances, bathroom and seats, etc.
- ☐ Service providers' attitude and communication (for example: lack of sign language interpretation or audio description, or service attitudes)
- ☐ Other

People with disabilities and their accommodators could both purchase ½ priced tickets, and we would like to know your thoughts on this policy? (If you check "other," please describe briefly.)

- ☐ Agree
- ☐ Disagree
- ☐ Have limited understanding of this policy and could not answer
- ☐ Other

(Continued) Please tell us your reasons for your answer.

(Go to Section 5: Evaluate the environment)

(Section 3 Questionnaire for elders)

Please tell us your current physical and mental conditions. (Please check all applied)

- ☐ Difficulty with walking on stairs or cannot walk far
- ☐ Hearing lose or blind
- ☐ Reduced eye sight
- ☐ Feel dressed or upset easily
- ☐ Other

What kind of assistive technology/aids/services do you use? (Please check all applied)

- |  |  |
|--|--|
| <input type="checkbox"/> Manual wheelchair | <input type="checkbox"/> Large prints                  |
| <input type="checkbox"/> Power wheelchair  | <input type="checkbox"/> Communication pad             |
| <input type="checkbox"/> Scooter           | <input type="checkbox"/> Sign language interpretations |
| <input type="checkbox"/> Hearing aids      | <input type="checkbox"/> Real time captioning          |
| <input type="checkbox"/> Crutch/Cane       | <input type="checkbox"/> None                          |
| <input type="checkbox"/> White cane        | <input type="checkbox"/> Other                         |
| <input type="checkbox"/> Braille           |  |

In your opinion, is it important for you to attend arts and culture activities?

- ☐ Yes, it is important
- ☐ No preference
- ☐ No, it is not important
- ☐ Other

What are your favorite arts and culture activities? (Please check all applied)

- |  |                                     |
|--|-------------------------------------|
| <input type="checkbox"/> Concerts                | <input type="checkbox"/> Movie      |
| <input type="checkbox"/> Exhibitions             | <input type="checkbox"/> Literature |
| <input type="checkbox"/> Drama/Dance/Performance | <input type="checkbox"/> Other      |

(Continued) Where do you usually go for arts and culture events? (Please check up to three answers)

- ☐ National theatres, for example, National Theater and Concert Hall
- ☐ Museum/Art museums
- ☐ Day care center/ Senior service center
- ☐ Community
- ☐ Library
- ☐ Park
- ☐ Social clubs/organizations
- ☐ Private venues
- ☐ Other

What factors affect your decision to attend arts and culture activities? (Please check all applied)

- ☐ Free admission
- ☐ Family gathering
- ☐ Take grand-children to attend activity together
- ☐ Learn new knowledge and enrich myself

- ☐ Meet new friends
- ☐ Reunions with old friends
- ☐ Easy to commute
- ☐ The length of time
- ☐ Availability of onsite volunteer assistance
- ☐ Other

How do you usually obtain accessibility information about arts and culture programs?  
(Please check all applied)

- ☐ Call the organizer by phone
- ☐ Contact organizer via writing letters
- ☐ Word of mouth
- ☐ Facebook
- ☐ Websites
- ☐ My family or friends took me there
- ☐ Go to the event location and find out if there is any luck with good access.
- ☐ Other

In your opinion, what challenges or barriers do disabled and elderly people experience when they participate in arts and culture programs? (Please check all applied)

- ☐ Money (Ticket price)
- ☐ Unable to purchase tickets online
- ☐ Difficulties with picking up tickets
- ☐ Transportation
- ☐ Location of the events
- ☐ The availability of companions/assistants
- ☐ Lack of disability accommodations and accessibility information available during the events
- ☐ Event information lacks clarity
- ☐ Programing: tour, font size of reading materials or ease of understanding information
- ☐ Venue space: building, entrances, bathroom and seats, etc.
- ☐ Service providers' attitude and communication (for example: lack of sign language interpretation or audio description, or service attitudes)
- ☐ Other

What kind of assistance would you need for attending arts and culture activities?  
(Please check all applied)

- ☐ Companions
- ☐ Transportation
- ☐ Onsite wheelchair or chairs for resting
- ☐ Onsite volunteer assistance
- ☐ Other

Are you a practicing artist who exhibits/performs on a regular basis? If so, please briefly describe your experiences. (Go to Section 7.)

#### Section 4 Questionnaire for companions

In your experience, what organizations often provide arts and culture programs for disabled and elderly people? Please share one to two organizations.

Have you ever attended any arts and culture programs with performers who are disabled or elderly people? If yes, please briefly describe your experiences.

How do you usually obtain accessibility information about arts and culture programs? (Please check all applied)

- ☐ Call the organizer by phone
- ☐ Contact organizer via writing letters
- ☐ Word of mouth
- ☐ Facebook
- ☐ Websites
- ☐ My family or friends took me there
- ☐ Go to the event location and find out if there is any luck with good access.
- ☐ Other

In your opinion, what challenges or barriers do disabled and elderly people experience when they participate in arts and culture programs? (Please check all applied)

- ☐ Money (Ticket price)
- ☐ Unable to purchase tickets online
- ☐ Difficulties with picking up tickets
- ☐ Transportation
- ☐ Location of the events
- ☐ The availability of companions/assistants
- ☐ Lack of disability accommodations and accessibility information available during the events
- ☐ Event information lacks clarity
- ☐ Programing: tour, font size of reading materials or ease of understanding information
- ☐ Venue space: building, entrances, bathroom and seats, etc.
- ☐
- ☐ Service providers' attitude and communication (for example: lack of sign language interpretation or audio description, or service attitudes)
- ☐ Other

Nowadays, people with disabilities and their accommodators could both purchase ½ priced tickets, and we would like to know your thoughts on this policy? (If you check "other," please describe briefly.)

- ☐ Agree
- ☐ Disagree
- ☐ Have limited understanding of this policy and could not answer
- ☐ Other

(Continued) Please tell us your reasons for your answer.

## Section 5 Evaluate the environment

Note:

“Arts and culture venues” may include movie theatres, galleries, museums, performance spaces, workshops, or classrooms, etc.

“Accessibility” means that people with disabilities and elders can have easy access to participating in the space and/or receiving information like everyone else.

Please rate the accessibility of art and culture venues in Taiwan. (10 is the highest)

1 2 3 4 5 6 7 8 9 10

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

(Continued) Please briefly describe the reasons for your choice.

Do you think that it is very important for everyone to attend arts and culture activities regardless of their disabilities or age?

- ☐ Yes. (Go to Section 6. What is cultural equality?)
- ☐ I am not sure. (Go to section 7)
- ☐ No, it is not important. (Go to section 7)

## Section 6. What is cultural inclusion and equality?

“Culture inclusion and equality” means disabled and elderly people are able to attend and enjoy arts and culture activities like everyone else.

Before today, have you heard “Culture inclusion and equality?”

- ☐ Yes
- ☐ No
- ☐ Not sure

What are your thoughts or recommendations for “Culture inclusion and equality” in Taiwan?

## Section 7 Last question!

Do you give permission to the researcher who may reach out to you for obtaining more information about this research in the future?

- ☐ Yes
- ☐ No

Please provide your name and email if you choose “yes” to the last question.



## Appendix C: Survey Questions (service providers)

Your age

- |                                |                                      |
|--------------------------------|--------------------------------------|
| <input type="checkbox"/> 19-24 | <input type="checkbox"/> 45-54       |
| <input type="checkbox"/> 25-34 | <input type="checkbox"/> 55-64       |
| <input type="checkbox"/> 35-44 | <input type="checkbox"/> 65 or older |

Education level

- ☐ Home school/self-taught
- ☐ Elementary school
- ☐ Junior high school
- ☐ High school
- ☐ College
- ☐ Graduate school

How long have you been working as a staff in art administration or program/event management or front-line customer support service in arts and culture venues?

- ☐ Less than one year
- ☐ 1-5 years
- ☐ 6-10 years
- ☐ 11-15 years
- ☐ 16-20 years
- ☐ More than 20 years

Which category of arts and culture venues describes your service?

- ☐ National arts & performing arts venues Governmental arts & culture venues
- ☐ Small-mid size private arts and culture venues
- ☐ City art festivals
- ☐ Non-profit Associations/organizations
- ☐ Social welfare service organizations
- ☐ Art and culture reservation institute
- ☐ Art Education organizations
- ☐ Artist studios
- ☐ Other

How would you rate the overall culture inclusion and equality in Taiwan?

(1 is the lowest & 10 is the highest)

1 2 3 4 5 6 7 8 9 10

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

How accessible is your venue (including rentals)? Is it equipped with disability accommodations, accessible spaces and services for disabled and the elders? (1 is the lowest & 10 is the highest)

1 2 3 4 5 6 7 8 9 10

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Self-assessment: When disabled and the elderly audience/patrons of the arts come to my work site, am I ready to assist them? Do I have the confidence and skills? (1 is the lowest & 10 is the highest)

1 2 3 4 5 6 7 8 9 10

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

At your work site, have you ever worked with disabled and the elderly audience/patrons?

- ☐ Yes (go to section 2, experience of providing services)
- ☐ No (go to section 3, the challenges of absence of accessible services)

## Section 2: Experience of providing services

What population does your venue provide services to?

- ☐ Disabled
- ☐ people
- ☐ Elders
- ☐ Non-specific, open to everyone
- ☐ Other

What disability accommodations has your venue provided? (Please check all applied)

- ☐ Temporarily mobility aids (for example, manual wheelchair)
- ☐ Permanent ramp
- ☐ Portable ramp
- ☐ Law compliant accessible restrooms
- ☐ Audio description and/or Verbal-imaging tour
- ☐ Large prints or materials
- ☐ Materials in Braille
- ☐ Sign language interpretations
- ☐ Outreach education
- ☐ Professional artist trainings
- ☐ Provide place and opportunities for disabled or elderly artists.
- ☐ Staff training for working with disabled and the elderly
- ☐ Other

What were the motivations for your venue to begin providing accommodations to disabled and elderly people? (Multiple choices)

- ☐ Staffs autonomy: discovered the audiences' needs
- ☐ Audience/service recipients expressed their needs
- ☐ Responding to the International trend in disability accessibility
- ☐ Assignment from the Executive supervisor/government
- ☐ Supervisor was pressured by the decision makers
- ☐ Policy of Ministry of Culture
- ☐ Protested by people with disabilities or organizations
- ☐ Experienced colleagues or supervisors decided to implement disability accommodations
- ☐ After learning about the basic ideas of disability accommodations and accessibility, staff was motivated to give it a try
- ☐ Other

What are the challenges that you often experience when providing services? (Please check up to 5)

- ☐ Lack of concept of accessibility
- ☐ Lack of skills and how-tos for providing disability accessibility
- ☐ Unfamiliarity with disabled/elderly people, not sure how to provide help
- ☐ Lack of systematic policies
- ☐ Lack of government resources
- ☐ Lack of supervisor's support
- ☐ Lack of peer support
- ☐ Shortage of funding resources
- ☐ Short of human resources
- ☐ Buildings/facilities
- ☐ Concern for emergency evacuation for people with physical disabilities
- ☐ Other partners or collaborators, who are unwilling to provide accessibilities
- ☐ Others

In your opinion, what challenges or barriers do disabled and elderly people experience when they participate in arts and culture programs? (Please check all applied)

- ☐ Money (Ticket price)
- ☐ Unable to purchase tickets online
- ☐ Difficulties with picking up tickets
- ☐ Transportation
- ☐ Location of the events
- ☐ The availability of companions/assistants
- ☐ Lack of disability accommodations and accessibility information available during the events
- ☐ Event information lacks clarity
- ☐ Programing: tour, font size of reading materials or ease of understanding information
- ☐ Venue space: building, entrances, bathroom and seats, etc.
- ☐
- ☐ Service providers' attitude and communication (for example: lack of sign language interpretation or audio description, or service attitudes)
- ☐ Other

In your opinion, what factors make the art and cultural institute unable to provide services for disabled and the elderly people? (up to 5 choices)

- ☐ Lack of accessible service perspectives
- ☐ Lack of clinical skills and directions of accessible services
- ☐ Unfamiliar with disabled population or elders. Lack of capacity to provide services.
- ☐ Negative stereotypes or fear toward people with disabilities
- ☐ Lack of systematically policy and government resources
- ☐ Lack of supervisors' acknowledge
- ☐ Financial shortage

- ☐ Short of staffs
- ☐ Hard equipment (building or equipment)
- ☐ Unable to provide reduced fare tickets promotion.
- ☐ Other

Which accessible arts and culture institutions would you recommend to other people?

People with disabilities and their accommodators could both purchase ½ priced tickets, and we would like to know your thoughts on this policy? (If you check other, please describe briefly.)

- ☐ Agree
- ☐ Disagree
- ☐ Have limited understanding of this policy and could not answer
- ☐ Other

(Continued) Please tell us your reasons for your answer.

(Go to section 4)

(Section 3) Challenges and Barriers: Art and cultural institutions' unavailability to provide services for disabled and the elderly people.

In your opinion, what factors make the art and cultural institutions unable to provide services for disabled and the elderly people? (up to 5 choices)

- ☐ Lack of accessible service perspectives
- ☐ Lack of clinical skills and directions of accessible services
- ☐ Unfamiliar with disabled population or elders. Lack of capacity to provide services.
- ☐ Negative stereotypes or fear toward people with disabilities
- ☐ Lack of systematically policy and government resources
- ☐ Lack of supervisors' acknowledge
- ☐ Financial shortage
- ☐ Short of staffs
- ☐ Hard equipment (building or equipment)
- ☐ Unable to provide reduced fare tickets promotion.
- ☐ Other

In your opinion, what challenges or barriers do disabled and elderly people experience when they participate in arts and culture programs? (Please check all applied)

- ☐ Money (Ticket price)
- ☐ Unable to purchase tickets online
- ☐ Difficulties with picking up tickets
- ☐ Transportation
- ☐ Location of the events
- ☐ The availability of companions/assistants
- ☐ Lack of disability accommodations and accessibility information available during the events
- ☐ Event information lacks clarity

- ☐ Programing: tour, font size of reading materials or ease of understanding information
- ☐ Venue space: building, entrances, bathroom and seats, etc.
- ☐ Service providers' attitude and communication (for example: lack of sign language interpretation or audio description, or service attitudes)
- ☐ Other

In your opinion, what difficulties and challenges in general do disabled population and elders experience when attending art and cultural activities? (Please check all applies)

- ☐ Fee (for example, tickets)
- ☐ Tickets could not be purchased online or in convenient stores
- ☐ Picking up tickets is inconvenient
- ☐ Transportation
- ☐ Geography location
- ☐ Assistant or accommodator's schedule conflict
- ☐ Lack of accessible information in event location
- ☐ Unclear event promotional information
- ☐ Soft equipment (for example, appropriate tour, print size of materials, content could not be read easily)
- ☐ Hard equipment (for example, building, entrance and exit, restrooms, seats, etc.)
- ☐ Staffs' attitude and communication style (for example, lack of sign language translation, verbal description, or the attitude when admitting disabled people and elders)
- ☐ Other

Nowadays, people with disabilities and their accommodators could both purchase ½ priced tickets, and we would like to know your thoughts on this policy? (If you check "other," please describe briefly.)

- ☐ Agree
- ☐ Disagree
- ☐ Have limited understanding of this policy and could not answer
- ☐ Other

(Continued) Please tell us your reasons for your answer.

Do you give permission to the researcher who may reach out to you for obtaining more information about this research in the future?

- ☐ Yes
- ☐ No

Please provide your name and email if you check "yes" to the last question.

Please feel free to leave any comments here. Thank you so much for your participation.



## **Appendix D: Interview Guiding Questions**

1. Please briefly describe your organization and your roles in the agency.
2. What types of services and programs does your organization provide to disabled and elderly people? What were the motivations behind the service?
3. Please briefly describe the programs and philosophy of your organization.
4. Please share any outcomes, success and experiences by providing the service.
5. What were some of the difficulties and challenges you experienced when providing the services? Have you ever experienced challenges with accessibility? If yes, how did you overcome the limitation?
6. What kind of resources, skills and strategies will you recommend for other agencies?
7. Is there any staff with disabilities in your team? Does your team have opportunities to work with other disability agencies?
8. Does the culture inclusion and equality policy or resources from Taiwanese government support the services your agency provide? Are there any private funding resources that you have worked with? Would you mind sharing more details?
9. What is the future goal of the services for disabled and the elderly people in your organization? Any follow-up plans for the programs you mentioned today? Will you be interested in collaborating with other national or international organizations?

## **Appendix E: Questions for Focus Group**

1. Please briefly introduce yourself: (1) your name (2) Why do you like arts and culture events or programs?
2. What type of art and culture activities do you enjoy attending?
3. Which organizations frequently provide arts and culture activities for disabled and elderly people?
4. What are some of the factors for a successful art and culture activities? Why?
5. In your past experiences participating in arts and culture events, what has inspired you to return? What experiences had made you not wanting to go back?
6. What difficulties and challenges have you experienced when attending arts and culture events? How have you overcome the challenges? For example, budget, transportation, time, location, assistants and barriers in the buildings or with accessing information?
7. Have you attended any arts and culture events with performers who are disabled people or the elderly people? Can you share your experiences with the group?
8. Do you know the private or government resources which support disabled people or the elderly people with participating in arts?
9. What type of art and culture activities would you want to attend in the future?
10. What suggestion do you have for culture inclusion and equality in Taiwan?

## Appendix F: List of Organizations and Leading Figures in the Field

### F-1 Professional Arts Organizations

| Organization                      | Productive category | Organization category  | Content  | Website   |
|-----------------------------------|---------------------|--|--|---|
| Guling Street Avant-garde Theatre | Performance Art     | Theatre  | Disability Performance Arts Festivals. For more details, see case study # 9.   | <a href="http://www.glt.org.tw/">http://www.glt.org.tw/</a>   |
| 68 Theatre                        | Performance Art     | Theatre  | Disability-centered performances. For more details, see case study # 10.   | <a href="https://www.facebook.com/68theatre/">https://www.facebook.com/68theatre/</a>   |
| FZ Fifteen Documentary Cinema     | Film                | New Taipei City government multi-function cultural education Institute | Weekly film programs for elders (age 50+).<br><br>Audio described films for blind community, every Saturday afternoon. | <a href="https://www.facebook.com/fuzhong15/">https://www.facebook.com/fuzhong15/</a><br><a href="https://goo.gl/Z77kfR">https://goo.gl/Z77kfR</a><br><a href="https://goo.gl/ckT8Gd">https://goo.gl/ckT8Gd</a> |
| Playback Theatre                  | Performance Art     | Theatre  | Provides sign language interpretations for performances.   | <a href="https://goo.gl/4iAZ8U">https://goo.gl/4iAZ8U</a>   |
| Sandwiches Studio                 | Art & Design        | Social design  | Design for/with  | <a href="http://www.3sandwiches.com/">http://www.3sandwiches.com/</a>   |

|                   |                |               |  |   |
|-------------------|----------------|---------------|--|---|
|                   | Company        |               | disability communities. For more details, see case study # 7 |   |
| Grey Whale Design | Design Company | Social design | Design for the elderly community.                            | <a href="https://goo.gl/MmH1dX">https://goo.gl/MmH1dX</a> |

## F-2 Arts and Culture Education Institutions

| Institute  | Productive Category | Institute Category                              | Website   |
|--|---------------------|---|---|
| National Taiwan Museum of Fine Arts                              | Art                 | Museum<br>For more details, see case study # 3. | <a href="https://www.ntmofa.gov.tw">https://www.ntmofa.gov.tw</a>                 |
| New Taipei City Government The Shihsanhang Museum of Archaeology | Cultural Education  | Museum  | <a href="http://www.sshm.ntpc.gov.tw/">http://www.sshm.ntpc.gov.tw/</a>           |
| National Museum of Taiwan History                                | Cultural Education  | Museum  | <a href="http://www.nmth.gov.tw/">http://www.nmth.gov.tw/</a>                     |
| AMA Museum   | Cultural Education  | Museum  | <a href="http://www.twrf.org.tw/amamuseum/">http://www.twrf.org.tw/amamuseum/</a> |

### F-3 Social Welfare Service Agencies and Non-Governmental Organizations

| Agency   | Category                                 | Content   | Website  |
|--|--|---|--|
| Hondao Senior Citizen's Welfare Foundation                             | Foundation                               | Services for senior citizens.<br>For more details, see case study # 4.  | <a href="http://www.hondao.org.tw/">http://www.hondao.org.tw/</a>  |
| Taiwan Catholic Foundation of Alzheimer's Disease and Related Dementia | Foundation                               | Services for people with dementia.<br><br>For more details, see case study # 5.   | <a href="http://www.cfad.org.tw/">http://www.cfad.org.tw/</a>  |
| Happy Mountain   | Non-profit Organization                  | Art classes for people with learning disabilities.<br><br>Art exhibitions.  | <a href="http://www.happymount.org.tw/english/all">http://www.happymount.org.tw/english/all</a>  |
| Parent Association for Persons with Intellectual Disability, Taiwan    | Non-profit Organization                  | Art contests and art exhibitions.<br><br>For more details, see case study # 2.  | <a href="http://www.papmh.org.tw/">http://www.papmh.org.tw/</a>  |
| IAEA Taipei  | Non-profit Organization<br>Art Education | Art Education for learning disabled children and teenagers. For more details, see case study # 1.                       | <a href="https://goo.gl/7528wZ">https://goo.gl/7528wZ</a>  |
| TABVA  | Non-profit Organization<br>Art Education | Visual arts for people with visual disabilities.<br>Teachers' trainings.<br>Audio description provider.                 | <a href="https://www.facebook.com/tabva2014/">https://www.facebook.com/tabva2014/</a><br><a href="http://www.tabva.org/">http://www.tabva.org/</a>             |
| Kuang Ching Foundation   | Non-profit Organization                  | Disability Film Festival (Started from 2001 and now is 10th festival)   | <a href="https://goo.gl/OiXdpg">https://goo.gl/OiXdpg</a><br><a href="https://www.facebook.com/disability.film/">https://www.facebook.com/disability.film/</a> |
| Eden Social Welfare Foundation   | Non-profit Organization                  | Disability art exhibition in Taiwan, Hong Kong and Macao "Steps with Love, and Leaps with Art" (Accessibility and Arts) | <a href="https://goo.gl/RNlvPD">https://goo.gl/RNlvPD</a>  |



|   |   |   |   |
|---|---|---|---|
| Deaf Association, ROC                               | Non-profit Organization                       | Taiwan International Deaf Film Festival (Started in 2015) and Taipei Deaf Theater (Deaf theatre/performance)  | <a href="https://www.facebook.com/TWIDFF/">https://www.facebook.com/TWIDFF/</a><br><a href="http://www.nad.org.tw/">http://www.nad.org.tw/</a><br><br><a href="https://www.facebook.com/DEAFTaiwan2016/">https://www.facebook.com/DEAFTaiwan2016/</a> |
| Popularcrazy  | Non-profit Organization                       | Art classes/support groups for people with mental illness.<br>Art exhibition representing the issue of mental illness.  | <a href="https://www.facebook.com/popularcrazy/">https://www.facebook.com/popularcrazy/</a><br><a href="http://www.peopo.org/makechange">http://www.peopo.org/makechange</a>  |
| Taiwan Access for All Association                   | Non-profit Organization                       | Column on Disability Culture.<br>Disability Rights advocacy.<br>Accessibility audit.<br>Assistive technology rentals.<br>Disability Culture focused community events. | <a href="http://www.sunable.net/column">http://www.sunable.net/column</a><br><br><a href="https://twaccess4all.wordpress.com/">https://twaccess4all.wordpress.com/</a>  |
| Technology Development Association for the Disabled | Non-profit Organization                       | Braille books and Accessible technology for disabled people.  | <a href="http://www.twacc.org/index.php">http://www.twacc.org/index.php</a>   |
| Cihfang Association                                 | Non-profit Organization                       | Art classes/support groups for people with mental illness.<br>Art exhibition representing the issue of mental illness.  | <a href="https://www.facebook.com/cihfang">https://www.facebook.com/cihfang</a>   |
| Frontier Foundation, Taiwan                         | Non-Profit Organization                       | Disability community and culture issues   | <a href="http://www.frontier.org.tw/blog/">http://www.frontier.org.tw/blog/</a>   |
| Chinese Association of Museums                      | Non-Profit Organization<br>Academic Education | Culture inclusion for aging and disability community in museums.<br>Education, training programs and international symposiums on museum and access issues.            | <a href="http://www.cam.org.tw/big5/main.asp">http://www.cam.org.tw/big5/main.asp</a>   |
| Museum Creative Aging Action                        | Non-Profit Organization                       | Creative aging education and training.  | <a href="http://tnnuagiccrm.wixsite.com/creatingageing">http://tnnuagiccrm.wixsite.com/creatingageing</a>   |
| Smart Aging   | Academic                                      | Aging and empowerment design.   | <a href="http://www.t-edu.tw/">http://www.t-edu.tw/</a>   |

|                                 |                         |  |   |
|---------------------------------|-------------------------|--|---|
| Alliance                        | Education               |  | <a href="mailto:silverstaff@caece.net">silverstaff@caece.net</a>                    |
| Taiwan Active Aging Association | Non-Profit Organization | Establish aging policy Advocacy for the elderly community.       | <a href="http://www.activeagingtw.org/AAA/">http://www.activeagingtw.org/AAA/</a>   |
| Silver Linings Global           | Social Enterprise       | Aging service consultation For more details, see case study # 6. | <a href="http://silverliningsglobal.com/tw/">http://silverliningsglobal.com/tw/</a> |

#### F-4 Sponsors and Funders

| Name                        | Category                | Sponsor Program  | Website   |
|-----------------------------|-------------------------|--|---|
| Fubon Foundation            | Foundation              | Fubon Award of Disabled Tenants “Discover Impossible” disabled artist exhibition, “Love Infinity Band,” “Care Giver” self-care workshops and field trips for the elderly people from senior centers. | <a href="http://www.taipeifubon.org.tw/">http://www.taipeifubon.org.tw/</a>         |
| Wan Hai Charity Foundation  | Charity Foundation      | Annual charitable talent show of the disabled performers.  | <a href="http://charity.wanhai.com/">http://charity.wanhai.com/</a>                 |
| ADLINK Education Foundation | Foundation              | Long term supporter of the “Mixarts” group.  | <a href="http://adlinktech.org/tw/index.php">http://adlinktech.org/tw/index.php</a> |
| Enable Prize                | Non-Profit Organization | National Award for artists with disabilities.  | <a href="http://www.enableprize2016.com.tw/">http://www.enableprize2016.com.tw/</a> |

### F-5 Academics

| Name         | Title  | Affiliation  | Research Interests   | Website and/or Email   |
|--------------|--|--|--|--|
| Wen-Chen Liu | Professor,<br>Graduate<br>Institute of<br>Conservation<br>of Cultural<br>relics and<br>Museology | Tainan<br>National<br>University<br>of the Arts<br><br>Museum<br>Creative<br>Aging<br>Action | Museum & Aging<br><br>Museum education,<br>Museum &<br>Community, Visitor<br>Studies                               | <a href="http://tnnuagiccrm.wixsite.com/creatingageing">http://tnnuagiccrm.wixsite.com/creatingageing</a><br><a href="https://goo.gl/C5X6o7">https://goo.gl/C5X6o7</a><br><br><a href="mailto:Liu2234@mail.tnnua.edu.tw">Liu2234@mail.tnnua.edu.tw</a> |
| Chia-Li Chen | Associate<br>Professor<br>Director of<br>Graduate<br>Institute of<br>Museum<br>Studies           | Taipei<br>National<br>University<br>of the Arts  | Disability &<br>Museums<br><br>Museum Education,<br>Museum &<br>Contemporary<br>Social Issues,<br>Visitor Studies, | <a href="https://goo.gl/HpkkXQ">https://goo.gl/HpkkXQ</a><br><br><a href="mailto:chiali21@hotmail.com">chiali21@hotmail.com</a>  |
| Tasing Chiu  | Associate<br>Professor &<br>Chair of<br>Department of<br>Medical<br>Sociology and<br>Social work | Kaohsiung<br>Medical<br>University   | Disability Studies<br>Medical Sociology<br>Blindness &<br>Humanities<br>Science Technology<br>Society (STS)        | <a href="mailto:tasing@kmu.edu.tw">tasing@kmu.edu.tw</a>   |
| Ta-Wei Chi   | Assistant<br>Professor,<br>Graduate<br>Institute of<br>Taiwanese<br>Literature                   | Chengchi<br>University   | Disability Studies<br>Queer Studies<br>Gender Studies<br>Literature  | <a href="http://tailit.nccu.edu.tw/people/bio.php?PID=65286">http://tailit.nccu.edu.tw/people/bio.php?PID=65286</a><br><br><a href="mailto:2taweichi@gmail.com">2taweichi@gmail.com</a>  |
| Hsiao-yu Sun | Professor,   | National   | Disability Studies   | <a href="mailto:hsiaosun@mail.nsysu.edu.tw">hsiaosun@mail.nsysu.edu.tw</a>   |

|                |  |                            |  |   |
|----------------|--|----------------------------|--|---|
|                | Department of Foreign Languages and Literature   | Sun Yat-sen University     | Literature   |   |
| Heng-hao Chang | Associate Professor, Department of Sociology     | National Taipei University | Disability Studies/Sociology of Disability<br>Social Movement<br>Sociology of Health and Illness | <a href="mailto:henghaoc@mail.ntpu.edu.tw">henghaoc@mail.ntpu.edu.tw</a><br><a href="mailto:henghaoc@gmail.com">henghaoc@gmail.com</a>  |
| Tsong-jyi Lin  | Professor at Department of Public Administration | TamKang University         | Political science and Blindness and Blind literature   | <a href="mailto:tjlin@mail.tku.edu.tw">tjlin@mail.tku.edu.tw</a><br><a href="http://www.pa.tku.edu.tw/en/teachers/lin-tsong-jyi/">http://www.pa.tku.edu.tw/en/teachers/lin-tsong-jyi/</a> |

**F-6 Pioneers in Disability Community (with a focus on disability and/or Deaf Culture and the humanities)**

| <b>Name</b>            | <b>Position</b>  | <b>Agency</b>                                   | <b>Content</b>   | <b>Website</b>  |
|------------------------|--|---|--|---|
| Yu-Sun Gu              | Establisher of Deaf Association, ROC<br>Senior Sign Language pioneer | Deaf Association, ROC                           | Sign language and Deaf Culture                                 | <a href="https://goo.gl/gcEzio">https://goo.gl/gcEzio</a>   |
| Li-Yu Chen             | Writer and Director  | "Listening Eye"<br>Public TV Service Foundation | Sign language and subtitled TV programs.<br><br>Deaf programs. | <a href="http://www.facebook.com/goodbill">http://www.facebook.com/goodbill</a>   |
| Rui-Sheng Hong         | Social Worker  | Shin Chien University Resource Center           | Disability culture blogger                                     | <a href="https://wheelchairfatboy.com">https://wheelchairfatboy.com</a>   |
| Shiu-Chih Yu           | Writer and Host of Radio Programs                                    | Voice of Han Broadcasting Network               | Disability and art blogger                                     | <a href="https://www.facebook.com/sleeve1217/sleeveyu.pixnet.net/blog">https://www.facebook.com/sleeve1217/sleeveyu.pixnet.net/blog</a> |
| Chiu-Hui (Trista) Chen | Social Worker and Writer   | Former MinE Writer                              | Disability culture Writer                                      | <a href="https://goo.gl/RyFhGT">https://goo.gl/RyFhGT</a>   |

### F-7 Professional Individual artists

| Name                     | Organization  | Creativity Direction and Content   | Website  |
|--------------------------|---|--|--|
| Molin Wang & Li-chun Yao | Guling Street Avant-garde Theatre                       | Disability performance festival. For more information, see case study # 9.   | <a href="https://www.facebook.com/GLTAGT">https://www.facebook.com/GLTAGT</a><br><a href="http://www.glt.org.tw/">http://www.glt.org.tw/</a>               |
| Sifeng Wu                | Leader of Oz Theatre<br>Editor of Performing Arts Forum | Arts reviews, disability performances.   | <a href="https://www.facebook.com/OzTheatreCompany/">https://www.facebook.com/OzTheatreCompany/</a>  |
| Chi-chong Cheng          | Oz Theatre  | Avant-garde performing artist with a physical disability.  | <a href="https://www.facebook.com/OzTheatreCompany/">https://www.facebook.com/OzTheatreCompany/</a>  |
| Chia-Fun Hsu             | 68 Theatre and Free-lance artists and writer.           | Performer and exhibition reviews.  | <a href="https://www.facebook.com/68theatre/">https://www.facebook.com/68theatre/</a>  |
| Hoper Hsu                | Self-employed artist                                    | Multi-media art and design.<br><br>Her creation on “Single-ear rabbit” reflects her experienced with deaf and physical disability. | <a href="http://hoper1003.wixsite.com/artandlife">http://hoper1003.wixsite.com/artandlife</a><br><a href="https://goo.gl/rUADzX">https://goo.gl/rUADzX</a> |



### F-8 Representations of disability/mental illness in past exhibitions, arts or performances. (Single events)

| Artist or Group             | Exhibition/ Performance/Program/Year/                          | Brief Description   | Website or Related Information  |
|-----------------------------|--|---|---|
| Chun-Te Hsieh               | The Parallel Universe of Hsieh Chun-te – Brave The World, 2016 | Installation about dementia. For more information, see case study # 5.  | <a href="https://goo.gl/Ylloe3">https://goo.gl/Ylloe3</a>   |
| Rao Xiaozhi Drama Studio    | QAF Live Your Life “The Insanity,” 2016                        | Mental illness issue in theatre   | <a href="https://goo.gl/7lbLJN">https://goo.gl/7lbLJN</a><br><a href="http://tw.weibo.com/5343596642">http://tw.weibo.com/5343596642</a>  |
| Anan Chen<br>Shaoying Huang | The Dynamic of Melancholia, 2016                               | Exhibitions about two artists’ experiences with depression and each of their intersectional identities.                             | <a href="https://goo.gl/objGJJ">https://goo.gl/objGJJ</a>   |
| Chewei Chen                 | Oblivion-Che-Wei Chen Solo Exhibition, 2016                    | Based on the first Taiwanese mental illness treatment institute in 1930, Chen examined the issues of body and social constructions. | <a href="https://goo.gl/XTQQAn">https://goo.gl/XTQQAn</a><br><a href="https://goo.gl/FE0fXo">https://goo.gl/FE0fXo</a><br><a href="http://www.cheweichen.com/Body-Not-Mine">http://www.cheweichen.com/Body-Not-Mine</a><br><a href="http://www.cheweichen.com/Dual-Portraits">http://www.cheweichen.com/Dual-Portraits</a><br><a href="http://www.cheweichen.com/Notes-on-Oblivion">http://www.cheweichen.com/Notes-on-Oblivion</a> |
|                             | “I am with you in Rockland” Howl in Howl Space, 2013           | Video art: story of four friends who had lived in mental institutions. They discussed their experiences with treatments.            | <a href="http://www.cheweichen.com/HOWL-in-Howl-Space">http://www.cheweichen.com/HOWL-in-Howl-Space</a>   |
| Pin Chun Lin                | The Lunch Break, 2015  | Sexual abuse in special education, 25 minutes of short drama  | Kaohsiung Film Festival, 2015<br>Chicago Women's Film Auditor Award, 2016   |

|   |  |  |   |
|---|--|--|---|
| Zhiren Chen   | Realm of Reverberation, 2014   | A documentary focused on leprosy patients who lived and treated in Lo-Sheng Sanatorium and Hospital. | <a href="https://youtu.be/BiCUuVnluBg">https://youtu.be/BiCUuVnluBg</a>   |
| Yong-Chyi Cheng   | Documentary of people who are Deaf/ hard of hearing.<br><br>Titles of her Cheng's films are not available in English | Documentary Films  | <a href="https://youtu.be/Nf0ravSySSk">https://youtu.be/Nf0ravSySSk</a><br><a href="https://goo.gl/JSK60Z">https://goo.gl/JSK60Z</a><br><a href="http://www.kuang-ching.org/modules/tad_player/play.php?psn=56">http://www.kuang-ching.org/modules/tad_player/play.php?psn=56</a> |
| Xiaoyun Guo   | Look for Dementia Elder 1996<br>Brian Palsy Friends 1992<br>Star of the child, 1990                                  | Documentary Films  | <a href="http://shiaoshiao.tian.yam.com/posts">http://shiaoshiao.tian.yam.com/posts</a>   |
| <p>Taipei Fine Arts Museum special Exhibition: Lots o'LOTTO: Visible and Invisible, 2005<br/> Co-Organized: Lottery Winner Donation Project Foundation.<br/> Five artists met with visually impaired people before this design concept was informed.<br/> Exhibition website: <a href="https://goo.gl/aAlGhC">https://goo.gl/aAlGhC</a><br/> "Lots o'LOTTO: Visible and Invisible" extended education activities website: <a href="https://goo.gl/gavCZx">https://goo.gl/gavCZx</a></p> |  |  |   |
| Ma Li Wu  | Ping Ping Pong Pong  | Participatory installation art: Ping Pong ball table   | <a href="https://goo.gl/ANkcz8">https://goo.gl/ANkcz8</a>   |
| Zhengcai Chen   | Do Re Me Fa So   | Video Projection Installation Art of a blind man   | <a href="https://goo.gl/2prhz7">https://goo.gl/2prhz7</a>   |

**F-9 Groups with performers and painters with disabilities** (Presentations may be skill-based and may not directly relate to disability. Most of the performing groups listed here follow the style of talent shows/entertainment-based performances. Many of them perform for charity or fundraising events and follow the “overcoming” narratives<sup>46</sup>.)

| Organization  | Productive category | Organization category   | Content  | Website  |
|---|---------------------|-------------------------|--|--|
| Taiwan First Deaf Dance Group                                 | Dance Education     | Dance group/ Studio     | Deaf or hear impaired dance performance. Deaf children dance education | <a href="https://goo.gl/LbTU5N">https://goo.gl/LbTU5N</a>  |
| Life Jazz   | Music Performance   | Studio                  | Musician with visual impairments                                       | <a href="https://www.facebook.com/lifejazzsax/">https://www.facebook.com/lifejazzsax/</a>  |
| Mixarts   | Music Performance   | Band                    | Cross-disabilities musicians and performers                            | <a href="https://www.facebook.com/mixarts.org/">https://www.facebook.com/mixarts.org/</a>  |
| Love Wheelchair Dance/Chinese Love Social Service Association | Dance               | Non-profit organization | Wheelchair dance   | <a href="https://goo.gl/j2ItYn">https://goo.gl/j2ItYn</a>  |
| Fu-Li Rehabilitation Association for Teenaged Amputees, ROC   | Charitable Show     | Non-profit organization | Annual charitable talent show of the disabled                          | <a href="http://www.frata.org.tw/">http://www.frata.org.tw/</a>  |
| Arts Promotion Association for the Disabled, ROC              | Promotion           | Non-profit organization | Promote arts by disabled people  | <a href="http://www.apad.org.tw/ap/index.aspx">http://www.apad.org.tw/ap/index.aspx</a><br><a href="https://www.facebook.com/apad.org/">https://www.facebook.com/apad.org/</a> |
| Mouth and Foot Painting Artists                               | Painting            | Non-profit organization | Mouth-painting arts  | <a href="http://mfpa.com.tw/">http://mfpa.com.tw/</a>  |

<sup>46</sup> Young (2012), “We’re not here for your inspiration.” <https://goo.gl/MdKQw>

## Credits



Commissioned by British Council

With thanks to: Chuan-Nian Chiang, Hsiao-Ting Lin, Lichuan Wu, Ros Lee, Chun-Yo Chen, Ro-Lin Hsieh, Lee-Chun Yao, Chia-Fun Hsu, Ching-Lan Lin, Yiru Hou, Tsong-Jyi Lin, Hsin-Lan Wang, Wen-Lin Liu, Shiu-chih Yu, Hsin-Yi Chao, Hsin-Yi Lo, Zhi-fong Wu, Yung-Ming Wang and Yu-shan Ku for providing their valuable time, experiences, expertise and materials to help shape this report. And with special thanks to Mei-Chi Chen, Chiu-Hui (Trista) Chen, Yi-Ping Lin, Li-chi (Sylvia) Yu, Chao-fu (Jacky) Hsu and Meghann O'leary.

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**Taiwan Access for All Association (TAFAA)** is an advocacy and disability rights organization based in Taipei City, Taiwan. Founded in 2004, TAFAA is committed to advocating for an inclusive society that enables disabled people to live fully as active participants through policy change. TAFAA provides accessible tourism, assistive technology rentals, accessibility audits/consultations; and disability culture and disability rights conscious-raising programs in Taiwan.