Article

University Art Museum Connecting Communities to Create Aesthetic Life through Public Art Program: In the Name of the Trees

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Abstract: Starting from the theoretical viewpoints of relational aesthetics, the relationship was explored between a university art museum and communities in the Public Art Program—*in the Name of the Trees* offered by the National Taiwan Normal University (NTNU). Observational and interview methods were used to obtain research materials and explore how university art museums interact with communities through public art exhibitions and strengthen the relatively weak relationships with the community to co-create an aesthetic life. It is also observed how community residents can change their opinions about the university art museum by participating in the public art program. The results show that the university art museum effectively establishes interaction with the community residents through public art programs such as "collection-sharing", "teacher-student co-creation", "artist stationing" and "education promotion activities" and plays an active role in promoting interpersonal communication, sustaining the natural environment development and improving community public space.

1. Introduction

With the new challenges in the post-museum era, the main focus of the museum has been transformed from a "collection center" to a "public center" and from "things" to "people"(Cheng, 2015). On August 24, 2022, at the 26th International Council of Museums (ICOM) Conference in Prague, a new definition of the museum was adopted, emphasizing that museums are permanent non-profit institutions serving society, open to the public and with the participation of the community, provide multiple experiences for education, appreciation, reflection and knowledge sharing (ICOM, 2022). As a type of museum, university art museums have gradually increased in recent years with " the second boom of art museums" in Taiwan. Their functions have gradually expanded from teaching and academic research on campus to off-campus activities (Chang, 1996), becoming an aesthetic platform for the community. In this context, the NTNU Art Museum began its construction in 2011. It was completed in 2019 and secured the license for the use of the art museum. It is located in Qingtian Community, Da'an District, known as the "Emerald" of Taipei City. The façade of the building is composed of 192.8 irregular triangles which echo the triangular structure of the administrative building of Taiwan Normal University, reflecting the inheritance and innovation of education in a modern sense and sharp contrast with the surrounding buildings. However, due to the avant-garde and modern architectural shape of the Art Museum, the residents continued to complain about various factors such as construction noise, the reflection of façade materials, and sharp triangular shapes during the construction process, resulting in many estrangements between the Art Museum and the community residents. Li (2009) takes the community as a "dynamic system bound by relationships" with "need" and "lack" both being relational factors. For example, due to the differences in the needs of neighbors, there is a lack of mutual assistance and mutual trust between people. As a platform for education and aesthetics in the community, the Art Museum plays an important role in the construction and development of the community. How the NTNU Art Museum integrates into the community and fulfills its education-first function has become one of the priorities of the museum.

Pan (2014) believed that public art has gradually become an important mechanism for involvement in community activities and solving practical problems in the changes of the times and social development and the rapid changes in the form of artistic creation and display. How art enters the community is diverse, such as urban renewal, community building, beautification of public spaces, art villages, art festivals or public art (Wu, 2007). The NTNU Art Museum has around 3,000 artworks by teachers and graduates since its founding, and these rich collections are not only the achievements of the art teaching and teaching methods in Taiwan's higher institutions but also an important archive of Taiwan's art history (Chao, 2020). How to share the collections, teaching,

and research resources with the community and work with community residents to create aesthetic life is the social mission and responsibility of the NTNU Art Museum. The in-the-Name-of-the-Trees Public Art Strategy (shortened as "In the Name of the Trees") is an experimental exhibition that connects the community with a close relationship in the preparatory process of the NTNU Art Museum and is the beginning of the art museum's aim (Su, 2020). The scattered works of art in the community are connected to the art trails, and art books are written into the daily life of the community, which opens up the connection between the university art museum and the community and creates an aesthetic life through participation in artistic creation and restoration.

Most of the existing research focuses on the collection, education, and research functions of university art museums, and less on the aesthetic relationship between university art museums and communities. Starting from the theoretical point of view of relationship aesthetics, the observation method was adopted and supplemented by the interview method with the in-the-name-of-the-trees program of NTNU as a case study. The purpose is to explore how the university art museum can connect the community to create an aesthetic life to provide a reference for the university art museum and the community and assume the responsibility of social aesthetics. Therefore, three research questions are defined as follows:

(1)　What are the ways and specific methods for NTNU Art Museum to intervene in the community through public art exhibitions?
(2)　What is the effectiveness of NTNU Art Museum's intervention in the community through public art exhibitions?
(3)　How can community residents change their opinions about the University Art Museum by participating in public art events?

2. Literature Review

2.1. Relational Aesthetics and Public Art Program—In the Name of the Trees

In the 1990s, Suzanne et al. proposed the "New Genre Public Art". Contemporary art has gradually developed into dialogic, relational, and cooperative models (Dong, 2022). In his book Esthétique relationnelle (1988), Bourriaud first proposed "Relational Aesthetics". A certain theoretical foundation is laid for the art of emphasizing the interaction with the audience (relationship art) (Jin，2020). Bourriaud (2020) believed that artistic activity is play, and its form, modality, and function evolve with time and social context. Art is relational to every extent, a social element and an interlocutor, in which an artist completes the construction of a relationship platform and social network through art works and the audience by inviting them to participate in the creative process (Bourriaud, 2007). In other words, art has the power of connection, builds the relationship between creators and audiences to converse, empathize, share and interact, and acts as a social form of human interaction, which is especially valuable today as interpersonal interaction gradually diminishes. Bourriaud (2020) argued that with the full mechanization, commercialization, and marketization of social functions, interpersonal relationships outside of transactions are gradually decreasing. In addition to its commodity character and semantic value, art also appears as a social interstice (Bourriaud, 2020). In other words, when art intervenes in society, it transcends the materialized world and creates the possibility of new interpersonal relationships, which is especially valuable in today's diminishing interpersonal interaction.

Art can tighten relational spaces and establish real-time discussion in exhibitions (Bourriaud, 2020). In other words, art can create opportunities for people to feel and comment at the same time and space. Through the "In the Name of Trees" public art project, the NTNU Art Museum actively explores the relationship between university art museums and the community. The NTNU Art Museum focuses on rooting art in daily life and creating the possibility of more human encounters and communications, more aesthetic space, and relational aesthetics (Chao, 2020). Su (2020), a teacher from the Fine Arts Department of NTNU, emphasized that "In the Name of the Trees" public art program steps out of the inherent architectural space of the art museum, connects the memory of the city with "trees", connects the ecological trails of the community lanes through art, writes art into daily life, expands the core mission of the research and teaching of the university art museum, and encourages cross-field creation. "In the Name of the Trees" public art program mainly includes the following. First, the teachers of NTNU lead students out of the classroom and into the community to carry out art projects. The second is to use the Eco-museum as a way to invite shops in the alleys around the NTNU Art Museum to participate in the art program and provide small heart-warming gifts. Third, through the form of artists' stationing workshops, the participation of local artists is promoted. The fourth is the sharing of the collected works. From more than 3,000 artworks of teachers and students in the collection of NTNU, the representative works in the development of modern art are selected, and hung on the facades and flagpoles of the building in a printed way, creating an art trail connecting the community from the school to the outside of the school, sharing the art learning process and research results with the public, and opening up a new path of the immersive exhibition. Thus, the perspective of relational aesthetics was chosen in this study. One of the focuses of this study was how the NTNU Art Museum connects communities through public art exhibitions and educational activities to create communication, space, and aesthetic relationships between people.

2.2. Positioning of NTNU Art Museum and Its Social Aesthetic Responsibility

In Europe, the earliest university museums dated back to the 17th century. In the early days, university museums were mostly the result of private donations. By the end of the 19th century and the beginning of the 20th century, university museums were prevalent, and their main purpose was to accommodate academic needs. In 1942, Coleman, then president of the American Alliance of Museums, defined college art galleries as having the functions of teaching, research, or both (Coleman, 1942). From 1942 to 2008, the number of on-campus art galleries increased dramatically, and the "community museum" on campus became a popular term, symbolizing the gradual expansion of the functions of university museums. Today, university museums attract off-campus audiences through a wide range of thematic exhibitions, providing opportunities for the public in the region and abroad to visit and learn (Bradley, 2009). The function and extension of the university museums are gradually expanding from teaching and research on campus to social aesthetic services. The development of Taiwanese museums has been deeply influenced by European and American countries, and the earliest university museums are traced back to Taipei Imperial University in the Japanese occupation era, forming a relatively large-scale disciplinary thematic collection. At present, there are more than 10 university museums in Taiwan, including National Taiwan University, National Cheng Kung University, and Fu Jen University, which collect and display according to the disciplinary qualities of the university, but most of them are for teaching and research on campus (Hu, 1997). Lin (2016) believed that the mission of the university art museum is closely related to the educational philosophy and academic research direction of the university to which it belongs, and the university art museum can establish the image of a cultural and academic center for the university and narrow the distance between the university and the audience outside. Therefore, the function and positioning of university museums are closely related to their educational philosophy and academic concepts.

Wu (2020), the President of NTNU, has positioned the Art Museum as not only a support system for the school to carry out research, development, and teaching innovation but also an aesthetic platform for the city to provide services for diverse audiences. In 2020, on the occasion of the official operation of the NTNU Art Museum, adhering to the concept of education first, the exhibition activity of "In the Name of the Trees" was launched for uniting municipal units, surrounding communities of NTNU, and more than a dozen stores to create an aesthetic life with the community through public art, which was a cross-domain and cross-border attempt (Wu, 2020). It reflects the practical action of the Art Museum in the post-museum era, which is committed to being people-centered based on local and international perspectives and shouldering the responsibility of cultivating social beauty. Based on this, it is explored how the NTNU Art Museum shares its teaching and research resources with the community through the "In the Name of the Tree" exhibition activities, promotes co-improvement, and assumes its social aesthetic responsibility.

2.3. Art Museum Intervenes in Community-related Research through Public Art

The term "Shequ" is derived from the English word community to denote both "social group" and "community". It means a group of people living in the same district geographically, the social and psychological connections between people and their living environment being formed by their relationships and emotional connections with each other (Mattessich, 1997). Involvement-minded artists engage in the museum's collections, architecture, history, and research, and develop works or creative plans in dialogue with the community (Robins, 2016). Taiwan's community development work began in the 1960s, and "art involved community" or "art involved space" can be traced back to a large number of installation art and site-specific exhibitions (Chang, 2011). In the 1990s and to 1994, Japan's "street-building movement" and "community overall construction" advocated condensed community consciousness, improvement of the community living environment, and construction of community cultural characteristics from the perspective of culture and art (Liu, 2008). When art involves in the community, it is conducive to promoting individuals to establish more empathetic relationships with others, jointly imagining and pursuing a better world, thereby driving the community to increase its capacity. Then, art gradually becomes an expression of community life sustaining the art actions further (Chen, 2015). Art intervention in the community can effectively enhance interpersonal communication, gather common beliefs, and improve the aesthetics of space and relations.

In related research on the involvement of art galleries in communities through public art, National Taiwan Art Museum launched the "Action from Art Museum" project from 1999 to 2000 to encourage people in the community to form art-loving "communities" (Huang, 2000). Since 1999, Taipei Art Museum has been carrying out activities related to art involvement in the community, working with the public sector, program hosts, artists, and community residents to jointly construct an urban style of living aesthetics (Lu, 2014). Since 2008, Taipei Contemporary Art Museum has been promoting life aesthetics, innovating the use of new media, transforming street spaces, and revitalizing communities through public art (Gao, 2012). The intervention of art museums in the community through public art has become an important way to promote aesthetic life.

With the increase of university art museums, related research has gradually increased, and the existing research focuses more on the purpose, function, and educational activities of university art museums. For example, Hsieh, Chen, and Li (2018) used the

Manchester Museum's display design and community engagement strategies as examples to consider the role and issues facing contemporary university museums. Tsai (2021) explored the accessibility of the Sainsbury Centre for Visual Arts and Sculpture Park of the University of East Anglia and found that outdoor art exhibitions can bring art closer to the public and effectively stimulate dialogue between the public and objects, the world, and themselves. Wu, Li, Yang, and Cheng (2022) conducted action research to explore urban cooperation and the sustainable development of university community museums. In general, there is less research on university art galleries connecting communities through public art exhibitions. Therefore, this study was conducted to provide a reference for the university art museum to integrate into the community and build an aesthetic life with the community residents.

3. Research Method

3.1. Research Subjects and Methods

For a case study, the public art program—*In the Name of the Trees* by NTNU was selected as the research subject through intentional sampling. I participated in public art co-creation and educational tour services through a one-month internship at the NTNU Art Museum and observed the curator, the artists, and the audience with interviews to collect research materials. *In the Name of the Trees* is sponsored by Su Yaohua, a teacher at the School of Art, NTNU. The exhibition takes eco-museum as a method, emphasizes the relationship between the art Museum and the local community and the natural ecology, plays the linking and spillover role of the university art Museum, and invites the stores in the community where the art Museum is located to participate in the art project. The teachers, artists, students from the School of Art, and residents connect the ecology, industries, history, culture, and life of the community at the Art Museum to witness the urban change and development of the old trees and green plants protected in the community as inspiration to co-create works of art. The conceptual diagram of this study is shown in Fig. 1.
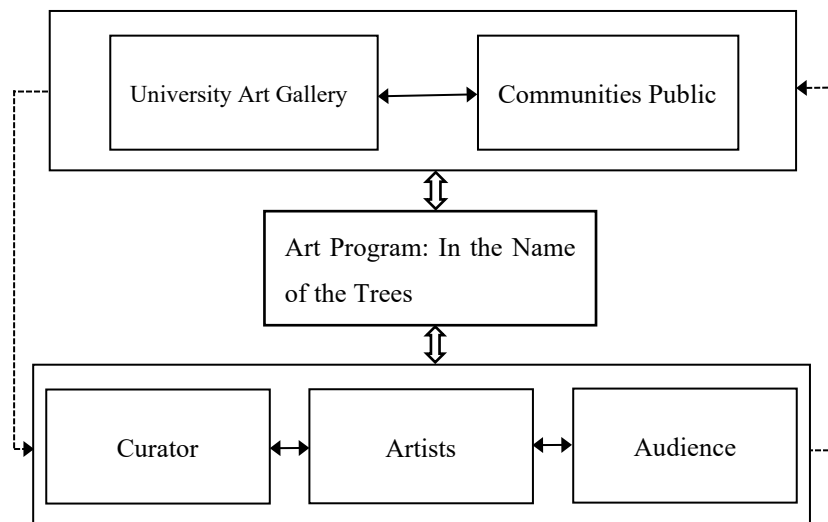

Fig. 1. Conceptual diagram of this study.

The research process is summarized as follows:

Stage 1: Upon Entering the NTNU Art Museum as an intern, I served as the tour guide of "In the Name of the Trees", a public art program. The research topic was found during the tour, and then the purpose and problems of the research were defined.

Stage 2: Observation. The subjects of observation included curators, artists, and audiences. First, in the curator's course, visiting and using the educational space at the NTNU Art Museum was used to listen to the curators who shared the "In the Name of the Trees" public art program in class and invited artists to co-create. I participated in guided-tour training and observed and listened to artists sharing the co-creation process of their works. Third, in the process of serving as a tour guide, the audience's reaction and attitude toward the works were observed.

Stage 3: Classification and Analysis of Works of Art. Three graduate students majoring in fine arts were invited to classify the 10 artworks and educational activities exhibited in the program.

Stage 4: Informal interviews. Based on the purpose and questions of the study, three visitors were purposefully selected to conduct informal interviews. The interview mainly focused on their views on the NTNU Art Museum and their feelings about the works of art exhibited in the program.

Stage 5: Data collation and analysis. The collected observation records, documents of works of art, interview records, and research notes are collated, analyzed, and interpreted.

Stage 6: A research report was written with conclusions.

3.2. Data Collation and Analysis

The materials collected in this research included 10 explanatory documents of public artworks on display, observational texts on artists, curators, audiences, and educational activities, and transcripts of informal interviews with visitors. After sorting out the public artworks on display, analyzing and interpreting the observation and interview manuscripts, research purposes and questions are echoed. According to the form of creation and display/activity, the 10 artworks and educational activities were classified into four types: "Collection Sharing", "Teacher-Student Co-creation", "Artist Residence" and "Education Promotion Activities", as detailed in the following figure.
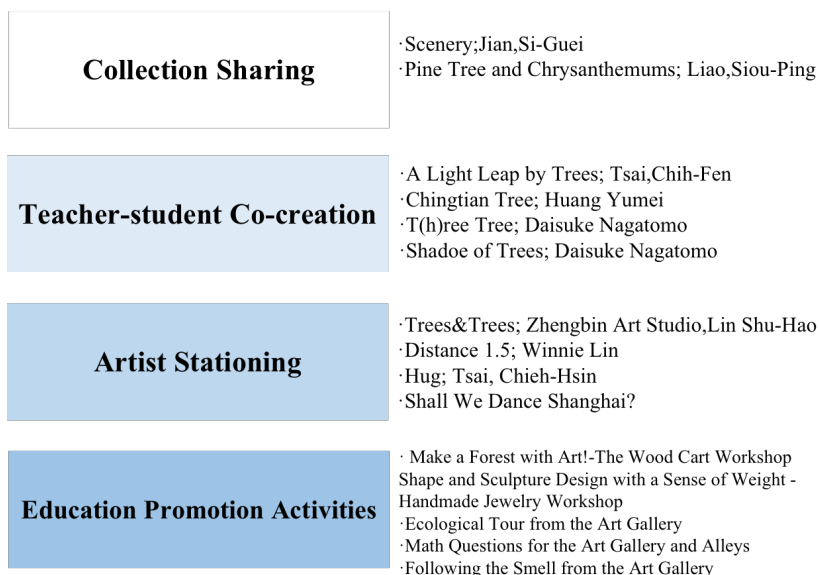
Collection Sharing	·Scenery;Jian,Si-Guei ·Pine Tree and Chrysanthemums; Liao,Siou-Ping
Teacher-student Co-creation	·A Light Leap by Trees; Tsai,Chih-Fen ·Chingtian Tree; Huang Yumei ·T(h)ree Tree; Daisuke Nagatomo ·Shadoe of Trees; Daisuke Nagatomo
Artist Stationing	·Trees&Trees; Zhengbin Art Studio,Lin Shu-Hao ·Distance 1.5; Winnie Lin ·Hug; Tsai, Chieh-Hsin ·Shall We Dance Shanghai?
Education Promotion Activities	· Make a Forest with Art!-The Wood Cart Workshop Shape and Sculpture Design with a Sense of Weight -Handmade Jewelry Workshop ·Ecological Tour from the Art Gallery ·Math Questions for the Art Gallery and Alleys ·Following the Smell from the Art Gallery

Fig. 2. Four activities defined in this research.

4. Research Result

4.1. NTNU Art Museum Connecting to Community

In the Name of the Trees, a total of 10 public artworks were displayed. 3 of them were placed in the NTNU Art Museum and 7 were scattered in the community where the art Museum is located. The exhibition site was located on the first floor of the NTNU Art Museum to the surrounding communities, connecting the inside and outside of the campus through public artworks and art institutions, creating an art trail that connected with community life. Visitors were required to follow the community trail to establish relationships between people, people and nature, people and the art Museum, and people and works of art in the process of finding public artworks. Public artworks and educational promotion activities involved interpersonal communication, local history and culture, sustainable development of the natural environment, and life aesthetics and education. It was summarized as "Collection Sharing", "Teacher-student Co-creation", "Artist Stationing" and "Education Promotion Activities".

(1) Collection sharing

In "Collection Sharing", the NTNU Art Museum depended on the Department of Fine Arts to set up relevant courses to restore the works in the collection and carry out teaching and research. Curators hung the works of alumni in school in the key years of modern art development on the outer walls of community buildings and flagpoles of community trails through prints, sharing the

artists' study and learning process during their school period with the community, reflecting the openness of the art museum. For example, the "Scenery" (1958) made by Jian Xigui (who graduated in 1947) was displayed at the intersection of Heping East Road and Lane 144 and hung on the wall of the 2nd floor of the NTNU International Conference Center where the community lanes and main roads converge, and the flow of people is endless. When people wait for buses and traffic lights at the intersection, they can meet this artwork. Using a single perspective, the painting depicts a tree-lined path bathed in sunny sunshine, echoing the real alleys and greenery of the community, and quietly integrating into the daily life of the community residents, making the artwork a part of life.

(2) Teacher-student co-creation

There are 4 works of "Teacher-Student Co-creation", namely "Three Trees" (Nagatomo Daisuke, 2020), "Tree Shadows" (Nagatomo Daisuke, 2020), "Leaping Tree Shadows" (Cai Zhifen, 2020), and "Qingtian and Trees" (Huang Yumei, 2020). These works were co-created by teachers and students of the NTNU School of Arts who stepped out of the classroom into the community to explore the history, culture, and environment of the community and take the community trees as inspiration for artistic co-creation. The relationship between man and nature, man and space, and man and life mainly were explored. The artworks were placed at the entrance of the Art Museum, the outer wall of the building of NTNU School of Design Science, and the parks in the surrounding communities, decorating and connecting the campus and the community with public artworks for practical activities for teachers and students. For example, "Qingtian and Trees" was co-created by the teachers and their students of NTNU School of Design Science. The aluminum frame and environment-friendly aluminum mesh combined with the shape of the tree and the image of the tree frog on the building of the Qingtian community were interpreted as the delicate relationship between vegetation and architecture in the development of the community, triggering the community residents to think and care about the past, present situation and future of the living environment (Brochure of Art Scattering Program in the Name of the Trees, 2020).

(3) Artist stationing

There were 4 artworks in "Artist Stationing", in which 4 artists were invited to create "Sensen" (Jeremy Lin, 2020), "Embrace of Hearts"(Cai Jiexin, 2018/2020), "Distance-1.5" (Lin Junmeng, 2020), and "Shanghai, Can I Dance with You?"(Huang Xinjian, 2008). The artists took local ecology and social interaction as the starting point, creating with residents, realizing artistic participation and interaction, and discussing the community's ecological environment and interpersonal communication. The exhibition area of the artworks was out of the traditional art Museum building and moved from the university art Museum to the community and the natural world. As a result, the way that viewers watched and engaged has changed. First, the audience moved from the art museum to nature, while appreciating the works of art and observing the ecological environment of the community. The audience changed from a viewer to a participant and a defender of the exhibits, and in the process, interpersonal interaction was further carried out. For example, the artwork "Sensen", which was placed in the community library and retail plaza assembly points around NTNU, was completed by the team led by Jeremy Lin, the head of the Xingbinshan Co-creation Studio, and the residents. The artwork was inspired by the natural ecology of the NTNU campus. The artwork presents the common daily edible plants, ornamental plants, and fruit plants in a wooden stilt hut to form a plant forest that can be moved in the community, bringing the artwork closer to the life of the community residents and the concept of symbiosis and integration.

(4) Education promotion

"Education Promotion" includes study tours, hands-on workshops, good news-sharing sessions in the community, OpenHouse, and other activities. For example, "Make a Forest with Art!-The Wood Cart Workshop" and "Shape and Sculpture Design with a Sense of Weight - Handmade Jewelry Workshop" were sponsored by the head of the Xingbinshan Co-creation Studio, Jeremy Lin, who invited residents to participate in the making of wooden carts as well as experience and design the production of jewelry. Through hands-on activities, the relationship and distance between the art Museum and the residents became closer. In "Good News Sharing Sessions in the Community", community managers and shopkeepers were invited to participate in the program, showing the art Museum's hope to promote the well-being of the neighbors and create a better community with residents. Through guided tours, strolling community trails, and appreciating artworks together, the visiting residents had a good communicative experience. Activities such as "Ecological Tour from the Art Museum", "Math Questions for the Art Museum and Alleys" and "Following the Smell from the Art Museum" aimed to connect the community from the art Museum so that the participating residents could carry out various cross-domain activities through the experience of the five senses and thus realized communication and interaction. In addition to the workshops, guided tours, and other activities in the off-campus community, teachers and students of various majors from the School of Design Science and the School of Graphic Information also carried out their curricula at the exhibition sites for learning practice in the community and the educational and learning functions of the exhibition.

4.2. Changed Audience's Attitude toward NTNU Art Museum

(1) Results of the Survey on the Visitors

To understand the audience's opinions and suggestions on the exhibition and better organize the exhibition activities in the future, an electronic questionnaire survey was conducted for the visitors to the museum during the "In the Name of the Tree" exhibition. After completing the visit, the audience participated in the questionnaire survey using their mobile phones to scan the QR code. The results of the survey are published on the official website of NTNU Art. A total of 223 valid questionnaires were received at the Art Museum, and the age distribution was as follows: 20−29 years old (39%) and 30−39 years old (24.7%). The majority of occupations were students (37.2%) and office workers (41.7%). The distribution of residential areas was the largest in northern Taiwan (81.6%).

When being asked about their motivations for visiting the museum, the top three replies in the survey results were: "I like the theme of the exhibition" (35.4%), "the museum is brand new" (26%), and "the stopover visit" (20.6%). As to 'how to obtain the exhibition information (multi-selection), "no information collected at all" (30.9%), "FB fans page of the NTNU Art Museum" (26.9%), and "online/blog" (24.2%) were answered as the main information acquisition channels. The top three exhibits that impressed the audience most were "Shanghai, can I dance with you?"(35.4%), "the pennant installation between the outdoor and street lanes of the museum" (14.8%), and the "distance -1.5" (13.5%). The audience's satisfaction with the exhibition was 'very satisfied' (41.7%), 'satisfied' (49.3%), and 'normal' (9%). Visitors stayed within 1 hour (46.2%) and 1−2 hours (48.4%). When asked if they would recommend friends and family to visit the NTNU Art Museum, the audience would definitely (58.3%) and probably (37.2%) invite them. In their inquiries for suggestions for the museum, the audience responded "Very good", "I hope to come back later", "More works", and "I wish the museum an early and official opening"[1]

The questionnaire survey result showed that the audience who visited the NTNU Art Museum was mainly young and middle-aged, most of them were students and office workers and lived in northern Taiwan which is close to the museum. This is also reflected in the motivation. Many visitors came to visit the museum because of the new opening of the museum and the theme of the exhibition, and they did not purposefully search for exhibition news. The exhibits impressing the audience include the highly interactive ones and the ones reflecting social situations, and the collection of the museum. The timing of the visit also coincided with the route of the exhibition and the number of works. Most of the audience recognized the exhibition activity, and recommended relatives and friends to participate and looked forward to the early official operation of the NTNU Art Museum and more exhibition activities.

(2) Observation and interview results

A design teacher who had been teaching for many years brought her students to the exhibition site to carry out teaching activities and showed her photo album, stating

"I heard before that the residents of the community did not understand the shape of the Art Museum, and often made complaints during the construction. Since then, I began to use my mobile phone to record the appearance of the NTNU Art Museum in different seasons and at different times, and shared it with the online community. I have been doing this until now. You see, the pictures I took, the architecture of the community and the people are all reflected in the architecture of the art museum. I hope that through my photos, people can understand that they are all part of the art Museum and are closely related to it. "

After a tour with a volunteer, an elderly person said, "it turns out that NTNU Art Museum has long opened to the public. I live near here, and through this exhibition, I re-acquainted with our neighbor. He (the Museum) got rid of the previous decent appearance, looking very creative now, and I will come often in the future." A father and daughter stood in front of "Shanghai, Can I Dance with You?" for a whole afternoon, unwilling to leave. The father played Superman and the child played a princess in laughter. They had so much fun.

In summary, the results of the questionnaire were similar to that of the researchers' observations of visitors and the results of informal interviews. The observations and interviews with the visitors presented that most of the audience were residents of the community near the NTNU Art Museum, who had encountered many puzzles and problems in the construction of the Museum before. For example, they did not understand the purpose of building an art museum thinking that the construction project of the art museum disturbs their normal life. After visiting the museum, they understood the avant-garde shape of the art museum. In "Art Scattering Program in the Name of the Trees ", they participated in art creation, art education, and art appreciation activities with

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[1] Retrieved from https://www.artmuse.ntnu.edu.tw/index.php/survey

Note: The above data is compiled to the official website of the Preparatory Office of the NTNU Art Museum: Survey on the Audience. Retrieved from https://www.artmuse.ntnu.edu.tw/index.php/survey

curiosity, which not only enhanced their understanding of the Art Museum but also changed their views on the museum. They began to like the Museum and looked forward to more exhibitions and educational activities.

5. Conclusions

5.1. Public Art Program: Effective Way to Connect to Community

The results of the study show that the "In the Name of the Trees" public art exhibition of the National Taiwan Normal University Art Museum effectively established connections with community residents, narrowed the relationship with them, and promoted interpersonal communication through "collection-sharing", "teacher-student co-creation", "artist station" and "education promotion activities". As Dong (2013) pu1t it, the integration of art into the community can expand the scope of artistic influence, not only promoting the liberation and freedom of art, the interaction between people but also breaking the wall between art and real life. Curator Su Yaohua applied "Ecological Museum" to the public art curatorial activities of the university art Museum, changing the previous curatorial concept centered on "things" and turning to the exhibition activities with "people" as the core. Through *In the Name of the Trees,* curators co-work with artists, community residents, and ship-owners in view of the ecology, history, culture, and other appearances of the community, invited artists to create local artworks and started the program of teacher-student co-creation for changing the form of inherent creation, jumping out of visual-dominated creative mode and realizing participation and interaction by mobilizing the experience of hearing, taste, touch, smell, etc., and narrowing the distance between people.

5.2. Consensus of Community Residents

The results of the research showed that through public art projects, residents changed their views on the university art museum and reached a neighborhood consensus. As Habermas and McCarthy (1984) proposed, the purpose of communication is to help social subjects understand each other and arrive at a mutually acceptable consensus. Through *In the Name of the Trees*, the exchange and communication between the university art Museum and the people in the community have been realized, so that the community residents could re-recognize the Museum, re-embrace and accept it, reach a consensus, and promote the mutual good of neighbors. In addition, through art exhibitions, community residents observed and understood the historical, cultural, and environmental changes around them, and thought about their relationship with the community around them. Through public artworks, they paid attention to and reflected on the appearance and changes of the natural environment, promoting the formation of care and active participation in the reengineering of the community environment and achieving the vision of creating a better life in the community with the university art museum. The obtained sustainable development of the natural environment and the improvement of community public space had positive significance.

5.3. Community for Education and Platform

In the post-museum era, with the change of art curatorial form, the space for art display is no longer limited to closed spaces. The field of art education has also gradually matured. The "In the Name of the Trees" public art exhibition spanned the fixed architectural space of the Art Museum, and gradually scattered itself into the natural environment of the community, which was closer to the people. Along the ecological trail of the community, the old trees protected in the city were explored together with the interaction with public art and art installations, and neighborhood communication and exchange were realized. In addition, the NTNU Art Museum shared research results and collections during the preparation period of the museum with the teachers, students, and community residents for the first time, providing a creative space and cross-field learning platform for teachers, students and residents to participate in the creation, viewing and exchange of public artworks, and reflecting the openness and public features of the modern art museum. The university art museum collaborated with the community to inject art into everyday life, transforming the vitality of participation into a driving force that inspires people to create based on daily experiences. The rich educational promotion activities not only expand the learning field of teachers and students on campus but also create a convenient aesthetic life platform for community residents. This makes the university art museum not only a field for research, teaching, and innovation in the school but also an aesthetic platform for infiltrating the community and facing the city.

6. Limitations of this Study and Further Research

"In the Name of the Tree" public art exhibition of the NTNU Art Museum was used for a case study to explore the way the university art museum connects the community. In this research, there are still limitations. First of all, the researcher worked as a volunteer to carry out observation and interview, and the questionnaire data were collected from the results published by the art museum. I did not participate in the questionnaire design and the whole process of investigation and analysis. In the follow-up

research, a questionnaire survey can be designed according to the specific research purpose and questions, and the surveys for the audience are carried out to increase the credibility of the study.

Secondly, the subjects of this study were curators, artists, and audiences who participated in the "In the Name of the Trees" public art exhibition. A survey of the residents in the community who did not participate in the exhibition or give feedback on the opinions and suggestions of the National Taiwan Normal University Art Museum was not performed. In the future, questionnaire surveys, observations, or in-depth interviews can be conducted for these residents to obtain more comprehensive research conclusions. This research is a case study. An exploration of the spillover benefits and impacts of university art museums on the community and the aesthetic relationship between university art museums and communities is still necessary to understand the impact of the architecture, collection, education, research and various activities of university art museums on the community.

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